Thursday, December 8, 2016 at 7:30pm  
Friday, December 9, 2016 at 7:30pm  
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY ORCHESTRA  
Michael Pratt, conductor

LUDWIG VAN BEETHOVEN  
(1770-1827)  
Coriolan Overture, Op. 62 (1807)

JURI SEO  
(b. 1981)  
Piano Concerto (World Premiere)  
Fanfare  
Jazz Scherzo  
Intermezzo  
“Old Nassau”

Juri Seo, Piano

★ INTERMISSION ★

GEORGE GERSHWIN  
(1898-1937)  
Porgy and Bess: A Symphonic Picture (1942)  

IGOR STRAVINSKY  
(1882-1971)  
Firebird Suite (1919 Version)  
Introduction  
Dance and Variation of the Firebird  
Round Dance of the Princesses  
Infernal Dance of King Kastcheï  
Berceuse  
Finale
PRINCETON UNIVERSITY ORCHESTRA
(winds and percussion listed alphabetically, *indicates principal player)

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<th>VIOLIN 1</th>
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CO-PRESIDENTS
Christopher Perron
Tiffany Huang

TREASURER
Daniel Wood

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Rohana Chase
Alex Regent

SOCIAL CHAIR
Queenie Luo
Sophie Wheeler

ALUMNI CHAIR
Cadee Qiu

TOUR COMMITTEE
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Sarah Rapoport

PIANO
*Kevin Chien

BANJO
Harrison Waldon

HARP
*Cara Suoto
*Julia Schorn
Sarah Rapoport

SAXOPHONE
Daniel Wood

WEBMASTER
Ben Parks

LIBRARIAN
Greg Rewoldt
Megan Chung

ORCHESTRA MANAGER
Dan Hudson

HARP
*Adam Petno

BANJO
Harrison Waldon
ABOUT THE PERFORMERS

The Princeton University Orchestra began with a group of professional musicians from the New York Symphony and Philharmonic Societies who performed a series of concerts at Alexander Hall in 1896, the first on February 13. The proceeds were “devoted to the funds for the establishment of a School of Music for the study of Musical Composition, Theory, and History at Princeton University.” In the ensuing 120 years, the orchestra has come to be an almost exclusively student organization; some 90-100 undergraduate and graduate musicians representing a broad spectrum of academic departments come together for concerts in Richardson Auditorium in Alexander Hall.

Under the direction of Michael Pratt since 1977, the orchestra has in recent years taken an important place in the state’s concert calendar. The Newark Star-Ledger had high praise for the orchestra’s “passionate performance” of Mahler’s “Resurrection” Symphony and called the performance of Mahler’s Third Symphony one “that would make any orchestra proud.” The Princeton University Orchestra performs ten to fifteen concerts a year on campus, in addition to international tours. These concerts include both new music and works from the standard repertory. Audience members and critics alike have commented that even the most familiar works take on a new freshness in the enthusiastic, spirited and precise performances given by the Princeton musicians.

The orchestra also serves an important role in Princeton’s Department of Music by both reading and performing new works by graduate composition students. In addition, the orchestra has also been invited to give command performances for special University events, such as the installation of President Harold Shapiro, and the celebration of Princeton’s 250th Anniversary. In April 2001, the Orchestra appeared in Lincoln Center for a special performance called “Beethoven and Homer, The Heroic Moment,” a program which combined the Fifth Symphony of Beethoven and Professor Robert Fagles reading from his translation of The Iliad and The Odyssey. The Orchestra has represented Princeton on tours both of the United States and Europe. Recent tours have seen visits to Dublin, London, Glasgow, Edinburgh, Madrid, Barcelona, Prague, Bratislava, Budapest and Vienna. In January 2007 the Orchestra’s performance in Bratislava was taped for later broadcast on Slovak television.

Participation in the orchestra is voluntary and extracurricular; students commit many hours to rehearsal above and beyond the time required for academic course work. Graduates of the orchestra have gone on to be performers, music teachers, and arts administrators, but the list of professions also includes lawyers, physicians, business executives, government officials, economists, architects, research scientists, and journalists. The Princeton University Orchestra offers an important opportunity for student instrumentalists to pursue musical interests in a way that significantly enhances their overall growth in a strong academic environment.

For 39 seasons the Princeton University Orchestra has been led by Conductor
MICHAEL PRATT, a relationship that has resulted in the ensemble’s reputation as one of the finest university orchestras in the United States. Over the years, the Orchestra and Pratt have performed a remarkable variety of the orchestral literature, from J. S. Bach’s orchestral suites, to Beethoven’s Ninth Symphony, to Wagner’s Tristan und Isolde. He has led the orchestra on ten European tours, leading performances in London, Prague, Vienna, Budapest and Madrid.

