WALTER L. NOLLNER MEMORIAL CONCERT

MUSIC FOR ROYAL OCCASIONS

Princeton University Glee Club
Princeton University Chamber Choir
William Trego Singers
Nassau Sinfonia
Gabriel Crouch, conductor
Eric Plutz, organ

FRIDAY, FEBRUARY 27, 2015 AT 7:30 PM
RICHARDSON AUDITORIUM IN ALEXANDER HALL
PRINCETON, NJ
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, which falls adjacent to the 30th anniversary of the coronation of King George I, we mine the extraordinarily rich seam of music composed for the coronations of British monarchs, with a selection spanning nearly three centuries from the coronation of James II in 1685, to the most recent (though now rather long-distant) coronation of 1953. As one of the oldest institutions of the English church and state, the coronation has served for centuries as one of those rare moments when all eyes fall on one place at the same time; and 'music', as a commentator said at George V's coronation in 1911, 'adds most to the grandeur of the ceremony'. The finest composers in the land have been called upon to provide their finest art, and many of them have truly risen to the occasion. A naysayer might argue that because of the particular requirements of the ceremony there is a shortage of textual variety (for every coronation on record, we see the same titles being set: Zadok the priest; Te Deum; Behold O God our defender, I was glad) but the range of colors and textures on show makes this a small-minded quibble: Just listen to Purcell and Parry handling the same text in this evening's program.

It may be certain that Elizabeth I's coronation was a lavish affair, and that music played a large part in it—but sadly any record of its content is lost. The first coronation for which musical records survive was that of James I in 1603, but for a true 'masterpiece', the coronation of James II in 1685 was the first pageant to provide music which qualifies. Ironically, the 1685 coronation was a problematic one for the royal court: James II was a devout Roman Catholic, and he brought with him a foreign Queen (Mary of Modena) which did little to ingratiate him to the general public; many longstanding coronation traditions were suspended (such as the great procession through London before the ceremony); and the service itself, held as always in Westminster Abbey, was significantly abridged to accommodate the sensitivities of the new monarch. But where ceremony and spectacle were lost, music was gained. With Henry Purcell and John Blow at the peak of their powers, and Henry Lawes and William Turner also on hand, this was surely one of the finest displays of original British music ever staged. Tonight's program features Purcell's little gem I was glad, thought to be lost but discovered in a library in 1977, and the lengthier anthem with orchestral accompaniment My heart is inditing. Scholars have shown that I was glad was carefully fashioned to follow the procession of the king in to the Abbey. The twelve half-note beats of the section 'O pray for the peace of Jerusalem', for example, are measured to match the twelve steps ascended by the king up to his coronation platform. My heart is inditing, meanwhile, was written to accompany the arrival of the Queen, and we hear from the report of the Archbishop of Canterbury, who presided over the coronation, that

as soon as this anthem began, the QUEEN arose from Her kistool; and, being supported by the two Bishops, and Her train born... went up to the Theatre (platform); and as She approached towards the KING, bowed Her Self reverently to His MAJESTY sitting upon His throne...

This same Archbishop of Canterbury is thought to have selected the texts used by Purcell for this work, and it was presumably deliberate that he included the line 'forget also thine own people and thy father's house' to warn Mary to relinquish her loyalty to Modena, and perhaps also her allegiance to Catholicism.

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This same work was also heard at the coronation of George I, the first of the Hanoverian monarchs, in 1714, alongside several compositions by William Croft - the man charged with the burden of sustaining British ceremonial music after the deaths of both Purcell and Blow. But Croft was no mean composer himself, as his famous Burial sentences reveal, and his anthem The Lord is a sun and a shield, with a splendid score for strings and trumpets, deserves far more recognition. We believe that tonight's performance will be the second ever in the United States!

