



THE 2017 WALTER L. NOLLNER MEMORIAL CONCERT

RALPH VAUGHAN WILLIAMS

# DONA NOBIS PACEM

FRANCIS POULENC

# STABAT MATER

**PRINCETON UNIVERSITY GLEE CLUB**

**THE NASSAU SINFONIA**

**JAMES BURTON, *Conductor***

**RENATA BERLIN, *Chorus Master***

**JENNIFER ZETLAN, *Soprano***

**ANTHONY CLARK EVANS, *Baritone***

**SUNDAY, APRIL 23, 2017 AT 3:00 P.M.**

**RICHARDSON AUDITORIUM IN ALEXANDER HALL**

**PRINCETON, NEW JERSEY**

## **WALTER L. NOLLNER MEMORIAL CONCERT**

Tonight's concert given by the Princeton University Glee Club, is 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.

## PROGRAM

### THE BANKS OF GREEN WILLOW

George Butterworth  
(1885-1916)

### STABAT MATER

Francis Poulenc  
(1899-1963)

1. Stabat mater dolorosa
2. Cujus animam gementem
3. O quam tristis
4. Quae moerebat
5. Quis est homo
6. Vidit suum
7. Eja mater
8. Fac ut ardeat
9. Sancta mater
10. Fac ut portem
11. Inflammatus et accensus
12. Quando corpus

Jennifer Zetlan, *soprano*

## INTERMISSION

### DONA NOBIS PACEM

Ralph Vaughan Williams  
(1872-1958)

1. Agnus Dei
2. Beat! Beat! Drums!
3. Reconciliation
4. Dirge for Two Veterans
5. The Angel of Death
6. Nation Shall Not Lift Up a Sword Against Nation

Jennifer Zetlan, *soprano*  
Anthony Clark Evans, *baritone*

# TEXTS & TRANSLATIONS

## STABAT MATER

### 1. Stabat mater dolorosa

Stabat mater dolorosa  
juxta crucem lacrimosa,  
dum pendebat filius.

Stood the mother grieving  
next to the cross weeping,  
while hung there her Son.

### 2. Cujus animam gementem

Cujus animam gementem,  
contristatam et dolentem,  
pertransivit gladius.

Whose moaning soul,  
saddened and suffering,  
was pierced through by the sword.

### 3. O quam tristis

O quam tristis et afflicta  
fuit illa benedicta  
Mater Unigeniti!

O how sad and afflicted  
was that blessed  
Mother of the only Begotten!

### 4. Quae moerebat

Quae moerebat et dolebat,  
pia Mater, dum videbat  
nati poenas inclyti.

Who grieved and suffered,  
pious Mother, while seeing  
her glorious Child's torment.

### 5. Quis est homo

Quis est homo qui non fleret,  
Matrem Christi si videret  
in tanto supplicio?  
Quis non posset contristari,  
Christi Matrem contemplari  
dolentem cum Filio?  
Pro peccatis suae gentis  
vidit Jesum in tormentis  
et flagellis subditum.

Who is the man, who would not weep,  
the Mother of Christ if he should see  
in such suffering?  
Who would not be saddened  
to behold Christ's mother  
suffering with her Son?  
For the sins of His people,  
she saw Jesus in torments  
and subjected to the whip.

### 6. Vidit suum

Vidit suum dulcem natum  
moriendo desolatum,  
dum emisit spiritum.

She saw her sweet begotten Child  
dying, forsaken,  
until He sent forth His spirit.

### 7. Eja Mater

Eja Mater, fons amoris,  
me sentire vim doloris  
fac, ut tecum lugeam.

Ah Mother, fount of love,  
make me feel the force of your grief,  
so that I may grieve with you.

### **8. Fac, ut ardeat**

Fac, ut ardeat cor meum  
in amando Christum Deum,  
ut sibi complaceam.

Grant that my heart burn  
in loving Christ my God,  
that I may be pleasing to Him.

