



RUTGERS-NEW BRUNSWICK
Mason Gross School of the Arts

Rutgers Symphony Orchestra

Rutgers Glee Club

Rutgers Kirkpatrick Choir

Rutgers Voorhees Choir

Ching-Chun Lai, Director of Orchestral Activities

Brandon Williams, Director of Choral Activities

Teresa Perrotta, soprano

Gretchen Krupp, mezzo-soprano

Bille Bruley, tenor

Jarrett Ott, baritone

Friday, March 13, 2026 | 7:30 p.m.

Nicholas Music Center

Mason Gross Performing Arts Center

Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

Serenade to Music

Ralph Vaughan Williams
(1872-1958)

Eunil Cho, *soprano*
Amina Goldenberg, *soprano*
Sonia Sinha, *soprano*
Jordan Calderon, *countertenor*
Kai Cleary, *mezzo-soprano*
Ryan Kalin, *tenor*
Matthew Zabiegala, *tenor*
Kieran Calderaro, *baritone*
Joe Chappel, *bass-baritone*
Sean Masino, *baritone*
Erick Mosteller, *baritone*
Rutgers Kirkpatrick Choir
Brandon Williams, *conductor*

Short Pause for Stage Change

Symphony No. 9 in D minor, op. 125

Ludwig van Beethoven
(1770-1827)

Allegro ma non troppo e un poco maestoso
Molto vivace
Adagio molto e cantabile
Finale

Teresa Perrotta, *soprano*
Gretchen Krupp, *mezzo-soprano*
Bille Bruley, *tenor*
Jarrett Ott, *baritone*
Rutgers Glee Club
Rutgers Kirkpatrick Choir
Rutgers Vorhees Choir
Ching-Chun Lai, *conductor*

RUTGERS SYMPHONY ORCHESTRA

Orchestra personnel, other than the concertmaster, are listed alphabetically

Violin I

Chih-Yi Chen§
Hyerim An**
Amelia Cunningham
Sayuri Deshmukh
Yingtao Guo
Hyeonah Hong
Yu Ouyang†
Dustin Rood
Chengxian Wang

Violin II

Hyerim An*
Chih-Yi Chen^
Emma Derby
Haokun Liang
Lin Lin
Nuyan Nguyen
Sanda Rakotobe-Joel
Jinyoung Song†
Shuo Zhang†

Viola

Avyn Jeung
Andrew Jung
Vivian Park*^
Yujie Wang
Victoria Witmer†

Cello

Jackson Flower
Jihyun Hwang
GaYeon Kim
Yoojin Lee
Christopher Notarnicola
Euijin Park
Tsung-Yu Tsai*^

