PRINCETON UNIVERSITY GLEE CLUB PRESENTS

ISRAEL IN EGYPT
HWV:54
George Frideric Handel

Walter M. Nollner Memorial Concert

Sunday, March 3rd 2013 at 3pm
Richardson Auditorium,
Princeton University

Princeton University Glee Club

Nassau Sinfonia (Robert Mealy, concertmaster)

Maya Kherani ‘10, soprano
Lily Arbisser ‘08, soprano
Ryland Angel, countertenor
Dann Coakwell, tenor
Dashon Burton, bass-baritone
Jonathan Woody, bass-baritone

Gabriel Crouch, conductor
WELCOME

The Princeton University Glee Club would like to welcome you most warmly to today’s performance of Israel in Egypt. As Nicholas Temperley’s wonderful program note explains, this work is, first and foremost, a vivid illustration of a dramatic Old Testament story. We hope that you will revel in the little details which make Handel such a captivating composer for us: the leaping of the frogs represented in the violins during the first Alto aria; the maddening buzzing of the flies in the chorus ‘He spake the word’; the sense of watery wilderness depicted in ‘The depths have covered them’; and my favorite, the feeling of expectation at the beginning of a storm, so brilliantly captured in the opening of ‘He gave them hailstones’. As performers we act our roles as faithfully as we are able, and whilst it is uplifting to depict the deliverance of an entire nation from slavery at the hands of another (as universal a theme as one could wish for), we must take care not to flinch at the sometimes triumphalist tone with which vengeance is celebrated. With war an almost constant threat for England during the late 1730s (and the ‘War of Jenkins’ Ear’ - surely less fun than it sounds - only a few months away for the armies of England and Spain) the sense of isolation and of enemies in pursuit, as depicted in this work, was not an imaginary one for the English. Handel was, as ever, carefully attuned to the mood of his public.

The extraordinary vividness and sublime confidence of these choruses has served as an inspiration to us in preparation for this concert, and we sincerely hope that you in turn are pleased by our efforts to bring them to life.

Gabriel Crouch
ISRAEL IN EGYPT
(1756 revised version)

FIRST PART

TENOR RECITATIVE
Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigor.
(Exodus 1: 8, 11, 13)

ALTO SOLO and CHORUS
And the children of Israel sighed by reason of the bondage, and their cry came unto God. They oppressed them with burdens, and made them serve with rigor; and their cry came up unto God.
(Exodus 2: 23; Exodus 1: 13)

TENOR RECITATIVE
Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham. He turned their waters into blood.
(Psalms 105: 26, 27, 29)

CHORUS
They loathed to drink of the river. He turned their waters into blood.
(Exodus 7: 18; Psalms 105: 29)

ALTO AIR
Their land brought forth frogs, yea, even in their king’s chambers.
He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.
(Psalms 105: 30; Exodus 11: 9, 10)

CHORUS
He spake the word, and there came all manner of flies and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of the ground.
(Psalms 105: 31, 34, 35)

CHORUS
He gave them hailstones for rain; Fire, mingled with the hail, ran along upon the ground.
(Psalms 105: 3; Exodus 9: 23, 24)

CHORUS
He sent a thick darkness over all the land, even darkness which might be felt.
(Exodus 10: 21)

CHORUS
He smote all the first-born of Egypt, the chief of all their strength.
(Psalms 105: 36, 37)
CHORUS
But as for His people,
He led them forth like sheep:
He brought them out with silver and gold;
there was not one feeble person among their tribes.
(Psalms 78: 53; Psalms 105: 37)

CHORUS
He rebuked the Red Sea, and it was dried up.
He led them through the deep
as through a wilderness.
But the waters overwhelmed their enemies,
there was not one of them left.
(Psalms 106: 9, 11)

CHORUS
And Israel saw that great work
that the Lord did upon the Egyptians;
and the people feared the Lord,
and believed the Lord
and His servant Moses.
(Exodus 14: 31)

—INTERMISSION—

SECOND PART

CHORUS
Moses and the children of Israel
sung this song unto the Lord,
and spake, saying:
I will sing unto the Lord,
for He hath triumphed gloriously;
the horse and his rider
hath He thrown into the sea.
(Exodus 15: 1)

