THE STUART B. MINDLIN MEMORIAL CONCERTS

Friday, April 24, 7:30 pm
Saturday, April 25, 7:30 pm
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY ORCHESTRA
Michael Pratt, conductor

PRINCETON UNIVERSITY GLEE CLUB
Gabriel Crouch, director

WILLIAM TREGO SINGERS
Renata Dworak, director

GIUSEPPE VERDI  
Messa da Requiem  
I. Requiem—Kyrie  
II. Sequence: Dies irae  
III. Offertory  
IV. Sanctus  
V. Agnus Dei  
VI. Lux aeterna  
VII. Libera me

Tiffany Abban, soprano
Katherine Lerner, mezzo-soprano
William Davenport, tenor
Wayne Tigges, bass-baritone

Stuart Mindlin was a Princeton businessman who was also a superb percussionist and timpanist. When I arrived here in 1977 he was a member of PUO's percussion section, and indeed in those days, sometimes he was the percussion section. With his special gifts for friendship, he became close to many generations of students, and was a mentor for student percussionists. In the spring of 1988 Stu did not show up to a rehearsal. We learned that he had lost his life in a traffic accident, and the shock and grief was deep for PUO. The next year we established the first memorial concerts in his name. His family began raising an endowment for PUO in his name, and it is with pride and gratitude that we also dedicate these end-of-the-year concerts to his memory. —M.P.
In the context of Verdi's career, his Requiem occupies a unique chronological space, falling within a sixteen-year period in which he composed no new operas—between the 1871 premiere of Aida and the debut of Otello in 1887. It is unclear what prompted this hiatus in opera composition at a time when he was at the height of his creative potential. On a practical level, the composer's previous operas had been successful enough that writing new work was not an economic necessity. But others have pointed to a more existential explanation, that is, Verdi's disenchantment with the emergence of Italy as a newly cosmopolitan international power and the changes that had accompanied it.

Verdi first conceived of a large-scale setting of the requiem mass in 1869 to commemorate the death of Rossini, whose operas had popularized Italian music throughout Europe and indeed the entire world. Had tonight's piece been completed in the form in which was first proposed, it would be quite different in its musical content. Since Rossini belonged to the entire country, Verdi proposed a collective enterprise in which a cadre of Italian composers would each be responsible for writing one movement. Although all of the composers involved completed their music on time, and at their own expense—Verdi did not want commercial concerns tainting the undertaking—the planned commemoration faced an array of institutional setbacks, and the requiem for Rossini did not receive its first performance until over a century later, in 1988.

Verdi chose to revisit the requiem project around the time of the death another great Italian artist, the writer and political activist Alessandro Manzoni. After Manzoni's death in May 1873, Verdi secured an agreement from the city of Milan to cover the expenses of a premiere performance, with him undertaking the composition on his own and at his own expense. Thus he returned to his one completed movement from the canceled Rossini project, the final "Libera me" section, and went about composing the remaining music, which premiered the following year.

Just before returning to the requiem project, Verdi composed one of his few instrumental pieces, a string quartet, which he withheld from publication for many years after its first performances. The quartet was greeted as a novelty and masterpiece—one review bore the enthusiastic headline, "Un Quartetto... di Verdi!" The quartet did not inspire Verdi to undertake a new phrase of instrumental composition, however, for he regarded his country's devotion to vocal composition as a strength and not a weakness. It was not that Verdi did not think that Italian composers were up to the task of instrumental composition, and his own quartet is evidence of this fact. Rather, Verdi believed that native artists and institutions should instead strive to cultivate what he regarded as the more important practice of vocal composition in the tradition of Palestrina and Rossini. Generally speaking, Italians should stick to the voice and leave instrumental music to the Germans.
Verdi's string quartet represented a radical departure from opera composition in every respect—
instrumental rather than vocal, chamber rather than symphonic. Verdi's Requiem is interesting for how it operates in a more indeterminate middle ground. Indeed, what is striking about the work is how it is on the one hand clearly indebted to the operatic style that audiences had come to expect from him. At the same time, however, it has dimensions that are clearly distinctive. It is thus possible, somewhat paradoxically, to hear this work as both the greatest of his operas and also utterly unique among his compositions.

