Princeton University Glee Club

WALTER L. NOLLNER MEMORIAL CONCERT

Princeton University Glee Club
The Nassau Sinfonia
Mischa Bouvier, baritone
Gabriel Crouch, conductor

Sunday April 22nd, 2012, 3pm
Richardson Auditorium
Princeton University
Welcome to this afternoon’s concert given by the Princeton University Glee Club – our annual concert celebrating the immeasurable contribution made to this institution by the late Walter L. Nollner, made possible thanks to an endowment bearing his name. These annual performances featuring professional musicians performing alongside our own students are, we hope, an eloquent testament to the affection which this community still holds for Walter, and our determination to continue to honor his legacy by pouring heart and soul into the preparation of great music each year. Today’s concert features a masterpiece which Walter conducted with the Glee Club many times, including at the Église de la Madeleine in Paris where Fauré worked, and where the composer himself conducted the work’s premiere in 1888. The current Glee Club was particularly pleased to return to La Madeleine in January 2012 while on a concert tour of Paris, to perform before a packed and appreciative audience.
THE MUSIC

Why fum’th in fight                              Thomas Tallis
(Tunes for Archbishop Parker’s Psalter, no.3)   (1505-1585)

Princeton University Glee Club

Fantasia on a Theme by Thomas Tallis             Ralph Vaughan Williams
                                                      (1872-1958)
                                                   Nassau Sinfonia

Five Mystical Songs                              Ralph Vaughan Williams
   i. Easter
   ii. I Got me Flowers
   iii. Love Bade me Welcome
   iv. The Call
   v. Antiphon

Mischa Bouvier, baritone
Justin Bischof, organ
Nassau Sinfonia
Princeton University Glee Club

The Cloud-capp’d Towers                          Ralph Vaughan Williams
(Three Shakespeare Songs, no.2)                (1872-1958)

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INTERMISSION
Requiem in D minor, op.48
i. Introit et Kyrie
ii. Offertorie
iii. Sanctus
iv. Pie Jesu
v. Agnus Dei et Lux Aeterna
vi. Libera me
vii. In Paradisum

Gabriel Fauré
(1845-1924)

Mischa Bouvier, baritone
Tara Ohrtman, soprano
Justin Bischof, organ
Nassau Sinfonia
Princeton University Glee Club

There will be a reception following the concert in the Peter S. Firestone ‘62 Common Room in Rockefeller College.

Glee Club On the Web!

For the Latest News about Performances, CDs, Tours, and More, Check Out the Princeton University Glee Club Online:

www.princeton.edu/gleeclub
THE WORDS

Why fum’th in fight?

Why fum’th in fight the Gentiles spite, in fury raging stout?
Why tak’th in hand the people fond, vain things to bring about?
The Kings arise, the Lords devise, in counsels met thereto,
against the Lord with false accord, against His Christ they go.

Paraphrased from Psalm 2: 1-2

Five Mystical Songs

Easter

Rise heart; thy Lord is risen. Sing his praise
Without delayes,
Who takes thee by the hand, that thou likewise
With him may’st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.
Awake, my lute, and struggle for thy part
With all thy art.
The crosse taught all wood to resound his name,
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.
Consort both heart and lute, and twist a song
Pleasant and long:
Or since all musick is but three parts vied
And multiplied,
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

GEORGE HERBERT (1593–1633) Easter, from The Temple, 1633

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought’st thy sweets along with thee.
The Sunne arising in the East,
Though he give light, and th’East perfume;
If they should offer to contest
With thy arising, they presume.
Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

GEORGE HERBERT (1593–1633) Easter, from The Temple, 1633

Love bade me welcome: yet my soul drew back,
Guiltie of dust and sinne.
But quick-ey’d Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack’d anything.
A guest, I answer’d, worthy to be here:
Love said, You shall be he.
I the unkinde, ungratefull? Ah, my deare,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?
Truth Lord, but I have marr’d them: let my shame
Go where it doth deserve.
And know you not, sayes Love, who bore the blame?
My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
So I did sit and eat.

GEORGE HERBERT (1593–1633) Love (III), from The Temple, 1633

The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.
Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.
Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joyes in love.