Bass

Tong Wu
Howard Xu
Mengjiao Zhang*^

Flute

Emma Hammond*
Abby Von Ohlen^
Diego Ruiz
Lily Tang

Piccolo

Abby Von Ohlen
Diego Ruiz

Oboe

Hanna Lee^
Nathaniel Moore*

English Horn

Nathaniel Moore

Clarinet

Hong Cheng^
Marilyn Farias*
Brandon Gordon
Greg Marsh

Bassoon

Dylan Adamo
Hannah Cheung^
Jonathan LiVolsi*

Contrabassoon

Dylan Adamo

Horn

Angie Montoya-Curi
Marlena Destefano^
Peter Dlugos*
Ross LaRocca†
Michael Liu

Trumpet

Nicholas Delrosso*
Luke Finaldi^
Julia Guarnaccia
James Mielo

Trombone

Andrew Stroud
Chris Toto*^

Bass Trombone

Darrell Hendricks

Tuba

Zachary Solano

Harp

Matthew Verona

Timpani

Jenna Manalastas

Percussion

Bhaarat Joshi
Stephen Padilla
Michael Vargas*^

Librarian

Tomás García
Tasha Schapiro

***Co-concertmaster (Vaughan Williams)*

§*Co-concertmaster (Beethoven)*

^*Principal on Vaughan Williams*

**Principal on Beethoven*

†*Guest Musicians*

RUTGERS GLEE CLUB

Listed alphabetically

Dr. Brandon Williams, *conductor*

Vihaan Agarwal	Ian Jagnandan	Evan Purification
Caleb Agyare	Jatin Jaswal	William Quiceno Jr.
Luigi X. Aiello	Harry Johnson	Jonne Ramos
Jason Buczko	Liam Caswell Klein	Mahir Rana
Riley Burke	Luke Kocherry	Milton Reyes
Brian Choe	Jakob Krombholz	John Rutsky
Brandon J. Chung	Woo Seong Lee	Mark Sadlo
Jasper Cunningham	Theo Li	Chinmay Sagar
Kye Deithorn	Ethan Liang	Adrian Schilling
Daniel Delate	Matthew Majewski	Aishik Sen
Liam Dietterick	Justin Masi	Bodi Shalom
Jordy Castaneda Dilone	Josh Mendez	Jay Suchak
Brandon DiNatale	Clark Mitchell	Shane Sudia
David Doherty	Dante Moody	Gabriel Talapian
Colm Dunlap	Yezad Nakra	Antonios Theocharopoulos
Luca Ettore	Jacob Ocana	Jimmy Tu
Jack Feldman	Tife Odepe	Achilles Tu
Marley Finklin	Jonathan Orellana	William Umali
Justin Ford	William Owens	Ashkar Vedantham
Thomas Fredericksen	Kevin Pan	Victor Velasquez
Benjamin Friedman	Nathaniel Paris	Nick Vitale
Joseph Galieto	Marcus Peña	Ryan Walsh
Arjo Guhamazunder	Todd Peterson	Ryan Xavier
Malcolm Haddad	Ricardo Petroni	Matthew Zabiegala
Myles Harada	Oliver Petchenik	Daniel Zhang
Aidan Jacobson	Franklin Pitto	

RUTGERS KIRKPATRICK CHOIR

Listed alphabetically
Dr. Brandon Williams, *conductor*

Abdon Andahur	Luca Ettore	Vincent Meo
Maggie Barber	Farrah Fang	Erick Mosteller
Jordan Calderon	Lewis Fang	Anna Musumeci
Kieran Calderaro	Aliyah Follaco	Marcus Peña
Gianna Capello	Harry George	Jules Ravenna
Joe Chappel	Anima Goldenberg	Kat Rich
Ezra Chechik	Miguel Granda	Gianna Scaduto
Eunil Cho	Elyse Guadagno	Sonia Sinha
Kai Cleary	Owen Ing	Fiona Tasarek
Tal Daan	Ryan Kalin	Kerri Thompson
Emma Daniels	Paige Liloia	Sam Tunkel
Ethan Del Valle	Cordelia Lucid	Romulo Vite
Sharanya Devarakonda	Maddie Marsola	Ryan Yamout
David Doherty	Sean Masino	Alex Yedida
Croix Ellison	Mariah McDonald	Matthew Zabiegala

RUTGERS VOORHEES CHOIR

Listed alphabetically
Dr. Saleel Menon, *conductor*

Varsha Akavoor	Trianna Ganguly	Sarah Nichols
Danna Alvarez	Amory Garcia	Myra Pan
Maya Anand	Karisma Garcia	Bea Patrie
Surabhi Ashok	Julianne Handzus	Theresa Peres
Em Babiak	Helen Hao	Vyana Pillai
Meen Babu	Sonya He	Charlotte Quick
Evelyn Baek	Ava Helbig	Gismel Rodriguez
Smirti Balaji	Jane Herman	Aimee Saju
Lilian Barber	Natalie Horne	Faith Schaefer
Annabel Benson	Joanna Hur	Akshaya Shankar
Olivia Berding	Shannon Jackson	Rebecca Shen
Clara Boyd	Sanya Kalbag	Sanjana Sriram
Sarah Buckman	Riri Kamasamudram	Emily Steele
Katherine Cargille	Sana Khurana	Pooja Talreja
Atreyi Chanda	Isabelle Latorre	Averie Testerman
Kashvi Chandwani	Camille A Leduc	Kerri Thompson
Amanda Chen	Irene Liu	Ava Tucci
Manasvi Chilakapati	Sophia Lund	Sofia Velez
Ella Cifaldi	Sinead Ly	Alisha Vohra
Emma Daniels	Clara Melvin	Megna Wadher
Madeline Dreifach	Jordan Miller	Sarah Werkmeister
Alana Dugger Fernandes	Annette Nathan	Laina Yiu
Kayla Edwards	Jasmine Naylor	

