Felix Mendelssohn’s
ELIJAH

Friday April 18, 2008  8:00 PM
Richardson Auditorium

Princeton University Glee Club
The Walter L. Nollner Concert
PROGRAM

ELIJAH

Felix Mendelssohn (1809–1847)
Op. 70

An oratorio based on the Old Testament text
German text by Julius Schubring
English translation by Michael Pilkington

First performance
August 26 1846 at the Birmingham Festival, UK.

Voices and Characters
The Prophet Elijah  Grant Youngblood,
The Widow  Christina Pier,
Queen Jezebel & The Angel  Mary Nessinger,
King Ahab & Obadiah  Jason Collins,

Double quartet  Faaria Kherani ’09
Rachel George ’10
Maya Srinivasan ’10
Sylvia Dee ’10
Zaafir Kherani ’08
Adam Fox ’09
Thomas Kneeland ’10
Robert Olson ’11

The Angels  Paavana Kumar ’10
Rebecca Harper ’10
Brenda Jin ’10

The Youth  Andrea Grody ’11,

The People Princeton University Glee Club

Richard Tang Yuk, conductor

The Walter L. Nollner Concert
Mendelssohn and Elijah

Felix Mendelssohn was an extraordinarily gifted composer of the nineteenth-century. Though primarily a pianist, Mendelssohn also played the violin and organ and composed music of almost every genre including opera, incidental music, orchestral works, chamber music, a long list of works for solo piano, music for two pianos, works for organ, psalms, cantatas, motets, anthems, choral songs, several sets of solo songs, vocal duets and canons. Of this prolific output, he is perhaps best remembered through regular programming of relatively few of his works: the four symphonies, some incidental music, the organ sonatas and organ and composed music of almost every genre including opera, incidental music, orchestral works, chamber music, a long list of works for solo piano, music for two pianos, works for organ, psalms, cantatas, motets, anthems, choral songs, several sets of solo songs, vocal duets and canons. Of this prolific output, he is perhaps best remembered through regular programming of relatively few of his works: the four symphonies, some incidental music, the organ sonatas and of course his two oratorios Elijah, composed in 1846 and to a lesser extent, St. Paul, written ten years earlier in 1836.

Elijah is fashioned after the great oratorio tradition of Handel with whose work Mendelssohn was very familiar. In fact, Mendelssohn transcribed and arranged music of both Handel and Bach. Although Mendelssohn grew up surrounded by Romantic influences, his inspiration came from the works of classical and baroque composers. His musical ideals are embodied in the works of Mozart, Bach and Handel, rather than those of his contemporaries. This is reflected in both St. Paul and Elijah, which display hallmarks of the Handel oratorio with dramatic choruses, contemplative arias and narrative recitative passages.

It was in 1844 that Mendelssohn thought about writing an oratorio based on the legend of the prophet Elijah and the religious dissension in Israel and Judea over the divinities Jehovah and Baal. (1 Kings xvii-xix). He approached Julius Schubring to prepare the libretto for Elijah, taking passages from the Old Testament. Mendelssohn’s vision was to present Elijah as a strong, zealous prophet, even “bad-tempered and angry” at times, and yet “borne aloft as if on angels’ wings.” It seems that Mendelssohn and Schubring were at odds with the interpretation of the scriptural passages. Mendelssohn favored a more dramatic presentation, while Schubring tried to convince him to highlight the sacred element, while playing down the dramatic. Schubring felt that this would edify and console the heart of the listener. Like Messiah (Handel), Elijah the oratorio does not follow a continuous dramatic plot but rather is a series of loosely related passages in which the excitement of events (in the first part), as presented by the chorus, is contrasted with the austere musical evocation of an isolated prophet. Indeed, the leading part of the action is played by the chorus, representing the people, just as it does in Handel’s oratorios. The second part of Elijah deals with the indictment, escape, and ascension of the prophet in a similar dramatic vein.