Without any doubt, the most famous of all British coronation anthems was composed by a German - Georg Frideric Handel - for the coronation of George II in 1727. The very existence of Handel's coronation anthems required the suspension of a cherished tradition - that the Master of the King's Music, a post recently taken by Dr Maurice Greene, should compose the bulk of the music for the ceremony. It was at the intervention of George himself that Handel was engaged, and the results have been heard, in various combinations, at every single coronation since. From these four masterpieces we have selected the most celebrated - Zadok the priest - to close our concert.

And so to the more recent offerings in the program - all of which appear in the first half of the concert. Three of the four 20th Century coronations are represented: We begin with three pieces from 1953 - Ralph Vaughan Williams' charming Communion miniature O taste and see, followed by a thrilling double choir setting of the Te Deum by William Walton - a work which the composer himself later described as 'rather splendid', and Behold O God our defender by Herbert Howells. All three works remain extremely popular today. From the coronation of George VI in 1937 we hear the jovial instrumental march Crown Imperial by William Walton (the original dedicatee of this march was Edward VIII, whose abdication came so soon after his accession that his coronation never took place). This was also the occasion at which another wonderful Purcell anthem - the fragment Hear my prayer, O Lord - was heard. The first half concludes with a work which, alongside Handel's Zadok the priest, has come to symbolize British ceremonial pomp. Sir Hubert Parry composed his I was glad for the coronation of George V in 1902, and like the version previously heard by Purcell, this was designed (with careful stage direction) to coordinate with the procession of monarch and attendants at the beginning of the service. Records show that a massive choir of 430 singers filled the north and south aisles of the abbey, along with a group of non-professional singers - the 'Scholars of Westminster School' - who were tasked with calling the acclamation 'Vivat Rex!' at the work's heart. I was glad has been performed at every coronation since its composition, and at countless other ceremonial occasions, but it's hard to imagine any performance causing as much embarrassment as this first airing did for the music director Frederick Bridge: Charged with spotting the entrance of the King and giving the signal to the Westminster Scholars to begin their 'Vivat!' acclamation, he mistook a commoner in the congregation for the monarch and gave the signal long before the King had entered the building. The organist was forced to improvise over the King's entrance, and Parry's carefully laid plans went for nothing. In observance of tradition which requires the presence of the monarch for the inclusion of the 'Vivat' section of the work, tonight's performance will omit this section.

-Gabriel Crouch

Tonight's concert marks the end of a week of recording for the Glee Club of a CD of coronation music to be made available in the fall of 2015. We are extremely grateful to the staff of Richardson Auditorium, to Henry Valoris, and to engineer Jim Allington and producer Adrian Peacock for their extraordinary work on this project.
PROGRAM

PRINCETON UNIVERSITY GLEE CLUB
O taste and see Ralph Vaughan Williams (1872-1958)

Kaamya Varagur '18, soprano
James Walsh '15, conductor

Coronation Te Deum William Walton (1902-1983)

Varshini Narayanan '16 & Helena Tenev '18, sopranos
Jenny El-Fakir '18, Calvin Wentling '18,
Minseung Choi '17, Colton Hess '18, Semi-Chorus 1
Solveig Gold '17, Faridah Laffan '18,
Alicia Ejsmond-Frey GS, Suzanne Shoffner '15, Semi-Chorus 2
Eric Plutz, organ

PRINCETON UNIVERSITY CHAMBER CHOIR
I was glad Henry Purcell (1659-1695)

Hear my prayer, O Lord Henry Purcell

PRINCETON UNIVERSITY GLEE CLUB
Behold, O God our defender Herbert Howells (1892-1983)

Eric Plutz, organ

ORGAN SOLO
Crown Imperial William Walton, transcr. Murrill

Eric Plutz, organ

PRINCETON UNIVERSITY GLEE CLUB AND WILLIAM TREGO SINGERS
I was glad Charles Hubert Parry (1848-1918)