The similarities are perhaps most obvious in the virtuosic arias and ensembles for the four soloists, which demand as much musical and dramatic energy as any of Verdi's many iconic stage roles. But despite the fact that these soloists sing in the same manner as Verdi's operatic figures, they are not characters in the same sense, changing their personae and identities across the various movements. In a similar manner, Verdi's compositional sketches have revealed that one of the most beloved melodies of the Requiem, the "Lacrymosa" of the Dies Irae sequence, was adapted from a duet originally drafted for the opera Don Carlo—a direct connection between his main output. But at the same time, the Requiem includes many passages of music written in a style that is found nowhere else in Verdi's output, most notably the several passages of a cappella music written in the style of Palestrina. Although it is true that several Verdi operas have scenes set in church or other similar settings, it is only in the Requiem that we hear this specific kind of church music. This ambiguity initially caused some consternation for audiences of the Requiem. The most famous denunciation came from German critic Hans von Bülow, who denounced the work an "opera in ecclesiastical robes." He and other similar critics would subsequently eat their words, as they recognized the dignity and majesty of this music.

James Steichen

About Performing the Verdi Requiem from Students of MUS 217, "Orchestral Music: Analysis and Performance"

Performing the Verdi Requiem requires constant focus. It also entails realizing and understanding the paradoxes that shroud the piece. Even though the work is a requiem mass, and as such implies particular liturgical ceremonials, Verdi himself was a non-practicing Roman Catholic. We have tried to imagine the work as both a work for the church and the concert hall, since after the Requiem's premiere in a Milan church subsequent performances were in concert halls or theaters. We also have been mindful that Verdi composed his Requiem in memory of the Italian Risorgimento poet and novelist Alessandro Manzoni. In the orchestra, we work to constantly adapt to the shifting balances of our parts vis-à-vis the soloists and chorus. In the chorus, we strive to embody the meaning of the text so that we may convey the sense of spirituality that Verdi intended. Every minute of rehearsal this semester has been vital and emotion-filled. Culminating with our coming together on stage, our study and performance of the work has been a truly thrilling and unforgettable experience.
I. Requiem and Kyrie

Chorus:
Requiem aeternam 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.
Quartet and Chorus:
Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Sequence

Chorus:
Dies irae, dies illa,
solver saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!
Tuba mirum spargens sonum,
per sepulcrum regionem,
cogit omnes ante thronum.
Bass:
Mors stupebit et natura,
cum resurget creatura,
judicanti responsiura.

TEXTS AND TRANSLATIONS

I. Requiem and Kyrie

Chorus:
Grant them eternal rest, O Lord; and may perpetual light shine upon them.
A hymn in Zion befits you, O God, and a debt will be paid to you in Jerusalem.
Hear my prayer: all earthly flesh will come to you.
Quartet and Chorus: Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

II. Sequence

Chorus:
The day of wrath, that day will dissolve the world in ashes, as David and the Sibyl prophesied.
How great will be the terror, when the Judge comes who will smash everything completely!
The trumpet, scattering a marvelous sound through the tombs of every land, will gather all before the throne.
Bass: Death and Nature shall stand amazed, when all Creation rises again to answer to the Judge.
Mezzo-soprano and Chorus:
A written book will be brought forth, which contains everything, for which the world will be judged.

Mezzo-soprano and Chorus:
Liber scriptus proferetur, in quo totem continetur, unde mundus judicetur.

Judex ergo cum se debit, quidquid latet apparebit: nil inultum remanebit.

Dies irae, dies illa, solvet saeculum in favilla, testa David cum Sibylla.

Soprano, Mezzo-soprano and Tenor:
Quid sum miser tunc dictus? Quem patronum rogaturus, cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis, qui salvandos salvas gratis: salva me, font pietas.

Soprano and Mezzo-soprano:
Recordare, Jesu pie, quod sum causa tuae viae: ne me perdas illa die.

Quaerens me, sedisti lassus; redemisti cruce pacem: tatus labor non sit causas.

Juste judex ultionis: donum fac remissionis ante diem rationis.

Tenor:
Ingemisco tamquam reus, culpa rubet vultus meus; supplicanti parce, Deus.

Soprano, Mezzo-soprano and Tenor:
The day of wrath, that day will dissolve the world in ashes, as David and the Sibyl prophesied.

Solo Quartet and Chorus:
King of dreadful majesty, who freely saves the redeemed ones, save me, 0 font of pity.

Soprano and Mezzo-soprano:
Recall, merciful Jesus, that I was the reason for your journey: do not destroy me on that day.

In seeking me, you sat down wearily; enduring the Cross, you redeemed me: do not let these pains to have been in vain.

Just Judge of punishment: give me the gift of redemption before the day of reckoning.