TRANSLATIONS

Serenade to Music

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana¹ with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:²
Let no such man be trusted.
Music! hark! It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion³
And would not be awaked.
Soft stillness and the night
Become the touches of sweet harmony.

— *William Shakespeare (1564–1616), from The Merchant of Venice (1599?)*

1 Diana = ancient Roman goddess of the moon

2 Erebus = ancient Greek deity born out of the primordial chaos, associated with darkness

3 Endymion = mythological Greek shepherd. At the request of Selene, goddess of the moon, Zeus caused him to sleep eternally. She would visit Endymion, whom she loved, every night.

The “Ode to Joy” from Beethoven’s Ninth Symphony, 4th movement

Text by Friedrich Schiller (text in italics added by Beethoven)

An die Freude

*O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen und
freudenvollere .
Freude! Freude!*

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle

Weinend sich aus diesem Bund!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle

Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt’gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,

Ode to Joy

*Oh friends, not these tones!
Rather, let us intone more pleasant and
joyful tones.
Joy! Joy!*

Joy, beautiful spark of the gods,
Daughter from Elysium,
We enter drunk with fire,
Heavenly One, your sanctuary.
Your magic binds again,
What custom has strictly divided;
All human beings become brothers,
Where your gentle wing abides.

Whoever has had the great fortune,
To be a friend’s friend;
Whoever has won a lovely wife,
Join in our jubilation!
Yes, whoever can call even one soul
His own on this earth!
And whoever has not been able to,
may he steal away
Weeping from this band!
Yes, whoever can call even one soul
His own on this earth!
And whoever has not been able to,
may he steal away
Weeping from this band!

All creatures drink joy
At the breasts of nature;
All good, all bad
Follow her trail of roses.
Kisses she gave us, and vines,
A friend, proved in death;
Pleasure was given to the worm,
And the cherub stands before God.
Kisses she gave us, and vines,
A friend, proved in death;
Pleasure was given to the worm,
And the cherub stands before God.

Merrily, as his suns fly
Through the splendid design of the heavens,
Run, brothers, on your path,
Joyfully, as a hero runs to victory.

Joy, beautiful sparks of the gods,
Daughter from Elysium,
We enter drunk with fire,

Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, überm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muß er wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muß er wohnen.

Freude, Tochter aus Elysium,
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, überm Sternenzelt
Muß ein lieber Vater wohnen.
Seid umschlungen,
Diesen Kuß der ganzen Welt!
Freude, schöner Götterfunken
Tochter aus Elysium,
Freude, schöner Götterfunken.

Heavenly One, your sanctuary.
Your magic binds again,
What custom has strictly divided;
All human beings become brothers,
Where your gentle wing abides.

Be embraced, you millions!
This kiss for the whole world!
Brothers, above the starry canopy
A beloved father must dwell.
Do you bow down, you millions?
Do you sense the Creator, oh world?
Seek him above the starry canopy!
Above the stars he must dwell.

Do you bow down, you millions?
Do you sense the Creator, oh world?
Seek him above the starry canopy!
Above the stars he must dwell.

Joy, daughter from Elysium,
Your magic binds again,
What custom has strictly divided;
All human beings become brothers,
Where your gentle wing abides.

Be embraced, you millions!
This kiss for the whole world!
Brothers, above the starry canopy
A beloved father must dwell.
Be embraced, you millions!
This kiss for the whole world!
Joy, beautiful sparks of the gods,
Daughter from Elysium,
Joy, beautiful sparks of the gods.