The oratorio was first performed in Birmingham on August 26, 1846, was conducted by Mendelssohn, and was an immense success. Elijah was played again in London, six times between April 16 and 30 of 1847, all conducted by

the composer. Mendelssohn was due to conduct his Elijah again in Berlin on November 3, 1847, but had to cancel due to a severe stroke, which left him partially paralyzed. Another performance a few days later, on November 12, in Vienna, was turned into a memorial concert for the composer, with all the performers dressed in mourning attire.

The reception of the work in German speaking countries was mild in comparison to the overwhelming triumph Elijah achieved in England. No doubt, Elijah was a catalyst in the growth of the mammoth English choral societies that became so popular in the nineteenth-century. At home, the oratorio achieved little success as Mendelssohn’s music waned in popularity in Germany. This was due in part to the anti-Semitic views of Wagner and his associates, in spite of the fact that Mendelssohn’s family had adopted the Christian faith and had added ‘Bartholdy’ to the family name as an outward symbol of Christian conversion.

Dr. Tang Yuk

Walter L. Nollner
Choral Architect of a Princeton Generation

This concert is dedicated to the memory of Conductor Emeritus Walter Nollner

In 1958, Walter Nollner was appointed Conductor of the Princeton University Glee Club. In 1963, he joined forces with the Smith College Choir to form the Smith-Princeton Chamber Chorus. In 1969, with the advent of co-education at Princeton, Nollner changed the Glee Club into a mixed chorus. In 1971, Professor Nollner also assumed direction of the Chapel Choir.

Nollner was an extremely able musician, gifted with an extraordinary ear, superb piano skills, and a voracious intellectual curiosity. He was committed to providing his students with the opportunity to sing the greatest choral works in the repertory. The Glee Club and Chapel Choir repertoire included a large number of difficult and unusual works.

In addition to performing great music, Professor Nollner led the combined Chapel Choir and Glee Club on extensive summer tours throughout the world. Two of the tours, in 1980 and 1982, actually circumnavigated the globe.

Professor Nollner retired in 1992 and passed away in February 2000. Gifted with an infectious enthusiasm, boundless optimism, and limitless energy, he touched the lives of hundreds of students. Many alumni have warm memories of their Princeton experience, as well as enduring friendships, as a result of his efforts. Through generous donations of alumni and friends, an endowment fund has been set up in his name to assist the Glee Club with its operations. We are pleased to honor his contribution of excellence by designating one Glee Club concert each year as “The Walter L. Nollner Concert.”
English Translation

Introduction

Elijah
As God the Lord of Israel liveth, before whom I stand: There shall not be dew nor rain these years, but according to my word.

Overture

Orchestra

Part One

1. The People
Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion? The deeps afford no water, and the rivers are exhausted. The suckling's tongue now cleaveth for thirst to his mouth. The infant children ask for bread, and there is no one breaketh it to feed them.

2. The People
Lord, bow Thine ear to our prayer...

Two Women
Zion spreadeth her hands for aid, and there is neither help nor comfort.

3. Obadiah
Ye people, rend your hearts and not your garments. For your transgressions, the prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye: forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

4. Obadiah
'If with all your hearts ye truly seek Me, ye shall ever surely find Me.' Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence!

5. The People
Yet doth the Lord see it not, He mocketh at us; His curse hath fallen down upon us, His wrath will pursue us till He destroy us.

For He, the Lord our God, He is a jealous God, and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him.

His mercies on thousands fall on all them that love him and keep his commandments.

6. An Angel
Elijah! Get thee hence, Elijah! Depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

Now Cherith's brook is dried up, Elijah, rise and depart, and get thee to Zarepath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

7. Angels
For He shall give His angels charge over thee; that they shall protect thee in all ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

An Angel
Now Cherith's brook is dried up, Elijah, rise and depart, and get thee to

8. A Widow
What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? To slay my son art thou come thither? Help me, man of God! My son is sick! And his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper. Help my son! There is no breath left in him.

Elijah
Give me thy son. Turn unto her, O Lord my God, O turn in mercy; in mercy help this widow's son. For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

Widow
Wilt thou show wonders to the dead? There is no breath in him!

Elijah
Now behold, thy son liveth.