### **9. Sancta Mater**

Sancta Mater, istud agas,  
Crucifixi fige plagas  
cordi meo valide.  
Tui nati vulnerati,  
Tam dignati pro me pati,  
poenas mecum divide.  
Fac me vere tecum flere  
crucifixo condolere,  
donec ego vixero.  
Juxta crucem tecum stare,  
et me tibi sociare  
in planctu desidero.  
Virgo virginum praeclara,  
mihi jam non sis amara:  
fac me tecum plangere.

Holy Mother, bring this to pass,  
fix the wounds of the crucified One  
firmly in my heart.  
Share with me the punishment  
of your wounded Son,  
that he deigned to suffer for me.  
Let me sincerely weep with you  
and suffer with the crucified One,  
so long as I may live.  
I desire to stand with you near the cross,  
and join myself with you  
in lamentation.  
Virgin of virgins, resplendent,  
do not be bitter to me now:  
allow me to weep with you.

### **10. Fac, ut portem**

Fac, ut portem Christi mortem  
passionis fac consortium,  
et plagas recolere.  
Fac me plagis vulnerari  
fac me cruce inebriari,  
et cruore Filii.

Allow, that I carry Christ's death,  
allow me to share his passion,  
and be mindful of His wounds.  
Mae me suffer the wounds,  
make me become inebriated by the cross,  
and by the blood of your Son.

### **11. Inflammatus et accensus**

Inflammatus et accensus  
per te, Virgo, sim defensus  
in die judicii.  
Christe, cum sit hinc exire,  
da per Matrem me venire  
ad palmam victoriae. Amen.

Kindled and inflamed  
by you, Virgin, may I be defended  
on the Day of Judgement.  
Christ, when I must go hence,  
grant that I may come through the Mother  
to the palm of victory. Amen.

### **12. Quando corpus**

Quando corpus morietur,  
fac ut animae donetur  
paradisi gloria. Amen Alleluia.

When my body dies,  
grant that my soul is given  
the glory of Paradise. Amen Alleluia.

## DONA NOBIS PACEM

### I

Agnus Dei qui tollis peccata mundi  
Dona nobis pacem.

Lamb of God who takest away the sins of the world,  
Grant us peace.

### II

Beat ! Beat ! drums !—blow ! bugles ! blow !  
Through the windows—through the doors—burst like a ruthless force,  
Into the solemn church, and scatter the congregation,  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet—no happiness must he have now with his bride,  
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,  
So fierce you whirl and pound you drums—so shrill you bugles blow.

Beat ! Beat ! drums !—blow ! bugles ! blow !  
Over the traffic of cities—over the rumble of wheels in the streets;  
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those beds,  
No bargainers' bargains by day—would they continue?  
Would the talkers be talking? would the singer attempt to sing?  
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat ! Beat ! drums !—blow ! bugles ! blow !  
Make no parley—stop for no expostulation,  
Mind not the timid—mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties,  
Make even the trestles to shake the dead where they lie awaiting the hearses,  
So strong you thump O terrible drums—so loud you bugles blow.

Walt Whitman

### III

## RECONCILIATION

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled  
world;

For my enemy is dead, a man divine as myself is dead,  
I look where he lies white-faced and still in the coffin—I draw near,  
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

## IV DIRGE FOR TWO VETERANS

The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly, phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them.

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing

O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

Walt Whitman

## V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old...to sprinkle with blood the lintel and the two sideposts of our doors, that he may spare and pass on.

John Bright

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land....and those that dwell therein....  
The harvest is past, the summer is ended, and we are not saved....  
Is there no balm in Gilead? is there no physician there? Why then is not the health of the daughter of my people recovered?

Jeremiah 8:15-22

## VI

'O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.'

Daniel 10:19

'The glory of this latter house shall be greater than of the former....and in this place will I give peace.'

Haggai 2:9

'Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid, neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them. Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.  
And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.  
For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth, peace, good-will toward men.

Adapted from

Micah 4:3; Leviticus 26:6; Psalms 85:10 and 118:19;  
Isaiah 43:9 and 66:18-22, and Luke 2:14

Dona nobis pacem.



## JENNIFER ZETLAN, *Soprano*

Soprano Jennifer Zetlan is internationally recognized for her artistry and captivating stage presence. She has been seen and heard on opera and concert stages worldwide, as well as recital venues and on Broadway.

