Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert tonight.

This performance represents only a small portion of the richness and diversity of activities that take place in the Department of Music every year. Composition, scholarship and performance are the central activities of our students and faculty and many of the performances we present represent more than one of those areas. Scholarly seminars often reconstruct and present performances of ancient, lost, or unfinished work. The Princeton Sound Kitchen presents music newly composed by our faculty and students performed by some of the world’s most skilled and adventurous musicians.

Our two certificate programs – Program in Jazz Studies and Program in Musical Performance – also integrate the stage, the studio and the classroom. Participants in both of those programs take private lessons, master classes, and academic courses en route to solo and ensemble concerts.

We hope you will attend many more events presented by the Department of Music at Princeton University. The diverse and eclectic interests of our students and faculty means that you can enjoy events not only in our high traffic areas, like Euro-American concert music, opera and jazz, but also a great variety of other music – vernacular, learned, sacred and profane – from around the world.

The public is also invited to the many pre-concert lectures, colloquia and conferences that feature local scholars as well as distinguished visitors. For a list of upcoming events please visit princeton.edu/music.

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

Steven Mackey
Professor and Chair, Department of Music

~ Princeton University Glee Club ~

WALTER L. NOLLNER
MEMORIAL CONCERT

Friday, April 18, 2014 at 7:30 pm
Richardson Auditorium
Princeton University
Welcome to tonight’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.

For this year’s concert, on this day which has become synonymous with great and monumental choral music, we are performing two modern settings of the Passion story, Seven Last Words from the Cross by James MacMillan, and Passion and Resurrection by Eriks Esenvalds, preceded by one of Arvo Pärt’s most enduring and beloved instrumental works, Fratres. Though he was born in a country whose music is synonymous with the reemergence of its national identity from the Soviet shadow, Arvo Pärt is considered to be a more ‘western’ composer than his compatriots Vēlo Tormis, Urmas Sisask and others. His style has evolved on a path well used by composers of the West - experimenting with serialism in the 1960s, regrouping for a few years (a time referred to as Pärt’s ‘silence’) and creating music of startling simplicity in his maturity. His strong adherence to triadic structures, deftly manipulated and fragmented, is an expression of a profound spirituality in which the composer seeks to capture the purity of the sound of bells - an approach often referred to as ‘tintinnabulism’. Fratres, first composed in 1977 but which now exists in more than ten different instrumental versions including this one from 1992, is typical of the composer’s tintinnabulist style: A simple rhythmic 6-bar motif is repeated in a series of variations, against the backdrop of a restless flurry of notes in the solo violin and spooky interjections of percussion.

All three composers featured in tonight’s concert would attest that their music lives in the realm of the spirit, but in the case of both Esenvalds and MacMillan, music and faith are more deeply entwined. Esenvalds trained for the ministry for several years, and both composers serve as church music directors - composing music for a weekly liturgy alongside works written for major symphonic commissioners. Passion and Resurrection and Seven Last Words are acts of faith, both personal and universal, mirroring Bach’s great achievements in this realm. For Esenvalds this involves the interweaving of texts from Byzantine and Roman liturgy, along with Old Testament prophecy, to create a work which presents narrative and reflection simultaneously. The first movement opens with a quartet, removed from the main group, quoting the funeral text Parce mihi Domine by the Spanish 16th Century great Cristóbal de Morales. Esenvalds interjects with his own choral responses, pressing dissonantly against the pristine harmonies in the voices, before the soprano soloist begins her ornate, recitative-like lament and the choir offers words of comfort. As the second movement develops, the choir’s role becomes more central, eventually assuming the mob role so vividly created by Bach - as Jesus is humiliated with the crown of thorns and then condemned with repeated cries of ‘Crucify!’ as the strings shriek hideously. The third movement - perhaps the Lux Aeterna to the second movement’s Dies Irae - provides a meditative response to the drama that precedes it, and a mingling of eternal light and blissful resignation, only briefly interrupted by an expression of grief from the choir and soloist, before returning to the safety of the opening chords of Parce mihi Domine; and the final movement finds the voice of Mary Magdalene rising above the repeated, hypnotic chants of the choir and quartet, leaving us with the Arabic name for Mary (‘Mariam’) and the Hebrew word for ‘teacher’ (‘Rabboni’).

