

Welcome...

I am delighted to welcome you to our concert today, just a sample of the richness and diversity of our musical offerings throughout the year.

Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music.

The intellectual and artistic life in the Department of Music is enhanced not only by our superb faculty, but also our internationally acclaimed Ph.D. programs in musicology and composition. We invite you to sample our Composers Ensemble Concerts, where you can hear premieres of new works by our graduate and faculty composers, or take advantage of the many pre-concert lectures and conferences sponsored by our musicologists.

Our music majors spend their senior years as composers, conductors, music historians, producers, directors, and performers. Some will go on to major performing careers, such as Anthony Roth Costanzo '04, who will be making his Metropolitan Opera debut this season, and others will be accepted by the best graduate music programs in the country. The Department of Music's certificate programs in Musical Performance and Jazz Studies allow undergraduate students from across the University to study and play music at the highest level, nurturing a lifelong passion for music and a commitment to the performing arts.

In addition, we provide to the greater student community of Princeton University the opportunity to perform in our departmental ensembles: the Orchestra, Glee Club, Jazz Ensembles, Sinfonia, Musica Alta and Wind Ensemble and to take private instrumental and vocal lessons. Finally, we are particularly proud of having played a leading role at Princeton in the campus-wide arts initiative through our support of innovative collaborations in the arts and humanities, ranging from the performance of newly edited baroque operas to reconstructions of ballets by Serge Prokofiev.

We look forward to seeing you at our next Music Department event!

With best wishes for a rewarding academic year,

A handwritten signature in black ink that reads "Wendy Heller". The signature is written in a cursive style with a large, stylized initial "W".

Wendy Heller

Professor and Acting Chair, Department of Music

Tuesday, April 24, 2012 at 8:00PM
Taplin Auditorium in Fine Hall

COMPOSITION GENERALS

Elliot Cole
Cenk Ergün
Jonathan Russell
Caroline Shaw

As second-year graduate students in the Composition Program of the Department of Music, part of our General Exam is to produce a concert. We are each asked to choose a composer about whose work we are curious, but whose musical style is outside of our comfort zone. The assignment is to adopt a foreign way of working and to create a musical response to a representative work by the chosen composer. “The goal,” reads the Handbook, “is not imitation so much as dialogue: one composer responding to, or adopting, or adapting another’s ideas.” This concert brings together the selected works of these composers and our responses to them.

— P R O G R A M —

Dikhtas (1979) | **Iannis Xenakis** (1922-2001)
Homage | **Cenk Ergün** (b. 1978)
Miranda Cuckson, *Violin*
Ning Yu, *Piano*

My music typically employs sound textures that are stationary or extremely slowly moving. For the most part, I try to avoid creating musical phrases that have a clear sense of direction, for those are the ones with an appetite for development and continuity. Instead, in my music I try to let each sound exist in its own space in time, without too much emphasis on its relationship to what comes before and after it. In Xenakis’s stochastic sound world, each individual particle of sound clearly belongs to a larger group, moving along several lines directed at a precisely defined goal.

Systematic procedures for composing have always been unattractive to me due to my perception

of systems as sets of limitations that seem to stifle the imagination. I am fascinated by Xenakis because he was able to combine a systematic approach with his artistic vision in a way that ultimately liberated him.

My harmonic material is usually limited to a fixed set of just a few pitches or a single chord that is barely varied throughout the entire piece. Xenakis has more pitch material in each of his bars than in most of my whole pieces.

I rarely write loud music for acoustic instruments. Xenakis rarely writes quiet music for acoustic instruments.

I never write glissandi. Xenakis is the king of glissandi. This time, I tried all of those things I never do. *Homage* probably has more notes in it than all of my other pieces to date put together. Many thanks to the Department of Music Faculty for their help and to Miranda and Ning for playing *Dikhthas* and *Homage* so beautifully.

Un Sospiro from Three Concert Études | **Franz Liszt** (1811 – 1886)

Amy Yang, *Piano*

Fanfares from Études Book I | **György Ligeti** (1923 – 2006)

Vicky Chow, *Piano*

Etudes for Piano | **Elliot Cole** (b.1984)

- i. Interpolation
- ii. Extrapolation 1
- iii. Extrapolation 2
- iv. Inversion
- v. Imitation

Isabelle O'Connell, *Piano*

To write solo piano music is a challenge by itself. It's like practicing photography in black-and-white, or drawing with a pencil: without the seductions and obfuscations of color, the problems of composition become, at once, both simpler and more difficult.

