FOR IMMEDIATE RELEASE

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Artist bios, music, photos and interviews available upon request.

PRINCETON UNIVERSITY CONCERTS ANNOUNCES ITS 2011-2012 SEASON

Three of the finest string quartets in the world today, three of the most sought-after young artists of their generation, and a concert bringing together dance and music for the first time in PUC’s 118-year history constitute the core of Princeton University’s Concerts (“PUC”) 2011-2012 concert season. From Germany and Jerusalem to London and Carnegie Hall, the offerings of “PUC” represent a diverse and international array of the best of today’s classical musicians. The concerts will be presented in Richardson Auditorium in Alexander Hall, regarded as one of the most exceptional acoustics for classical music in the country. Building on its 117-year history, the offerings of PUC expand from 11 to 13 concerts, and introduce a new partnership with McCarter Theatre, a bonus concert featuring the eclectic ensemble Time for Three and an interdisciplinary collaboration between choreographer Mark Morris and countertenor David Daniels. PUC continues to offer one of the lowest ticket prices in town to hear exceptional artists up close and personal in the intimacy of Richardson Auditorium in Alexander Hall.

The 2011/2012 season opens with the Emerson String Quartet appearing on the series for the first time in 12 years. They will be offering a program of works that explore the relationship between Music and Memory, part of a community-wide collaboration entitled “Memory and the Work of Art.” Closing the season, the greatest choreographer of his generation - Mark Morris - and perhaps the greatest countertenor of any generation - David Daniels - continue a partnership that began with Gluck’s Orfeo ed Eurdice at the Metropolitan Opera. The choreographed recital includes the grief-stricken Orfeo’s aria “Che Faro,” the plaintive beauty of which moves Amor to bring Eurydice back to life. At Princeton, Mr. Morris, who insists upon live music for all of his Company’s performances, will have one of the most intimate settings ever for his work.
In between, eleven musicians will make their PUC debuts, including a rare recital appearance by the young German violin virtuoso Julia Fischer and a performance by a cellist who many people feel is the next Jacqueline du Pre - Alisa Weilerstein. The series also features a special program of holiday music sung by the celebrated Tallis Scholars, presented in collaboration with McCarter Theatre. Princeton University Concerts is under new Artistic Direction. PUC’s new Manager, Marna Seltzer, says “Princeton University Concerts has presented the world’s most commanding performers since 1894. Next year’s series builds on that tradition while spotlighting artists new to Princeton audiences and expanding the offerings to reach a more diverse audience. We hope to welcome more students to our concerts and to engage the community both on and off campus.”

The work of Beethoven is featured on almost every program in the 2011-2012 season. Scott Burnham, Professor of Music History at Princeton, Beethoven scholar and author of Beethoven Hero, will survey Beethoven’s creative genius in pre-concert talks given before most of the concerts. This rare opportunity—a kind of public seminar—is usually only experienced in the classroom by Princeton students.

Subscriptions are now on sale for the 2011-2012 season. For the first time, PUC offers several different subscription packages making it easier to subscribe. Single tickets will go on sale Tuesday, September 6. For more information, contact the PUC concert office at 609-258-2800.

THE 2011-2012 SEASON
(Organized by series, then chronologically)

CONCERT CLASSICS
The cornerstone of the PUC season, offered as the full subscription of 8 concerts or, for the first time, as a 3-concert series, features the pillars of classical music performed by today’s most renowned artists. All concerts take place on Thursday nights in Richardson Auditorium in Alexander Hall.

*indicates Princeton University Concerts debut

Thursday, October 6, 2011 at 8pm in Richardson Auditorium in Alexander Hall
EMERSON STRING QUARTET

BEETHOVEN Quartet for Strings in E-flat Major, Op. 127
BARBER Adagio
SHOSTAKOVICH Quartet for Strings No. 5 in B-flat Major, Op. 92

“America’s greatest quartet” (Time), named for the 19th Century American philosopher, has captured nine Grammies, three Gramophone Awards and the coveted Avery Fisher Prize, and prompted the Times of London to opine, “with musicians like this there must be some hope for humanity.” Their season-opening concert features works that are among the most moving and provocative that humanity has ever produced. The first of Beethoven’s legendary late string quartets launches our season-long tribute to a
composer whose music is still considered radical. Following Barber’s astonishingly moving anthem (as originally written) comes a brilliant quartet by Shostakovich, who knew something of Beethoven’s pain and anguish. With Soviet authorities turning a deaf ear to his genius, he saved his most private utterances for quartets he wasn’t sure would ever be heard in public. On that score, happily, he was wrong. This event is part of the community-wide festival “Memory and the Work of Art.” More details on that festival can be found at princeton.edu/memory.

