



Saturday, February 25, 2023, 7:30 PM
Richardson Auditorium, Alexander Hall

Princeton University Glee Club

Walter L. Nollner Memorial Concert

Gabriel Crouch, conductor

Camilla Tassi, projection designer

UKRAINE REFUGEE APPEAL

Princeton students formed “02.24.2022,” a student organization aimed at informing the student body about the war in Ukraine and supporting Ukrainian refugees. One of their initiatives is to raise funds for “Cash for Refugees,” a nonprofit that provides direct financial aid to Ukrainians affected by the war. “Cash for Refugees” focuses on supporting the most vulnerable: women with children, the elderly, and the disabled. **Scan the QR code to make a donation.**



*The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance. **For more information about the Department of Music and other upcoming events, and to sign-up for our mailing list, please visit music.princeton.edu.***

CONDUCTOR'S WELCOME NOTE

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. The program for this concert features a major new work by Caroline Shaw, two beloved works of JS Bach, and a collaboration with a renowned video projection artist. This concert is presented in partnership with "**02.24.2022**," the Princeton student group which aims to support the victims of the Russian invasion of Ukraine.

PROGRAM

CAROLINE SHAW
(b.1982)

The Listeners

Prologue
Let your soul stand cool
Greeting
In world's vast frame
Of a million million
That's us
Maps
Sail through this to that
Pulsar
Epilogue

J.S. BACH
(1685-1750)

Nun ist das Heil und die Kraft, BWV 50 - Single Choir Version

Reconstructed and edited by Jan Kleinbussink
Shruti Venkat '23, *conductor*

Magnificat in D

Magnificat
Et exultavit spiritus meus
Quia respexit humilitatem
Omnes generationes
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Deposuit potentes
Esurientes implevit bonis
Suscepit Israel
—*Allyssa Noone '23, Katelyn Rodrigues '23, Corinna Brueckner '23*
Sicut locutus est
Gloria patri

Soprano - Sonya Headlam
Contralto - Robin Biers
Tenor - David Kellett
Baritone - Charles Wesley Evans

Nun ist das Heil und die Kraft, BWV 50 - Double Choir Version

Katie Chou '23, *conductor*

PROGRAM NOTES

Caroline Shaw's oratorio ***The Listeners*** was commissioned in 2018 for the Philharmonia Baroque Orchestra. It brings to life the enterprise and humility of its subject matter - NASA's 'Golden Record' of 1977, curated by Carl Sagan - in which a record of the vast breadth of human language and culture was beamed in to the cosmos on board the Voyager spacecraft, as an intergalactic greeting on a pair of phonograph recordings. The two spacecraft which comprised the mission have been traveling through space for the nearly 50 years since, in the hope, presumably, that some alien life form will intercept them and learn of humanity's good intentions. In the words of Kurt Waldheim, the Secretary General of the UN who offered an introductory greeting for the Golden Record which is quoted in the third movement of the piece: "We know full well that our planet and all its inhabitants are but a small part of the immense universe that surrounds us and it is with humility and hope that we take this step..."

Shaw compiled the libretto herself: It spans half a millennium of poetry, as well as spoken excerpts from the Golden Record, including a famous address, once thought to have been lost, by Carl Sagan. The poems consider both the nature of the Universe, and our tenuous position within it. Walt Whitman's **Let your soul stand cool** expresses the stupefying vastness of it all, whilst William Drummond of Hawthornden, a Renaissance Scottish laird, speaks for generations of amateur astronomers in **In world's vast frame** when he muses that the vastness of the Universe serves to remind us of our insignificance. Tennyson warms to the same theme in **Of a million million**, in which humanity is memorably described as a 'trouble of ants'. Sagan's aforementioned speech frames the following movement - **That's us** - in which he speculates on the view of earth from Voyager - a "pale blue dot," a "lonely speck in the great enveloping cosmic dark". At a much closer perspective, Yesenia Montilla's **Maps** contrasts the apparent simplicity in the delineation of cartographic boundaries, with the capacity for these same boundaries to so easily create estrangement, alienation and sorrow. And in the final poetic text - **Sail through this to that** - Lucille Clifton offers a consolatory note (Shaw herself refers to it as a sort of 'Irish Blessing'), as the voices of the choir, more lightly accompanied than elsewhere, deliver a note of hope: *may the tide / that is entering even now / the lip of our understanding / carry you out / beyond the face of fear...*

