Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert. Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music. At Princeton, we believe that composers and music historians do their best work in an environment in which performance is highly regarded, and that performers flourish when their passion for music is supplemented by a deep intellectual engagement with the works they perform.

We are especially pleased to announce that our valued studio instructors are now officially part of the faculty, and that our majors and certificate students have the option—for the very first time in the history of the department—to receive academic credit for their lessons. You will hear the results of these endeavors in the superb performances by our department ensembles (Princeton University Orchestra, Princeton University Opera Theater, Glee Club and Chamber Choir, Jazz Ensembles, Princeton Laptop Orchestra, Sinfonia, and Wind Ensemble) and our many student-run organizations, which include a chamber orchestra, an opera company, and chamber music collective—all of this in addition to a rigorous academic schedule!

We urge you to get to know all the corners of the Department of Music. Come to the Princeton Sound Kitchen and hear new works by our graduate and faculty composers; hear the world’s greatest musicians on the Princeton University Concerts series; take advantage of the many pre-concert lectures and conferences sponsored by our musicologists. Sunday afternoons are a perfect time to come hear the Richardson Chamber Players, the resident ensemble of our performance faculty, or catch some late night jazz on Thursdays with the Jazz @ Café Vivian series. If you have not yet had the opportunity to attend the electrifying performances of Sö Percussion, Edward T. Cone Performers-in-Residence, you are in for a treat!

With all of this activity, we are particularly looking forward to expanding into our new building in fall of 2017! Stay tuned… plans for an exciting inaugural year are underway. We look forward to seeing you at our next Music Department event!

Wendy Heller
Professor, and Chair Department of Music

THE 2016 WALTER L. NOLLNER
MEMORIAL CONCERT

J.S. BACH
MASS IN B MINOR

PRINCETON UNIVERSITY GLEE CLUB
THE NASSAU SINFONIA

GABRIEL CROUCH, Conductor
JESSICA PETRUS, Soprano
BARBARA REARICK, Mezzo-soprano
THOMAS COOLEY, Tenor
DASHON BURTON, Bass-baritone

SUNDAY, APRIL 17, 2016 AT 7:30 P.M.
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.

Gabriel Crouch
Director of Princeton University Glee Club

MASS IN B MINOR, BWV 232

J.S. Bach
(1685-1750)

Kyrie
1. Chorus: Kyrie eleison
2. Duet (S:A): Christe eleison
3. Chorus: Kyrie eleison

Gloria
4. Chorus: Gloria in excelsis
5. Chorus: Et in terra pac
6. Aria (A): Laudamus te
7. Chorus: Gloria in excelsis
8. Duet (S:T): Domine Deus
9. Chorus: Qui tollis pesseta mundi
10. Aria (A): Qui sedes ad dextram Patris
11. Aria (B): Quoniam to solus sanctus
12. Chorus: Cum Sancto Spiritu

INTERMISSION

Credo (Symbolum Nicenum)
13. Chorus: Credo in unum Deum
14. Chorus: Credo in unum Dominum
15. Chorus: Et incarnatus est
16. Chorus: Et incarnatus est
17. Chorus: Crucifixus
18. Chorus: Resurrectionem
19. Aria (B): Et in Spiritum sanctum Dominum
20. Chorus: Confiteor
21. Chorus: Et expecto resurrectionem

Sanctus
22. Chorus: Sanctus
23. Chorus: Osanna in excelsis
24. Aria (T): Benedictus
25. Chorus: Osanna in excelsis

Agnus Dei
26. Aria (A): Agnus Dei
27. Chorus: Dona nobis pacem
Upon being asked what message he thought humanity should take to other civilizations in space: "I would send the complete works of Johann Sebastian Bach, but that...would be costly." - Lewis Thomas, American biologist (1974)

Following the 1733 death of the Elector of Saxony, J.S. Bach seized the opportunity to earn the patronage of his successor, Frederick-Augustus II. It was an aggressive attempt to secure the coveted Kapellmeister court position in Dresden. As Cantor at St. Thomas' Church in Leipzig, he was deeply resentful of the ever-growing political drama that undermined his work, so he sent performance parts of a missa that is, Kyrie and Gloria to Augustus accompanied by a humble petition for work which introduced the composition as "fitting" proof of his capabilities. Trivial proof however, this was not. The titiled invocation which opens the penitent Kyrie depicts the Trinity, and what follows is one of the most intricate fugues ever written in all of choral repertory. The Gloria is subdivided into nine movements, all of which present different characteristics. The chorus and trumpets which open the "Gloria in excelsis" make a resounding entrance after the solemnity of the Kyries, in a style which is similar to that of an instrumental concerto. At 'et in terra pax' the mood becomes pastoral, and the following arias 'Qui tollis' and 'Qui sedes' are reflective in spirit-all of which serves to heighten the impact of the finale, the dramatic 'Cum sancto Spiritu,' where the impassioned energy written into the lines of the fugal conclusion is infectious to singers and listeners alike. Simply put, there is nothing more fun or more gratifying to sing!