[For commentary on Seven Last Words, please refer to the composer’s own notes which are reproduced after the text of each movement.]

~ Gabriel Crouch ~
~ PROGRAM ~

Fratres

Sunghae Anna Lim, Violin
Nassau Sinfonia
Gabriel Crouch, Conductor

Passion and Resurrection

Eriks Ešenvalds
(b. 1977)

Princeton University Glee Club
Nassau Sinfonia
Clara Rotsolk, Soprano
Amanda Quist, Mezzo-soprano
Timothy Keeler ‘11, Countertenor
James Kennerley, Tenor
Jonathan Howard, Baritone
Gabriel Crouch, Conductor

~ Intermission ~

Seven Last Words from the Cross

James MacMillan
(b. 1959)

Princeton University Glee Club
Nassau Sinfonia
Gabriel Crouch, Conductor

~ TEXTS, TRANSLATIONS, and NOTES ~

Passion and Resurrection
Part 1: Parce mihi, Domine

Parce mihi, Domine, nihil enim sunt dies mei.
Quid est homo, quia magnificas eum?
Aut quid apponis erga eum cor tuum?
Usquequo non parcis mihi, nec dimittis me,
ut glutiam salvam meam?
Cur non tollis peccatum meum,
et quare non auferis iniquitatem meam?
Ecce nunc in pulvere dormiam;
et si mane me quasesieris, non subsistam.

[Job 7:16-21]

Woe is me, for my foolish love of debauchery
and my cleaving to iniquity have become a deep
night unto me in which no light shines.
Accept thou the wellsprings of my tears, thou
who drawest the waters of the sea up into
the clouds.
Turn thy countenance upon the sobbing of my
heart, thou who hast come from heaven in thy
inexpressible sacrifice.
I shall kiss thy immaculate feet; I shall dry them
with the tresses of my hair.
In Paradise, Eve seeing them approaching, hid
herself in fear.
Who will examine the multitude of my sins, and
thy judgements?
O my Saviour, my Redeemer of my soul, do not
turn away from me: I am thy handmaiden, thou
who art infinitely merciful.

[from Byzantine liturgy]

Thy sins are forgiven thee; thy faith has saved
thee, go in peace!

[Luke 7:48]
Part 3: At thy mystic Supper

At thy mystic Supper, admit me to thy communion, O Son of God.
For I shall not betray the secret to thy enemies,
nor give thee the kiss of Judas.
But, like the thief, I beseech thee, Lord,
remember me when thou comest into thy kingdom!

[from Byzantine liturgy]

Verily I say unto thee: today thou shalt be with me in Paradise!


The grieving Mother stood beside the cross weeping where her Son was hanging.
Through her weeping soul, compassionate and grieving, a sword passed.

[from Saharan Mater]

Who is the man who would not weep if seeing the Mother of Christ in such agony?

Woman, behold thy son!
Behold thy mother!

[John 19:26]

Eloi, Eloi, lama sabacthan!
[Matthew 27:46]

They have pierced my hands and my feet, they have counted all my bones.
They divided my garments among them, and upon my garments they have cast lots.

[Psalm 22]

The enemy hath persecuted my soul, they have smitten my life down to the ground, they have made me to dwell in darkness, as those that have been long dead.

[Psalm 143]

By his stripes are we healed.

[Isaiah 53:5]

I thirst!

[John 19:28]

It is finished!

[John 19:30]

Father, into thy hands I commend my spirit.


Part 4: O dulce lignum

O dulce lignum, o dulex clavos,
ofulcia ferens pondera:
que sola fuit digna sustiner
regem caelorum et Dominum.

Why seek ye among the dead, as a mortal,
the One who abides in everlasting light?
Behold the lines of burial, the Lord is risen!

[Luke 24:56]

Woman, why weepest thou? Woman, whom seekest thou?
Sir, if thou hast borne him hence, tell me where thou hast laid him, and I will take him away.

[John 20:15]

Mary.

Rabboni.