The penultimate movement, **Pulsar**, is an instrumental sinfonia (an interlude common in the baroque oratorios which have inspired Shaw's composition), in which we... The Listeners... experience outer space from within. Shaw deploys her baroque forces with extraordinary imagination: the free-roving harpsichord is invited to roll chords "as if Couperin were hurtling toward Mars", while the strings pulse in various ondulé patterns, and the winds tap out their staccato rhythmic cells. Searing repeated notes emerge and recede, and finally decay in to the silence. The **Epilogue**, a mirror of the **Prologue**, soothes us with a lovely vocalise - a 'half-remembered lullaby', and the opaque but vaguely optimistic affirmation - "Brillas!".

PROGRAM NOTES

The **Magnificat** - the most enduringly popular of all Bach's choral works, was composed for his first Christmas Day service in Leipzig, a year in which he had already written five new cantatas and reworked another twenty, and it set a fittingly celebratory tone for a city then in its cultural and intellectual prime. Its twelve movements draw us through delirious exhilaration and pointed reflection, often sharply juxtaposed, and it is delivered with extraordinary confidence and concision. The joy of a grateful world is heard in the fanfare-like cries of 'Magnificat', with seraphic trumpet accompaniment, and in the cacophony of 'Omnes Generationes'. These are set against the humanity of one individual - a young woman who, upon receiving bewildering news, is filled first with joy ('Et Exultavit') and then with a deep sense of humility and portent ('Quia Respexit'). After a memorable bass aria delivered with sermon-like assuredness, and an exquisitely lilting duet ('Et Misericordia'), Bach handles the sinners of the world with two imperious gestures - a shocking diminished chord for 'superbos' ('the proud'), and a vivid representation of the headlong fall of 'potentes' ('the mighty') expressed in a fury of notes for the tenor soloist. And after a pastoral assurance that those who suffer hunger shall be plentifully fed ('Esurientes'), the ecstasy of the opening passage is briefly restored for the finale.

Bach's Cantata **'Nun ist das heil'** BWV50 has not survived complete, and as a consequence is rarely heard. It's tough to justify such a large orchestra for a piece which barely lasts three minutes! But the single surviving movement, which will be performed tonight in both single and double-choir versions each conducted by one of the Glee Club's student conductors, represents Bach at his most joyous, with brilliant trumpet flourishes and highly virtuosic vocal writing.

TEXT & TRANSLATIONS

I. Prologue

Brillas. *You shine*

II. Let your soul stand cool

from Walt Whitman's "Leaves of Grass", 1855

This day before dawn I ascended a hill and look'd at the crowded heaven,
And I said to my spirit When we become the enfolders of those orbs, and the
pleasure and knowledge of every thing in them, shall we be fill'd and
satisfied then?

And my spirit said No, we but level that lift to pass and continue beyond.

...Let your soul stand cool and composed before a million universes.

III. Greeting

*Voyager Golden Record - Side A - Track 1 (Greetings from Kurt Waldheim,
Secretary-General of the United Nations / Greetings in 55 languages)*

IV. In world's vast frame

from William Drummond of Hawthornden's "Flowers of Sion", 1630

At first, entranc'd, with sad and curious eyes
Earth's pilgrims stare on those strange prodigies;
The stargazer this round finds truly move
In parts and whole, yet by no skill can prove
The firmament's stay'd firmness. They which dream
An everlastingness in world's vast frame,
Think well some region where they dwell may wreck,
But that the whole nor time nor force can shake;
Yet, frantic, muse to see heaven's stately lights,
Like drunkards, wayless reel amidst their heights.
Such as do nation govern, and command
Wastes of the sea and empires of land,
Repine to see their countries overthrown,
And find no foe their fury to make known.
Alas! say they, what boots our toils and pains?
Of care on earth is this the furthest gains?
No riches now can bribe our angry fate,
O no! to blast our pride the heavens do threat;
In dust now must our greatness buried lie,
Yet is it comfort with the world to die.