SOPRANO DUET
The Lord is my strength and my song;
He is become my salvation.
(Exodus 15: 2)

CHORUS
He is my god,
and I will prepare Him an habitation;
my father’s God,
and I will exalt Him.
(Exodus 15: 2)

BASS DUET
The Lord is a man of war: Lord is His name.
Pharaoh’s chariots and his host
hath He cast into the sea;
his chosen captains
also are drowned in the Red Sea.
(Exodus 15: 3, 4)

CHORUS
The depths have covered them:
they sank into the bottom as a stone.
(Exodus 15: 5)

CHORUS
Thy right hand, O Lord,
is become glorious in power;
thy right hand, O Lord,
hath dashed in pieces the enemy.
And in the greatness of thine excellency
thou hast overthrown them
that rose up against Thee.
(Exodus 15: 6)
The enemy said,
I will pursue, I will overtake,
I will divide the spoil;
my lust shall be satisfied upon them;
I will draw my sword,
my hand shall destroy them.
(Exodus 15: 9)

Thou didst blow with the wind,
the sea covered them;
they sank as lead in the mighty waters.
(Exodus 15: 10)

Who is like unto Thee,
O Lord, among the gods.
Who is like Thee, glorious in holiness,
fearful in praises, doing wonders?
(Exodus 15: 11)

Thou in thy mercy hast led forth thy people
which thou hast redeemed;
thou hast guided them in thy strength
unto thy holy habitation.
(Exodus 15: 13)

The Lord shall reign for ever and ever.
(Exodus 15: 18)

For the horse of Pharaoh
went in with his chariots
and with his horsemen into the sea,
and the Lord brought again
the waters of the sea upon them;
but the children of Israel
went on dry land in the midst of the sea.
(Exodus 15: 19)

And Miriam the prophetess,
the sister of Aaron,
took a timbrel in her hand;
and all the women went out after her
with timbrels and with dances.
And Miriam answered them:
(Exodus 15: 20, 21)

SOPRANO SOLO and CHORUS
Sing ye to the Lord,
for He hath triumphed gloriously;
the horse and his rider
hath He thrown into the sea.
(Exodus 15: 21)

Handel invented the oratorio as we know it today: a public celebration in music of a religious story. Earlier oratorios, both Italian and German, had been more closely linked to Christian worship, whether Catholic or Protestant, and Handel himself had contributed one of each kind, his Italian oratorio La Resurrezione and his German Brockes Passion. But the English oratorio, designed for the theater, was a cross between opera, anthem, and ceremonial ode. It came to birth in the 1730s, partly by chance and partly as a result of Handel’s astute understanding of the whims of the English public.

Having started life, in typical Baroque fashion, as the servant of a European court, Handel settled in England in 1711 in the hope of making his fame and fortune in a free-market economy. He tried for thirty years to build on his success as a writer of Italian opera, but few of them earned him much money. He was constantly looking for new formulas that would resonate with wealthy, middle-class Londoners.

In 1733 his eyes were opened to a new possibility, when a man called Bernard Gates took Handel’s music for the biblical story of Esther, written 13 years previously, and performed it with staging and costume at a London tavern. Always a keen businessman, Handel responded by putting on his own performance at the opera house, giving it an edge that only he could supply – additional new music by Handel. The Bishop of London would not allow acting or costumes to represent a sacred subject, but Esther was conceived as a drama, and was sung on stage against a scenic backdrop. It had characters and even stage directions, so there was plenty of scope for Handel’s dramatic genius, as expressed in the operatic forms of recitative and aria. The public liked the use of the English language (as opposed to Italian), the biblical story familiar to all, and the choruses in the English ceremonial style they knew and loved. The authorities of church and state, though wary of overstepping the bounds of propriety, on the whole welcomed the oratorios, because they championed the belief in God’s power to intervene in human affairs.
This was how the English oratorio was born, a sort of compromise between church and theater. Later, when Handel’s fame spread back to his native Germany, the form was imitated by German composers such as Graun, Haydn, Spohr, and Mendelssohn. It became a standard genre of Western music. It also paved the way for the performance in concert of works originally meant to be liturgical, such as Bach’s cantatas and passions and Haydn’s and Mozart’s masses.