As Director of the Princeton University Opera Theater, Pratt has conducted operas from Mozart to Ravel, and in the past decade has focused on the early Baroque operas of Monteverdi and Cavalli. One of the chief architects of Princeton’s Certificate Program in Musical Performance, Pratt has served as its director for over twenty years, and is co-founder of the Richardson Chamber Players. Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers have included Gunther Schuller, Gustav Meier, Leonard Bernstein and Otto Werner Mueller. He also holds the posts of Music Director of the Delaware Valley Philharmonic and Principal Conductor of American Repertory Ballet. He has also conducted the orchestras of Boston, Atlanta, Buffalo, Detroit, Indianapolis, and Odessa, Ukraine.

JURI SEO is a composer and pianist based in New Jersey where she is an Assistant Professor of Music at Princeton University. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen.

Her composition honors include a Guggenheim Fellowship, a Goddard Lieberson Fellowship from the American Academy of Arts and Letters, the Kate Neal Kinley Memorial Fellowship from the University of Illinois, and the Otto Eckstein Fellowship from Tanglewood. She holds a DMA (Dissertation: Jonathan Harvey’s String Quartets, 2013) from the University of Illinois at Urbana-Champaign where she studied with Reynold Tharp. She has also attended the Accademia Nazionale di Santa Cecilia (Rome, corsi di perfezionamento with Ivan Fedele) and Yonsei University (Seoul, BM). Since 2009, she has been a composition fellow at the Tanglewood, Bang on a Can, and SoundSCAPE festivals, the Wellesley Composers Conference, and the Atlantic Center for the Arts. In Fall 2014, she joined the composition faculty at Princeton University.

She appears occasionally as a pianist, most often playing her own music or music by other contemporary composers. In one notable appearance, she performed a full recital including Elliott Carter’s monumental Piano Sonata at the Krannert Center for the Arts in 2010. This week’s concerts with the Princeton University Orchestra mark her first concerto performances.

For more information, visit www.juriseomusic.com.
ABOUT THE PROGRAM

LUDWIG VAN BEETHOVEN Coriolan Overture, Op. 62
In 1807, Beethoven composed the Coriolan Overture as an intermezzo to be paired with Heinrich von Collin’s 1804 tragedy Coriolan. While it was initially conceived with that pairing in mind, it was premiered as an autonomous work in December 1807 at a private concert at the residence of Prince Joseph Franz von Lobkowitz, a music lover and one of Beethoven’s patrons.

The piece narrates the story of Gaius Marcius Coriolanus (Coriolan), a Roman warlord, who decides to enter the political scene of the capital. The opposition, who accuse him of treason, confront and eventually decide to exile him. Coriolan, determined to react, marches towards Rome leading the Volsci tribe, one of the city’s enemies. Eventually, he is stopped by his mother, who manages to persuade him not to attack the city. Unable to return to Rome, Coriolan feels at loss and takes his own life.

The piece opens with a stern and determined C minor motive that is often interrupted by abrupt general pauses. Chords descending in stepwise motion and chromaticism point towards feelings of rage and anger that Beethoven employs to portray Coriolan’s altered state of frustration as he prepares to invade Rome. The second subject in E-flat major takes over, offering a contrast both in orchestration as well as character. This melodious and elegant passage is meant to depict Volumnia, the warlord’s mother, in her intent to dissuade her son from attacking the eternal city, warning him about the possible consequences. The woman’s reason prevails over the son’s anger, ultimately convincing him to abort the mission. During the development of the work, Coriolan’s motive reappears, sounding more troubled than angered, almost unsure about what to do with himself, doubting his decisions, and changing his mind as soon as he thinks of a plan. The recapitulation appears in the key of F minor, rather than the “expected” C minor, that will only be reached when the second theme is heard again. The overture closes with a substantial coda that opposes the two themes, as if fighting or in competition with each other.

Beethoven wrote this piece in a somewhat unusual sonata form. While the recapitulation is offered in the key of F minor, the first theme is presented in a fragmented way, as if to represent the fragile and conflicted morale invading Coriolan’s body and mind. Subsequently, the second theme, which returns to the home key, is heard in the minor mode for the very first time, enveloping the music with a sad and melancholic tone. Towards the end of the coda, the structure crumbles and disintegrates, resulting in a dramatic, yet almost soundless finale that is meant to portray the exact moment when Coriolan’s heart beats for the very last times.