TEXT & TRANSLATIONS

V. Of a million million

from Alfred, Lord Tennyson's "Vastness", 1885

Many a hearth upon our dark globe sighs after many a vanish'd face,
Many a planet by many a sun may roll with the dust of a vanish'd race.
Raving politics, never at rest—as this poor earth's pale history runs,
What is it all but a trouble of ants in the gleam of a million million of Suns?

VI. That's us

Recording of Carl Sagan speaking at Cornell University in 1994. It's known as the "Lost Lecture," since it was discovered in 2017 on a dusty Sony Betacam tape in the Cornell archives. Parts of the lecture appear in Sagan's book "Pale Blue Dot".

SAGAN:

Lights please.

Now it was clear that the picture—the Voyager I picture, which was taken from beyond the orbit of Neptune—that the Earth would appear only as a single picture element. A single pixel. You would not even see continents. You could not tell any detail. From that perspective, national boundaries were not in evidence.

So there it is. The Earth. It's a pale, blue dot. That's us. That's home. That's where we are. On it, everybody you love, everybody you know, everybody you've ever heard of, lived out their days there. The aggregate of all our joy and suffering.

Our planet is a lonely speck in the great enveloping cosmic dark. In our obscurity. In all this vastness. To me, this picture underscores our responsibility to deal more kindly with one another, and to preserve and cherish the pale blue dot. The only home we've ever known.

Thank you.

VII. Maps

Yesenia Montilla's "Maps" (2017)

For Marcelo

Some maps have blue borders
like the blue of your name
or the tributary lacing of
veins running through your
father's hands. & how the last
time I saw you, you held
me for so long I saw whole
lifetimes flooding by me
small tentacles reaching
for both our faces. I wish
maps would be without
borders & that we belonged
to no one & to everyone
at once, what a world that
would be. Or not a world

maybe we would call it
something more intrinsic
like forgiving or something
simplistic like river or dirt.
& if I were to see you
tomorrow & everyone you
came from had disappeared
I would weep with you & drown
our any black lines that this
earth allowed us to give it—
because what is a map but
a useless prison? We are all
so lost & no naming of blank
spaces can save us. & what

is a map but the delusion of
safety? The line drawn is always
in the sand & folds on itself
before we're done making it.
& that line, there, south of
el rio, how it dares to cover
up the bodies, as though we
would forget who dies there
& for what? As if we could
forget that if you spin a globe
& stop it with your finger
you'll land it on top of someone
living, someone who was not
expecting to be crushed by thirst—

TEXT & TRANSLATIONS

VIII. Sail through this to that

Lucille Clifton's "blessing the boats" (1991)

may the tide
that is entering even now
the lip of our understanding
carry you out
beyond the face of fear
may you kiss
the wind then turn from it
certain that it will
love your back may you
open your eyes to water
water waving forever
and may you in your innocence
sail through this to that

IX. Pulsar

[Orchestra]

X. Epilogue

Brillas. You shine.

Nun ist das Heil und die Kraft

und das Reich und die Macht
unsers Gottes seines Christus worden,
weil der verworfen ist,
der sie verklagete Tag und Nacht vor Gott.

Now is come the salvation and the power

*and the kingdom and the might
of our God, his Christ,
for he is cast out
who accused them before God, day and night.*



TEXT & TRANSLATIONS

Magnificat

I.

Magnificat anima mea Dominum.

II.

Et exsultavit spiritus meus in Deo salutari meo.

III.

Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent

IV.

Omnes generationes.

V.

Quia fecit mihi magna qui potens est,
et sanctum nomen eius.

VI.

Et misericordia a progenie in progenies
timentibus eum.

VII.

Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.

VIII.

Deposuit potentes de sede
et exaltavit humiles.

IX.

Esurientes implevit bonis
et divites dimisit inanes.

X.

Suscepit Israel puerum suum
recordatus misericordiae suae.

XI.

Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.

XII.

Gloria Patri, gloria Filio,
gloria et Spiritui Sancto!
Sicut erat in principio et nunc et semper
et in saecula saeculorum.
Amen.

I.

My soul proclaims the greatness of the Lord.