Handel followed Esther with three more oratorios conceived along similar lines, Deborah, Athalia and Saul, the last an undoubted masterpiece. Then, in 1738, for reasons we don’t really know, he tried a new formula, taking a step away from opera and toward church music. The outcome was Israel in Egypt. It was in three parts, but he composed them in reverse order. First he set “The Song of Moses,” an anthem based on part of Exodus, chapter 15, telling of the thanksgiving of the Israelites on their deliverance from Egypt and their safe return to the land of Canaan. Next, he composed a sort of cantata which he called “Exodus”, a mixture of texts from the book of Exodus and Psalms. It depicted the plagues that God inflicted on the Egyptians to punish them for enslaving the Jews after the death of Joseph, who had been the chief minister to the Pharaoh. It also served as an introduction to “The Song of Moses.” Finally, he decided to make a complete oratorio (they generally had three “Acts”) by adding another part before Exodus. Based on a funeral Anthem he had written the previous year for Queen Caroline, wife of George II, its text began “The ways of Zion do mourn” and needed only a few changes to justify renaming it “The Lamentations of the Israelites for the Death of Joseph.” He was working under great time pressure to produce something new for the upcoming oratorio season; he also borrowed extensively from earlier works by himself and other composers. As is usual with Handel, he managed to transform these “borrowings” in such a way as to turn them into ideal settings of their new texts.

He now had a complete oratorio, which he called Israel in Egypt. But it was different from the earlier works in two important ways. It used actual biblical texts, instead of specially written poems based on the Bible story, and it had no characters or dramatic plot. Initially, only the middle part had recitatives, and there were relatively few arias. The first and third parts showed very obviously their origins as anthems. For these reasons, Israel in Egypt was a total failure when it was first performed at the King’s Theatre, Haymarket on April 4th, 1739. Religious people were shocked at having the words of the Bible sung in an opera theater, a ‘first’ for London. The opera crowd, on the other hand, were bored by the many solemn choruses, and disappointed at hearing so few solos.

Handel soon dropped the first part, leaving the two-part work we perform today. For the second performance, in an attempt to please the opera audience, he inserted several recitatives on biblical texts and solo arias on poetic texts. Towards the end of his life, he completed a final revision which excised the somber chorus “Egypt was glad when they departed” along with several choruses in the final Act, and attended to the work’s need for an arresting orchestral prelude by inserting the overture from another oratorio, Solomon. It is this version, more-or-less, which will be heard in today’s performance.

Nicholas Temperley
MAYA KHERANI made her professional debut as St. Settlement in Opera Parallèle’s (OP) production of Four Saints in Three Acts. This season, she was seen as Nuria (Ainadamar) with OP, Marie (La fille du régiment) with West Bay Opera Outreach, and Mabel (Pirates of Penzance) with SF Opera Outreach. Future engagements include Eurydice (Orpheus in the Underwold) with Pocket Opera, Johanna (Sweeney Todd) with Redwood Symphony, and Leonora (world premiere of Gesualdo, Prince of Madness) with OP. She was seen on the concert stage as a soloist with the Peninsula Symphony in the Fauré Requiem and Mozart Solemn Vespers, and most recently, with the San Francisco Bach Choir. She recently completed her M.M. in Vocal Performance at the San Francisco Conservatory where she sang Despina (Cosi), Poppea (Agrippina), and Monica (The Medium). She received her B.S.E. Summa Cum Laude from Princeton in Mechanical Engineering with certificates in Music Performance, Materials Science, and Robotics and Intelligent Systems. At Princeton, she sang Barbarina (Figaro) and Melanto (Il ritorno d’Ulisse), and was awarded the Isidore and Helen Sacks Prize for excellence in music performance. At SFCM, she was awarded for her outstanding achievement in the departments of Opera, New Music, and Voice. Maya studies with Pamela Fry. [www.mayakherani.com]