Widow
Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all his benefits to me?

Both
Thou shalt love the Lord thy God, love Him with all thine heart, and with all thy soul, and with all thy might. O blessed are they who fear Him!

9. Chorus
Blessed are the men who fear Him, they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

10. Elijah
As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

Widow
The Lord hath heard thy prayer, the soul of my son reviveth!

Elijah
Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all his benefits to me?

Ahab
Art thou Elijah? Art thou he that troubleth Israel?

The People
Thou art Elijah, thou he that troubleth Israel!

Elijah
I never troubled Israel's peace: it is thou, Ahab, and all thy father's house...
Ye have forsaken God's commands, and thou hast followed Baalim. Now send, and gather to me the whole of Israel unto Mount Carmel; there summon the prophets of Baal, and also the prophets of Baal, and also the prophets of the groves who are house feasted at Jezebel's table. Then we shall see whose God is the Lord.

And then we shall see whose God is the Lord.

Rise then, ye priests of Baal; select and slay a bullock, and put no fire under it; uplift your voices and call the god ye worship, and I will call upon the Lord Jehovah; and the god who by fire shall answer, let him be God.

Yea, and the God who by fire shall answer, let him be God.

Call first upon your god, your numbers are many; I, even I only, remain one prophet of the Lord. Invoke your forest gods, and mountain deities.

11. Baal, we cry to thee, hear and answer us! Heed the sacrifice we offer! Hear us, Baal! Hear, mighty god! Baal, oh answer us! Baal, let thy flames fall and extirpate the foe!

12. Call him louder, for he is a god! He talketh, or he is pursuing, or he is in a journey; or, peradventure, he sleepeeth, so awaken him! Call him louder, call him louder!

Priests of Baal
Hear our cry, O Baal! Now arise! Wherefore slumber?

13. Elijah
Call him louder! He heareth not. With knives and lancets cut yourselves after your manner. Leap upon the altar ye have made, call him and prophesy! Not a voice will answer you: none will listen, none heed you.

Priests of Baal
Baal! Baal! Hear and answer, Baal! Mark how the scorrer derideth us! Hear and answer!

14. Elijah
Draw near, all ye people, come to me. Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God, and that I am Thy servant! Lord God of Abraham! Oh show to all this people that I have done these things according to Thy word. Oh hear me, Lord, and answer me! Lord God of Abraham, Isaac and Israel, oh hear me and answer me, and show this people that Thou art Lord God. And let their hearts again be turn'd!

15. Angels
Cast thy burden upon the Lord, and he shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed, that wait upon Thee!

16. Elijah
O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires: let them now descend!

The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall! The Lord is God, the Lord is God! O Israel hear! Our God is one Lord, and we will have no other gods before the Lord.

Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook, and there let them be slain.

Take all the prophets of Baal and let not one of them escape us: bring all and slay them!

17. Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day. And if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

18. Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet have they spoken falsely against Him, from Him have they fled.

19. O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah
O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

The People
Open the heavens and send us relief: help, help Thy servant now, O God!

Elijah
Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Youth
There is nothing. The heavens are as brass, they are as brass above me.

Elijah
When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy Name, and turn from their sin when Thou didst afflict them: then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

The People
Then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

Elijah
Go up again, and still look toward the sea.

The Youth
There is nothing. The earth is as iron under me!
Hearest thou no sound of rain? Seest thou nothing arise from the deep?

No, there is nothing.

Have respect to the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and wind: the storm rusheth louder and louder!

Thanks be to God for all his mercies!

Thanks be to God, for He is gracious, and His mercy endureth forevermore!

20.

Thanks be to God, He laveth the thirsty land! The waters gather, they rush along; they are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

Part Two

21.

Hear ye, Israel: hear what the Lord speaketh: 'Oh, hast thou heeded my commandments?' Who hath believed our report: to whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by Tyrants: thus saith the Lord: 'I am he that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.'