GEORGE HERBERT (1593–1633) The Call, from The Temple, 1633
Antiphon

Let all the world in ev'ry corner sing,
My God and King.
The heavens are not too high,
His praise may thither flie;
The earth is not too low,
His praises there may grow.
Let all the world in ev'ry corner sing,
My God and King.
The Church with psalms must shout,
No doore can keep them out;
But above all, the heart
Must bear the longest part.
Let all the world in ev'ry corner sing,
My God and King.

GEORGE HERBERT (1593–1633) Antiphon (I), from The Temple, 1633

The Cloud-capp'd Towers

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

William Shakespeare: The Tempest, Act IV Scene 1

REQUIEM

Introit and Kyrie

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.

Grant them eternal rest, Lord,
And let perpetual light shine upon them.
A hymn becometh Thee, O God, in Zion,
And a vow shall be paid to Thee in Jerusalem.
Hear my prayer:
To Thee all flesh shall come.
Lord, have mercy;
Christ, have mercy.
Offertorium

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu, de ore leonis; ne absorbeat tartarum, ne cadant in obscurum. Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus. Amen.

O Lord Jesus Christ, King of Glory, Deliver the souls of the dead from the pains of Hell, From the deep lake, from the mouth of the lion; Let not Tartarus swallow them, Nor let them fall into darkness. Prayers and sacrifices to Thee, Lord, we offer. Do Thou receive them on behalf of those souls Whom we this day commemorate. Grant, Lord, that they pass from death to life, As Thou didst promise to Abraham and to his seed. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua Hosanna in excelsis.

Holy, Holy, Holy, Lord God of Hosts! Heaven and earth are full of Thy glory. Hosanna in the highest!

Pie Jesu

Pie Jesu, Domine, dona eis requiem sempiternam. Blessed Jesus, Lord, grant them everlasting rest

Agnus Dei


Lamb of God, Who takest away the sins of the world, Grant them eternal rest. Let everlasting light shine upon them, Lord, With Thy saints for ever, for Thou art good. Grant them eternal rest, Lord, And let perpetual light shine upon them.
Libera me

Libera me, Domine, de morte æterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare sæculum per
ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit, atque
ventura ira.
Dies illa, dies irae, calamitatis et
miseriae,
Dies magna et amara valde.
Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Libera me, Domine...

Deliver me, O Lord, from eternal death
On that awful day
When the heavens and the earth shall quake,
When Thou shalt come to judge the
world by fire.
Full of terror am I, and trembling,
And I fear the trial and the wrath to
come.
That day shall be a day of wrath,
calamity and misery.
A mighty day, and exceedingly bitter.
Grant them eternal rest, O Lord,
And let perpetual light shine upon them.
Deliver me, O Lord, deliver me...

In paradisum

In paradisum deducant te angeli:
in tuo adventu suscipiant te martyres,
et perducant te in civitatem
sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
æternam habeas requiem.

May the angels receive thee in Paradise.
At thy coming may the martyrs
receive thee, and bring thee
Into the Holy City, Jerusalem.
There may the choir of angels receive thee,
And with Lazarus, once a beggar,
May'st thou have eternal rest.

Upcoming Performance

Thomas Tallis’ extraordinary 40-part motet Spem in Alium will
be performed by past and present Glee Club members as part
of this years’ reunion events. Don’t miss this special occasion!

Friday, June 1st, 4:30pm
Chancellor Green Library, Princeton University
Notes on Today’s Program

Though it is true that Vaughan Williams’ music is suffused with a gentle and distinctively pastoral English Nationalism, it evokes an imaginary place which is far removed from the real England of his, or anyone else’s time. In fact, at the time when Vaughan Williams composed the two major works which appear on today’s program, the influence of France (and especially Ravel) was every bit as apparent in his music as the landscapes and folk songs of good old ‘Albion’. The Fantasia on a Theme by Thomas Tallis of 1910 was the first major orchestral work completed after Vaughan Williams returned from his studies with Ravel in 1908, and in keeping with the teachings of his master (‘complexe mais pas compliqué!’) is constructed out of simple, delicately juxtaposed orchestral colors. Vaughan Williams’ homage to Tallis shows a sensitivity to the rhythmic asymmetry of his forebear’s famous melody and retains a flavor of its modal harmony; but those Ravel-inspired colors really come from the imaginative distribution of string instruments. There are three distinct ensembles - a ‘principal’ orchestra, a smaller group which echoes the material of the principal or rolls out simple chords as if from a portative organ, and a solo quartet. In its form, the work is a modernist version of an Elizabethan Fantasy, with fragments of the main theme woven contrapuntally between three separate statements of the melody. Supplementary material is provided at the halfway point by a counter melody from a solo viola, which later becomes the foundation for the work’s wonderful climax.