Tenor:
I groan as a guilty one, and my face blushes with guilt; spare the supplicant, O God.
Qui Mariam absolvesti,
et latronem exaudististi,
mihi quoque speram dedistis.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus:
Confutatis maledictis,
flamminis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
geare curam mei finis.

Chorus:
Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:
Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.

Huius ergo parce, Deus.
Pie Jesu Domine:
dona eis requiem.
Amen.
III. Offertorio

Quartet:
Dominus Jesu Christe, Rex gloriae:
libera animas omnium fidelium
defunctorum de poenis inferni
et profundo laco;
libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abraham promissisti et semini ejus.

Hostias et precas tibi, Domine, laudem offerimus.
Tu suscipe pro animabus illis, quarum hodie
memoriam facimus.

Fac eas, Domine, de morte transire ad vitam,
quarum olim Abraham promissisti et semini ejus.
Libera animas omnium fidelium defunctorum de
poenis inferni;
fac eas de morte transire ad vitam.

IV. Sanctus

Double Chorus:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:
Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.
VI. Lux aeterna
Mezzo-soprano, Tenor and Bass:
Let eternal light shine upon them, O Lord, with your saints forever; for you are merciful.
Grant them eternal rest, O Lord, and may perpetual light shine upon them with your saints forever; for you are merciful.

VII. Libera me
Soprano and Chorus:
Deliver me, O Lord, from eternal death on that awful day, when the heavens and the earth shall be moved: when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath to come, when the heavens and the earth shall be moved.

The day of wrath, that day of calamity and misery; a great and bitter day, indeed.
Grant them eternal rest, O Lord, and may perpetual light shine upon them.
Deliver me, Lord, from eternal death on that awful day.
Deliver me, O Lord, when the heavens and the earth shall be moved; when you will come to judge the world by fire.
Deliver me, Lord, from eternal death on that awful day.
Deliver me.
### Princeton University Orchestra

(*indicates principal player)

**Assistant Conductor**
- TJ Warszaw

**Violin 1**
- Caitlin Wood\(^*(Fri)*\)
- Stephanie Liu\(^*(Sat)*\)
- Sophia Mockler
- Dawn Wang
- Isabelle Negues
- Billy Fang
- Aurelie Theramene
- Lisa Kojima
- Emma Powell
- Alina Spiegel
- Demi Fang
- Samantha Cody
- Kenneth Wong
- Kristin Qian

**Violin 2**
- Jessie Chen\(^*\)
- Dana Ramirez
- Ingrid Yen
- Tahjha Oh
- Caroline Chen
- Jacqueline Levine
- Daniel Wood
- Jeffrey Kuan
- Caroline Kim
- Cadee Qiu
- Jason Polychronakos
- Marcus Spiegel
- Andy Deng
- Margaret Collum
- Isaac Treves

**Violas**
- Samuel Matzner\(^*\)
- Hannah Kronenberg
- Devon Nafrager
- Brandon Lam
- Clara Wilson-Hawken
- Benjamin Parks
- Nathan Wong
- Lawrence Liu
- Isabelle Uhl
- Chia-Lo Lee
- Derek Yeung
- Meredith MacMahon
- Matthew Du

**Oboes**
- Alexia McCall\(^*\)
- Ann-Elise Siden
- Tiffany Huang
- Emily Chen

**Clarinets**
- Paul Chang\(^*(Fri)*\)
- George Liu\(^*(Sat)*\)
- Ryan Budnick \(^{(Fri)}\)
- Fredrick Allen \(^{(Sat)}\)

**Celli**
- Spencer Shen\(^*\)
- Elliot Pearl-Sacks
- Eli Chang
- Vivian Ludford
- Preston Lim
- Nicole Cho
- Evan Wood
- Kiwoon Baeg
- Dong Gyun Kim
- Nathaniel Park
- Joshua Shin
- Jay Kim
- Surin Ahn

**Basses**
- Austin Gengos\(^*\)
- Harrison Waldon
- Christopher Perron
- Sam Dale
- Matthew Troiani
- Adam Sanchez
- Noah Fishman
- Jack Hill

**Flutes**
- Marcelo Rochabrun\(^*\)
- Bruno Schaffa
- Alexia Kim
- Jamie Chong

**Trumpets**
- Emily Bobrick\(^*\)
- (Fri Co-Principal)
- Junya Takahashi\(^*\)
- (Fri Co-Principal)
- Henry Whitaker\(^*\)
- (Sat Principal)
- Duncan Waldrop