Eric Plutz, organ
INTERMISSION

PRINCETON UNIVERSITY CHAMBER CHOIR AND NASSAU SINFONIA
My heart is inditing  
Varshini Narayanan ’16, Aryeh Nussbaum-Cohen ’15,  
Megan Conlon GS, Sebastian Cox ’18,  
Greg Loshkajian ’16, Kyle Masson GS, Semi-Chorus 1  
Yanie Fecu GS, Alicia Ejsmond-Frey GS,  
Renata Dworak, Megan Conlon GS, James Walsh ’15,  
Minseung Choi ’17, Tim Morton, Miles Yucht ’15, Semi-Chorus 2

PRINCETON UNIVERSITY GLEE CLUB AND NASSAU SINFONIA
The Lord is a sun and a shield  
Tim Keeler ’11, countertenor  
James Kennerley, tenor  
Jacob Kinderman, bass-baritone

Zadok the priest  
Georg Frideric Handel (1685-1759)

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Visit our website & tell us what you thought about the concert at  
www.princetongleeclub.com/experience/nollner15

Upload your photos from the concert to our Flickr page by sending them to  
dash66same@photos.flickr.com, or use #PUGC tag on Instagram

And don't forget to like us on Facebook at:  
www.facebook.com/PrincetonUniversityGleeClub
O TASTE AND SEE

O taste and see how gracious the Lord is:
blest is the man that trusteth in him.

-Psalms 34:8

CORONATION TE DEUM

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim continually do cry:
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin’s womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We therefore pray thee, help thy servants:
thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.
O Lord, save thy people and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee;
And we worship thy Name: ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

-Early Christian hymn, attributed to St. Ambrose
I WAS GLAD

I was glad when they said unto me: we will go into the house of the Lord.
For thither the tribes go up, ev'n the tribes of the Lord, to testify unto Israel, and to give thanks unto the Name of the Lord.
For there is the seat of judgement: ev'n the seat of the house of David.
O pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls: and plenteousness within thy palaces.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end,
Amen.

-Psalms 122, vv. 1, 4-7

HEAR MY PRAYER, O LORD

Hear my prayer, O Lord,
and let my crying come unto Thee.

-Psalm 102:1

BEHOLD, O GOD OUR DEFENDER

Behold, O God our defender,
and look upon the face of thine anointed.
For one day in thy courts is better than a thousand.

-Psalms 122:1
MY HEART IS INDITING

My heart is inditing of a good matter:
I speak of the things which I have made unto the King.
At his right hand shall stand the Queen, all glorious within,
Her clothing is of wrought gold.

She shall be brought unto the King in raiment of needlework,
The virgins that follow her shall bear her company.
With joy and gladness shall they be brought,
And shall enter into the King’s palace.

Hearken, O daughter, consider, incline thine ear;
Forget also thine own people and thy father's house.
Instead of thy fathers thou shalt have children,
Whom thou may'st make princes in all lands.

Praise the Lord, O Jerusalem: praise thy God, O Sion;
For kings shall be thy nursing fathers,
And their queens thy nursing mothers.

-Psalm 45

THE LORD IS A SUN AND A SHIELD

The Lord is a sun and a shield,
His right hand shall find out all his enemies.
The Lord will give grace and glory,
His salvation is nigh them that fear him,
Now know I that the Lord saveth his anointed,
that glory may dwell in our land.
and will hear him from his holy heav’n,
Blessed be the Lord God of Israel
with the saving strength of his right hand.
who only doth wondrous things,
through the mercy of the most High he shall not be moved.
and blessed be his glorious name for ever;
Blessed be the Lord God of Israel
and let the whole earth be filled with his glory.

-Psalms 21, 72, 84 & 85

ZADOK THE PRIEST

Zadok the Priest and Nathan the Prophet
annointed Solomon King.
And all the people rejoiced and said:
"God save the King!
Long live the King!
May the King live forever!
Amen! Amen! Alleluia!"

-Psals 45, 147, & the Book of Isaiah
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 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, Paris, Germany and Prague.

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 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, Honegger's Le Roi David and Faure's Requiem.