The form of the *etude* also makes things simpler and more difficult. An *etude* is a piece with a

narrow focus on a single idea, connoting rigor and discipline. In the 19th century, these ideas were often technical, designed to improve a pianist's facility with a specific skill – scales, say, or repeated notes. In *Un Sospiro*, Liszt practices hand-crossing, arpeggiation, and dividing a melody between the hands.

But as new techniques open new expressive possibilities, the *etude* also is a natural space of compositional invention. It grew from an exercise designed for pianists into an exercise for composers, a focused way to experiment and refine compositional ideas. In this regard, Ligeti's three books of *etudes* are an embarrassment of riches: it teems with striking ideas about patterning, layering, and process that transform not only how we think about the piano, but how we think broadly about music. In *Fanfares*, for example, he repeats a single ascending scale while the "trumpets" play first all major triads, then minor, then seventh chords, etc. in a superposed rhythmic cycle -- a process which uses traditional materials (triads, isorhythm) in radically new ways.

My *etudes* triangulate these two landmarks. I have aspired to the formal imagination and stubbornness of Ligeti, while also allowing myself the tunefulness and drama of Liszt.

Interpolation begins with two notes in rapid oscillation; as they slow, they split. This process of slowing and splitting repeats several times, each time revealing a new character in the music. In *Extrapolation 1*, changing patterns of accents project simple, traditional shapes out of an unchanging 12-tone row. *Extrapolation 2* similarly pulls moving melodies out of static harmonies. *Inversion* flips upside-down what is an 'error.' And *Imitation* is a forthright Romantic style-study, with a cadenza that envisions Ligeti.

— INTERMISSION —

Mazurka in A Minor, Op. 17. No. 4 | **Frédéric Chopin** (1810-1849)

Gustave Le Gray | **Caroline Adelaide Shaw** (b.1982)

Amy Yang, *Piano*
(performed attacca)

Gustave Le Gray

[excerpted from *The Photograph Collector's Guide*, New York Graphic Society, 1979]:

“Originally a painter who studied with artist Paul Delaroche, Le Gray turned to photography and in 1848 opened a portrait studio in Paris. He introduced his waxed-paper adaptation of the calotype process in 1850 and used the technique in his photographic documentation of historical monuments in the Aquitaine and the Touraine. One of the first to suggest the use of collodion, Le Gray also developed a method for producing cloud effects in landscapes by combining a separate negative of clouds with the original scene, thus solving the problem of blank skies inherent in collodion photography. He died in Cairo.”

Chopin's Op.17 A Minor *Mazurka* is one of those exquisite, perfect, miniature pieces of music. The opening alone contains a potent poetic balance between the viscosity and density of the descending harmonic progression and the translucent, meandering melody floating like an onion skin above. Or, in fewer words, it's very prosciutto & mint. When someone asks me “What's your music like?” — I'll sometimes answer, “Kind of like sashimi—?” That is, it's often made of very classic chords and sequences presented in their raw, naked, preciously unadorned state — vividly fresh yet utterly familiar. Chopin is a different type of chef. He covers much more harmonic real estate than I do, and his progressions are varied and inventive. He sincerely and functionally employs rich chromatic chords and sequences, while I generally just yearn for one well-voiced, perfectly-framed triad. But the framing can be the hard part — designing, in a piece of music, an attuned and legible internal system of logic and memory that is strong and subtle enough to support an authentic experience of return. (À chacun sa buri toro?) *Gustave Le Gray* is a layered portrait of Op. 17 #4, using some of Chopin's ingredients overlaid and hinged with my own. It was written expressly for pianist Amy Yang, who is one of the truest artists I know.

Dideba Chven Shekrebas | Traditional Gurian Liturgical chant
("Glory to our gathering, and may the Lord bless our hosts and our guests")
Ocheshkhvei | Traditional Megrelian worksong

These two selections of traditional Georgian vocal polyphony (from the Black Sea bordering regions of Guria and Megrelia) reflect two of the main Georgian vocal genres: religious chant, and work songs. The chant music tends to be incantational and relatively slow moving, with resonant, fifth-based harmonies, and cadences that coalesce on unisons. The work songs tend to be more rhythmically propulsive and repetitive, with short cells of material repeated and varied. While I studied a large body of Georgian music of many different types, these two songs succinctly encompass many of the sounds and techniques I was drawn to across the Georgian repertoire.