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OFF-STAGE TRUMPETS
Alexander Rensink
Cyril Bodnar
Greg MacArthur
Arthur Zanin

TROMBONES
Riley Fitzgerald*
Miles Yucht
Andrew VanZytfeld

TUBA
Mitchell Hamburger* (Fri)
Alexander Smith* (Sat)

TIMPANI
Pan Buyan
Collin Edwards* (Fri)
Isaac Ilivicky* (Sat)

BASS DRUM
David Graff (Fri)
Arunraj Balaji (Sat)

--- PRINCETON UNIVERSITY ORCHESTRA COMMITTEE ---

CO-PRESIDENTS
Lulu Zhong
Preston Lim

TREASURER
Daniel Wood

PUBLICITY CHAIRS
Meredith McMahon
Chris Perron

VIDEO CHAIR
Lydia Cornett

SOCIAL CHAIR
Tiffany Huang
DG Kim

ALUMNI CHAIR
Matt Troiani
Nathan Park

TOUR COMMITTEE
Sam Matzner
Cadee Qiu
Evan Wood
Raj Balaji

MEMBERS-AT-LARGE
Isaac Ilivicky
Sam Dale
Nathan Wong
Cara Souto

WEBMASTER
Ben Parks

LIBRARIAN
Greg Rewoldt

ORCHESTRA MANAGER
Dan Hudson
CHOIR ONE

SOPRANO
Lexie Batsios (K)
Ava Chen '16
Katie Cloys (K)
Monique Dinescu '15
Rachel Dubin '17 (TS)
Solveig Gold '17
Katherine Hawkins '15
Juliana C. Jackson '17 (TS)
Claire Jones '18
Paige Kunkle '18
Faridah Laffan '18
Stephanie Leotakos '16
Lily Lisen '17 (TS)
Rebecca Mariman
Heather O’Donovan '16
Jillian Petrak '17
Shruthi Rajasekar '18
Sarah N. Reid '18 (TS)
Priscilla Yeung '17

ALTO
Erika Baikoff '16
My Bui '18 (TS)
Lulu Chen '17 (TS)
Alicia Ejsmond-Frey GS
Victoria Gruenberg '16
Tim Keeler '11
Yun-Yun Li '17
Michael Manning '17
Vanessa Phan '18 (TS)
Christine Por '18

CHOIR TWO

SOPRANO
Melanie Berman '18
Alyson Beveridge '16
Carol Burden (K)
Avanthi Cole '18
Angel Fan '18
Agata Forsclatz '18 (TS)
Charlotte Jeppsen '18
Sara Martinez (TS)
Alexandra Mendelsohn '18 (TS)
Jorie Moss
Varshini Narayanan '16
Cecily O’Leary '16
Kelsey Schramma GS
Kathryn Stewart (K)
Helena Tener '18
Ming-ming Tran '15
Caroline Tucker '17
Kasmira Varagur '18
Katherine Wolff '15
Katherine Zhao '17 (TS)

BASS
Weining Bein '17
Stephen Bork '18
Damien Capelle GS
Jonathan Choi '15
Gabriel Crouch
Daniel Greenidge '18 (TS)
Kevin Hayne '18
Colton Hess '18
Kevin Lee '16
Kevin McElwee '18
ALTO
Alisya Anlas GS (TS)
Catherine Blume '18
Carolann Buff GS
Anna Cardinal '15
Rozalie Czesana '18 (TS)
Renata Dworak
Flora Ellers-Tibbitts '18
Jennifer El-Faktir '18
Joani Etskowitz '17
Kamna Gupta '14
Saunghee Ko '17
Lydia Liu '17 (TS)
Aryeh Nussbaum Cohen '15
Jade Park '17
Ruby Shao '17 (TS)
Gloria Yin '18

TENOR
Adam Ainslie '17
Minoeung Choi '17
Hillel Friedman '17 (TS)
Andrew Helber '16
Andrew Licini '16
Avinash Nayak '18
Kai Okada '16
Warren Rieutort-Louis GS
TJ Smith '18 (TS)
James Walsh '15

BASS
Paul von Autenried '16
Andrew Bogdan '15
Hun Choi '17
Joshua Collins '17 (TS)
Alex El-Faktir '15
Adam Fox '09
Brandon Gaines (K)
Joseph Gauvreau '17
Daniel Hwang '15
Jae Yoon Jung '18
David Kimock (K)
Zach Levine '17
Jason Manley '17
Michael Mulshine '16 (CC)
Pete Tamburro (K)
John Whelchel '15
Andy Zhang '18
The PRINCETON UNIVERSITY ORCHESTRA began with a group of professional musicians from the New York Symphony and Philharmonic Societies who performed a series of concerts at Alexander Hall in 1896, the first on February 13. In the ensuing century, the orchestra has come to be an almost exclusively student organization; some 90-100 undergraduate and graduate musicians representing a broad spectrum of academic departments come together for concerts in Richardson Auditorium in Alexander Hall. Participation in the orchestra is voluntary and extracurricular; students commit many hours to rehearsal above and beyond the time required for academic course work.