II.

And my spirit has rejoiced in God my saviour.

III.

because he has regarded the lowly state of his handmaid;
for look! from now on [they] will say that I am blessed

IV.

every generation.

V.

because he who is mighty has done great things for me,
and holy is his name.

VI.

and his mercy [continues] from generation to generation
for those who fear him.

VII.

He has made known the power of his arm, scattered
those who are arrogant in the thoughts of their heart.

VIII.

He has put down the mighty from their seats [of power]
and raised up those who are lowly.

IX.

The hungry he has filled with good things,
and the rich he has sent away empty.

X.

He has taken under his protection Israel his servant,
and remembered his mercy.

XI.

in accordance with what he said to our fathers,
to Abraham and to his seed for ever.

XII.

Glory to the Father, glory to the Son,
glory also to the Holy Spirit!
As it was in the beginning and [is] now and always
and throughout ages of ages.
Amen.

ABOUT

Ulysses S. Grant was President and Verdi's *Requiem* had just been premiered when the **Princeton University Glee Club** was founded by Andrew Fleming West, the first Dean of the Graduate College, in 1874. In its 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 eminent 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 famed organist Alexander Russell, 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 Rameau's *Castor et Pollux* in 1937. The custom of joining together with the women's choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, and 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 world tours followed, and most recently, PUGC has toured Hawai'i, Argentina, Paris, Germany, Prague, South Africa, Spain, and Mexico.

Nowadays, the Glee Club performs frequently on Princeton's campus, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. One of the choir's most celebrated performing traditions began in 1913, with the annual concerts presented jointly with the Glee Clubs of Harvard and Yale, which still thrive today. 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 Mendelssohn's *Elijah*, Bach's *St. Matthew* and *St. John Passions* and *Mass in B Minor*, Mozart's *Requiem*, MacMillan's *Seven Last Words* and Sarah Kirkland Snider's *Mass for the Endangered*. In 2014 the Glee Club was the first collegiate choir to perform Wynton Marsalis' *Abyssinian Mass*, and in 2018 gave the United States premiere of John Tavener's *Total Eclipse*, alongside the world premiere of Shruthi Rajasekar's *Gaanam*. The performing arts series 'Glee Club Presents' was founded in 2014 to bring professional vocal and choral artists to Princeton to work with and perform alongside the Glee Club, since when the Glee Club has shared the Richardson stage with artists of the caliber of Tenebrae, Roomful of Teeth and Ladysmith Black Mambazo.

The choir embraces a vast array of repertoire, 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 every bit as broad as its repertoire: undergraduates and graduate students, scientists and poets, philosophers and economists – all walks of academic life represented in students from all over the world, knit together by a simple belief in the joy of singing together.

ABOUT

Gabriel Crouch is Director of Choral Activities and Professor of the Practice in Music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where his solo credits included a Royal Wedding, and performances which placed him on the solo stage with Jessye Norman and Sir Laurence Olivier. 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. Since moving to the USA in 2005, he has built an international profile as a conductor and director, with recent engagements in Indonesia, Hawaii, and Australia, as well as Europe and the continental United States. In 2008, he was appointed musical director of the British early music ensemble 'Gallicantus,' with whom he has released six recordings under the Signum label to rapturous reviews, garnering multiple 'Editor's Choice' awards in *Gramophone Magazine*, *Choir and Organ Magazine* and the *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. His recording of *Lagrima di San Pietro* by Orlando di Lasso was shortlisted for a Gramophone Award in 2014, and his follow-up recording - *Sibylla* (featuring music by Orlandus Lassus and Dmitri Tymoczko) was named 'star recording' by *Choir and Organ magazine* in the summer of 2018. His most recent release is *Mass for the Endangered*, a new composition by Sarah Kirkland Snider released on the Nonesuch/New Amsterdam labels, which has garnered high acclaim from *The New York Times*, *Boston Globe*, *NPR's* 'All Things Considered,' and elsewhere.