Hey-oh-way | **Jonathan Russell** (b.1979)

The men of the Princeton Georgian Choir: Theodor Brasoveanu, Elliot Cole, Raphael Krut-Landau, Jonathan Russell, and Matt Steding

In this piece, I focused on several aspects of Georgian vocal polyphony, which informed both the musical material I used and the process of composition and performance. In terms of the musical material, I was drawn, first, to the idea of vocal resonance, expressed so beautifully in Georgian music. This resonance comes about through open fifth- and fourth-based harmonies, which are colored with different vowel sounds to change the brightness or broadness of the tone. I sought to explore this resonance by borrowing and expanding on characteristic Georgian harmonies and by experimenting with the resonance properties of different vowel sounds. Secondly, I was drawn to several characteristic Georgian melodic and polyphonic shapes, and sought to distill these patterns into their elemental forms. For example, especially in the chant literature, phrases often begin with the voices fairly widely spaced, becoming tighter over the course of the phrase, and meeting in a unison at the cadence. I distilled this gesture into a stack of fifths that slowly glissandos directly into a unison. In a similar manner, I took the tendency for Georgian singers to do a brief, grunt-like "fall" from the final note of a phrase or song and stretched it out and exaggerated it, with notes glissandoing downward and devolving into non-musical grunts and noises. Finally, I took the practice of repeating and varying short cells of material (not all that different, as it happens, from some of the post-minimalist procedures I already employ in much of my music), and made it more complex by layering Georgian-like melodic cells in different meters that would cycle at different rates. In addition to adapting Georgian sonic qualities, I also wanted my response to inform and challenge my own composing

process. First, I decided to compose as much as possible using my own voice, rather than the combination of piano and midi playback that I usually rely on. Though I still used the piano to come up with some of the chord progressions, I always recorded myself singing everything as soon as I had figured it out, and composed much of the piece by vocally improvising layers of polyphony into pro-tools. Second, I stayed away from traditional Western notation as much as possible during the composing process, trying to limit its influence on my musical thinking. I composed instead by moving around the recorded sounds of my own voice, only later figuring out how to notate the sounds I had come up with. Finally, I wanted to teach the music to my singers as much in the style of an aural tradition as I could. My ideal would have been to teach the music entirely by ear, but this proved to be unfeasible considering the amount of time we had to learn the piece. I ended up settling on a hybrid system, where I notated the more complicated and difficult-to-remember passages in Western musical notation, used “word sheets” – the written out words, but without musical notation, a technique we use frequently to learn music in the Princeton Georgian Choir – for other sections, and used written out or verbal instructions for others. I also made a mock-up of myself singing the piece in pro-tools and encouraged my singers to listen to it and get it in their ears as much as possible. The resulting “score” for the piece is in no sense a complete set of instructions for realizing the piece, but, as in our “word sheets” or a jazz chart, consists of the minimum amount of information needed to jog the singers’ memory about what happens next. The resulting piece is certainly quite different from anything I have written before, and I am grateful for the new horizons this project has opened up for me, both in terms of musical material and compositional process.

ABOUT THE PERFORMERS

Vicky Chow

Canadian pianist Vicky Chow has been described as “brilliant” (*New York Times*) and “one of the new stars of new music” (*Los Angeles Times*). She is the pianist for the Bang on a Can All-Stars and her passion has led her to work with leading composers and musicians such as John Adams, Louis Andriessen, Bryce Dessner (The National) Philip Glass, Glenn Kotche (Wilco), David Longstreth (Dirty Projectors), Steve Reich, Terry Riley, and Lee Ranaldo (Sonic Youth). In addition to performing, Ms. Chow also curates a new music series called “Contagious Sounds” at the Gershwin Hotel in New York City. She receives continuous support from the Canada Council for the Arts and has received grants from the Fromm Foundation, Vancouver Foundation, and the BC Arts Council. Her work can be found on ‘tzadik’, ‘Cantaloupe’ and ‘altaVoz’ labels.

Originally from Vancouver Canada, Ms. Chow studied at The Juilliard School and Manhattan School of Music. Starting the piano at age 5, she was invited to perform at the age of 9 at the International Gilmore Music Keyboard Festival. She made her orchestral debut at the age of 10 with the Vancouver Symphony Orchestra and made her NY orchestral debut appearance at Alice Tully Hall with the Juilliard Symphony. Go to www.vickychow.com.