For 37 seasons the Princeton University Orchestra has been led by conductor MICHAEL PRATT, a relationship that has resulted in the ensemble's reputation as one of the finest university orchestras in the United States. Over the years, the Orchestra and Pratt have performed a remarkable variety of the orchestral literature, from J. S. Bach's orchestral suites, to Beethoven's Ninth Symphony, to Wagner's Tristan und Isolde. He has led the orchestra on nine European tours, leading performances in London, Prague, Vienna, Budapest and Madrid. As Director of the Princeton University Opera Theater, Pratt has conducted operas from Mozart to Ravel, and in the past decade has focused on the early Baroque operas of Monteverdi and Cavalli. One of the chief architects of Princeton's Certificate Program in Musical Performance, Pratt has served as its director for over twenty years, and is co-director of the Composers Ensemble and Richardson Chamber Players. Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers have included Gunther Schuller, Gustav Meier, Leonard Bernstein and Otto Werner Mueller. He also holds the posts of Music Director of the Delaware Valley Philharmonic and Principal Conductor of American Repertory Ballet. He has also conducted the orchestras of Boston, Atlanta, Buffalo, Detroit, Indianapolis, and Odessa, Ukraine.

The PRINCETON UNIVERSITY 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, and has since evolved to be the largest choral body on campus. The choir's repertoire is extremely diverse, embracing anything from renaissance motets and madrigals, Romantic partsongs and twenty-first 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.
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 BG label (including a Grammy nomination), and gave more than 90 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. Since moving to the U.S. 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 U.S. In 2008 he founded the British early music ensemble Gallicantus, with whom he has released three recordings under the Signum label to rapturous reviews. When the academic calendar allows, Crouch 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.

Soprano TIFFANY ABBAN began her training at the Interlochen Arts Academy and continued at the Juilliard School before concluding at the Curtis Institute of Music. She was one of the youngest singers ever to be accepted into the prestigious Adler Fellowship program of the San Francisco Opera and while there sang the role of Mimì around the country as part of the final Western Opera Theater tour. Recent performances include the title role in Tosca at both Palm Beach Opera and Savonlinna Opera Festival; Margherita and Elena in Boito's Mefistofele for Erfurt, Germany; and the title role in Aida for Den Norske Opera & Ballet. She has covered Tosca at Los Angeles Opera, performed the role of Basilissa in La Nozze with Teatro Grattacielo at Lincoln Center, and performed Leonora in Il Trovatore with Sacramento Opera. She made her Carnegie Hall debut in concert at Weill Recital Hall in New York City her Italian debut singing the title role in Madama Butterfly at the Teatro Comunale di Bologna.Originally from the Midwest, Ms. Abban currently makes her home in New York City.

Mezzo-soprano KATHERINE LERNER was accepted into the Lyric Opera of Chicago's Patrick G. and Shirley W. Ryan Opera Center in 2008 and subsequently made her Lyric debut as Rosette in David McVicar's critically acclaimed re-imagining of Massenet's Manon. In 2012 she performed 3rd Lady in Die Zauberflöte at the Lyric and the Witch in Hänsel und Gretel with Macon Symphony Orchestra. For the 2013-2014 season, she joined the roster of the Metropolitan Opera for productions of Eugene Onegin and Andrea Chenier. Prior to her acceptance into the Ryan Opera Center, she received her Masters in Opera from the Curtis Institute of Music—where she performed roles including the princess Side in Cavalli’s L’Ormindo to poet Federico Garcia Lorca in the Philadelphia premiere of Golijov’s Ainadamar—and she holds Bachelors degrees in Voice and Historical Performance from the Oberlin Conservatory of Music. She has appeared at the Music
Tenor WILLIAM DAVENPORT's recent engagements include Rigoletto with the Italian Opera Festival of Orange County, the Verdi Requiem with New Jersey State Opera, Edgar in the Baltimore Concert Opera, and Oberto and Un Ballo in Maschera at the Academy of Vocal Arts, where he is in his last year as a resident fellow. He has sung the Verdi Requiem with the Austin Symphony, National Philharmonic, Tuscia Opera Festival in Viterbo, Italy, and the Bucks County Choral Society. He sang Nemorino with Opera Delaware and the Baltimore Concert Opera and made his debut as Rodolfo in La Bohème at Opera Naples in 2014. He has performed Beethoven's Symphony No. 9 with Concert Artists of Baltimore, Dvorak's Mass in D with Columbia Pro Cantare, Rossini's Petite Messe Solennelle and Puccini's Messa di Gloria at the Peabody Conservatory of Music. A Peabody graduate, he has received awards and honors from the Opera Orchestra/Agnes Varis Competition, the Giargiari Bel Canto competition, the Loren L. Zachary Society Competition, and the Metropolitan Opera National Council Auditions, in addition to young artist programs with Chautauqua Opera, Glimmerglass Opera, and Songfest.