Thursday, November 10, 2011 at 8pm in Richardson Auditorium in Alexander Hall

ALISA WEILERSTEIN, Cello*
INON BARNATAN, Piano*

BEETHOVEN Cello Sonata No. 2 in G Minor, Op. 5, No. 2
BARBER Cello Sonata in C Minor, Op. 6
STRAVINSKY Suite Italienne
CHOPIN Cello Sonata in G Minor, Op. 65

At age four, Alisa Weilerstein had chicken pox, so her grandmother (in addition, no doubt, to making chicken soup) fashioned a makeshift instrument from cereal boxes to keep her occupied. That soon gave way to a real instrument, and now the 29-year-old cellist breakfasts with champions of music whenever she wishes. Lest you conclude that she’s done nothing but concertize for the last two and a half decades, consider that she holds a degree in Russian history from Columbia. “If Ms. Weilerstein is precocious,” wrote the New York Times, “it is in communicating, as many older musicians do not, a distinctive artistic personality.” Israeli-born Inon Barnatan, her pianist in this concert, was praised by London’s Evening Standard as “a true poet of the keyboard: refined, searching, unfailingly communicative.” The pair will communicate their worldly insights into music spanning two centuries.

Thursday, January 19, 2012 at 8pm in Richardson Auditorium in Alexander Hall

ENSEMBLE ACJW*

BEETHOVEN Trio for Clarinet, Cello and Piano, Op. 11
DAVID BRUCE Gumboots*
SHOSTAKOVICH Piano Trio No. 2

If their name is less than memorable, the artistry of this young ensemble is unforgettable. Their mission: to be musical ambassadors to the next generation of audience members by giving back to the communities that nurtured them. Their provenance is sterling: ACJW is a program of Carnegie Hall, The Juilliard School and the Weill Music Institute in partnership with the New York City Department of Education. The young musicians will be in residence at Princeton, working with music students. Their program features a work by contemporary composer David Bruce. Gumboots was inspired by the African tradition of Gumboot dancing that originated in the often flooded gold mines of South Africa, where slaves circumvented the ban on speaking to each other by slapping their Wellingtons and chains to communicate. Mr. Bruce calls his piece a “celebration of the rejuvenating power of dance.” At the end of
a recent performance, reported the Charleston City Paper, listeners “leaped to their feet, screaming and shouting, like they’d been blown out of aircraft ejection seats.”

Thursday, February 16, 2012 at 8pm in Richardson Auditorium in Alexander Hall

JULIA FISCHER, Violin*
MILANA CHERNYAVSKA, Piano*

BEETHOVEN Sonata No. 10 in G Major, Op. 96
YSAYE Sonata for Solo Violin No. 1 in G Minor, Op. 27, No. 1
SAINT-SAENS Sonata No. 1 in D Minor, Op. 75

With a blazing career, huge technique, large discography, Frankfurt professorship and an infant son, Julia Fischer does not often perform in the United States, which makes us especially fortunate to have her. Quite simply, at 27 she ranks among the world’s top violinists. “She may have spitfire technique,” observed the Financial Times, “but the notes are not an end in themselves but purely a means to expressing musical truths.” In addition to a Beethoven sonata, she will take the stage by herself to perform a fiendishly difficult sonata by Ysaye. The program concludes with a sonata by Saint-Saens, which closes with a virtuosic movement that’s sure to knock ones socks off.

Thursday, March 1, 2012 at 8pm in Richardson Auditorium in Alexander Hall

HAGEN STRING QUARTET*

BEETHOVEN String Quartet in F Minor, Op. 95, “Serioso”
MOZART Quartet in D Major, K. 575

The Hagen Quartet comprises three siblings from Salzburg who have been playing together for more than 30 years, and a “newcomer” who joined them 25 years ago. Such is their renown and standing as the most enduring quartet in Europe that they seldom perform in the United States. A Wigmore Hall engagement was reviewed this way by The Independent: “Their performance was filled with subtlety and wonder... the playing was breathtaking in its precision, dynamism and agility – a thrilling encounter.” For their Princeton appearance, they pair a string quartet that ends rather comically by the “father” of the genre, and a somber one by Beethoven, who months before composing it confided to a friend, “If I had not read somewhere that a man may not voluntarily part with his life as long as a good deed remains for him to perform, I should long ago have been no more – and indeed by my own hand.” The concluding work by Mozart – given that he, too, was plagued by physical ailments and was, as usual, financially strapped when he wrote it – is surprisingly joyful.