The success of the Fantasia led directly to the commissioning of the Five Mystical Songs one year later by the Three Choirs Festival, held that year (1911) in the heart of ‘Vaughan Williams Country’ in Worcester. Vaughan Williams chose to set texts by George Herbert – a seventeenth-century metaphysical poet whose efforts to balance the worldly and the divine must have appealed to the agnostic (and sometime atheist) composer. A humble man in the shadow of Donne and Shakespeare, Herbert was not concerned with promoting or publishing his work during his lifetime; indeed most of it was kept hidden until he lay on his deathbed when he produced a manuscript of seventy works requesting that its contents be published ‘only if they might turn to the advantage of any dejected poor soul’. But his star ascended soon afterwards, and his many hymn texts must have become familiar to Vaughan Williams through his editing of ‘The English Hymnal’, an undertaking which he completed in 1906. Just as in the Fantasia, here too the influence of France is never far away, especially in the impressionistic setting of the second movement – ‘I got me flowers’ – whose
delicate scoring draws one in so completely that the final phrase, contrasting-
ly set for full instruments and singers, feels as if the whole world is delivering
it. The third song, 'Love bade me welcome', is perhaps the true masterpiece
within the poetry (and how poignant that the author of this exquisite por-
trayal of self-doubt should lack the conviction to display it to anyone dur-
ing his lifetime). Vaughan Williams responds to the text with a moment of
genius of his own, weaving the melody of the Corpus Christi Hymn (O
Sacrum Convivium – 'O Sacred Feast') into the choral parts accompanying
the moment when Love (or perhaps 'God') forgives all guilt and inadequacy
and invites the poet to sit at the table.

For such a well-known work, still only 125 years old, the origins and ideal
orchestrations of Gabriel Fauré's Requiem remain remarkably cloudy. He
began work on it in 1887 'for the fun of it', but it is clear that the death
of his mother soon afterwards brought new impetus and intensity to its
composition. The first performance of an abbreviated 5-movement version
took place at La Madeleine early in 1888, and the seven-movement version
first appeared (with Oefferatoire and Libera me added, along with a spot
for baritone soloist) in 1893. Both of these versions were scored lightly, for
a chamber orchestra of strings, harp and a few winds, and an organ part
which plays almost throughout. The work's metamorphosis from what Fauré
once described as his 'petit Requiem' into a large-scale piece for the concert
stage took place in 1900 at the insistence of Fauré's publisher, but most of
the conversion was apparently executed by assistants and pupils, and it is
speculated now that the composer may have lacked appetite for the project.
Today's performance most closely resembles the expanded chamber version
of 1893, with prominent horn and harp parts and the occasional colorings
of trumpet and bassoon alongside the ubiquitous strings and organ. The
strings in this version are often scored for divided violas and cellos with
just one solo violinist, but since Fauré's manuscript does clearly include the
word 'Violons' in its plural form, and since today's choir is far from the
small chamber choir of those early performances in La Madeleine, we present
this performance with a full violin section.

Gabriel Crouch
THE MUSICIANS

Mischa Bouvier – baritone

Baritone Mischa Bouvier is winner of the 2010 Concert Artists Guild International Competition. Called a “delight to encounter for the first time” by the Pittsburgh Tribune-Review and noted by the New York Times for his “rich timbre” and “fine sense of line,” Mischa continues to impact audiences with his keen musicality and remarkable communicative ability.