Soprano **Sonya Headlam** enjoys a vibrant career performing music spanning from the Baroque period to the 21st century. Recent solo debuts include Handel's *Messiah* with the Philadelphia Orchestra; Mozart and Bologne with Apollo's Fire at Severance Hall; Beethoven's *Symphony No. 9* with the North Carolina Symphony; Bach's *B Minor Mass* with the Grand Rapids Symphony; and Mozart's *Exsultate Jubilate* with the New World Symphony, which was named one of the "Top Ten Performances of 2022" by the *South Florida Classical Review*. Other recent performances include Sung Jin Hong's *Kennst du das Land*; Tyshawn Sorey's *Monochromatic Light (afterlight)*, which was directed by Peter Sellars and performed at the Park Avenue Armory with The Choir of Trinity Wall Street; and Julia Wolfe's *Steel Hammer*, which was filmed for Cal Performances at Home during the pandemic and performed in 2022 at Carnegie Hall with the Bang on a Can All-Stars. As a recitalist, Sonya is committed to introducing fresh musical idioms and rarely heard composers to the traditional art song recital. Born of Jamaican parentage, she often incorporates Jamaican folk music into her recitals, and she regularly performs and lectures on the music of the 18th-century writer and composer Ignatius Sancho with the Raritan Players.

On the opera stage, her favorite roles have included Fiordiligi in Mozart's *Così fan tutte* and Musetta in Puccini's *La bohème*. Sonya received her Doctor of Musical Arts degree from Rutgers University's Mason Gross School of the Arts in 2021, and received additional training at Miami University of Ohio and Mannes College of Music. She lives in New Jersey with her family, where she is a dedicated community organizer and volunteer, music educator, and church musician.

ABOUT

Praised for her “inimitable, resonant contralto” (Phindie), “particularly moving singing” (Cleveland Classical), and “mysterious, dark hue and sauntering presence” (San Francisco Classical Voice), **Robin Bier** enjoys a varied career of solo and ensemble singing. She has appeared as a soloist with the Washington Bach Consort, American Bach Soloists, Sarasota Orchestra, Philadelphia Bach Collegium, Cantata Collective, Bourbon Baroque, Dartington Festival Orchestra, English Symphony Orchestra, and Yorkshire Baroque Soloists, among others. As an ensemble singer, Robin has performed and recorded with ensembles including the Choir of Trinity Wall Street, Everlasting Voices, Clarion, Musica Secreta, I Fagiolini, Apollo’s Fire, Choral Arts Philadelphia, the Ebor Singers, and Ensemble VIII. During her postgraduate studies in England she became the first woman to sing with the Lay Clerks of Ripon Cathedral, with the unintended consequence of being frequently mistaken for a countertenor. Robin is co-founder and alto of solo-voice early music ensemble Les Canards Chantants, with whom she has garnered praise for ‘elegant vocalism’ (Philadelphia Inquirer), ‘finely tuned vocals, robust singing, emotional flexibility, and sense of adventure’ (Broad Street Review), ‘brilliant and moving programming’ (Early Music America), and ‘liveliness and theatricality’ (Boston Musical Intelligencer). Originally from Alaska, Robin attended the Oberlin College and Conservatory of Music, where she entered as a pianist and departed as a singer with an additional BA in environmental studies. She later earned her MA in solo-voice ensemble singing and PhD in Musicology from the University of York in England. Now based in Philadelphia, her daily activities include maintaining a private voice studio, coaching the Choristers at Bryn Athyn Cathedral, and prowling the trails of the Pennypack Nature Preserve with husband Graham and son Roland.