Thursday, March 15, 2012 at 8pm in Richardson Auditorium in Alexander Hall

JERUSALEM STRING QUARTET

BEETHOVEN Quartet in G-Major, Op. 18, No. 2
DEBUSSY String Quartet
BRAHMS Quartet in A-minor, Op. 51, No. 2

Four virtuosi still in their 20s – three from the former Soviet Union and one from La Jolla – make up one of the hottest string quartets in the world. A critic from the Vancouver Sun gushed, “Normally it takes years and years to develop such a blend of voices and such a spectrum of colors. They have loads of energy and passion and the control, finesse and sophistication to go with it.” Presumably, Daniel Barenboim agrees; he loaned the favorite cello of his late wife, Jacqueline du Pre, to the quartet’s cellist. Their program includes works by two masters of the genre, along with the only quartet penned by Debussy. In recently ranking this Impressionist among the top ten composers of all time, The New York Times explained, “With his pioneering harmonic language, the sensual beauty of his sound and his uncanny, Freudian instincts for tapping the unconscious, Debussy was the bridge over which music passed into the tumultuous 20th Century.”

Thursday, April 5, 2012 at 8pm in Richardson Auditorium in Alexander Hall

JONATHAN BISS, Piano*

BEETHOVEN Sonata in C Minor, Op. 10, No. 1
JANACEK “In the Mists”
BEETHOVEN Sonata in C-sharp Minor, Op. 27, No. 2, “Moonlight”
JANACEK Sonata 1.x.1905, “From the street”

Jonathan Biss says he must love a piece in order to play it – and he especially enjoys coupling composers to create a dialogue between the two. Terrific intensity characterizes the music of Beethoven and Janacek, he tells us. “Beethoven’s sonatas give you the feeling that from the first note, you’re being inexorably led towards the last. Janacek, by contrast, is perhaps the greatest master of the apparent musical non-sequitur. Their building blocks could not be more different, making the similarities in their temperament all the more fascinating. “The deep nostalgia in Janacek’s In the Mists, I feel sure, is a longing for a lost musical world, the very world that Beethoven inhabited. But when I play Beethoven after the Janacek Sonata it carries the feeling of consolation to a far greater extent. Beethoven could not have predicted the events that inspired Janacek to compose his Sonata, but his music addresses every aspect of the human experience, and therefore is moving in any context. I become the conduit through which a conversation between two great masters takes place.” And now you know why Jonathan Biss is considered a musician’s musician.

Thursday, May 3, 2012 at 8pm in Richardson Auditorium in Alexander Hall

DAVID DANIELS, Countertenor*

MARTIN KATZ, Piano
MARK MORRIS, Choreographer*

A recital with dance, including songs by Gluck, Handel and Brahms (world premiere)

The season finale marks a first in the 118-year history of Princeton University Concerts – an interdisciplinary presentation uniting music and dance. The greatest choreographer of his generation and
perhaps the greatest countertenor of any generation continue a partnership that began with Gluck’s *Orfeo ed Euridice* at the Metropolitan Opera. About David Daniels, Mark Morris has said “David Daniels is our greatest countertenor. He has a dynamic range that no one else has: floating pianissimi and enormous power that can fill the biggest halls.” The inspiration for the program was the grief-stricken Orfeo’s aria “Che Faro,” the plaintive beauty of which moves Amor to bring Eurydice back to life. At Princeton, Mr. Morris, who insists upon live music for all of his Company’s performances, will have one of the most intimate settings ever for his work.

**RICHARDSON CHAMBER PLAYERS**

Formed in 1994-95, this mixed ensemble comprises Princeton’s Performance Faculty, distinguished guest artists, and supremely talented students. A highlight of their three concerts will be Messiaen’s *Quartet for the End of Time*, written in 1940 while the composer was in captivity in a stalag in Silesia. “It was dreadfully cold – the stalag was buried under snow,” he later recalled. The 30,000 prisoners, mostly French, were starving. The quartet was given its world premiere before an audience of 5,000 in January 1941 under less than ideal conditions. “The four musicians played on broken instruments. [The] cello had only three strings, and the keys on my upright would stick and not rebound… I had been rigged out with a green jacket in utter tatters and was wearing wooden clogs.” In a triumph of the human spirit, the composer survived, as did his composition. Overcoming the worst degradation human beings can devise to create everlasting beauty? Priceless. Richardson Chamber Players concerts take place on Sunday’s at 3pm in Richardson Auditorium. Each concert will feature informal commentary from prominent hosts, exploring the themes of each concert.