This season, Jennifer Zetlan ends a run in *Fiddler on the Roof* (directed by Bartlett Sher) on Broadway. She also makes her European debut with the Staatstheater Stuttgart in Purcell's *The Fairy Queen*, and creates the title role in the world premiere of *Jane Eyre* by Louis Karchin with Center for Contemporary Opera, which will be recorded by Naxos next season. On the concert stage, she performs Kaija Saariaho's *Lonh* with the New York Philharmonic at the Park Avenue Armory and sings the role of Woglinde in the New York Philharmonic's concert presentation of *Das Rheingold*. Ms. Zetlan sings the soprano solos in Bruckner's *Te Deum* and Mozart's *Mass in C minor* with Oratorio Society of New York at Carnegie Hall and on tour in Montevideo, Uruguay (in her South American debut), and will also be heard at Carnegie Hall as a celebrated alumna of Mannes College of Music in their Centennial Celebration concert. She is also heard in recital with pianists David Shimoni and composer Ricky Ian Gordon. In the summer, she will be seen in Charlottesville Opera's new production of *Oklahoma!* as Laurey.

Known for her passion for contemporary music, Ms. Zetlan has been featured in the premieres of numerous American operas including Ned Rorem's *Our Town* (Aspen Music Festival and Juilliard Opera Center), Crossing (Matt Aucoin, ART), Steven Stucky and Jeremy Denk's opera *The Classical Style* (Ojai Festival and Carnegie Hall), *Morning Star* (Ricky Ian Gordon, Cincinnati Opera), Nico Muhly's *Two Boys* (The Metropolitan Opera), Nico Muhly's *Dark Sisters* (Gotham Chamber Opera and Opera Company of Philadelphia), Daron Hagen's *Amelia* (Seattle Opera), David Diamond's Six Arias from *The Noblest Game* (Seattle Symphony), and most recently Louis Karchin's *Jane Eyre*. Other contemporary works include *The Tempest Songbook* (Purcell/Saariaho) with Gotham Chamber Opera, Ligeti's *Requiem* (American Symphony Orchestra), Golijov's *3 Songs for Soprano* (Lexington Philharmonic), Tavener's *Requiem* (Sacred Music in a Sacred Space at St. Ignatius Loyola with Kent Tritle conducting), and Richard Ayres' No. 42, *In The Alps with Alarm Will Sound* for which the New York Times called her "flawless."

Ms. Zetlan is also a committed performer of orchestral works, standard and contemporary, and has performed with the New York Philharmonic, Milwaukee Symphony Orchestra, St. Paul Chamber Orchestra, Lexington Philharmonic, the Indianapolis Symphony, American Composers' Orchestra, Juilliard Orchestra, Omaha Symphony, Baltimore Symphony, National Chorale and has been heard at Carnegie Hall with Oratorio Society of New York, Musica Sacra, Alarm Will Sound, American Symphony Orchestra, MasterVoices (formerly Collegiate Chorale) and the New York Youth Symphony.

On the Metropolitan opera stage, Ms. Zetlan has been seen in *War and Peace* (2nd French actress, Met debut), *Boris Godunov* (Xenia, also part of the Met in HD series), *Le nozze di Figaro* (bridesmaid), *Macbeth* (bloody child), and *Two Boys* (Rebecca). Favorite notable roles elsewhere include Gilda in *Rigoletto* (Seattle Opera and Crested Butte), Musetta in *La bohème* (Princeton Festival, Seattle Opera), Woglinde in *Das Rheingold* and *Götterdämmerung* and The Forest Bird in *Siegfried* (Seattle Opera 2013 Ring Cycle), Pamina in *Die Zauberflöte* (Ash Lawn Opera, Nashville Opera), Sardula in *The Last Savage* (Santa Fe Opera), Madeline in *The Fall of the House of Usher* (Nashville Opera), Laoula in *L'étoile* (New York City Opera), and Nannetta in *Falstaff* (Juilliard Opera Center), among others.