This season’s highlights have included performances of Bach’s Magnificat and Lotti’s Mass for Three Choirs with the American Bach Soloists; several collaboration with TENET and Spiritus Collective in NYC and Connecticut; the role of Betto in Gianni Schicchi with DuPage Opera; bass soloist and Pilate in Bach’s St John Passion with the Bach Collegium San Diego and Chatham Baroque; recitals of works by French, German and Russian Romantic-era composers with pianist Yegor Shevtsov in Alabama, Ohio and NYC; and several performances of Mohammed Fairouz’s new work for baritone, string quartet and wind quintet, Furia, in NYC. Notable upcoming engagements include a debut with The Knights singing a newly commissioned orchestral version of Furia; a performance as speaker in Satie’s Sports et divertissements at barbes in Brooklyn; recitals for the Macon Concert Association and the Utsey Chamber Music Series; collaborations with Catacoustic Consort and the Wildcat Viols at the San Francisco Early Music Festival; a New Year’s Eve Gala with the New Philharmonic; and a NYC debut recital at Weill Hall at Carnegie Hall under the auspices of the Concert Artists Guild. Other important recent engagements include the role of Moneybags Billy in Kurt Weill’s The Rise and Fall of the City of Mahagonny at Tanglewood with casting and musical direction by maestro James Levine; concerts of early Spanish music with the Folger Consort; a Sacred Music in a Sacred Space debut as bass soloist and Pilate in Bach’s St Matthew Passion under the baton of Kent Tritle; the role of Lucifero in Handel’s La Resurrezione for the American Bach Soloists Festival & Academy; and the role of Malatesta in Don Pasquale with Opera in the Heights and Bronx Opera.

And avid recitalist, Mischa presented recitals under the auspices of the Baldwin-Wallace Art Song Festival, the Trinity Church Concerts at One Series, Internationale Meisterkurse für Musik Zürich, the Cincinnati Grandin Festival, and the Music Room at the Lindberg Farm series. Mischa offered
regional premieres of Lori Laitman’s Men With Small Heads and Paul Moravec’s Songs of Love and War, and gave the world premier of Charles Fussell’s cycle Venture during the Festival of Contemporary Music at Tanglewood.

On stage, Mischa performed as Le médecin in Debussy’s Pelléas and Méliande, Bouncer and Washington Dandy in Moore’s The Ballad of Baby Doe, William (cover) in Philip Glass’s The Fall of the House of Usher, Enrico in Haydn’s L’isola Disabitata, Bardolph and Chief Justice in Gordon Getty’s Plump Jack, Leporello (scenes) in Mozart’s Don Giovanni and Belcore (scenes) in Donizetti’s L’elisir d’amore.

As a collaborator, Mischa has performed with a wide array of groups and individuals including Anonymous 4, the Mark Morris Dance Group, American Handel Society, the Bach and the Baroque Ensemble of Pittsburgh, New Mexico Symphony Orchestra, Boston Symphony Orchestra, the Five Boroughs Music Festival, Long Island Philharmonic, the Metropolis Ensemble, and Christopher Williams Dance.

Mischa received his B.M. from Boston University and his M.M. from the University and Cincinnati College-Conservatory of Music. He participated in several training programs including Lyric Opera Cleveland, Internationale Meisterkurse für Musik, the Carmel Bach Festival and the Tanglewood Music Festival. Recent recognition includes the 2010 American Bach Soloists Henry I. Goldberg Young Artist Award, the Oratorio Society of New York 2010 Solo Competition’s Docia Goodwin Franklin and Richard Westenberg Awards, 1st Place from the 2009 Louisville Bach Society Gerhard Herz Young Artist Competition, and 2nd place from the 2011 American Prize’s Vocal Competition. www.mischabouvier.com
Justin Bischof - organ

A Canadian-Swiss resident of New York City, Justin Bischof is one of the most eclectic and active artists of his generation. He is an internationally acclaimed concert organist, pianist and improviser. He won the First Prize at the 2000 AGO National Improvisation Competition and is a leading proponent of the craft. His all improvisation performances have been met with critical acclaim throughout the world and has performed and recorded with numerous orchestras including the Zurich and, Milwaukee Symphonies. Recent highlights include soloist with Milwaukee under the direction of Andreas Delf in the world premiere performances of The Revelation of St. John by Daniel Schneider recorded for NPR; highly anticipated return appearance in Saint Saëns Symphony No. 3 “Organ” under the direction of Maestro Delf in a program shared with Joshua Bell; featured recitalist as part of the 50th Anniversary Organ Recital Season at Cologne Cathedral with over 4,000 in attendance.