Miranda Cuckson

Violinist and violist Miranda Cuckson is highly acclaimed for her performances of a wide range of repertoire, from early eras to the most current creations. In demand as a soloist and chamber musician, she leads a busily active life as a performer in major concert venues, as well as at universities, galleries and informal spaces. She performs at such venues as the Berlin Philharmonie, Carnegie Hall (Stern, Zankel and Weill Halls), the Library of Congress, Miller Theatre, the 92nd Street Y, Guggenheim Museum, Austrian Cultural Forum, Bargemusic, Museum of Modern Art, Monday Evening Concerts in Los Angeles, and the Marlboro, Bard, Lincoln Center, Bridgehampton, Portland and Bodensee Festivals.

She has made lauded appearances as soloist with orchestras in the United States, Europe, the Middle East and Asia. Her first CD recording was a disk of concertos by Erich Korngold and Manuel Ponce with the Czech National Symphony, on Centaur Records. She subsequently made four recital CDs of 20th-century American music for Centaur: disks of music by Ralph Shapey (a two-CD set), Donald Martino and Ross Lee Finney. These projects were awarded grants from the Copland Fund for Music and the Ditson Fund. In 2010, Vanguard Classics released her CD *the wreckage of flowers*, comprising violin and violin/piano music by Michael Hersch, with pianist Blair McMillen. Upcoming releases include solo and duo works by Anna Weesner (on Albany Records), and a

disk of microtonal solo violin pieces by Xenakis, Haas, and others (New Spectrum Records).

Isabelle O'Connell

Described by the *New Yorker* as “the young Irish piano phenom”, pianist Isabelle O'Connell has performed across the United States, Canada, Australia, New Zealand, Japan, France, Germany, Italy and Ireland. Recent solo engagements have included a performance at Lincoln Center's Alice Tully Hall and performing Kevin Volans' piano concerto with the National Symphony Orchestra of Ireland. Her debut solo album *RESERVOIR* was released in 2010 to critical acclaim and features solo piano music by nine contemporary Irish composers.

As a chamber musician, Isabelle often performs with the CRASH ensemble, appearing at the Canberra International Chamber Music Festival, Sydney Conservatoire, Kennedy Center, Le Poisson Rouge in New York City and the Reich Effect Festival, Ireland. She recently played with Alarm Will Sound at Duke University in North Carolina and Denver, Colorado and with Ergodos ensemble at Issue Project Room in New York. Isabelle has also performed with John Adams at Carnegie's Zankel Hall, Meredith Monk at the Bang on a Can Summer Festival and with the New Zealand String Quartet at the Banff Centre for the Arts.

Isabelle has a reputation for being a dynamic interpreter and energetic advocate of music

by 20th and 21st century composers, regularly commissioning and premiering new works. In 2007, she was co-Artistic Director of “New Music, New Ireland, New York”, a concert that showcased contemporary Irish composers at Carnegie's Weill Recital Hall. Isabelle also has a particular interest in music involving extended piano techniques and is often invited to give masterclasses and workshops on the topic.

Her performances have been broadcast on radio and television on both sides of the Atlantic, including WNYC, WQXR, WFMT Chicago, BBC3, RTE, TV3, and Lyric FM. For more information go to www.isabelleoconnell.com.

The Princeton Georgian Choirs

Founded in 2005, the Princeton University Georgian Choirs are dedicated to the study and practice of traditional folk and sacred music from the Caucasus Republic of Georgia. Through their singing, they seek to honor a tradition that has withstood the tests of time.

Amy Yang

Hailed by Harris Goldsmith of *The New York Concert Review* as “a magnificent artist and poet — everything she touches turns to gold”, pianist Amy Yang is a seasoned performer and collaborator.

In the exciting 2011-2012 season, Ms. Yang traveled across the U.S. to festivals like OK

Mozart Festival, Chamber Music Northwest, Music in May, and Olympic Music Festival; to concert halls in New York City (Merkin Recital Hall), Philadelphia, Washington D.C., and Valencia, Spain; made her debut with The Great Hall Chamber Orchestra; released a new album of chamber music with clarinetist Jose Franch-Ballester (iTinerant Records, Spain); and gave two world premieres by Ezra Laderman and Caroline Shaw at Yale School of Music and Princeton University. In the summer of 2012, she returns to Music in May and Canandaigua Music Festival, and will serve as Program Director and piano faculty for the inaugural Curtis Institute High School Summer Music Program held at The Curtis Institute of Music in July.