Translated from the German by Nicholas Chong, 2026

PROGRAM NOTES

Ralph Vaughan Williams, 1872–1958

Serenade to Music (1938)

That paragon of English pastoral music, Ralph Vaughan Williams, came not from country folk, but from prominent lawyers, plus the wealthy Wedgwood and Darwin families. (In later life he would tell stories about his eccentric great-uncle, Charles Darwin.) He began composing while young, and knew that music would be his vocation, but his skill developed only very, very slowly; one cousin recounted overhearing his Cambridge associates say that “he was so hopelessly bad at it.” Vaughan Williams later took on private tutelage from two of the most eminent Continental composers: Max Bruch and Maurice Ravel, who once quipped, “Of all my pupils, he’s the only one who doesn’t sound like Ravel.” He gained a modicum of success with some songs and incidental music written for Cambridge plays but essentially toiled in obscurity until the Leeds Festival premiered *A Sea Symphony*, a massive choral work on texts by Walt Whitman, in 1910. After the First World War, he developed his reputation as a leading composer of operas, symphonies, ballet, concertos, and choral works with or without orchestra.

As with so many English composers, Vaughan Williams owed a great debt to the conductor Henry Wood...The fiftieth anniversary of Wood’s conducting debut was cause for grand celebration. Vaughan Williams took the unconventional step of composing a work for orchestra and sixteen vocal soloists, each of whom was closely identified with Wood. Indeed, he wrote for their specific voices, giving each a brief solo moment tailored to fit each singer’s strengths. In the published scores, the parts are even identified by the initials of the original sixteen. The orchestra includes a prominent role for the concertmaster...

The text of *Serenade to Music* is from *The Merchant of Venice*, as Lorenzo woos Jessica with admiration of moonlight and the music wafting from indoors. Later Portia and her servant enter and make their own commentary. Vaughan Williams has carefully cobbled lines from four different characters, so they feel like a seamless whole, one mind’s commentary on music and the night. The music is in a comfortable D major, the same key of Vaughan Williams’s plaintive Fifth Symphony, which he had just begun.

~by Gary D. Cannon

Ludwig van Beethoven, 1770–1827

Symphony No. 9 in D minor, op. 125 (1824)

Ludwig van Beethoven’s Ninth Symphony, the last work of its type completed by the composer during his lifetime, was first performed in Vienna on May 7, 1824, less than three years before his death. The piece had an unusually long period of gestation. It had initially been commissioned in 1817 by a music society in London, though there exist sketches of material made two years earlier that was eventually used in the work. Evidence

of Beethoven's interest in setting to music the German poet Friedrich Schiller's *Ode to Joy* (*An die Freude*)—which he would eventually do in the final movement of the Ninth—appears as early as 1792. In the two centuries since its premiere, Beethoven's symphony has become one of the most well known and influential works not just within the tradition of Western classical music but across all musical cultures. In particular, the composer's setting of Schiller's poem in the final movement has contributed to its frequent—and controversial—use in various political contexts.

At first glance, the Ninth is cast in what by then had become the conventional four-movement structure for a symphony. This is especially true of its first three movements. The work begins with a movement in sonata form: An opening exposition section moves away from the tonic key (D minor) to B-flat major. The next section, the unstable-sounding “development,” varies and fragments musical material from the exposition, taking it through a number of different keys. Finally, a recapitulation section retraces the structure of the exposition, with the crucial difference that it now ends in the tonic key. The second movement is a scherzo, a type of rhythmically energetic movement with a large-scale ABA (ternary) structure, the “B” section introducing some variety by being more tranquil and lyrical than the “A” sections. The third movement is in a slow tempo and presents a series of variations on two melodies presented at its beginning. Beethoven's superficial adherence in these three movements to the conventions for a symphony belies the fact that in every case he expanded the scale—i.e. the length—of these movements, along with the complexity of their internal structures. In performance, these first three movements usually last at least 40 minutes, longer than the any single one of Beethoven's previous symphonies *in its entirety*. The second and third movements also appear with their usual order reversed: it was more common for the slow movement to be the second movement, followed by the scherzo. Though such a reversal was by no means rare, it is noteworthy that this is the only instance where it occurs in Beethoven's nine symphonies.