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 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, conductor

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 Gramophone and Early Music Review, and, for the 2012 release ‘The Word Unspoken’, a place on BBC Radio’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’.
Eric Plutz, organist

Eric Plutz is University Organist at Princeton University. There his responsibilities include playing for weekly services at the Chapel, Academic Ceremonies, solo concerts and accompanying the Chapel Choir in services and concerts. He also coordinates the weekly After Noon Concert Series at the University Chapel. In addition, Mr. Plutz is rehearsal accompanist for the Westminster Symphonic Choir at Westminster Choir College of Rider University, and Princeton Pro Musica, both in Princeton, NJ. He is also Instructor of Organ at Princeton University, Adjunct Assistant Professor of Organ at Westminster Choir College of Rider University, and maintains a private studio of organ students.

Mr. Plutz, who “performs with gusto, flair, clarity, and strong yet pliant rhythmic control (James Hildreth for The American Organist),” has made a total of four solo organ recordings. French Trilogy is a recording of the Aolian-Skinner Organ at Byrnes Auditorium, Winthrop University, in Rock Hill, SC; Denver Jubilee is the premiere recording on the newly restored 1938 Kimball Organ of St. John’s Episcopal Cathedral in Denver, CO, about which David Schwartz (American Record Guide) wrote, “Mr. Plutz’s performance delights our ears and souls.” Two previous recordings are of the Princeton University Chapel Organ. On the first, Musique Heroïque, the Washington Symphonic Brass joins Mr. Plutz. Regarding their performance of the Poème Héroïque by Marcel Dupré, Donald Metz (American Record Guide) said it was “...the best interpretation I’ve heard.” Carnival contains organ transcriptions of orchestral works, including Carnival of the Animals by Camille Saint-Saëns. Regarding Carnival, Mr. Hildreth (TAO) writes, “Plutz’s extraordinary musicianship and dexterous command allow him to perform the most challenging passages (of which there are many!) with apparent ease. He performs the quiet pieces with poetry and grace.” All four recordings are on the Pro Organo label, ProOrgano.com.

As an organ concert soloist, Mr. Plutz has accepted engagements in distinguished locations across the United States and abroad including Salzburg, Austria (Franziskanerkirche), Philadelphia (Verizon Hall, the Wanamaker Organ), Longwood Gardens, New York City (Avery Fisher Hall, Church of St. Ignatius Loyola, Cathedral of St. John the Divine), Washington, DC (Washington National Cathedral, and San Francisco (Grace Cathedral). He has been a featured artist at two Regional Conventions of the American Guild of Organists (Region III in 2007, Regions I & II in 2011), and at the 2010 National AGO Convention in Washington, DC, Mr. Plutz performed twice.

Originally from Rock Island, Illinois, Mr. Plutz earned a Bachelor of Music degree, magna cum laude, from Westminster Choir College of Rider University in 1989 and a Master of Music degree from the Eastman School of Music in 1991. From 1995 through 2004, Mr. Plutz was organist and director of music at Church of the Epiphany in Washington, D.C. and performed with several DC organizations. In 2004, while on sabbatical, he studied in Rochester, New York, with David Higgs, chair of Eastman’s organ department, and in Paris, France, with Marie-Louise Langlais, researching the major organ works of César Franck.
Tim Keeler ‘11, countertenor
Since relocating to New York in September, countertenor Tim Keeler has sung with the Choir of Trinity Wall Street, the Choir of Men and Boys at St. Thomas Fifth Avenue, and performs as a regular soloist in the Bach Vespers series at Holy Trinity Lutheran Church. Tim runs the high school choral program at the Special Music School in Manhattan and holds a master’s degree in choral conducting from the University of Michigan. A graduate of Princeton, Tim sang with the Glee Club, Chamber Choir, and the Katzenjammers for four years and is excited to be back!