Seven Last Words from the Cross

MacMillan's Seven Last Words from the Cross was commissioned by BBC Television and first screened in seven nightly episodes during Holy Week 1994, performed by Cappella Nova and the ST Scottish Ensemble under Alan Tavener. The traditional text of the Seven Last Words from the Cross is based on a compilation from all four gospels to form a sequential presentation of the last seven sentences uttered by Christ. In the following paragraphs, the text and translation of each movement is followed by the composer's own commentary.

1. Father, forgive them, for they know not what they do (St. Luke)

Hosanna filio David
benedictus qui venit in nomine Domine
Rex Israel, Hosanna in excelsis

Hosanna to the Son of David
blessed is he who comes in the name of the Lord, The King of Israel, Hosanna in the Highest.

[The Palm Sunday Exclamation]
The life that I held dear I delivered into the hands of the unrighteous and my inheritance has become for me like a lion in the forest.
My enemy spoke out against me,
'Come gather together and hasten to devour him'.
They placed me in a wasteland of desolation, and all the earth mourned for me.
For there was no one who would acknowledge me or give me help.
Men rose up against me and spared not my life.

[From the Good Friday Responsories for Tenebrae]

Commentary: The work begins with a cadential figure from the end of the clarinet quintet Tuireadh (lament), repeated over and over, upon which the rest of the music gradually builds. Violin "fanfares" emerge when the men start singing the Palm Sunday Exclamation Hosanna to the Son of David. Finally, another idea unfolds - a plainsong monotone with the words from one of the Good Friday Responsories for Tenebrae.

2. Woman, Behold Thy Son!...Behold, Thy Mother! (St. Luke)

Commentary: Again a repeated cadential figure forms the basis of this movement, this time evoking memories of Bach's Passion chorales. The choir and ensemble operate according to different procedures - the choir repeating the words Woman, Behold Thy Son to a shifting three bar phrase, the strings becoming gradually more frenzied as the music evolves. They both give way to an exhausted Behold, Thy Son.

3. Verily, I say unto thee, today thou shalt be with me in Paradise (St. Luke)

Ecce Lignum Crucis
in quo salus mundi pependit:
Venite adoremus
Behold the Wood of the Cross
on which The Saviour of the world was hung
Come let us adore him

[Good Friday Versicle]

Commentary: Christ's words are kept until the very end of the movement when they are sung by two high sopranos, accompanied by high violins. The rest of the piece is a setting of the Good Friday Versicle Ecce Lignum Crucis. During the liturgy this is normally sung three times, each time at a higher pitch as the cross is slowly unveiled and revealed to the people. Here also the music begins with two basses, rises with the tenors and then again with two alto. A high violin solo features throughout.

4. Eli, Eli, lama sabachthani (St. Matthew and St. Luke)

My God, My God, why have you forsaken me?

Commentary: The music rises tortuously from low to high before the choir deliver an impassioned, full-throated lament above which the strings float and glide. The movement eventually subsides through a downward canon motion to end as it began.

5. I thirst (St. John)

Ego te potavi aqua salutis de petra:
and you gave me to drink of life
et tu me postasti felle et aceto
and you gave me to drink of gall and vinegar

[From the Good Friday Reproaches]

Commentary: The two words I thirst are set to a static and slow-moving harmonic procedure which is deliberately bare and desolate. The interpolated text from the Good Friday Reproaches is heard whispered and distantly chanted.

6. It is finished (St. John)

My eyes were blind with weeping.
For he that consoled me is far from me:
Consider all you people,
is there any sorrow like my sorrow?
All you who pass along this way take heed
and consider if there is any sorrow like mine.

[From the Good Friday Responsories for Tenebrae]

Commentary: The movement begins with hammer-blows which subside out of which grows quiet choral material which is largely unaccompanied throughout. The three words act as a background for a more prominent text taken from the Good Friday Responsaries.