One consequence of having the lyrical, poignant slow movement come third (instead of second) is that a more striking contrast is created with the loud, dissonant, almost violent beginning of the final (fourth) movement that follows. This final movement then enacts an unusual, idiosyncratic design that was at the time unprecedented in the genre of the symphony. For the first quarter of its length, the movement limits itself to instruments. Beethoven shuttles back and forth between the violent music from the start; fragmentary restatements of material from the previous three movements; and passages played by the cellos and basses that are meant to sound like recitative, a type of singing normally associated with opera. These ideas then give way to what we will later learn is the tune of the “Ode to Joy,” but here played at first only by the instruments—with no words. The crucial moment in the movement occurs when Beethoven “replays” its beginning, but this time with voices singing musical ideas that previously had been played only by instruments: in particular, the recitative and the “Ode to Joy.” The remainder of the movement then manifests itself as a multi-sectional work of choral music with occasional passages for vocal soloists, an extended musical setting of Schiller's poem.

The entry of the human voice into the symphony—conventionally a genre of instrumental

music—occurs in conjunction with the singing of words that Beethoven himself wrote as an addendum to Schiller’s poem: “O friends, not these tones! Rather, let us intone more pleasant and joyful tones. Joy! Joy!” It is as if the composer wants the listener to understand vocal music as superseding or transcending, perhaps even rejecting, all of the instrumental music that had come before. This thematization of a conflict between vocal and instrumental music, indeed the very inclusion of voices in a symphony, was considered puzzling or even distasteful by some commentators in the decades after Beethoven’s death. Among famous composers of symphonies who followed in Beethoven’s footsteps, some chose to emulate his example in this regard (Felix Mendelssohn, Gustav Mahler), while others consciously did not (Johannes Brahms).

Less subject to dispute during the nineteenth century was the conception of the symphony as a musical genre singularly suited to the expression of deep metaphysical and spiritual truths, especially through a depiction of a kind of narrative quest spanning all four of its movements, with the final movement as a grand culmination or goal of such a quest. Beethoven’s earlier symphonies (especially the Third and the Fifth) already reflect this conception to some degree. But the Ninth played an outsized historical role in the standardization of this “monumental” view of the symphony, perhaps because it went much further in this regard, given its sheer length—usually 65–70 minutes in performance—and the unambiguous emphasis placed on the final movement because of the introduction of voices.

Separate from the impact of the Ninth on musical history, the political content of Schiller’s poem, especially in conjunction with the expressive power of Beethoven’s choral finale, has led to the symphony—more often, just the “Ode to Joy”—being used in support of a wide range of modern political ideologies. Beethoven’s music has been treated as the quintessential paean to human equality and freedom in diverse contexts: in the writings of African-American civil rights activist W. E. B. DuBois, during protests against authoritarianism in Chile and China, in celebration of the fall of the Berlin Wall, in commemoration of the September 11 terrorist attacks, as the official anthem of the European Union—to list just a few famous examples. More disturbingly, it has also been employed by unsavory political regimes such as the Nazis and the racist white-minority government of Rhodesia (now Zimbabwe). How and why Beethoven’s work has been susceptible to such diverse interpretations has been the subject of much debate. This complex political legacy can easily distract from the Ninth’s strictly musical achievements, but it is unlikely that Beethoven’s symphony will ever escape the heavy historical burden that it has accrued over the last two hundred years.

~by Nicholas Chong

ABOUT THE ARTISTS

TERESA PERROTTA, SOPRANO

Soprano **Teresa Perrotta** is a 2023 Grand Finals Winner of The Metropolitan Opera Eric and Dominique Laffont Competition and a 2023 Sullivan Foundation Award Winner.

In the 25/26 season, Teresa will make debuts with The Dallas Opera and Cincinnati Opera for *Carmen* (Micaëla). On the concert stage, she will debut with the St. Louis Symphony for *The Magic Flute* (First Lady) conducted by Stéphane Denève.