Soprano LILY ARBISSE is quickly establishing herself as a New York area soloist of great versatility and depth. Select concert credits include Haydn’s Lord Nelson Mass, Villa-Lobos’ Bachianas Brasileiras No. 5, Mozart’s Laudate Dominum, Bach’s Cantata BWV 84. the title role in Handel’s Theodora. Operatic appearances include Barbarina and Susanna in Le Nozze di Figaro and Suor Genovieffa in Puccini’s Suor Angelica among others. Most recently, she appeared in the little opera theatre of New York’s production of two Holst operas and featured at the Phoenicia International Festival of the Voice where she returns this summer to cover the role of Gilda in Rigoletto under the baton of Steven White (the Metropolitan Opera). Other upcoming engagements include the soprano soloist in performances of Carmina Burana with the Stonewall Chorale of New York City and Ars Choralis of Woodstock, NY. Lily was a four-year member of the Princeton University Glee Club and graduated from Princeton summa cum laude and Phi Beta Kappa in 2008 with a Bachelor of Arts in Art and
Archaeology and a Certificate in Vocal Performance. She received her Master of Music from Mannes College The New School for Music in 2011.

Born on St Cecilia’s day, **RYLAND ANGEL** has received a Grammy® nomination and performed in Monteverdi’s Orfeo, Gavin Bryars’ Doctor Ox’s Experiment and Fairy Queen at ENO (and Barcelona), Gluck’s Orfeo (Koblenz), Amadigi (Karlsruhe), Venus and Adonis (Flanders Opera), Dido and Aeneas (Opera Comique), Peri’s Euridice (Rouen), The Play of Daniel (Spoleto) and Ballet Comique de La Royne (Geneva). He has performed on over 40 recordings including music of Charpentier, Scarlatti, Stradella, Lorenzani, Peri, Händel, Monteverdi, Beaujoyeux, Purcell, Bach, Spears, Bobby Mcferrin (EMI, Universal, Sony, K317, Koch, Virgin Classics etc) and film soundtracks of Le Petit Prince, La Peau, Henry IVth, Machete and the PBS TV special ‘Heavenly Voices’. Recent engagements include Doux Mensonges (Opera National de Paris), Radamisto (St. Louis), Agrippina (NYCO), Tolomeo (Muziektheater Transparant), Semele (Cologne), Rodelinda (Holland), A Midsummer Night’s Dream (Florentine and Kansas Opera), Julius Caesar (Utah Opera, Boston Baroque and Opera Colorado), Sant Alessio (Paris, London, New York), Ulysses (Toulouse), Theodora (UNT at Dallas Opera), Händel’s La Ressurezione with Ars Lyrica, Wolf in Skins (Philadelphia), Carmina Burana with National Chorale (Lincoln Center), St John Passion with St Thomas church and Houston Bach Society, Monteverdi’s Orfeo with Boston early Music Festival, Messiah with Händel and Haydn Society, St Thomas church, Worcester Chorus, Trinity church Wall Street (Lincoln Center) and Musica Sacra at Carnegie Hall. New recordings include “Sacred Seven - Chant” (Cosmos), “Freud und Lust” - Buxtehude/Bach solo cantatas (Deux-Elles), Rosenmuller solo cantatas with Artek, Vespers by Colonna (Houston Chamber choir) and “Heart and soul” (Krieger, Erlebach and JC bach) with Ars Lyrica. [www.rylandangel.com]

**DANN COAKWELL**, tenor, has performed as a soloist internationally and domestically under such acclaimed conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, Nicholas McGegan, Matthew Halls, and Craig Hella Johnson. He has appeared multiple
times in New York’s Carnegie Hall, and with organizations such as Bachakademie Stuttgart in Germany, Philharmonia Baroque Orchestra in San Francisco, and Oregon Bach Festival. Prominent roles Coakwell has performed include Evangelist and tenor arias in all of J.S. Bach’s major oratorios (St. Matthew Passion, St. John Passion, Christmas Oratorio, Mass in B-Minor) and many of Bach’s cantatas; solo tenor in Britten’s Serenade for Tenor, Horn, and Strings, Mendelssohn’s Elijah, Handel’s Alexander’s Feast, Israel in Egypt, and the title roles of Judas Maccabaeus and Samson; as well as Almaviva in Rossini’s Il Barbiere di Siviglia. Also in regular demand as the tenor soloist for Handel’s Messiah, recent and notable productions include those with Masaaki Suzuki and Philharmonia Baroque in San Francisco, at Duke Chapel in Durham, with Conspirare and Ensemble VIII in Austin; and upcoming under John Scott at Saint Thomas Church Fifth Avenue, New York (2013). He can be heard as a soloist on the ‘harmonia mundi’ record label in the 2009 Grammy Award-nominated album, Conspirare: A Company of Voices, and upcoming in 2014 on The Sacred Spirit of Russia (working title). Coakwell holds an Artist Diploma in Vocal Performance from Yale University and the Yale Institute of Sacred Music, an M.Mus. from Texas Tech University, and a B.Mus. from the University of Texas at Austin. He is appearing with the Princeton University Glee Club today for the second time in recent years, having performed the tenor arias in Bach's St. John Passion at the Walter L. Nollner memorial concert of 2011. [www.danncoakwell.com]