7. Father, into Thy hands I commend my Spirit (St. Luke)

Commentary: The first word is exclaimed in anguish three times before the music descends in resignation. The choir has finished - the work is subsequently completed by strings alone. On setting such texts it is vital to maintain some emotional objectivity in order to control musical expression in the way that the Good Friday liturgy is a realistic containment of grief. Nevertheless it is inspiring when one witnesses people weep real tears on Good Friday as if the death of Christ was a personal tragedy. In this final movement, with its long instrumental postlude, the liturgical detachment breaks down and gives way to a more personal reflection; hence the resonance here of Scottish traditional lament music.
~ ARTIST BIOGRAPHIES ~

Violinist Sunghae Anna Lim grew up in Honolulu, Hawaii and played her first concert at age 8 as a soloist with the Honolulu Symphony. Since then Ms. Lim has performed throughout the United States, Europe and Asia in her many capacities as chamber musician, soloist and orchestral player. She is a founding member of the Laurel Piano Trio, praised by the New York Times for their "lustrous tone and unerring interpretive intelligence". The group has won prizes at both the Concert Artists Guild Competition and the ProPiano Competition in New York and has served as ensemble-in-residence at numerous music festivals and organizations, including WQXR (radio station of the New York Times) and the Tanglewood Music Festival.

A keen advocate for new music, Ms. Lim is the violinst of the New Millennium Ensemble, winner of the Naumburg Chamber Music Award. She has premiered and recorded numerous new works, including music of American composers Morton Feldman and Donald Martino. She is a frequent guest of Talea Ensemble, the DaCapo Chamber Players, and the New York New Music Ensemble. Ms. Lim has participated in music festivals such as Marlboro, Ravinia, Prussia Cove, Tanglewood, Weekend of Chamber Music, Maine Chamber Music Seminar, Music Mountain, Maverick Concerts, Horten Kammermusikk Norway, Bennington Chamber Music Conference and the Wellesley Composers' Conference. Ms. Lim received a B.A. from Harvard University and completed her Diploma at the Mozarteum in Salzburg. Her teachers include Sandor Vegh, Arnold Steinhardt, Gerhard Schulz, Ernst Kovačic and Louis Krasner.

She lives in Princeton, NJ with her husband and three children and teaches violin at Princeton University.

~ ARTIST BIOGRAPHIES ~

Scott, David Effron, and Andrew Megill. She has performed at the Carmel Bach Festival, Indianapolis Early Music Festival, Berkeley Early Music Festival, Philadelphia Bach Festival, Whidbey Island Music Festival, Boston Early Music Festival, and the Festival de Música Barroca de Barichara (Colombia) as well as on myriad concert series across the country. In collaboration with pianists Sylvia Berry and Byron Schenkman, and guitarist-lutenist Daniel Swenberg, Ms. Rottolk has given recitals of song from the 17th to 21st centuries in venues including the Goethe-Institut Boston, Town Hall Seattle, St. Mark's Church Philadelphia, and Swarthmore College. Among her stage roles are Micaëla (Carmen), Semele (Semele), Dido (Dido and Aeneas), Arminda (La finta giardiniera) and Laetitia (The Old Maid and the Thief). Her recordings are Myths and Allegories, French Baroque cantatas with Les Delícès and "supple and stylistically unflaggingly attractive" (Gramophone Magazine) Scarlatti Cantatas with Tempesta di Mare on the Chandos-Chaconne label.

Highlights of her current season include performances of Bach's Magnificat (American Bach Soloists), Bach's Mass in B Minor (Indianapolis Baroque Orchestra), Mozart's C Minor Mass (Yale Choral Artists), Bach's St. John Passion (Colorado Bach Ensemble), Eriks Eiskensvals' Passion and Resurrection (Princeton University), and Vivaldi's Gloria (Carmel Bach Festival), as well as tours of Myths and Allegories with Les Delícès.

A native of Seattle, Ms. Rottolk earned her music degrees at Rice University and Westminster Choir College, and was awarded for musical excellence by the Metropolitan Opera National Council (Northwest Region). Currently she is based in Philadelphia and teaches voice at Swarthmore, Haverford and Bryn Mawr Colleges.