James Kennerley, tenor
Lauded as an “excellent, true-toned tenor” by The New Yorker, James Kennerley is a multi-faceted musician working as a conductor, organist, singer, coach, and educator. He made his BAM debut with the Mark Morris Dance Company as the soloist for Beethoven’s Choral Fantasy in 2012, and is equally at home with contemporary opera as he is with early monody and nineteenth-century song repertoire. Mr. Kennerley has sung and directed many groups, including the choir of Trinity Church, Wall Street; Saint Thomas, Fifth Avenue; TENET; and the Clarion Music Society. He has studied with Robert Rice, David Lowe, Braeden Harris, and Maureen O’Flynn, and has coached with Michael Chance, Sheri Greenawald, and Christopher Hogwood.

Jacob Kinderman, bass-baritone
Jacob Kinderman, baritone, is delighted to return to Princeton University after appearing as Tobit in Tobias in the Angel with Princeton University Opera Theater. Past performance credits include the title role of Don Giovanni, Papageno in Die Zauberflöte, Guglielmo in Così fan tutte, the title role of Eugene Onegin, Schaunard in La Bohème, Melissa in Alcina and many more. He has received such accolades as the Dalton Baldwin Art Song Prize, The Encouragement Award in the Met Opera National Council Auditions and was a District Winner and Regional Finalist of the NATS Artist Award Competition in 2010 and 2014. Jacob is currently the Concert Booker for the American Boychoir School and the Curriculum and Program Development Advisor for Cornerstone Music Studios.
Princeton University Glee Club  
Gabriel Crouch, Director  
James Walsh ’15, Assistant Conductor

Caroline Tucker, President  
Zach Levine, Co-Vice President  
Hun Choi, Co-Vice President  
Ava Chen, Secretary  
Shruthi Rajasekar, Treasurer  
Kaamya Varagur, Concert Manager  
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Solveig Gold, Tour Manager  
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Colton Hess, Social Chair  
Emma Watkins, Social Chair  
Charlotte Jeppesen, Archivist  
Minseung Choi, Webmaster

MEMBERS

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Melanie Berman ’18  
Alyson Beveridge ’16  
Ava Chen ’16  
Avanthi Cole ’18  
Monique Dinescu ’15  
Solveig Gold ’17  
Katherine Hawkins ’15  
Charlotte Jeppsen ’18  
Claire Jones ’18  
Paige Kunkle ’18  
Faridah Laffan ’18  
Stephanie Leotsakos ’16  
Varshini Narayanan ’16  
Heather O’Donovan ’16  
Cecily O’Leary ’16  
Jillian Puskas ’17  
Shruthi Rajasekar ’18  
Helena Tenev ’18  
Ming-ming Tran ’15  
Caroline Tucker ’17  
Kaamya Varagur ’18  
Katherine Wolff ’15  
Priscilla Yeung ’17

ALTO  
Catherine Blume ’18  
Anna Cardinal ’15  
Fiora Elbers-Tibbitts ’18  
Jennifer El-Fakir ’18  
Alicia Ejsmond-Frey GS  
Joani Etskovitz ’17  
Amelia Goldrup ’18  
Victoria Gruenberg ’16  
Isabelle Kim ’18  
Saunghee Ko ’17  
Yun-Yun Li ’17  
Michael Manning ’17  
Christine Porr ’18  
Aparna Raghu ’18  
Marissa Rosenberg-Carlson ’18  
Suzanne Shoffner ’15  
Emma Watkins ’18  
Valerie Wilson ’18  
Lillian Xu ’16  
Gloria Yin ’18

TENOR  
Adam Ainslie ’17  
Christopher Beard ’15  
Minseung Choi ’17  
Teddy Chow ’17  
Sebastian Cox ’18  
Ross Friscia ’15  
Elliott Horlick ’15  
Sang Lee ’16  
Andrew Licini ’16  
Jeffmin Lin ’15  
Avinash Nayak ’18  
Kai Okada ’16  
Warren Rieutort-Louis GS  
Christopher Shin ’17  
James Walsh ’15  
Calvin Wentling ’18  
Warren Bein ’17  
Andrew Bogdan ’15  
Stephen Bork ’18  
Damien Capelle GS  
Hun Choi ’17  
Jonathan Choi ’15  
Joseph Gauvreau ’17  
Kevin Hayne ’18  
Colton Hess ’18  
Christopher Hsu ’18  
Daniel Hwang ’15  
Nico Krell ’18  
Zach Levine, ’17  
Jason Manley ’17  
Kevin McElwee ’18  
Dale Shepherd SS  
Alexandro Strauss ’15  
Paul von Autenried ’16  
John Whelchel ’15  
Andy Zhang ’18
Princeton University Chamber Choir  
Gabriel Crouch, Director