Bass-baritone DASHON BURTON is a native of Bronx, NY. A prize winner of multiple competitions, including the 2012 ARD International Music Competition (2nd prize), the 2012 New York Oratorio Competition (1st prize) and the 2012 American Bach Society and Bach Choir of Bethlehem Competition (1st prize), he is praised for his “enormous, thrilling voice seemingly capable ... [of] raising the dead;” (Wall Street Journal), “nobility and rich tone,” (New York Times) and hailed as “excellent,” (Akron Beacon Journal) and “robust,” (Cleveland Plain Dealer). He is active in a wide range of repertoire and feels privileged to have worked with artists and ensembles all across the U.S. as well as in Cameroon, Canada, Italy and Germany. Recent collaborations include Pierre Boulez, Masaaki Suzuki and Steven Smith. He began his professional studies at Case Western Reserve University and graduated
from the Oberlin College Conservatory of Music. Immediately upon graduation, he was invited to join Cantus, the professional men’s classical vocal ensemble based in Minneapolis. His appearances on recordings with the ensemble include the eponymous album, “Cantus,” which was singled out by National Public Radio as a top ten recording of 2007. After completing his tenure with Cantus in 2009, Dashon completed his Master of Music at Yale University’s Institute of Sacred Music, studying voice with Professor James Taylor. His solo repertoire includes such diverse works as Monteverdi’s Vespers of 1610, Christus in Bach’s St. Matthew Passion, Mendelssohn’s Elijah, Superintendent Bud in Britten’s opera Albert Herring, and Ned Rorem’s song cycle, War Scenes. Dashon is also an avid performer of new music; he has premiered works by Edie Hill, William Brittelle, and is a founding member of Roomful of Teeth (under the direction of Brad Wells), an ensemble devoted to new compositions using the fullest possible range of vocal techniques.

Bass-baritone JONATHAN WOODY, a native of Upper Marlboro, MD, maintains an active performing schedule as a concert, choral, operatic and early music singer. Called an “artist worth keeping an eye on” by the Washington Post and noted for “clarity and fire” by the New York Times, Jonathan is a member of the Choir of Trinity Wall Street in New York City, where he is regularly featured in performances of the works of J.S. Bach and G.F. Handel. He performs regularly with ensembles across the United States including the Clarion Music Society, Antioch Chamber Ensemble, Spire Chamber Ensemble and the Santa Fe Desert Chorale, and has been seen on stage in recent seasons with the Denver Early Music Consort, Santa Fe Opera, the Gotham Chamber Opera, Mark Morris Dance Group, Ensemble VIII and the Rolling Stones. Jonathan completed a Master’s degree in Early Music at McGill University in 2010 as a student of Sanford Sylvan and currently resides in Brooklyn, NY.
Gabriel Crouch

Gabriel Crouch is a Senior Lecturer in Music and Director of Choirs at Princeton University. 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 an international profile as a conductor, with recent engagements in China and Australia as well as Europe and the United States. 2010 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 founded the British early music ensemble ‘Gallicantus’, with whom he has released three recordings under the Signum label to rapturous reviews. His most recent recording of music by Byrd and de Monte, ‘The Word Unspoken’, was selected as ‘editor’s choice’ in Gramophone magazine, and was listed among the nine ‘best of 2012’ on the BBC’s ‘CD Review’. When the academic calendar allows, Gabriel maintains parallel careers in singing and record production. He is a frequent performer with the British choir Tenebrae, and as a producer his latest credits have included Winchester Cathedral Choir, The Gabrieli Consort and Tenebrae.
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, Argentina, and Paris.