Ms. Yang is also the Founder of The Schumann Project, a special series of concerts to present Schumann's complete major solo piano, chamber, and vocal works.

Passionate about chamber music, she has collaborated with an extraordinary roster of artists including Richard Goode, David Soyer, Peter Wiley, Arnold Steinhardt, Michael Tree, Ida and Ani Kavafian, David Shifrin, Miriam Fried, Philip Setzer, and Fred Sherry.

An experienced performer, Ms. Yang has concertized in numerous major venues in the U.S. and also abroad in Spain, Switzerland, Poland, Turkey, and China. First prize winner of competitions including the International Corpus Christi Young Artists' Competition and the Kosciuszko National Chopin Piano

Competition, she made her debut with the Houston Symphony in 2002. Festival appearances include Marlboro Music Festival, Ravinia Festival, Prussia Cove, Verbier Academy, Music from Angel Fire, Canandaigua Lake Festival, OK Mozart, Chamber Music Northwest, Music in May, and Olympic Music Festivals.

Ms. Yang is graduate of The Curtis Institute of Music, The Juilliard School, and The Yale School of Music, where she received the Parisot Prize for an Outstanding Piano Student as well as the Alumni Association Prize. Her principal teachers are Timothy Hester, Claude Frank, Robert McDonald, and Peter Frankl. She loves literature, poetry, psychology, art history, drawing and painting. She often contributes artwork to benefit concert series. Go to www.amyjyang.com

Ning Yu

With the same vigor and dedication to traditional and avant-garde repertoire of the 20th and 21st century, Ning takes on some of the most demanding music ever written for piano, including pieces that incorporate extended techniques, multi-media and improvisation. Ning is the winner of the Boucourechliev Prize at the 2010 Ninth Concours de Orléans in France – a competition devoted to piano repertoire from 1900 to today.

Ning's new solo album *Etude +*, is a solo tour de force comprising *etudes* by composers ranging from Rachmaninoff, Ligeti to Unsuk Chin, and a live recording of her competition-winning

performance of *Archipel IV* by Boucourechliev. The album was released in April 2011 by the International Music and Arts Center in China.

Ning has performed dozens of world premieres including the works of Terry Riley, Michael Gordon, Lee Ranaldo, Glenn Kotche, and Evan Ziporyn and has worked closely with Steve Reich, David Lang, Martin Bresnick and Eve Beglarian. As a chamber musician, Ning has performed with leading ensembles in New York. With Bang On a Can All-Stars, she was the guest pianist from 2007 to 2009. She is a member of Ensemble Signal — a new music group led by conductor Brad Lubman. Ning has also joined forces with the percussion and piano quartet, Yarn/Wire, a forerunner in promoting and commissioning new works by young composers.

ABOUT THE COMPOSERS

Elliot Cole

Elliot Cole is a composer who also uses video art and computer programming to explore liminal spaces in consciousness and cultural memory.

His music has been performed by the Chicago Composers Orchestra, FLUX Quartet with Logan Coale, Brentano Quartet, Dither electric guitar quartet, Psappha (UK), Metropolis Ensemble, Ensemble ACJW, Lucerne Festival Academy and Lucerne Conservatory, violinist Tema Watstein, harpist Mollie Marcuson, singers Nicole Rodin, Misha Penton, Caroline

Shaw and Alison Fletcher, and the Sissy Eared Mollycoddles. 2012 will also see premieres by So Percussion and Deviant Septet.

Cole is a second year composition student at Princeton University, and also holds degrees in both Music and Cognitive Science from Rice University.

Cenk Ergün

A native of Turkey, Cenk Ergün is a composer and improviser who produces music for chamber ensembles, live electronics, dance performances, and sound installations.

Ergün's composed music has been performed by artists such as So Percussion, Alarm Will Sound, Ensemble Laboratorium, and cellist Joan Jeanrenaud; at venues including Carnegie Hall, Le Poisson Rouge, Merkin Hall, Symphony Space, Muziekgebouw (Amsterdam), and Tonhalle (Zurich).

As an improviser using auto-harps, circuit-bent electronics, and computers, Ergün has collaborated with various artists including Jason Treuting, Pauline Oliveros, Alvin Curran, and Fred Frith, performing at events such as the San Francisco Electronic Music Festival, the International Symposium of Electronic Art, and the Akbank Jazz Festival in Istanbul.