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PRINCETON UNIVERSITY ORCHESTRA
2016-2017 SEASON

Saturday, January 14, 7:30 pm
Richardson Auditorium in Alexander Hall
Scenes from Mozart's Le Nozze do Figaro, Cosi fan tutte, Don Giovanni and others

January 27- February 5
Tour of Central Europe - Prague, Vienna, Bratislava, Budapest

Saturday March 4, 2017, 7:30 pm
Mozart: Requiem, K. 626
with the Princeton University Glee Club

Friday and Saturday, March 10 and 11, 7:30 pm
Winners of 2017 Concerto Competition

Friday and Saturday, April 28 and 29, 7:30 pm
Stuart B. Mindlin Memorial Concerts
Richardson Auditorium in Alexander Hall
HINDEMITH Symphonic Metamorphoses of Themes by Carl Maria von Weber
MAHLER Symphony No. 5

Saturday, June 3, 8:00 pm
Reunions Fireworks Concert
Finney Field

orchestra.princeton.edu
I started working on the concerto during a plane ride to Korea in June. My summer in Korea was busy and distracting, and I returned to the States in mid-August having written a meager two minutes of music. The bulk of the piece was written in the remainder of August and September, and now it’s hot out of the oven!

In a traditional concerto, the orchestra accompanies a shining soloist. In my concerto, however, the orchestra shines with the soloist. In the final two movements you will hear “Old Nassau”—a tune that lives in the heart of many in Princeton—contribute to the communal premise. For its rich chromaticism and wacky changes in time signatures, the alma mater is even complex and interesting to work with.

The opening movement serves the role of a fanfare. It is bombastic, exciting, and attention-grabbing. Here the piano is treated like a percussion instrument with lots of noises and clusters (many adjacent notes played at once as a dissonant chord).

The second movement is the longest and most substantial. It features a trio of soloists—piano, percussion, and bass—that alternate and combine with the orchestra. The whimsically fast triple meter harks back to the scherzo form that Beethoven employed to hilarious effect (scherzo is Italian for “joke”). For good measure, I tossed in some melodic bits from the Coriolan Overture as a small nod to ol’ Ludwig. The movement finishes with a brief piano cadenza and an epic coda.

The slow and lyrical third movement introduces fragments from “Old Nassau.” It doesn’t quite find the tune; it meanders, like fading memories or dreams. Many instrumental flavors, especially the strings and woodwinds, come to the fore. Unlike the other three movements that unfold in sections, this one forms an arch. It builds to a climax and then calms to an intimate octet of string soloists.

Having discovered the tune, the finale arrives with a definite and resolute statement of the main theme, “Old Nassau,” heard in the strings as a chorale texture. Variations on the tune follow, culminating in a fughetta (a musical device by which pieces of a melody imitate each other simultaneously).

The concerto lasts about 22 minutes, with a short break between the second and third movements.

I would like to take this opportunity to express my gratitude to the members of the Orchestra for their youthful uplifting spirit and thank Michael Pratt for taking on an audacious and unpredictable project.

— © 2016, Juri Seo
The folk opera *Porgy and Bess* was composed in 1934, and premiered the following year in Boston. In an interview with the *New York Times*, Gershwin states: “*Porgy and Bess* is a folk tale. Its people naturally would sing folk music. When I first began work in the music I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore I wrote my own spirituals and folksongs. But they are still folk music – and therefore, being in operatic form, *Porgy and Bess* becomes a folk opera.” The opera started to take form after a life-changing event that took place around the end of the 1920s in Vienna: the acquaintance of celebrated dodecaphonic composer Alban Berg. This meeting turned out to be so meaningful that Gershwin envisioned his new folk opera to be his very own *Wozzeck* (Berg’s opera of 1922), with the aim to reflect the success and relevance in the operatic repertoire as Berg’s opera found about ten years earlier.

Although the composer considered this to be his greatest work, the opera was not received as expected, only becoming popular after Gershwin’s death. Many considered *Porgy and Bess* to have racist and stereotypical tendencies, which resulted in many prominent artists’ refusal to perform its roles. In fact, the play tells the story of Porgy, a crippled black man, who tries to save Bess from Crown and Sportin’ Life, a pimp and a drug dealer, respectively. Social critic Harold Cruse succinctly captured in one sentence the indignation that the opera arose: “[it is] the most incongruous, contradictory cultural symbol ever created in the Western World.”

The *New York Times* called it an “aggrandized musical show,” and criticized the inclusion of its many songs. Nevertheless, the composer was clearly not discouraged by the initial disapproval, and responded to the newspaper with a strong and assertive statement that brought him to compare himself to great masters like Bizet and Wagner: “I am not ashamed of writing songs at any time so long as they are good songs. In *Porgy and Bess* I realized I was writing an opera for the theater, and without songs, it could neither be of the theater nor entertaining from my viewpoint. If I am successful, it will resemble a combination of the drama and romance of *Carmen* and the beauty of *Meistersinger*.”