His decision to gift these two particular movements was intentional. In order to also take the Polish throne as he so desired, Augustus was preparing to convert to Catholicism in spite of Dresden's densely Lutheran population. The Kyrie and Gloria exist in both the Lutheran mass and Catholic ordinary and as such Bach's compositional gift honored both religions. The Gloria saw further development in the 1740s when Bach composed Cantata BWV 191, the only Latin cantata in his oeuvre. (The Glee Club performed the jubilant Gloria in excelsis Deo in December and the three movements performed then will be echoed in tonight's performance.) Bach's petition was eventually accepted and both movements would resurface some 15 years later as part his "Great Catholic Mass." Many of the questions surrounding this pinnacle of musical achievement which elude us today begin at this point, as we know little about Bach's motivation (as a devout Lutheran) to expand the Kyrie and Gloria into a complete missa tona, or Catholic mass. Chronologically, Bach compiled and created the Sanctus, Credo, Osanna, Benedictus, and Agnus Dei in 1748-49, outsanding even the Art of Fugue, which makes this work, and in particular the original parts of the Credo, the very last known compositions by Bach before his death.

The Symbolum Nicum, or Credo, renamed after the Byzantine city of Nicaea which adopted the Nicene Creed in 325, exemplifies Bach's skill and understanding of both early and contemporary compositional techniques. The opening line sung by the tenors is the ancient liturgical Credo invocation, then made the subject of a densely contrapuntal setting in strict antico style. The "Patrem omnipotentem" follows in the contemporary, concerted style of his Leipzig cantatas. Central to the symmetrical structure of the Credo is the dramatic chorus "Crucifixus" where dissonance and chromaticism in the passacaglia bass lead us to the radiant resolution of the resurrection. This depiction is one of many where Bach pairs the jubilant text with dance-like rhythms, in this instance choosing a triple-meter chorus in a contrante style. It is virtuosic writing and a stern examination of the singers' abilities, with euphonic melismas in the voices separated by five instrumental ritornelli. A clever fugue layering is used to convey "Confessor unum baptisme in remissionem peccatorum." Edits to the manuscript suggest that this is one of the few sections which is completely original to the Mass. The opening fugue introduces the first half of the phrase, 'I acknowledge one baptism' and a second fugue concludes the phrase, 'for the forgiveness of sins.' And it is on this final word, sins, where he pulls the rug from under our feet by slowing the tempo to an ominous Adagio for 'Et expecto resurrectionem mortuorum,' or 'I wait for the resurrection of the dead.' The conviction with which the chor is sung is now gone, as the triumphal key of D-Major is replaced by E-Flat Minor. This particular key, a rare occurrence in the music of Bach, draws parallels to the scene in St. Matthew Passion when Jesus, who died, crosses the world in agony. "My God, my God, why hast thou forsaken me?" Here, as in the mass, Bach has chosen E-Flat minor to convey doubt in faith. This uncertainty passes as quickly as it arrived, drowned out by the jubilant restatement of the text (this time complete with 'et vitam venturi secu') in one of the mass' most energetic choruses, now back in the jubilant key of D-Major and marked Vivace e Allegro.

Bach further expanded the mis a by adding the Sanctus using compositional material which he drew from his Christmas Day service of 1724 in Leipzig. His painting of the biblical image presented by Isaiah 6:3 depicts the six-winged seraphim as six distinct musical groupings - upper voices, lower voices, trumpets, oboes, strings, and continuo, crying to another "Holy, holy holy is the Lord of hosts; the whole earth is full of his glory!" By making this movement separate from the Osanna, contrary to the tradition of the Catholic mass, this movement could still be performed independently within in a Lutheran festal service. The fugal "Pleni sunt coeli" which paints heaven and earth, morpns from a simple motif which arches (heaven) and descends (earth) to a fanfare embellished by hemolyis and melismas. The lyrical Benedictus is flanked by the joyous double-chorus exclamation of Osanna. The drop from twenty exulting voices to a humble grouping of only three (flute, tenor, and continuo) is a striking contrast, clearing the stage for a moment of personal devotion. The signing figure we heard in the opening fugue of the Kyrie and throughout the mass returns in the Agnus Dei, based on material from the Ascension Oratorio, Cantata BWV 11. The canonic dialogue between the alto soloist and unison violins is toned in its chromaticism. The music comes to a near-standstill on a fermata over the word "pœca," or sins. At long last, Bach concludes his 27-movement mass with a reprised setting of the "Gratias" (Choralus No. 7) to the text of 'Dona nobis pacem,' and his own re-ordering of the plea for peace, "Pacem dona nobis."