Ergün's recent activities include the release of *The Art of The Fluke*, a laptop duo record in collaboration with Alvin Curran; and *Proximity*,

an amplified percussion quartet commissioned by So Percussion. He holds composition degrees from The Eastman School of Music and Mills College, and is currently pursuing a Ph.D. at Princeton University.

Jonathan Russell

Composer and clarinetist Jonathan Russell has received commissions from numerous ensembles, including the San Francisco Symphony, Empyrean Ensemble, ADORNO Ensemble, Woodstock Chamber Orchestra, Harvard-Radcliffe Orchestra, and Imani Winds. He is a member of the Edmund Welles bass clarinet quartet and the Sqwonk bass clarinet duo, and is co-director of the Switchboard Music Festival. He has a B.A. in Music from Harvard University and an M.M. in Music Composition from the San Francisco Conservatory of Music. He is currently a Ph.D. student in composition at Princeton University.

Caroline Shaw

Caroline Shaw (b. 1982, North Carolina) is a musician of different sorts. Her original work has recently been featured at the Ecstatic Music Festival, Opera Cabal's operaSHOP

(Chicago), Mass MoCA (sound design with artist Jane Philbrick), De Link (Netherlands), TRANSIT Spotlight Series, Manchester Summer Chamber Music, and on the forthcoming *Roomful of Teeth* album (Fall 2012). Upcoming engagements as violinist/singer include performances with the American Contemporary Music Ensemble (ACME), Roomful of Teeth, Victoire, and the Yehudim. She has also performed with Alarm Will Sound, the Mark Morris Dance Group Ensemble, the Trinity Wall Street Choir, Wordless Music, Signal, the Oracle Hysterical, and the Yale Baroque Ensemble. Caroline has been on staff at Wesleyan and NYU as an accompanist for ballet and modern dance, and she continues to work with Tina Fehlandt here at Princeton's Lewis Center for the Arts. In a previous life she played a lot of Beethoven quartets and Brahms trios, at chamber music festivals including Kneisel Hall, Domaine Forget, Fontainebleau, and the Juilliard Quartet Seminar. Caroline has a B.M. (violin) from Rice, an M.M. (violin) from Yale, and she is currently a second-year graduate student in composition at Princeton. She is a former Thomas J. Watson Fellow (historical landscape architecture) and Yale Baroque Ensemble fellow. Her favorite color as of April 2012 is #F7C421. Go to carolineshaw.com.

UPCOMING MUSIC AT PRINCETON EVENTS

- 4/27 Princeton University Orchestra, Stuart B. Mindlin Concert,
Richardson Auditorium in Alexander Hall, 8:00PM
- 4/28 Princeton University Orchestra, Stuart B. Mindlin Concert,
Richardson Auditorium in Alexander Hall, 8:00PM
- 5/1 Composers Ensemble at Princeton, So Percussion I,
Taplin Auditorium in Fine Hall, 8:00PM
- 5/2 Composers Ensemble at Princeton, So Percussion II,
Taplin Auditorium in Fine Hall, 8:00PM
- 5/3 Princeton University Concerts, David Daniels, Countertenor,
Martin Katz, Piano, Mark Morris, Choreographer
Richardson Auditorium in Alexander Hall, 8:00PM
Pre-concert talk by Professor Wendy Heller and Mark Morris , 7:00PM
- 5/4 Musica Alta
Rockefeller College Common Room, 7:00PM
- 5/4 Masterclass Given by Countertenor David Daniels
Taplin Auditorium in Fine Hall, 4:00PM
- 5/4 Junior-Senior Concert
Taplin Auditorium in Fine Hall, 8:00PM
- 5/6 Richardson Chamber Players, Hosted by James C. Steward
Richardson Auditorium in Alexander Hall, 3:00PM
- 5/6 Student Recital, Daniel Corica, Voice
Taplin Auditorium in Fine Hall, 8:00PM
- 5/8 Composers Ensemble at Princeton
Taplin Auditorium in Fine Hall, 8:00PM
- 5/10 MUS 213 Recitals, Taplin Auditorium in Fine Hall
4:00 & 8:00PM
- 5/10 Princeton University Wind Ensemble
Richardson Auditorium in Alexander Hall, 8:00PM
- 5/11 Senior Thesis Recital, Jacinth Greywoode,
Trinity Episcopal Church, Princeton, 6:30PM
- 5/11 Princeton University Sinfonia, Richardson Auditorium in Alexander Hall, 8:00PM

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2011-2012 SEASON

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*The use of photographic, video or audio
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Please turn off or mute your cell phones and pagers.