Lauded by the Chicago Sun-Times for his "rich, dark tone and beautiful legato," bass-baritone WAYNE TIGGES sings Der fliegende Holländer (Florentine Opera), Nick Shadow in The Rake's Progress (Teatro Municipal de Santiago), Mr. McGuire in Picker's Emmeline (Opera Theatre of Saint Louis), Gustavo in Faramondo (Brisbane Baroque), and Conte Gil in Il segreto di Susanna (Opera San Antonio) in the 2014-15 season. He also joins Opera Philadelphia for Basilio in Il barbiere di Siviglia as well as Justice Sir Alfred Wills and Colonel Henry B. Isaacson in Morrison's Oscar. Last season, he triumphed in creating the role of Joe St. George in the world premiere of Picker's Dolores Claiborne with San Francisco Opera. He also made his debut with Ozawa's Ongaku-juku Festival as Figaro in Le nozze di Figaro, returned to Austin Lyric Opera for his first performances of Scarpia in Tosca, joined Palm Beach Opera as Basilio in Il barbiere di Siviglia, and returned to his home state of Iowa to sing the Tutor in Le comte Ory and Owen Hart in Dead Man Walking with Des Moines Metro Opera. He also joined the Philadelphia Orchestra conducted by Yannick Nézet-Séguin for the First Nazarene in Salome and sang Verdi's Requiem as a guest artist at Bard College.
Upcoming Music at Princeton Events

Saturday, April 25, 3:00pm
Alexander Smith '15, Tuba
Taplin Auditorium in Fine Hall

Tuesday, April 28, 8:00pm
Princeton Sound Kitchen Generals Concert
Taplin Auditorium in Fine Hall

Thursday, April 30, 8:00pm
Anthony Roth Costanzo, Countertenor
with Bryan Wagorn, Piano
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Friday, May 1, 4:30pm
The Ghost Trio
presented by the Department of Music and the Fund for Irish Studies
Taplin Auditorium in Fine Hall

Saturday, May 2, 3:00pm
Christopher Beard '15, Tenor
Taplin Auditorium in Fine Hall

Tuesday, May 5, 12:00 noon, 3:30pm, and 7:30pm
MUS 213 Chamber Music Recitals
Taplin Auditorium in Fine Hall

Thursday, May 6, 6:00pm
Princeton Brass
Frist Campus Center South Lawn

Thursday, May 6, 7:30pm
Princeton University Wind Ensemble
Richardson Auditorium in Alexander Hall

Thursday, May 7, 7:30pm
Junior/Senior Recital
Taplin Auditorium in Fine Hall

Friday, May 8, 7:30pm
Princeton University Sinfonia
Ruth Ochs, Conductor
Richardson Auditorium in Alexander Hall

Saturday, May 9, 8:00pm
Princeton University Concert Jazz Ensemble
Dr. Anthony D. Branker, Director
Richardson Auditorium in Alexander Hall

Sunday, May 10, 3:00pm
Eli Chang '16, Cello
Min Joo Yi '16, Piano
Taplin Auditorium in Fine Hall

Monday, May 11, 7:30pm
James Walsh '15, Voice
Taplin Auditorium in Fine Hall

Tuesday, May 12, 8:00pm
Princeton Sound Kitchen Freelance Concert
Taplin Auditorium in Fine Hall

Thursday, May 14, 7:30pm
Jason Song '15, Piano
Taplin Auditorium in Fine Hall

For more information visit princeton.edu/music