22. Chorus

'Be not afraid,' saith God the Lord, 'be not afraid, thy help is near.' God, the Lord thy God, sayeth unto thee, 'be not afraid!' Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

23. Elijah

The Lord hath exalted thee from among the people, and o'er His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee; as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

24. The People

Woe to him! He shall perish; for he closed the heavens! And why hath he spoken in the Name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! he shall die!

25. Obadiah

Man of God, now let my words be precious in thy sight. Thus saith Jezebel; 'Elijah is worthy to die'. So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they say slay thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. Now begone, and bless me also.

Elijah

Though stricken, they have not grieved. Tarry here my servant: the Lord be with thee. I journey hence to the wilderness.

26. Elijah

It is enough! O Lord, now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity.

Hath he not prophesied also against the king?

We heard it with our ears.

And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? The gods do so to me, and more; if by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

He shall perish!

Hath he not destroyed Baal's prophets?

He shall perish!

Yea, by the sword he destroyed them all!

He destroyed them all!

He also closed the heavens . . .

He also closed the heavens . . .

. . . and called down a famine upon the land!

Courtiers

. . . and called down a famine upon the land!

Jezebel

So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

24. The People

Woe to him! He shall perish; for he closed the heavens! And why hath he spoken in the Name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! he shall die!

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It is enough! O Lord, now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity.

I have been very jealous for the Lord God of Hosts, for the children of Israel
have broken Thy covenant, and thrown down Thine altars, and slain all Thy prophets, slain them with the sword. And I, even I only am left: and they seek my life to take it away! It is enough! O Lord, now take away my life, for I am not better than my fathers. Now let me die, Lord, take away my life.

27. See, now he sleepeth beneath a juniper tree in the wilderness, but the angels of the Lord encamp round about all them that fear Him.

28. Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the maker of heaven and earth. He hath said, thy foot shall not be moved, thy keeper will never slumber.

29. He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

30. Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

O Lord, I have labored in vain; yea, I have spent my strength for nought! O that Thou wouldst rend the heavens, that thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou mad them to err from Thy ways and hardened their hearts that they do not fear Thee? O that I now might die!

31. Oh rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evildoers.

32. Night falleth round me, o Lord! Be Thou not far from me! Hide not Thy face, o Lord, from me, my soul is thirsting for Thee, as a thirsty land.

33. Behold, God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord. But yet the Lord was not in the tempest.

34. Angels Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way! Thus the Lord commandeth.

Elijah I go on my way in the strength of the Lord For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth; and my flesh shall also rest in hope.

35. Elijah For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me; neither shall the covenant of Thy peace be removed.

36. Chorus Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future, and in Horeb its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot with fiery horses; and he went by a whirlwind to heaven.

37. Tenor Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their heads shall be for everlasting, and all sorrow and mourning shall flee away for ever.

38. Chorus And then shall your light break forth as the light of morning breaketh: and your health shall speedily spring forth then: and the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy Name is in all the nations! Thou fillest heaven with Thy glory.

Amen.
Artist Profiles

Jason Collins (Tenor- King Ahab/Obadiah) Opera engagements include appearances at the Arizona Opera as Erik in Der fliegende Holländer, at Kentucky Opera as Lenski in Eugene Onegin, and at Austin Lyric Opera as Zinovy in Lady Macbeth of Mtsensk; Steuermann, Peter Quint in The Turn of the Screw, and productions of La Traviata and Fidelio with the Pittsburgh Opera; Leo in Regina at the Bard Festival; and Jove in Il ritorno d'Ulisse in patria and Schweik in The Good Soldier Schweik at the Chicago Opera Theater. Concert appearances have included Narraboth in a concert performance of Salome with the National Symphony Orchestra, the Beethoven Symphony No. 9 with the Pacific Symphony, Das Paradies und die Peri with the American Symphony Orchestra at Avery Fisher Hall in Lincoln Center, and concerts at New York’s State Theater and Alice Tully Hall. He received his Bachelor of Music in Voice from the Juilliard School and Master of Music in Opera from the Curtis Institute of Music and is recent graduate of the Pittsburgh Opera Center.