"Pure and shining" (Cleveland Plain Dealer) soprano Clara Rottolk has been lauded by The New York Times for her "clear, appealing voice and expressive conviction" and by The Philadelphia Inquirer for the "opulent tone [with which] every phrase has such a communicative emotional presence." In a repertoire extending from the Renaissance to the contemporary, her solo appearances with orchestras and chamber ensembles have taken her across the United States, the Middle East, Japan and South America. She specializes in historically informed performance practice, singing with ensembles including American Bach Soloists, Tempesta di Mare, Seattle Baroque Orchestra, Les Delícès, Pacific MusicWorks, St. Thomas Church 5th Avenue, Magnificat Baroque, Baltimore Chamber Orchestra, Piffaro—The Renaissance Wind Band, Colorado Bach Ensemble, Trinity Wall Street Choir, Seraphic Fire, New Mexico Symphonic Chorus, and the Masterwork Chorus under the direction of conductors including Joshua Rifkin, Bruno Weil, Paul Goodwin, Jeffrey Thomas, John

As a member of the Westminster Choir College faculty, Dr. Amanda Quist conducts the Chapel Choir, Westminster Kantorei, and teaches conducting. Kantorei was selected to perform at the Eastern Division ACDA Conference this February for her "Building Sound" workshop, and was invited to sing at the American Handel Festival the previous year. During her work with the Symphonic Choir she collaborated with the New York Philharmonic, Philadelphia Orchestra, and composers Ola Gjelto and Tarik O'Regan. Dr. Quist recently served as Chorus Master for the North American premiere of the opera Matsukaze for Spoleto Festival USA and Lincoln Center Festival. She was previously Director of Choral Activities at San José State University. An active mezzo-soprano, recent solo engagements include performances with the Monmouth Civic Chorus and Orchestra, Symphony Silicon Valley, and Fuma Sacta. Dr. Quist is a regular guest conductor and presenter, and will conduct honor choirs in New York, Arkansas, Georgia and Delaware this year. Dr. Quist serves as the
~ ARTIST BIOGRAPHIES ~

National ACDA R&S Chair for Youth and Student Activities.

Tim Keeler graduated from Princeton in 2011 after four unforgettable years singing with the Glee Club and the Katzenjammers. Following Princeton, Tim spent a year at the University of Cambridge earning an MPhil in Music and Science and exploring life in the treble clef with the choirs of Sidney Sussex and King’s College. He is currently finishing a Master’s degree in Choral Conducting at the University of Michigan where he studies with Jerry Blackstone. At Michigan, Tim has sung as a countertenor soloist with the U of M Chamber and University Choirs, having recently performed in Leonard Bernstein’s Chichester Psalms and Giovanni Pergolesi’s Stabat Mater.

James Kennerley is Organist and Music Director at the Church of Saint Mary the Virgin, Times Square, Manhattan. Laudated as an “excellent, true-toned tenor” by New Yorker critic Alex Ross, Mr. Kennerley has performed as a soloist, and in collaboration with many groups, including concerts with the choir of Trinity, Wall Street, TENET, Amor Artis, Sonnambula, and Clarion Music Society. In January 2010 he performed as part of a critically acclaimed presentation of Claudio Monteverdi’s 1610 Vespers at Saint Mary’s with the Green Mountain Project. He has studied with Robert Rice, David Lowe and Braeden Harris. Mr. Kennerley made his New York conducting debut at Lincoln Center in November 2009 directing the contemporary operetta The Velvet Onion. A native of the United Kingdom, Mr. Kennerley studied at Cambridge University and then became Organ Scholar at Saint Paul’s Cathedral, London.

Baritone Johnny Howard was born and raised in London, and educated at Christ’s Hospital and at New College, Oxford, where he read Classics and was a choral scholar under Professor Edward Higginbottom. Following a brief career in the world of advertising, he was appointed as the bass in The King’s Singers in October 2010, and now spends most of his time travelling the world doing a job that he loves. Particular career highlights include recitals in the Sydney Opera House, Carnegie Hall, the Beijing National Concert, and the Teatro Municipal in Rio de Janeiro. Even with his professional traveling schedule he is always keen to see more of the world, and amongst other things is passionate about cryptic crosswords and global cuisine. He is delighted to be here in Princeton this evening, and to share the stage with one of his most highly esteemed King’s Singers predecessors.