Recognized as a unique recitalist, early in her career Ms. Zetlan was selected as a Marilyn Horne Foundation artist; she was heard in recital with her husband, pianist David Shimoni at Christ and St. Stephen's Church in New York City as well as at Carnegie Hall's Zankel Hall. Ms. Zetlan was awarded The Juilliard School Vocal Arts Department's Honors Recital in Alice Tully Hall in 2012 also with Shimoni. The two as a duo have given recitals for the Golandsky Institute, Foothills Music Festival, and the Artist Series of Sarasota. Ms. Zetlan has also given recitals with pianists Martin Katz (with the 5 Boroughs Music Festival) and Ricky Ian Gordon (Stella Adler's David Oppenheim Concert Series).

### **ANTHONY CLARK EVANS, *Baritone***

Rising American baritone Anthony Clark Evans makes major debuts in the 2016-2017 season, firstly as Sharpless in *Madama Butterfly* with the San Francisco Opera. Later in the season, he makes his Metropolitan Opera debut as the Huntsman in *Rusalka* while also covering Riccardo in *I Puritani*. Last season, Mr. Evans made debuts with San Diego Opera as Sharpless in *Madama Butterfly* and with Opera Theatre of Saint Louis as Marcello in *La bohème*. He returned to Lyric Opera of Chicago to create the role of Simon Thibault in the world premiere of *Bel Canto*, adapted from Ann Patchett's bestselling novel into an opera by composer Jimmy Lopez and Pulitzer Prize-winning playwright, Nilo Cruz.

Mr. Evans recently completed a two-year tenure at Lyric Opera of Chicago's prestigious Ryan Opera Center, where he has been heard as Montano in *Otello* for his debut with the company, Yamadori (Sharpless cover) in *Madama Butterfly*, the Jailer in *Tosca* (while covering the Sacristan), the Servant in *Capriccio* (while covering the Count), the Hunter (Gamekeeper cover) in *Rusalka*, Commissario (Baron and Marquis cover) in *La traviata*, and covers of Leporello in *Don Giovanni*, Wolfram in *Tannhäuser*, and Fiorello in *Il barbiere di Siviglia*. Recent concert engagements include Faure's *Requiem* with the Columbus Symphony Orchestra and his Ravinia Festival debut singing in Bernstein's *Songfest* with Ensemble dal Niente. In the summer of 2014, he performed Leporello in *Don Giovanni* in the Ryan Opera Center's Workshop, as well as sang the Theatre Director in *Les mamelles de Tirésias* with the Chicago Civic Orchestra.

### **RENATA BERLIN, *Interim Director of Choirs at Princeton University***

Renata Berlin, Interim Director of Choral Studies at Princeton University this Spring of 2017, is in her third year at Princeton as she became Director of the William Trego Singers and Assistant Director of Choirs in 2014 under Director Gabriel Crouch (Spring sabbatical 2017). This appointment followed the completion of a M.M. in Choral Conducting at the Eastman School of Music. In 2015, she became the Director of Education Outreach at the Castleton Festival, an opera festival in Castleton, Virginia, founded by the late Maestro Lorin Maazel. Recent conducting fellowships include the Toronto Mendelssohn Choir and the Elora Festival Singers at the 2014 Conducting Symposium. She was the recipient of the Herman Genhart Choral Conducting Scholarship and the Simon Rose Scholarship during her graduate studies. In Rochester, New York, Renata conducted the Eastman Repertory Singers, Women's Chorus, and Chamber Choir. She frequently sang with the Rochester-area professional chamber choir, *Voices*. Previously, Renata trained as a pianist and earned her B.M. in Choral Music Education from DePauw University. In mid-2017, Renata will be moving to the Horn of Africa to create and direct an African Peace Choir, the first initiative of its kind, through the Peace and Development Center of Ethiopia.

## **JAMES BURTON, *Conductor***

James Burton is established as one of the UK's leading choral conductors, and he has worked extensively in opera and with many leading orchestras. In February 2017 he was appointed Boston Symphony Orchestra Choral Director and Conductor of the Tanglewood Festival Chorus.