Mary Nessinger (Mezzo-Soprano-Queen Jezebel/The Angel) Ms. Nessinger has been heard in concert and recital throughout the United States and England and has been lauded for her impeccable musicianship. She has sung at Alice Tully Hall, the Freer Gallery in Washington, D.C., the Gardner Museum in Boston, the Metropolitan Museum of Art and Wigmore Hall in London. Ms. Nessinger has appeared with the Baltimore, Grand Rapids, Jacksonville and London Symphonies; the Saint Paul Chamber Orchestra; and the Chamber Music Society of Lincoln Center. She has participated in the Santa Fe, Marlboro, Aspen, Ravinia, Skaneateles, Tannery Pond, Crested Butte and New England Bach festivals, and has toured with Musicians from Marlboro and the International Musicians’ Seminar in England. Ms. Nessinger has recorded for Deutsche Grammophon, CRI, Mode and Koch International. She studied at the Eastman School with Seth McCoy and Jan DeGaetani, and in New York with Chloe Owen.

Christina Pier (Soprano- The Widow) Ms. Pier’s career highlights include the Countess in Le Nozze di Figaro with the Minnesota Opera, Micaela in Carmen at the Princeton Festival, Fiordilingi in Così fan tutte with the Lyric Opera of Chicago and Pamina in Die Zauberflöte with the Florida Grand Opera. In the concert arena, Christina has been heard in Mahler’s Symphony No. 2, Beethoven’s Symphony No. 9 and Vaughan Williams’s Dona Nobis Pacem. She is a Grand Finals Winner of the Metropolitan Opera National Council Auditions, as well as the recipient of numerous other awards and honors, including the Gilbert Artist Award from Florida Grand Opera, a George London Award, a Sullivan Award, and two Palm Beach Opera Competition Awards. In addition, she received the Anna Case Mackay Grant from the Santa Fe Opera and a Sosenko Trust Grant. Ms. Pier was a Young American Artist with the Florida Grand Opera in 2004. She was also a Young Artist with the Glimmerglass Opera in 2003 and an Apprentice Artist with the Santa Fe Opera in 2002. Originally from Flagstaff, AZ, Christina received training at Indiana University.

Richard Tang Yuk (Conductor) Dr. Tang Yuk is founder and Artistic Director of The Princeton Festival where he has conducted Sweeney Todd, Madama Butterfly, Carmen and where he will conduct Puccini’s La Bohème this summer. He was Conductor of the National Youth Orchestra of Trinidad and Resident Conductor for Trinidad Opera Company before coming to the United States. He is currently on faculty in the Department of Music at Princeton University as Director of Choral Music and Associate Director of the Program in Music Performance. Recent performances here include Mozart’s Le Nozze di Figaro. He teaches classes in Conducting, Opera and Vocal Performance. He has conducted Messiah at Lincoln Center, New York. Last season he conducted Handel’s Hercules for The American Handel Society. He has worked with the Chamber Orchestra of Philadelphia and The Brno Philharmonic in the Czech Republic. He is a Licentiate of the Royal Schools of Music (UK). His choirs have performed in several European and North American cities, in South America, Asia, Pacific and the Caribbean to critical acclaim. Dr. Tang Yuk is from the Republic of Trinidad & Tobago.

Grant Youngblood (Elijah) Mr. Youngblood’s career highlights include Sharpless in Madama Butterfly with San Francisco Opera; the title role in Don Giovanni, Scarpia in Tosca, Germont in La Traviata, Marcello in La Bohème, Sharpless in Madama Butterfly, Escamillo in Carmen, and Thoas in Gluck’s Iphigénie en Tauride with New York City Opera; Dapertutto in Les Contes d’Hoffmann with Washington Opera; the title role in Rigoletto and Silvio in Pagliacci with Florida Grand Opera; Scarpia in Tosca, Tonio in Pagliacci, and Baritone in Carmina Burana (staged) with Orlando Opera; Amonasro in Aida and Michele in Il Tabarro with L’Opéra de Montréal; Germont in La Traviata with Orlando Opera, Tulsa Opera, Opera Memphis, and Virginia Opera; Concert highlights have included Reynard, Mass, Requiem Canticicles, and Canticum Sacrum for the Stravinsky Festival with the San Francisco Symphony under Michael Tilson Thomas; Messiah with the Philadelphia Orchestra and the Duke University Chapel Choir; and Copland’s Old American Songs with the Los Angeles Philharmonic.
Princeton University Glee Club
since 1874