**Sunday, October 16, 2011, at 3:00PM in Richardson Auditorium in Alexander Hall**

“ART & MEMORY”

RAVEL from *Le Tombeau de Couperin* for solo piano
CHAUSSON *Chanson perpétuelle* for voice, string quartet and piano
MESSIAEN *Quartet for the End of Time*
*part of the series Memory and the Work of Art, A Princeton Community Collaboration*

Players include: JoAnn Sternberg, clarinet; Jennifer Tao, piano; Anna Lim, violin; Dov Scheindlin, viola; Susannah Chapman, cello; and Barbara Rearick, mezzo-soprano

**Sunday, March 11, 2012 at 3:00PM in Richardson Auditorium in Alexander Hall**

“LOOKING FORWARD & BACK”

BEETHOVEN Variations “See the conqu’ring hero comes” from *Judas Maccabaeus*
PAUL LANSKY *Ancient Echoes*
STRAVINSKY Octet for winds
BRAHMS Variations of a Theme by Haydn for Two Pianos, Op. 56b

Players include: JoAnn Sternberg, clarinet; Jayn Rosenfeld, flute; Peggy Kampmeier, piano; Lisa
Shihoten, violin; Dov Scheindlin, viola; Tom Kraines, cello; and John Ferrari, percussion

**Sunday, May 6, 2012 at 8:00PM in Richardson Auditorium in Alexander Hall**

“**CONSTABLE & LANDSCAPE**

*in collaboration with The Princeton University Art Museum Exhibition: Constable’s Cloud Studies*

DEBUSSY *Nuages* from *Preludes* for two pianos, *arranged by Ravel*

BEETHOVEN *An die ferne Geliebte* for tenor and piano

BRITTEN *Phantasy Quartet* for Oboe and Strings

SCHUMANN *Quintet* for Piano and Strings in E-flat Major, Op. 44

Players include: Matthew Sullivan, oboe; Geoff Burleson, piano; Lisa Shihoten, violin; Dov Scheindlin, viola; Tom Kraines, cello; and David Kellett, tenor

**BONUS CONCERTS - NEW THIS SEASON**

**Monday, December 12, 2011 at 8:00PM in Richardson Auditorium in Alexander Hall**

**THE TALLIS SCHOLARS**

**PETER PHILLIPS, Director**

*presented in collaboration with McCarter Theatre*

Nearing their 40th anniversary, the Tallis Scholars are “the rock stars of Renaissance vocal music,” in the words of the *New York Times*. Director Peter Phillips has created, through good tuning and blend, the purity and clarity that he feels best serve the sacred Renaissance repertoire, so that every detail of the musical lines can be heard. The result: a beauty of sound for which the ensemble is world renowned. Their holiday program is built around various masterful settings of the *Magnificat*, or *Song of Mary*, by composers who span the centuries. Among them, Renaissance composers Praetorius and Palestrina, and contemporary composers John Taverner and Arvo Pärt.

**Tuesday, March 6, 2012 at 8:00PM in Richardson Auditorium in Alexander Hall**

**TIME FOR THREE**

*presented in collaboration with The Princeton University School of Architecture*

Two students at the Curtis Institute with a love for country western and bluegrass teamed with a third who had deep roots in jazz and improvisation, calling their garage band Time for Three. Later, while the Philadelphia Orchestra was giving an outdoor concert in 2003, lightning caused a power failure (or perhaps it should henceforth be known as a power surge). As technicians tried to restore the stage lights, two of the orchestra’s musicians – secretly members of Tf3! – stepped forward to give an impromptu jam session. The crowd went wild! Thus was born a supergroup that has since given high-wattage performances all over the country. Zach, Nick and Ranaan share a passion for composing, arranging and improv, and their music is a fascinating blend of classical, country western, gypsy and jazz. So a Bach air is likely to give way to a tune from *Fiddler on the Roof*, which might precede *Amazing Grace*. 

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This concert will be presented in collaboration with The Princeton University School of Architecture. Architecture students will spend the fall semester exploring the nature of a “moveable concert hall” building some sort of temporary installation that will accompany the performances of Tf3. In days leading up to the performance in Richardson, Tf3 will make informal surprise appearances both on and off campus, a moveable feast complete with its own concert structure.

*indicates Princeton University Concerts debut

**SUBSCRIPTION INFORMATION**

**Concert Classics**

Full Subscription, all 8 concerts $229, $179, $119
NEW! Next Generation Series, 3 recitals (Weilerstein; Biss; Fischer) $96, $72, $48

**Richardson Chamber Players**, 3 concerts $30,
Add this to a full Concert Classics Subscription and pay only $24

**Bonus Concerts**

**Tallis Scholars**, $40, $35, $30
Subscribe to the Concert Classics Series and receive a five-dollar discount off this price.
All single tickets will be sold by McCarter Theatre at higher prices.

**Time for Three**, FREE for all subscribers. Limit one ticket per person.

Subscriptions can be bought by calling the Concert Office at 609.258-2800. Subscription information can be submitted online at princetonuniversityconcerts.org.

For all questions, contact the Concert Office at 609.258.2800.

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