**SOPRANO**  
Yanie Fecu GS  
Solveig Gold ‘17  
Paige Kunkle ‘18  
Faridah Laffan ‘18  
Stephanie Leotsakos ‘16  
Sophia Mockler ‘15  
Varshini Narayanan ‘16  
Heather O’Donovan ‘16  
Kelsey Schramma GS  
Kaamya Varagur ‘18

**ALTO**  
Iris Chan GS  
Aryeh Nussbaum Cohen ‘15  
Megan Conlon GS  
Renata Dworak  
Alicia Ejsmond-Frey GS  
Isabelle Kim ‘18  
Saunghee Ko ‘17  
Marissa Rosenberg-Carlson ‘18

**TENOR**  
Minseung Choi ‘17  
Sebastian Cox ‘18  
Jeffmin Lin ‘15  
Greg Loshkajian ‘16  
Calvin Wentling ‘18  
James Walsh ‘15

**BASS**  
Paul von Autenried ‘16  
Andrew Bogdan ‘15  
Stephen Bork ‘18  
Damien Capelle GS  
Joseph Gauvreau ‘16  
Kyle Masson GS  
Timothy Morton  
Michael Mulshine ‘16  
Joseph Sung ‘15  
Yves Le Yaouanq GS  
Miles Yucht ‘15

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William Trego Singers  
Renata Dworak, Director

**SOPRANO**  
Alexandra Mendelsohn ‘18  
Rachel Dubin ‘17  
Sarah Reid ‘18  
Juliana Jackson ‘17  
Sara Martinez  
Samone Blair ‘18

**ALTO**  
Alisya Anlas GS  
Luya Wang ‘18  
Katheine Zhao ‘17  
My Bui ‘18  
Lilly Lesser ‘17  
Agata Foryciarz ‘18  
Vanessa Phan ‘18  
Lulu Chen ‘17  
Lydia Liu ‘17

**TENOR**  
Hillel Friedman ‘17  
TJ Smith ‘18  
Nathan Suek ‘17  
Jackson Salter ‘17

**BASS**  
Patrick Signoret GS  
Owen Smitherman ‘17  
Josh Collins ‘17  
Daniel Greenidge ‘18  
Matt Wie ‘17
Nassau Sinfonia
Alissa Smith, Contractor

VIOLIN 1
Karina Schmitz
Holly Piccoli
Ami Roosevelt
Jeremy Rhizor

VIOLIN 2
Joan Plana Nadal
Nancy Wilson
Jessica Park
Rebecca Harris

VIOLA
David Miller
Daniela Pierson

CELLO
Guy Fishman
Michael Unterman

VIOLONÈ
Heather Miller Lardin

OBOE
Priscilla Herreid
Julie Brye

BASSOON
Anna Marsh
Allen Hamrick

TRUMPET
John Thiessen
Tim Will
Caleb Hudson

TIJMAMNI
Dan Haskins

PORTATIVE
Kerry Heimann

UPCOMING PERFORMANCES
Friday & Saturday, April 24th & 25th, 2015, 7:30pm
Richardson Auditorium in Alexander Hall
Princeton University Glee Club, William Trego Singers, & Princeton University Orchestra
Verdi's Messa da Requiem
Michael Pratt, conductor

Friday, May 29th, 2015, 4:30pm
Richardson Auditorium in Alexander Hall
2015 Glee Club Reunion
Princeton University Glee Club & Alumni
Thomas Tallis’ Spem in Alium