Last season she debuted at The Metropolitan Opera for *The Magic Flute* (First Lady), Opera Omaha for *Don Giovanni* (Donna Anna), and Opera Theatre of Saint Louis for *A Midsummer Night's Dream* (Helena) and returned to Washington National Opera as a guest soloist in their concert, *Gods and Mortals: A Celebration of Wagner*. On the concert stage, Teresa appeared with the Pacific Symphony for *Das Rheingold* (Freia).

In her last year as a Cafritz Young Artist at Washington National Opera her mainstage roles included the world premiere of Jeanine Tesori's *Grounded* (Also Jess) and *Songbird* (Guadalena). On the concert stage Teresa made debuts with the Erie Philharmonic in *Carmina Burana*, The Santa Fe Symphony in Beethoven's Symphony No. 9, and the Pacific Symphony for staged performances of *La bohème* (Mimi).

Teresa has placed in numerous competitions including the Gerda Lissner Foundation International Competition, The Metropolitan Opera Laffont Competition Districts, the Lotte Lenya Competition, Butler Opera International Voice Competition, and the Corbett Opera Competition.

Teresa received her undergraduate degree from the Eastman School of Music and her master's degree and artist diploma from the University of Cincinnati College-Conservatory of Music (CCM). She has been a Young Artist with The Santa Fe Opera, The Glimmerglass Festival, Chautauqua Opera, and Ohio Light Opera.

GRETCHEN KRUPP, MEZZO-SOPRANO

Acclaimed for her “show-stopping,” “ripe, round,” and “searing” voice, **Gretchen Krupp** is rapidly establishing herself as a magnetic force in the opera world, distinguished by her extraordinary vocalism and compelling theatrically. Her diverse repertoire spans centuries and styles, from classic to contemporary, dramatic to comic.

The 2025-2026 season includes return appearances to The Dallas Opera as Mère Jeanne in *Dialogues des Carmélites*, as well as performing the role of Tebaldo, and covering Eboli in *Don Carlo*. Additionally, she returns to The Atlantic Opera for their final installment of Wagner's Ring Cycle, *Götterdämmerung*, singing Flosshilde and covering Waltraute/First Norn. In concert, she debuts Handel's *Messiah* with the Santa Fe Symphony and Beethoven's *Symphony No. 9* with the Rutgers Symphony Orchestra.

During 2024-2025 season, Ms. Knupp first debuted with the York Symphony Orchestra as the mezzo soloist in Verdi's *Messa da Requiem*, followed by an additional debut with the Pacific Symphony as Flosshilde in Tomer Zvulun's production of *Das Rheingold*. The mezzo then returned to the Santa Fe Opera to sing Waltraute and cover Fricka in a new production of Wagner's *Die Walküre* under the baton of James Gaffigan.

Prior to the pandemic, Ms. Knupp reprised the role of Samira in Corigliano's *The Ghosts of Versailles* for her European debut at the Château de Versailles Spectacles. She was also awarded the prestigious Georgina Joshi International Fellowship, which supported her studies in Berlin. The 2018-2019 season included her return to The Glimmerglass Festival, where she debuted as Samira in *The Ghosts of Versailles* and Mrs. Noye in Britten's *Noye's Fludde*, alongside her mainstage debut with Greensboro Opera as the Witch in *Hansel and Gretel*.

Ms. Krupp was named a 2018 Grand Finalist in the Metropolitan Opera National Council Auditions (now the Eric and Dominique Laffont Competition) and a Finalist in the 29th Annual Eleanor McCollum Competition for Young Singers, culminating in the 2017 Concert of Arias with Houston Grand Opera. She is a proud alumna of prestigious young artist programs at The Atlanta Opera, Santa Fe Opera, Wolf Trap Opera, The Glimmerglass Festival, Des Moines Metro Opera, and Dolora Zajick's Institute for Young Dramatic Voices.

BILLE BRULEY, TENOR

Praised by the Huffington Post for his "ringing high notes," tenor **Bille Bruley** has garnered attention for his strength and versatility in operatic repertoire from baroque to contemporary. In the 25/26 season, he makes debuts with Lyric Opera of Chicago in *Salome* (First Jew), Lyric Opera of Kansas City in *Of Mice and Men* (Lennie), Opera Theatre of Saint Louis in *A Streetcar Named Desire* (Mitch), and Orquesta Sinfónica de Minería in Mexico City for a recording of *Salome* (First Jew). Future seasons include a debut with Houston Grand Opera.