An intriguing question remains: was this final testament of Bach a spiritual offering? Or was it, first and foremost, an attempted summation of his extraordinary life in music? Whether Bach's intentions were personal or professional is a matter for scholarly debate. Theories have been put forth that Bach may have been commissioned to write a complete mass setting for Frederick the Great of Prussia; there are parts of this work that identify as Lutheran and Catholic at once, perhaps a nod to electoral Saxony's religious division at the time of its creation. But it is true, that the work's colossal scale and Latin setting prohibited it from any liturgical performance and it is widely accepted that Bach never heard the mass performed completely in any setting. He may not have even intended it to be performed in its entirety, as he penned four separate title pages for the respective movements (Massa, Credo, Sanctus, Agnus Dei). It was his son, C.P.E. Bach, who titled it the 'Great Catholic Mass' long after his father's death. The first complete performance was not given until 1859, 110 years after its genesis. A more popular and fanciful theory holds that Bach, in his aging and weakened state, felt compelled to leave with us a unified set of the best choral and cantata music he had ever written. The final product, spanning four decades of musical composition, would be representative of his genius in the form of a musical memoir.

Renata Davorka
Assistant Director of the Princeton University Glee Club
1. Chorus
Kyrie eleison.

2. Duet (S.A)
Christe eleison.

3. Chorus
Kyrie eleison.

**KYRIE**

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

**GLORIA**

Glory to God in the highest, and on earth peace to people of good will.

We praise you, we bless you,

we adore you, we glorify you,

we give you thanks for your great glory.

Lord God, heavenly King, O God, almighty Father.

Lord Jesus Christ, only begotten Son, Jesus Christ, most high, Lord God, Lamb of God, Son of the Father.

You take away the sins of the world, have mercy on us;

You take away the sins of the world, receive our prayer.

10. Aria (A)
Qui sedes ad dextram Patris, misere nobis.

You are seated at the right hand of the Father, have mercy on us.

11. Aria (B)
Quoniam tu solus sanctus. To solus Dominus. Tu solus altissimus, Jesu Christe.

For you alone are the Holy One, you are the Lord, you alone are the Most High, Jesus Christ.

12. Chorus
Cum Sancto Spiritu in gloria Dei Patris. Amen.

with the Holy Spirit, in the glory of God the Father. Amen.

**CREDO (SYMBOLUM NICENUM)**

13. Chorus
Credo in unum Deum.

I believe in one God.

14. Chorus
Credo in unum Deum, Patrem omnipotentem, factorem coel et terrae, omnium rerum et invisibilium.

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.

15. Duet (S.A)
In unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre nutum ante omnia saecula. Deum de Deo, lumine de lumine, Deum verum de vero, genitum, non factum, consubstantalem Patris per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

I believe in one Lord Jesus Christ, the only Begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father; through him all things were made. For us men and for our salvation he came down from heaven.

16. Chorus
Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.

and by the Holy Spirit was incarnate of the Virgin Mary, and became man.

17. Chorus
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

For our sake he was crucified under Pontius Pilate, he suffered death and was buried.
18. Chorus
Et resurrexit tertia die
secundum scripturas.
Et ascendit in coelum,
sedet ad dextram Dei Patris.
Et iterum venturus est cum gloria
et potestate viva et mortuorum,
cujus regni non est finis.

and rose again on the third day
in accordance with the Scriptures.
He ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead
and his kingdom will have no end.

19. Aria (B)
Et in Spiritum sanctum Dominum et vivificantem,
cui ex Patre Filioque procedit;
cui cum Patre et Fili simul adoratur
et conglorificatur;
cui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.

I believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son is adored
and glorified,
who has spoken through the prophets.
I believe in one, holy, catholic,
and apostolic Church.

20. Chorus
Confitemini nobis baptismum in
remissionem peccatorum.

I confess one baptism for the
forgiveness of sins

21. Chorus
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

and I look forward to the resurrection of the dead
and the life of the world to come. Amen.

22. Chorus
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.

Holy, holy, holy,
Lord God of hosts,
heaven and earth are full of your glory.

23. Chorus
Osanna in excelsis.

Hosanna in the highest.

24. Aria (T)
Benedictus qui venit in nomen Domini.

Blessed is he who comes in the name of the Lord.