~ THE 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 that time, 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 Richardson Auditorium in 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 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 endowed 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, Honegger’s Le Roi David and Faure’s Requiem.

The choir’s repertoire is extremely diverse, embracing anything from renaissance motets and madrigals, Romantic part-songs 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 graduate students, scientists and poets, philosophers and economists - all walks of academic life are represented, knit together by their belief in the nobility and joy of singing together.
Gabriel Crouch is Director of Choral Activities and Senior Lecturer in Music 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 and director, with recent engagements in China and Australia as well as Europe and the United States. In 2008 he was appointed musical director of the British early music ensemble 'Gallicantus', with whom he has released four recordings under the Signum label to rapturous reviews, garnering 'Editor's Choice' accolades in Gramaphone and Early Music Review, and, for the 2012 release 'The Word Unspoken', a place on BBC Radio 3's CD Review list of the top nine classical releases of the year. When the academic calendar allows, Mr. Crouch maintains parallel careers in singing and record production, crossing the Atlantic frequently to appear with such ensembles as Tenebrae and The Gabrieli Choir, and in the US, performing recitals of lutesong with such acclaimed lutenists as Daniel Swenberg and 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). His work as a singer, coach and musical director has led to his name appearing in the London Times' list of 'Great British Hopes'.

MEMBERS

Soprano
Melanie Barboni GS
Alyson Beveridge '16
Regina Burgher '14
Katherine Buzard  '14
Ana Chen '16
Monique Dinescu '15
Juliette Garrett '15
Solveig Gold '17
Katherine Hawkins '15
Stephanie Leotsakos '16
Harini Narayanan '16
Heather O’Donovan '16
Laura Ong '17
Jillian Puskas '17
Nikhita Prasanna '14
Eleuthera Sa GS
Tanjareesha Tawengma '14
Mingming Tian '15
Caroline Tucker '17
Allegre Wiprud '14
Katherine Wolff '15

Alto
Marie Gabrielle Aro '14
Sarah Cooper '14
Joani Etskovitz '17
Abigail Gillman '17
Victoria Grunenberg '16
Kamna Gupta '14
Saughee Ko '17
Doris Lee '14
Yunyun Li '17
Michael Manning '17
Emily Miller '17
Dina Murokh '14
Sunny Niu '15
Angh Nasbaum Cohen '15
Vivian Qu '14
Nandita Rao '17
Susie Shofner '15
Jasmine Wang '17
Michelle Wu '14
Katherine Wolff '15

Tenor
Adam Ainslie '17
Christopher Beard '15
Minsung Choi '17
Teddy Chow '17
Ross Friscia '14
Andrew Helber '16
Elliot Horlick '15
Zachary Levine '17
Jeffrn Lin '15
Mitch McCloy '16
Vladimir Okada '16
Warren Rejuvenator GS
James Walsh '15

Bass
Andrew Bogdan '15
Noe Chaplard '14
Hun Choi '17
Joseph Gauvreau '17
Chengcheng Gui '14
Johannes Hallermeier '16
Daniel Hwang '15
Kevin Lee '16
Yifan Li '14
Ryan McCarty '14
Michael Mulshine '16
Dale Shepherd '14
Alan Southworth '14
Alexandro Strauss '15
Joseph Sung '17
Paul von Autenried '16
John Whelchel '15

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~ THE NASSAU SINFONIA ~

Violin I
Anna Lim, concertmaster
Emlie-Anne Gendron
Blake Espy, principal
Benjamin Scott
Bryan Hernandez-Luch
Hanfang Zhang

Cello
Alistair MacRae, principal
Elizabeth Thompson
Michael Haas

Violin II
Wayne Lee, principal
Heidi Schaul-Yoder
Margaret Banks
Michelle Brazier
Nancy Wilson

Bass
Stephen Groat, principal
Daniel Hudson

Viola
William Frampton, principal
Vicki Powell
Jonathan Kim
Jacqueline Watson

Percussion
JJ Warshaw ’14

We hope you will be able to join us for a post-concert reception in the Senate Chamber on the second floor of Whig Hall.