Richard Tang Yuk, conductor
Carolina Gamboa-Hoyos, assistant conductor
Taotao Liu ’09, and Lynda Saponara, accompanist

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Victor Pinedo ’10, President
Brenda Jin ’10, Vice President
Alexis Rodda ’10, Secretary
Stella Kim ’11, Treasurer
Alexander Ulyett ’11, Concert Manager
Brad Baron ’11, Publicity Chair

Maya Srinivasan ’10,
Michael Traynor ’11, Max Mamon ’10,
Jenny Hsi ’09,
Geoffrey Guray ’10, Joy Tao ’11,

Tenor
Dylan Alban ’09
George Colli
Bayard Gardineer ’11
Tom Gavula ’11
Frederick Gaston Hall ’09
Bryan Hoyos
Kenneth Jenkins ’11
Tim Keeler ’11
Zaafir Kherani ’08
Matthew Krob ’08
Max Mamon ’10
Jeff Moll ’10
Clancy Rowley
Jared Salwen
Jeff Schwemman GS

Soprano
Lily Arbisser ’08
Fiona Chan ’11
Michelle Chen ’09
Susan Eley
Carolina Gamboa-Hoyos
Andrea Grody ’11
Rebecca Harper ’10
Daisy Hassani ’11
Faaria Kherani ’09
Stella Kim ’11
Paavana Kumar ’10
Alexis Rodda ’10
Joy Tao ’11

Orchestra

Violin I
Nancy Wilson, concertmaster
Theresa Salomon
Faina Agranov
Aaron Brown
Robert Moose
Kevin Tsai
Victor Heifetz
Susan Dominguez

Violin II
Laura Smith, principal
Brenda Vincent
Jonathan Kahn
Yehong Xiong
Susan Aquila
Marya Columbia

Viola
Fran Berge, principal
Jacqueline Watson
Joel Rudin
Alissa Smith

Violoncello
James Cooper, principal
Sue Lerner
Ulrich Boeckheler

Bass trombone
Paul Bryan, principal
Mike Lormand

Bass violoncello
John Carbome, principal

Contra bass
John Grillo

Flute
Ilene Grycky, principal
Frances Tate

Oboe
Geoffrey Deemer, principal
Sarah Davol

Clarinet
David Hattner, principal
Woitek Komsta

Bassoon
Edward Burns, principal
Stephen Weisner

Horn
Todd Williams, principal
Dan Wions

Trumpet
Tom Cook, principal
Brad Siroky

Tenor Trombone
Paul Bryan, principal
Mike Lormand

Bass trombone
Jon Ferrone

Timpani
Jason Markzon

Organ
Eric Plutz

Alto
Sutton Brown ’11
Sylvia Dee ’10
Betina Evancha ’11
Rachel George ’10
Brenda Jin ’10
Alice Jones ’10
Olivia Kang ’09
Yi Liao ’11
Taotao Liu ’09
Sage Lutton
Michelle Rapella
Adrienne Raphel ’10
Amy Short
Maya Srinivasan ’10
Emily Sung ’11
Dawn Zhao ’11

Bass
Brad Baron ’11
Brandon Bierlein ’08
Jonathan Britt
Michael Casey ’11
Jason Chua ’10
Oliver Conway ’10
Adam Fox ’09
Geoffrey Guray ’10
Thomas Kneeland ’10
Christian Lafratchiev ’11
Robert Olson ’11
Steve Pearson ’09
Victor Pinedo ’10
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Tenor
Dylan Alban ’09
George Colli
Bayard Gardineer ’11
Tom Gavula ’11
Frederick Gaston Hall ’09
Bryan Hoyos
Kenneth Jenkins ’11
Tim Keeler ’11
Zaafir Kherani ’08
Matthew Krob ’08
Max Mamon ’10
Jeff Moll ’10
Clancy Rowley
Jared Salwen
Jeff Schwemman GS