As an orchestral conductor, he was worked with numerous ensembles including the National Arts Center Orchestra, The Ensemble Orchestral de Paris, Vancouver Symphony and The State Philharmonic Kavkazskiiye of Russia. This past summer, he worked with members of the New Mexico Symphony Orchestra in the world premiere of Canadian composer Andrew Ager’s Organ Concerto. He is the Founder & Artistic Director of The Canadian Chamber Orchestra of New York City CCO/NYC which has raised over $250,000 for at risk children with their Annual Children’s Benefit Concert in Scarsdale, NY.

He made his Australian Opera Debut in Perth at the WAAPA leading a critically acclaimed production of the Australian Premiere of Robert Ward’s Pulitzer Prize winning The Crucible. As Artistic Director of Modus Opera, he has led several full productions including Mozart’s Marriage of Figaro & Don Giovanni. With international mezzo-soprano Ariana Chris, Maestro Bischof has conducted and led from the piano several benefit concerts entitled Opera Trash at Carnegie Hall and Le Poisson Rouge receiving rave reviews.
Princeton University Glee Club

Ulysses S. Grant was president, Verdi’s Requiem was premiered and the Battle of the Little Big Horn was still two years in the future when Princeton University’s Glee Club was founded in 1874 by Andrew Fleming West ’74, the first Dean of the Graduate College. In those early years the group consisted of a few young men and was run entirely by its student members, but in 1907 Charles E. Burnham became the first of a long line of distinguished professional musicians to lead the Glee Club, since when the ensemble has established itself as the largest choral body on Princeton’s campus, and has distinguished itself both nationally and overseas.

The Glee Club first achieved national recognition under Alexander Russell, one of the great organists of the day, when it performed the American Premiere of Stravinsky’s Oedipus Rex with Leopold Stokowski and the Philadelphia Orchestra in 1931. Further accolades saw performances of Bach’s Mass in B Minor at the Metropolitan Opera House in 1935, and with the Vassar College Choir, the first United States performance of Jean Philippe Rameau’s Castor et Pollux in 1937 (the custom for joining together with the women’s choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, or Smith Colleges continued until the advent of coeducation). In the 1950s, under the direction of its longest-serving conductor Walter L. Nollner, the Glee Club 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. Two round-the-world tours followed, and most recently, the choir has toured Hawaii and Argentina. Upcoming travel plans include Paris in January of 2012.

Nowadays the Glee Club performs frequently on Princeton’s campus, enjoying the wonderful acoustics and surroundings of Alexander Hall. There are four major performances each year, and numerous special appearances at functions and gatherings around campus. Perhaps the choir’s most celebrated performing tradition began in 1913, with the annual concerts presented jointly with the Glee Clubs of Harvard and Yale Universities on the eve of the respective football games. A more recent tradition has seen the establishment of annual performances of choral masterworks with professional soloists and orchestra, now supported by an endowment fund to honor Walter Nollner. In the last few years these have included Orff’s Carmina Burana, Mendelssohn’s Elijah, Bach’s St. Matthew and St. John Passions and Mass in B minor, Mozart’s Requiem, and Honegger’s Le Roi David.

The choir’s repertoire is extremely diverse, embracing anything from renaissance motets and madrigals, Romantic partsongs and 21st century choral commissions to the more traditional Glee Club fare of spirituals, folk music and college songs. The spectrum of Glee Club members is perhaps even broader: undergraduates and graduates, scientists and poets, philosophers and economists - all walks of academic life are represented, all knit together by their belief in the singular joy of singing together.
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Gabriel Crouch

Gabriel Crouch has been Director of Choirs at Princeton University since 2010. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned a cappella group The King’s Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a grammy nomination), and gave more than 900 performances in almost every major concert venue in the world. Special collaborative projects saw him working and performing with some of the world’s most respected artists, including percussionist Evelyn Glennie, pianists Emmanuel Ax and George Shearing, singer Barbara Hendricks and ‘Beach Boy’ Bruce Johnston.