Critics and audiences assessing **David Kellett**'s performances have consistently remarked on the clarity and purity of his tenor voice, praised the taste, refinement and subtlety of his interpretations and lauded his excellent diction in standard operatic, oratorio and recital repertoire. Reviewing David in David Amram's *Twelfth Night*, Bernard Holland of the *New York Times* wrote "Set apart from the rest of the cast was the pleasing, seamless tenor of David Kellett in the role of Feste." He made his operatic debut as Count Belfiore in Mozart's *La Finta Giardiniera* with the Opera Shop at the Vineyard Theatre in New York City and has performed over 45 principal and secondary roles in opera and operetta. An active concert soloist and composer/conductor David Amram's tenor of choice, David has sung in the composer's opera, *Twelfth Night*, and performed his songs in concert on numerous occasions. He appeared at Lincoln Center in 2007 on a program celebrating the 50th anniversary of Joseph Papp's *Shakespeare Festival* singing selections that were composed for productions directed by Papp during the first 11 years of its existence. Additional new music endeavors include the world premieres of several operas by composer Peter Westergaard: *Alice in Wonderland*, *The Tempest* and *Moby Dick* which has been recorded and released by Albany Records. He has presented new compositions by composer Webster Young in concert in New York City on several occasions and performed in the premiere of *The Rime of the Ancient Mariner* by Hollis Thoms. Radio audiences have heard him on WQXR's "Listening Room," and WNCN's "WNCN Live". Recordings of his operatic performances have been broadcast on WKCR and WBAI in New York City. Since 1995, David has taught private voice at Princeton University. He made his stage directing debut with the university production of Mozart's *Magic Flute* in 2002 and recently directed his 13th production.

ABOUT

Applauded by the New York Times for his “elegant, mellifluous and expressive baritone,” **Charles Wesley Evans** is establishing a fine career as an early music artist, and recitalist. This Georgia-born singer began singing professionally as a chorister at The American Boychoir School in Princeton, New Jersey. With The American Boychoir he toured both nationally and internationally, performing under the batons of notable conductors John Williams, Zubin Mehta, James Levine, Kurt Masur, Vladimir Spivakov and Lorin Maazel. His singing has won him awards from numerous organizations and vocal competitions including the National Association of Teachers of Singing, the Mobile Opera Auditions, the Orpheus Vocal Competition, the Atlanta Music Club Auditions, and the Georgia Young Artist Competition. Charles’ singing has led to a variety of opportunities throughout the United States and abroad. Most recently he has performed various works with Princeton Pro Musica chorus and orchestra, the Delaware Valley Philharmonic Orchestra and chorus, the Dryden Ensemble, TENET, Berkshire Baroque, the Master Chorale of South Florida and “Baroque Masterpieces” with the San Antonio Symphony Orchestra. He is also proud to be on the roster of the Grammy award-winning ensemble Conspirare and Grammy-nominated ensembles Seraphic Fire and the Trinity Choir of Trinity Church Wall Street. Charles has been broadcast on New York, South Florida, Texas and Kansas public radio, and he has recorded on the Naxos and Harmonia Mundi labels. Charles holds a Bachelor of Arts in Music from Brewton-Parker College in Mt. Vernon, GA with further study at the Boston Conservatory of Music and Westminster Choir College of Rider University.

Camilla Tassi is a projection/video designer, producer, and musician from Florence, Italy. Her design credits include Falling Out of Time (Carnegie Hall), L’Orfeo (Apollo’s Fire Tour), King Arthur (Lincoln Center, Juilliard415), Stinney: An American Execution (PROTOTYPE NYC), Fun Home (TheaterWorks Hartford), Side by Side: Sondheim (Rep Theater of St. Louis), Fires in the Mirror (Baltimore Center Stage & Long Wharf Theater), Magic Flute (Berlin Opera Academy), Path of Miracles (Conspirare, TX), Handel’s Alcina & Stravinsky’s Rossignol (Yale Opera), and assistant to Peter Nigrini on the opera The Ritual of Breath is the Rite to Resist (Hopkins Center for the Arts). Tassi enjoys bringing theatrical design to traditionally unstaged compositions, recontextualizing the repertoire with today’s social reality and audiences. For video, she has designed, filmed, and edited for groups such as The Washington Chorus, Les Délices Early Music, Princeton Festival, and University of Michigan.

Camilla has directed and produced performances of period and contemporary classical works, including Missy Mazzoli’s Song from the Uproar, a joint theater and opera project of Tennessee Williams and Larry Delinger’s Talk to Me Like the Rain and the US Premiere of Morricone’s *Se questo è un uomo*. As an Italian coach she has created program translations for Carnegie Hall (L’Arpeggiata). She has singing experience with the Schola Cantorum at Yale and Apollo’s Singers/NY Phil.