Tonight, we are going to listen to *Porgy and Bess: A Symphonic Picture*: an adaptation of the original work done in the year 1942 by Gershwin’s close friend and occasional assistant, Robert Russell Bennett. This arrangement was especially designed to offer an instrumental version of the work, while still maintaining the greatest hits of the play. The main difference is that some of
the pieces are misplaced in order throughout the composition. As we will hear, “Summertime,” the first melody that appears in the opera version, will not be heard until seven minutes into the instrumental arrangement!

Throughout the work, Gershwin’s music echoes the composer’s jazz influences, and takes inspiration from southern black backgrounds. He displays his knowledge of folk song repertoire, including praying and work songs, street cries, jubilees, and spirituals.

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IGOR STRAVINSKY *Firebird* Suite (1919 Version)

At twenty-eight, while still studying with composer Rimsky-Korsakov, Stravinsky composed the *Firebird* Suite (1910). This work catapulted Stravinsky to the international limelight, and signified the start of a prolific collaboration with Sergej Djagilev’s Ballets Russes. *Firebird*’s popularity led to the publication of three versions of the suite over the course of the next thirty-five years.

In this work, Stravinsky revisits a classic fable that his teacher adapted in one of his operas, *Kashchey the Deathless* (Rimsky-Korsakov, 1902). The tale narrates that killing the evil sorcerer Kashchey, who has the power to petrify and imprison humans, is an almost impossible task, as his soul is locked into an egg-shaped casket. Ivan Tsarevich, one of the main heroes of the Russian tradition, is portrayed as a foreign prince who successfully defeats and breaks the spell of the sorcerer, freeing his beloved princess. Ivan Tsarevich defeats Kashchey thanks to a feather received as a gift by the firebird, the only creature that has the power to undo the sorcerer’s spells.

This version of the suite (1919) is formed by an introduction and five movements: Dance and Variation of the Firebird; Round Dance of the Princesses; Infernal dance of King Kastcheï; Berceuse (Lullaby), and Finale. The Introduction opens with the characteristic interval of an augmented fourth, which sets the foundation for the score’s structure. The magical representation of the firebird itself is achieved by fusing gloomy and chromatic colors from the wind section with harmonic glissandi in the string parts. In the next section, Dance and Variation of the Firebird, Stravinsky focuses on the irregular rhythmic aspect of the music that eventually leads to the end of the first movement. Round Dance of the Princesses opens with a folk theme played by a few soloists among the orchestra, including the oboe, cello, clarinet, and bassoon.
Infernal dance of King Kastcheï can be considered the most daring part of the composition. The significant dynamic contrasts, combined with the varied rhythmical scheme, foreshadow Stravinsky’s Rite of Spring, written just two years after the original Firebird ballet. Berceuse (Lullaby) emotes the moment when the firebird reveals the secret to defeat Kashchey to the prince. Its lush orchestration offers a dense string filling that supports, almost like a pedal point, the repetitive songs of the winds. This same motive is heard in the beginning of the Finale, where Stravinsky achieves a monumental climax by progressively layering instruments until the whole orchestra is playing.
Upcoming Music at Princeton Events

Sunday, December 11, 3pm  
*Princeton University Glee Club*  
Richardson Auditorium in Alexander Hall

Monday, December 12, 7:30pm  
*MUS 215 Projects in Jazz Performance Course Recital*  
Taplin Auditorium in Fine Hall

Tuesday, December 13, 8pm  
*Princeton Sound Kitchen Freelance Concert*  
Taplin Auditorium in Fine Hall

Wednesday, December 14, 7:30pm  
*Princeton University Wind Ensemble*  
Richardson Auditorium in Alexander Hall

Tuesday, January 10, 7:30pm  
*MUS 213: Projects in Chamber Music Performance Final Recital*  
Taplin Auditorium in Fine Hall

Saturday, January 14, 12noon-6pm  
*House of Sound Electronic Music Installation*  
Woolworth Center for Musical Studies

Saturday, January 14, 7:30pm  
*MUS 219: Opera Performance Scenes from Mozart Operas*  
Richardson Auditorium in Alexander Hall

Wednesday, January 18, 8pm  
*Takács String Quartet*  
*Beethoven Cycle Concert III*  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

Thursday, January 19, 8pm  
*Takács String Quartet*  
*Beethoven Cycle Concert IV*  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

Friday, January 20, 8pm  
*MUS 310 Composition Recital*  
Taplin Auditorium in Fine Hall

Tuesday, February 7, 8pm  
*Princeton Sound Kitchen*  
*Shattered Glass String Orchestra*  
Taplin Auditorium in Fine Hall

Friday, February 10, 1pm  
*Masterclass with REBEL Baroque Ensemble and members of Early Music Princeton*  
Taplin Auditorium in Fine Hall

Friday, February 10, 7pm  
*REBEL Baroque Ensemble*  
Taplin Auditorium in Fine Hall

For more information visit princeton.edu/music