Since moving to the USA in 2005, first to run the choral program at DePauw University in Indiana, and now at Princeton University, he has built a truly international profile as a conductor, with recent engagements in China and Australia as well as Europe and the United States. This year saw his first appearance as a conductor at an ACDA convention, as well as his first All-State choral engagement in Kentucky. In 2008 he was appointed musical director of the new British early music ensemble ‘Gallicantus’, with whom he has released two recordings under the Signum label to rapturous reviews. When the academic calendar allows, Gabriel maintains parallel careers in singing and record production. He has recently appeared as a baritone soloist with The Folger Consort in Washington’s National Cathedral, and in a cycle of Bach Cantatas with Ensemble Voltaire in Indianapolis, and in 2009 presented a guest recital at Indiana University of music by John Dowland, alongside acclaimed lutenist Nigel North. As a producer his latest credits have included Winchester Cathedral Choir, The Gabrieli Consort and Tenebrae.

His achievements in the choral world have led to many invitations to adjudicate choral competitions, notably the mixed choir final of ‘Sainsbury’s Choir of the Year’ (televised by the BBC), and in 2009 at the Parahyangan International Chamber Choir Competition in Indonesia. His work as a singer, coach and musical director has led to his name appearing in the London Times’ list of ‘Great British Hopes’.
Princeton University Glee Club

Gabriel Crouch, Conductor

David Simins, President
Clayton Greenberg, Vice President
Maeve Brady, Secretary
Jonathan Choi, Treasurer
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Aryeh Nussbaum Cohen, Development Manager
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Members

SOPRANO
Melanie Barbonti
Tova Bergsten
Christina Bott
Regina Burgher
Katherine Buzard
Aryeh Nussbaum Cohen
Monique Dinescu
Kamma Gupta
Kathy Harwood
Lieve Hendren
Eleanor Meegoda
Emi Nakamura
Anna Powell
Nikhita Prasanna
Anji Shin
Tanyaradzwa Tawengwa
Ming-Ming Tran
Katherine Welsh
Emily Wibberley
Allegra Wiprud
Katherine Wolff
Ingrid Yen

ALTO
Maeve Brady
Anna Cardinal
Alexa Cerf
Flannery Cunningham
Sacha Finn
Alexandra Green
Naimah Hakim
Dana Hoffman
Marina Kaneko
Samantha Kaseta
Stella Kim
Doris Lee
Dina Murokhi
Tara Ohrtman
Erin Purdie
Vivian Qu
Suzie Shoffner
Emily Sung
Anna Tchetchetkine
Cynthia Wang
Michelle Wu

TENOR
Ben Arar
Dan Corica
Eddy Ferreira
Ross Frisca
Clayton Greenberg
Jeffmin Lin
Julian Petri
Bela Racz
Vijay Ramani
Marcos Rodriguez
Saumitra Sahi
David Simins
Nicholas Stead
James Walsh
Yacob Yonas

BASS
Carles Boix
Chris Brownell
Jonathan Choi
James Chu
Nathaniel Fleming
Chengcheng Gu
Daniel Hwang
Antonio Juliano
Dylan Larson-Konar
Yifan Li
Ryan McCarty
Alex Pretko
Kristan Scott
Dale Shepherd
Dillon Smith
Alexandro Strauss
Aaron Trippe
Eric Walpert
Matthew Walsh
John Whelchel
Mike Wong
Kevin Zhu

The Glee Club is immensely proud
of its graduating seniors:

Kathy Harwood
Lieve Hendren
Eleanor Meegoda
Dana Hoffman
Stella Kim
Anna Tchetchetkine
Dan Corica
Eddy Ferreira
Vijay Ramani
Nathaniel Fleming
Alex Pretko
Kristan Scott
Aaron Trippe
Matthew Walsh
Mike Wong
Kevin Zhu
The Nassau Sinfonia

VIOLIN
Anna Lim, concertmistress
Owen Dalby, principal
Margaret Banks
Elena Chernova-Davis
Janey Choi
Guillaume Combet
Bryan Hernandez-Luch
Arthur Moeller
Jody Rajesh
Francisco Salazar
Denise Stillwell
Elly Suh
Hanfang Zhang

BASS
Rachel Calin, principal
Daniel Hudson

BASSOON
Edward Burns, principal
William Hestand

HORN
Sara Cyrus, principal
Chad Yarbrough
Alma Liebrecht
Jonathan Clark

TRUMPET
Wayne J. du Maine, principal
Thomas Cook

TIMPANI
John Ferrari, principal

HARP
Andre Tarantiles, principal

*strings listed alphabetically