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 Honneger’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 nobility and joy of singing together.
Princeton University Glee Club
Gabriel Crouch, Conductor

Tanyaradzwa Tawengwa, President
Ayeh Nussbaum Cohen, Vice President
Kevin Lee, Secretary
Jonathan Choi, Treasurer
Ryan McCarty, Concert Manager
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Tova Bergsten
Alyson Beveridge
Monique Dinescu
Ha Eun Kong
Emi Nakamura
Varshini Narayanan
Tanyaradzwa Tawengwa
Ming-ming Tran
Emily Wibberley
Allegra Wiprud
Katherine Wolff

Christina Bott
Regina Burgher
Katherine Buzard
Ava Chen
Kamna Gupta
Heather O’Donovan
Cecily O’Leary
Helena Ord
Anna Powell
Kelsey Schramma
Anji Shin
Katherine Welsh

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Flannery Cunningham
Juliet Garrett
Alexandra Green
Naimah Hakim
Lucy Harlow
Samantha Kaseta
Irene Lo
Dina Murokh
Katherine Ortmeyer
Michelle-Ann Tan
Emilee Tu
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Sarah Cooper
Natalie Gasparowicz
Doris Lee
Maura O’Brien
Tara Ohrtman
Vivian Qu
Hannah Schoen
Suzie Shoffner
Emily Sung
Cynthia Wang
Michelle Wu

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Christopher Beard
Elliot Horlick
Jeffmin Lin
Gregory Loshkajian
William Plunkett
Marcos Rodriguez
David Simins
Benjamin Spar

Dylan Blau Edelstein
Michael Buono
Ross Friscia
Clayton Greenberg
Richard Jones
Sang Lee
Warren Rieutort-Louis
Saumitra Sahi
James Walsh

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Carles Boix
Christopher Brownell
Noe Chapolard
Jonathan Choi
Alexander El-Fakir
Cameron Johanning
Kevin Lee
Edward Leung
Hansen Qian
Nathan Quinn
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Chengcheng Gui
Johannes Hällermeier
Daniel Hwang
Antonio Juliano
Yifan Li
Ryan McCarty
Kai Okada
Dale Shepherd
Alexandro Strauss
Paul von Autenried
John Whelchel
The Nassau Sinfonia

VIOLIN I
Robert Mealy
Owen Dalby
Marika Holmquist
Caroline Shaw

VIOLIN II
Nancy Wilson
Joan Plana Nadal
Peter Kupfer

VIOLA
Alissa Smith
David Miller

CELLO
Guy Fishman
Katie Rietman

VIOLONCE
Rob Nairn

OBOE
Meg Owens
Geoffrey Burgess

BASSOON
Andrew Schwartz
Nate Helgeson

TROMBONE
Erik Schmalz
Teryy Pierce
Mack Ramsey

TRUMPET
Brian Shaw
Tim Will

TIMPANI
Jim Baker

ORGAN
Raphael Fusco

HARPSICHORD
Wendy Young
Don’t miss these upcoming performances by the Glee Club:

Friday, April 26, 2013, 7:30pm
Richardson Auditorium
Princeton University Glee Club and PU Orchestra
Ravel - *Daphnis et Chloe*; Poulenc - *Gloria*

Saturday, April 27, 2013, 7:30pm
Richardson Auditorium
Princeton University Glee Club and PU Orchestra
Ravel - *Daphnis et Chloe*; Poulenc - *Gloria*

Friday May 31st, 2013, 4.30pm
Chancellor Green Rotunda
Tallis - *Spem in Alium* (annual reunion performance)

and finally, SAVE THE DATE!!

Friday November 15th, 2013, 7.30pm
Richardson Auditorium
FOOTBALL CONCERT CENTENARY
Concert and Banquet

Sign up for our mailing list at
www.princetongleeclub.com