She holds degrees in Computer Science & Music (U. Notre Dame), Digital Music (Dartmouth) and an MFA in Projection Design (Yale School of Drama). <http://camillatassi.com>

PERFORMERS

Princeton University Glee Club

Gabriel Crouch, *director*

Mike McCormick, *choral administrator*

SOPRANO

Emma Bearss '23
Katie Chou '23
Talia Czuchlewski '26
Emily Della Pietra '24
Laurie Drayton '26
Mira Eashwaran '26
Sydney Eck '24
Anna Ferris '26
Alex Giannattasio '23
Natalie Hahn '26
Lulu Hao '23
Sloan Huebner '23
Sophia Huellstrunk '25
Sanjana Kamath GS
Amelia Kauffman '24
Catherine Keim '23
Maddy Kushan GS
Saumya Malik '24
Jenia Marquez '25
Lena Molyneux '25
Grace Morris '24
Madeleine Murnick '26
Sicile Naddeo-Gjergji '26
Allyssa Noone '23
Reese Owen '24
Navani Rachumallu '26
Laura Robertson '24
Sophia Root '26
Anastasia Shmytova GS
Sasha Villefranche '26
Chloe Webster '25
Juliana Wojtenko '23

ALTO

Melat Bekele '24
Corinna Brueckner '23
Christine Chen '25
Claire Dignazio '25
Anna Eaton '24
Hannah Gabelnick '26
Yuno Iwasaki '23
Bonnie Ko GS
Sarah Lekaj '25
Lucy McKnight GS
Madeline Miller '26
Halle Mitchell '23
Kaya Nichols '26
Natalie Oh '26
Maxine Perroni-Scharf GS
Vanessa Rivkin '25
Allison Rodrigues '26
Katelyn Rodrigues '23
Jennifer Shi '25
Alison Silldorff '25
Samantha Spector '24
Jean Suttasunthorn '23
Molly Trueman '24
Shruti Venkat '23
Piper Winkler GS
Yuri Yu '25

TENOR

Braiden Aaronson '25
Michael Cheng '25
Rafael Collado '24
Benjamin Graham '23
Matthew Higgins Iati '23
Nicholas Hu '26
Akash Jim '26
Daniel Liu '26
Kalu Obasi '25
Khoa Sands '26
Tal Schaeffer '24
Gary Sun '26
Josh Warner '26
Peter Wu '26
William Yang '25
Yuyu Yasuda '25

BASS

Nicholas Allen '23
Charles Ambach '26
Karlo Andrei Antalan '25
Misha Bilokur '25
Evan Chandran '24
Noah Daniel '23
Zach Gardner '26
Henry Hsiao '26
Tim Manley '24
Haaris Mian '23
Robert Mohan '26
Jacob Neis GS
Rupert Peacock '24
Mark Rosario '24
Sahil Suneja '23
Brendan Tang '23
Theo Wells-Spackman '25
Zach Williamson '26

PERFORMERS

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Seula Lee
Jude Ziliak
Min Young Kim
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Violin II

Theresa Salomon *principal*
Karen Dekker
Nancy Wilson
Elaine Yao
Anna Lim

Viola

Alissa Smith *principal*
Francis Liu
Margaret Humphrey

Cello

Guy Fishman *principal*
Matt Zucker

Bass

Heather Miller Lardin

Flute

Mei Stone
Bethanne Walker

Oboe / D'Amore

David Dickey
Julie Brye

Bassoon

Ben Matus

Trumpet

Brandon Bergeron
Mario Corea
Christopher Delgado

Timpani

Danny Mallon

Keyboards

Joyce Chen

Contractor

Alissa Smith

The Princeton University Glee Club 2022-2023 Season

William Byrd's Legacy

featuring Princeton University Chamber Choir
Saturday March 25, 2023
Richardson Auditorium
7:30pm

New Jersey Symphony Centennial Concerts

Friday April 21, 2023, 8:00pm - Richardson Auditorium
Saturday April 22, 2023 8:00pm - NJPAC, Newark
Sunday April 23, 2023, 3:00pm - State Theatre NJ

Tickets at [NJsymphony.org](https://njsymphony.org)

Glee Club Reunion 2023

Friday May 26, 2023
Richardson Auditorium
4:00pm

princetongleeclub.com