Soprano
Lily Arbisser ’08
Fiona Chan ’11
Michelle Chen ’09
Susan Eley
Carolina Gamboa-Hoyos
Andrea Grody ’11
Rebecca Harper ’10
Daisy Hassani ’11
Faaria Kherani ’09
Stella Kim ’11
Paavana Kumar ’10
Alexis Rodda ’10
Joy Tao ’11

Orchestra

Violin I
Nancy Wilson, concertmaster
Theresa Salomon
Faina Agranov
Aaron Brown
Robert Moose
Kevin Tsai
Victor Heifetz
Susan Dominguez

Violin II
Laura Smith, principal
Brenda Vincent
Jonathan Kahn
Yehong Xiong
Susan Aquila
Marya Columbia

Viola
Fran Berge, principal
Jacqueline Watson
Joel Rudin
Alissa Smith

Violoncello
James Cooper, principal
Sue Lerner
Ulrich Boeckheler

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About the Glee Club

The Princeton University Glee Club is the oldest singing group in existence at Princeton. It was founded in 1874 by Andrew Fleming West '74, who later became the first Dean of the Graduate College. The Glee Club is currently celebrating its 132nd season of concerts.


On the eve of the College football games in 1913, the Glee Club held its first concerts with the Glee Clubs of Harvard and Yale Universities, beginning a tradition of joint concerts that have continued to this day.

The Princeton University Glee Club was involved in some remarkable projects in the 1930’s. They gave the American Premiere of Stravinsky’s Oedipus Rex with Leopold Stokowski and the Philadelphia Orchestra in 1931; performances of Schoenberg’s Gurrelieder and Wagner’s Parsifal in 1932 and 1933; Bach’s Mass in B Minor at the Metropolitan Opera House in 1935; and with the Vassar College Choir, gave the first United States performance of Jean Philippe Rameau’s Castor et Pollux in 1937.

The Glee Club continued to sing with women’s choral groups from Vassar, Bryn Mawr, Wellesley, Mount Holyoke, and Smith Colleges until a mixed Princeton chorus was formed after the advent of coeducation.

From 1958 to 1992 Walter L. Nollner led the Glee Club, giving him the honor of the longest tenure of any previous conductor. Under his direction the choir traveled outside the United States for the first time, establishing a pattern of international concert tours to Europe, Asia, South America and the South Pacific, including two around-the-world tours. In honor of Professor Nollner’s service to the Glee Club, an endowment fund has been established in his name to assist the Glee Club with its yearly operations. The Nollner Endowment Fund was officially launched in February 1999.

Under the current director Richard Tang Yuk, the Glee Club has continued the tradition of overseas concert tours and expanded the repertoire to include more works of the twentieth-century. The Glee Club presents several concerts every year in the spectacular acoustic of Alexander Hall on the Princeton campus. They perform a major oratorio each spring with professional soloists and orchestra. Recent masterworks performed include Handel’s Hercules, Bach’s St. Matthew Passion, and Haydn’s Die Jahreszeiten

Next Season

Friday 24 October 2008
Harvard & Princeton Glee Clubs annual Football concert
Richardson Auditorium 8pm

Friday 14 November 2008
Yale & Princeton Glee Clubs annual Football concert
Batell Chapel, New Haven 8pm

Sunday 23 November 2008
PU Chamber Choir
Richardson Auditorium 3pm

Sunday 7 December 2008
Glee Club Holiday concert
Richardson Auditorium 3pm

Friday 27 February 2009
Glee Club & Chamber Choir
Richardson Auditorium 8pm

Saturday 18 April 2009
J.S. Bach: Mass in B minor
Richardson Auditorium 8pm
The Walter L. Nollner concert

Glee Club on the Web!

For the latest news about performances, CDs, tours, and more, go to www.princeton.edu/gleeclub.