In recent seasons James has conducted concerts with the Royal Liverpool Philharmonic Orchestra, the Orchestra of the Age of Enlightenment, the Hallé, the Orchestra of Scottish Opera, Royal Northern Sinfonia, BBC Concert Orchestra, Manchester Camerata and the Oxford Philomusica. In 2016 he returned to the Royal Northern Sinfonia and the Hallé and gave concert performances as Conductor of the Choir of the Enlightenment. He has worked regularly with the BBC Singers, and he conducted their performances at the BBC Proms Dubai earlier this year in the augural season of Dubai's Opera House. In March 2016, James gave his debut with the Orquesta Sinfónica Nacional of Mexico, and he returned there in December for a series of concerts with the OSN as well as the Chorus and Orchestra of the Teatro de Bellas Artes. He returns to the OSN in May 2017 to lead a Brahms festival.

Recent opera conducting engagements have included performances of *Don Giovanni* and *La Bohème* at English National Opera, a UK tour of *Così fan tutte* for English Touring Opera, *The Magic Flute* for Garsington Opera, and *Suor Angelica* and *Gianni Schicchi* at the Prague Summer Nights Festival. James was the recipient of the Leonard Ingrams Award at Garsington Opera in 2008 for outstanding work with the company, and he has served on the music staff of the Metropolitan Opera, English National Opera, Opera de Paris and Opera Rara.

James was Choral Director at the Hallé Orchestra from 2002-9. Under his leadership the Hallé Choir and the Hallé Youth Choir, which he founded in 2003, performed frequently at the Bridgewater Hall in Manchester, at the BBC Proms and in 2009 they were awarded the Gramophone Choral Award. James has been Conductor of Schola Cantorum of Oxford since 2002, and has released recordings on the Hyperion label and led international tours to Argentina, China, France, Italy, Malta, Mexico, Poland, Spain and the USA. He has appeared with Schola Cantorum in a series of five BBC TV documentary films about British composers directed by John Bridcut. James regularly works with young musicians, and he has guest conducted at the Royal Northern College of Music, the National Youth Choirs of Great Britain, Manchester University, the University of Kentucky, Oxford University Orchestra and Genesis Sixteen. In 2017 he was honoured to be the guest conductor of the National Youth Choir of Japan. James is a teacher of, and mentor to young conductors and has given masterclasses at the Royal Academy of Music and Royal Welsh College of Music and Drama. In 2011 he founded a conducting scholarship with Schola Cantorum of Oxford.

James' compositions and arrangements have been performed internationally. Commissions have included the music for the 2010 World Equestrian Games opening ceremony, and a choral/orchestral work *The Convergence of the Twain* for the 100th anniversary of the Titanic disaster in 2012. His choral works have been published by Edition Peters and Novello and recorded and broadcast by the BBC Singers, the Choir of St John's College, Cambridge, the Choir of Royal Holloway, Rodolphus Choir, the Exon Singers and Schola Cantorum of Oxford. Recent commissions have included *Te lucis ante terminum* for the National Portrait Gallery as part of its World War I commemorations, a Magnificat for the Exon Festival, *O Thoma!* for the Clothworkers' Company, and most recently a carol for the 2016 Advent Sunday BBC broadcast by the Choir of St John's College, Cambridge.

Born in London, James' training began as a chorister at Westminster Abbey where he was Head Chorister. He is a graduate of St John's College, Cambridge where he was a Choral Scholar, and he holds a Masters degree in orchestral conducting from the Peabody Conservatory where his teachers were Frederik Prausnitz and Gustav Meier.



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## PRINCETON UNIVERSITY GLEE CLUB

**Renata Dworak**, *Interim Director of Choirs*

**Gabriel Crouch**, *Director of Choirs (Sabbatical- Spring 2017)*

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 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*, Honneger'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.