Last season Bille made his debut at The Metropolitan Opera in a new production of *Salome* (First Jew) directed by Claus Guth and conducted by Yannick Nézet-Séguin. Additional engagements included a return to Utah Opera for *Sweeney Todd* (Beadle Bamford), and his Carnegie Hall debut in *Messiah* with Masterwork Chorus.

The 23/24 began with a debut at San Francisco Opera for Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs* (Steve Wozniak) followed by joining the roster of the Lyric Opera of Chicago for *Jenufa*. On the concert stage he made debuts with the Houston Symphony in *Salome* (First Jew) and Fort Wayne Philharmonic in Mozart's *Requiem*.

Bille has previously been an Apprentice Artist at The Santa Fe Opera in 2018 where he covered in *Candide* (Governor/Vanderendur/Captain) and Doctor Atomic (Captain Nolan) directed by Peter Sellars. As a member of the Young Artist Program at The Glimmerglass Festival, he sang in Christopher Alden's provocative production of *Sweeney*

Todd (Beadle Bamford) and in Robert Ward's rarely heard opera *The Crucible* (Giles Corey). He has also been an Apprentice Artist with Central City Opera, singing in Britten's *The Prodigal Son* (The Tempter) and *The Burning Fiery Furnace* (King Nebuchadnezzar). He joined the Marion Roose Pullin Opera Studio at Arizona Opera for the 2018-2019 season where his assignments included roles in *Così fan tutte*, *La traviata*, and *Silent Night*. He was a Guest Artist with the Pine Mountain Music Festival and had a major success in the title role of Britten's *Peter Grimes* with Indiana University Opera Theater.

Bille Bruley hails from Montgomery, Texas and is a graduate of Indiana University's Jacobs School of Music and Baylor University.

JARRETT OTT, BARITONE

American baritone **Jarrett Ott**, one of Opera News' twenty-five "Rising Stars," and called "a man who is seemingly incapable of an unmusical phrase," is enjoying an international career. In the 2025/2026 season, Mr. Ott will return to the Santa Fe Opera and Lyric Opera Kansas City as Sharpless in *Madame Butterfly*, Seattle Opera as Hawkins Fuller in *Fellow Travelers*, and Papageno in *Die Zauberflöte* with Opéra de Lille. In concert, he will make his Carnegie Hall recital debut with pianist Kunal Lahiry, a program they will also perform at the Théâtre de l'Athénée in Paris, Pascal Dusapin's *Antigone* at the Philharmonie de Paris, Beethoven's Symphony No. 9 with Eun Sun Kim and the Minnesota Orchestra, and Vaughan-Williams' *A Sea Symphony* with the Seattle Symphony.

In opera, Jarrett Ott's recent work has included Opéra national de Paris as Oreste in *Iphigénie en Tauride* and Colonel Álvaro Gómez in Calixto Bieito's new production of *The Exterminating Angel* by Thomas Adès, Agrippa in John Adams' *Antony and Cleopatra* for his Metropolitan Opera debut, the title role in Rameau's newly completed *Samson* with Festival d'Aix-en-Provence and Opéra Comique, the Bayerische Staatsoper as Dandini in *La Cenerentola*, Opéra Comique in both Pascal Dusapin's *Macbeth Underworld*, and Jan Nyman in Missy Mazzoli and Royce Vavrek's *Breaking the Waves*, the Gran Teatre del Liceu as Lescaut in *Manon*, Aeneas in *Dido and Aeneas* with the Grand Théâtre de Genève and Grand Théâtre de Luxembourg, conducted by Emmauelle Haïm, and performed W.P. Inman in the East Coast premiere of *Cold Mountain* as well as Papageno in *Die Zauberflöte* with Opera Philadelphia, as well as Guglielmo in *Così fan tutte*, Harlekin in *Ariadne auf Naxos*, Maximilian in *Candide* and Masetto in *Don Giovanni* with The Santa Fe Opera.