25. Chorus
Osanna in excelsis.

Hosanna in the highest.

26. Aria (A)
Agnus Dei qui tollis peccata mundi,
miserere nobis.

27. Chorus
Dona nobis pacem.

Grant us peace.
JESSICA PETRUS, Soprano


Ms. Reairick’s 2015/16 season features Massiah with Wichita Symphony, Manuel de Falla’s fiery El Amor Brujo with the Indianapolis Symphony under Maestro Andrey Boreyko, Copland’s Old American Songs with the Southwest Florida Symphony, and Mahler’s Das Lied von der Erde with Michael Pratt and the Princeton University Orchestra.

Ms. Reairick has appeared on BBC World Service Radio, WQXR, NPR and has recorded for Navos, Gateway Classics and the ASV label. Reairick is on the voice faculty at Princeton, a native of Pennsylvania, and a graduate of the Manhattan School of Music.

THOMAS COOLEY, Tenor


As Artist in Residence with Chicago’s Music of the Baroque, Coolsey performs Monteverdi’s Vespro, Handel’s Judas Macabaeus, and a program of Bach Cantatas this season.

DASHON BURTON, Bass-baritone


Immediately upon graduation, he was invited to join Cantus, a professional men’s classical vocal ensemble based in Minneapolis. The nine member ensemble travels across the United States performing concerts, teaching clinics about ensemble singing to students of all ages, and collaborating with renowned organizations and artists including the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Boston Pops, James

BARBARA REARICK, Mezzo-soprano


The strong support of new works, Ms. Rearick is a founding member of the Britton-Pears Ensemble, a chamber group based in London and specializing in rarely heard contemporary music. During her career she has performed several premières including the world première performance of Douglas Osmon’s Aodhain at BAM; The Blind with American Opera Project for the Lincoln Center Festival; A History of the Thé Dansant — a song cycle written especially for Barney by the late composer-pianist Sir Richard Rodney Bennett; the US première of Nicholas Maw’s Nocturne with Leon Botstein and the American Symphony Orchestra; and at the 2012 Virginia Arts Festival she gave the world première performance of Three Early Songs by the late Ethel Frederick Greene. She made her Chicago Symphony debut in their “MusicNow” series performing Twice Through the Heart by Mark Anthony Turnage. She has appeared in recital at London’s prestigious Wigmore Hall and has sung with the Winter Park, Northwest and Shenandoah Bach Festivals.

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GABRIEL CROUCH, Director

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 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, Gabriel maintains parallel careers in singing and record production, crossing the Atlantic frequently to appear with such ensembles as Tenebrae and The Gabriel Choir, and in the US, performing recitals of lute song with such acclaimed lutenists as Daniel Swanberg and Nigel North. As a producer his latest credits have included Winchester Cathedral Choir, The Gabriel 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 Times (London) list of ‘Great British Hopes’.

ONE HUNDRED FORTY-SECOND SEASON

PRINCETON UNIVERSITY GLEE CLUB

Gabriel Crouch, Director
Renata Dworak, Assistant Director

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. Burman 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 organizers 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 pairing together with the woman’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 South Africa, 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, Verdi’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.

To learn more, visit www.princetongleeclub.com
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ALTO
Helena Tenev ’19
Caroline Tucker ’17
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Yanie Feu GS
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Caroline Jones ’18
Isabelle Kim ’18
Suanghee Ko ’17
Amber Lin ’19
Cecily O’Leary ’16
Apana Raghu ’18
Lucinda Schwartz ’19
Emily Sung ’13

BASS
Emma Watkins ’18
Valerie Wilson ’16
Lillian Xu ’16
Gloria Yin ’16
Kathy Zhang ’19
Damien Capelle GS
Caroline Zhao ’19
Hui Chou ’17
Josh Collins ’17

TENOR
Adam Ainisio ’17
Frederick Allen ’16
Ming Hung Choi ’17
Hille Friedman ’17
Daniel Granberg ’19
Andrew Helber ’16
Christopher Hodson
Reid Kanala ’19
Devin Kilpatrick ’19
Jay Lee ’19
Andrew Loni ’16
Kai Okada ’16
Anthony Seminari ’19
Serge Tuguirinov ’19
Calvin Wentling ’18
Paul von Autenried ’16

BASSOON
Stephanie Corwin
Ben Matus

TRUMPET
Caleb Hudson
Perry Sutton
Chris Coletti

TENOR
Joseph Gauvreau ’17
Raymond Guo ’19

BASS
Colton Hess ’18
Kevin Lee ’18
Zach Levine ’17
Jason Marray ’17
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