**To learn more, visit [www.princetongleeclub.com](http://www.princetongleeclub.com)**

# PRINCETON UNIVERSITY GLEE CLUB

Caroline Jones, *President*

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Eli Berman, *Archivist*

Anna Dong, *Webmaster*

Minseung Choi, *Student Conductor*

## SOPRANO

Sarah Baber '18  
Marcia Brown '19  
Anna Dong '20  
Alicia Ejsmond-Frey GS  
Sophie Evans '19  
Solveig Gold '17  
Caroline Griffin '17  
Cecilia Hsu '20  
Juliana Jackson '17  
Charlotte Jeppsen '18  
Paige Kunkle '18  
Madeline Kushan '20  
Annika Lee '19  
Solène Le Van '18  
Amber Lin '19  
Jillian Puskas '17  
Shruthi Rajasekar '18  
Jessica Schreiber '20  
Catherine Sweeney '20  
Helena Tenev '19  
Caroline Tucker '17  
Jenny Xin '20

## ALTO

Sara Anjum '19  
Alişya Anlaş GS  
Jennifer El-Fakir '18  
Joani Etskovitz '17  
Meredith Hooper '20  
Dee-Dee Huang '20  
Caroline Jones '18  
Saunghee Ko '17  
Julia Mosby '19  
Michelle Navis '17  
Megan Ormsbee '20  
Brooke Phillips '19  
Aparna Raghu '18  
Lucina Schwartz '19  
Yang Shao '20  
Rebecca Singer '18  
Alice Tang '18  
Valerie Wilson '18  
Rosamond van Wingerden '20  
Gloria Yin '18

## TENOR

Adam Ainslie '17  
Jake Caddeau '20  
Minseung Choi '17  
Hillel Friedman '17  
Daniel Granberg '19  
Devin Kilpatrick '19  
Jay Lee '19  
Ryan Melosini '19  
Daniel Pinto '20  
Tajin Rogers '20  
Sergei Tugarinov '19  
Calvin Wentling '18

## BASS

Warren Bein '17  
Eli Berman '20  
Stephen Bork '18  
James Brown-Kinsella '19  
Damien Capelle GS  
Hun Choi '17  
Josh Collins '17  
Sam Duffey '19  
Michael Friedman '19  
Tynan Gardner '20  
Joseph Gauvreau '17  
Raymond Guo '19  
Charles Hemler '20  
Christopher Howard '20  
Colton Hess '18  
Joshua Latham '20  
Zach Levine '17  
David Mazumder '17  
Kevin McElwee '18  
David Nie '19  
Michael Rahimzadeh '19

# NASSAU SINFONIA

## **VIOLIN I**

Anna Lim\*  
Robyn Quinnett  
Gared Crawford  
Cheng-Chih Tsai  
Ruotao Mao  
Hanfang Zhang  
Elena Chernova-Davis  
Linda Howard

## **VIOLIN II**

David Lisker\*\*  
Joseph Kauffman  
Marc Uys  
Arthur Moeller  
Michelle Brazier  
Courtney Orlando

## **VIOLA**

Wei-Yang Andy Lin\*\*  
William Hakim  
Megan Griffin  
Jacqueline Watson  
Beth Meyers

## **CELLO**

Arash Amini\*\*  
Alina Lee  
Jodi Beder  
Elizabeth Thompson

## **BASS**

Pawel Knapik\*\*  
Daniel Hudson

## **HARP**

Elaine Christie\*\*  
Cara Souto

## **FLUTE**

Yevgeny Faniuk\*\*  
Mary Schmidt  
Frances Tate

## **PICCOLO**

Frances Tate

## **OBOE**

Kemp Jernigan\*\*  
Stuart Brezczinski

## **ENGLISH HORN**

Alexandra von der Embse

## **CLARINET**

Pascal Archer\*\*  
Dan Spitzer

## **BASS CLARINET**

Samuel Lesnick

## **BASSOON**

William Hestand\*\*  
Sarah Tako  
Karl Vilcins

## **CONTRABASSOON**

Karl Vilcins

## **HORN**

Eric Davis\*\*  
Laura Weiner  
Jonathan Clark  
Nicolee Kuester

## **TRUMPET**

Jerry Bryant\*\*  
Jason Covey  
Thomas Cook

## **TROMBONE**

Ian Maser\*\*  
Mike Lormand  
Pat Herb

## **TUBA**

Kyle Turner\*\*

## **TIMPANI**

Edward Babcock\*\*

## **PERCUSSION**

Eric Borghi\*\*  
Mark Eichenberg  
Henry Peters

## **CONTRACTOR**

Elizabeth Thompson

*\*Concertmaster  
\*\*Principal*