In concert, Jarrett Ott has performed the title role in David Lang's world-premiere *prisoner of the state* with Jaap van Zweden and the New York Philharmonic, later with Malmö Opera and Barcelona Symphony Orchestra, Stephano in Sibelius' *The Tempest* with Susanna Mälkki, and *Weimar Nightfall: The Seven Deadly Sins*, conducted by Esa-Pekka Salonen, both at the Los Angeles Philharmonic. He has performed Orff's *Carmina Burana* with the Seattle Symphony and Colorado Springs Philharmonic, the Grand Teatro del Liceu as Riff in *West Side Story*, Raphaël Pichon at the Paris Philharmonie for Beethoven's Symphony No. 9, as well as this same work with Philippe Herreweghe and the Orchestre

des Champs-Élysées on tour in Europe, and a tour of Mozart's *Requiem* with Philippe Herreweghe and the Antwerp Symphony Orchestra.

BRANDON WILLIAMS, CONDUCTOR

Brandon Williams is an Associate Professor and Director of Choral Activities at Rutgers, The State University of New Jersey, where he conducts the Rutgers Kirkpatrick Choir and Rutgers Glee Club and leads the graduate program in choral conducting. Previously, he directed the Rutgers Voorhees Choir, which performed at Carnegie Hall (2019) and the Eastern ACDA Conference (2020, 2024). An active guest conductor, clinician, and presenter both nationally and internationally, Dr. Williams brings a broad and distinguished perspective to the choral profession. His honors include the 2009 Missouri Choral Directors Association Prelude Award, an Outstanding Teacher Award from the University of Missouri–Columbia Honors College, the 2020–21 Rutgers Provost's Award for Excellence in Teaching Innovations, the Mason Gross Inclusive Community Faculty Award, and the 2021–22 Rutgers Presidential Fellowship for Teaching Excellence. He earned degrees from Western Illinois University, the University of Illinois Urbana–Champaign, and Michigan State University. Additionally, he serves on the editorial board of *Choral Journal* and is editor of *Choral Reflections: Insights from American Choral Conductor-Teachers*. Dr. Williams also curates two choral series: The Brandon Williams Choral Series with Gentry Publications and the Rutgers Glee Club Choral Series with MusicSpoke. His compositions and arrangements are published by Oxford University Press, Hal Leonard, G. Schirmer, Mark Foster, Colla Voce, MusicSpoke, and MorningStar Music.

CHING-CHUN LAI, CONDUCTOR

Ching-Chun Lai is an Associate Professor and the Director of Orchestral Activities and Engagement at Mason Gross School of the Arts, Rutgers University. As a professional conductor, she has worked with orchestras such as the Buffalo Philharmonic Orchestra, Buffalo Chamber Players, Gstaad Festival Orchestra (Switzerland), Madison Bach Musicians, New Jersey Symphony Orchestra, New Symphony Orchestra (Bulgaria), Richmond Symphony Orchestra, Rochester Philharmonic Orchestra, and The Syracuse Orchestra. A devoted educator, Dr. Lai has guest-conducted numerous youth orchestras, honors orchestras, and university orchestras nationwide and internationally. A protégé of Gunther Schuller, Dr. Lai was also a conducting fellow at the acclaimed Gstaad Menuhin Festival in Switzerland under the mentorship of Neeme Jarvi and Johannes Schlaefli. She twice received the Church Memorial Conducting Award from the University of Wisconsin-Madison and was granted the Dr. Nuala McGann Drescher fellowship sponsored by the State of New York/UUP. Prior to Rutgers, Dr. Lai held the post of Director of Orchestras and Associate Professor at the Crane School of Music, State University of New York at Potsdam. During her tenure, the Crane Symphony Orchestra performed at Carnegie Hall and Lincoln Center for the Performing Arts. In addition to SUNY-Potsdam, she has taught at The Ohio State University (Director of Orchestral Studies and Visiting Professor of Orchestral Conducting), Mount Holyoke College, and Tunghai University in Taiwan.



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