



STRAVINSKY IN PRINCETON: A 50TH ANNIVERSARY

Les Noces

Princeton University Glee Club & Chamber Choir with

Sō Percussion

Eric Cha-Beach
Josh Quillen
Adam Sliwinski
Jason Treuting

Soloists

Jacquelyn Stucker, *soprano*
Adele Grabowski, *mezzo-soprano*
Jonas Budris, *tenor*
Joseph Beutel, *bass-baritone*

Pianists

Paul von Autenried '16
Darya Koltunyuk '15
Min Joo Yi '16
Seho Young '19

Gabriel Crouch, *Director*
Renata Berlin, *Assistant Director*

SUNDAY, DECEMBER 11, 2016 AT 3:00 PM
RICHARDSON AUDITORIUM IN ALEXANDER HALL
PRINCETON UNIVERSITY

Welcome

Today we celebrate the 50th anniversary of a momentous event in the musical history of Princeton - the residence of Igor Stravinsky in 1966. At the invitation of the University, the 84-year-old composer came to Princeton in the summer of that year to present a new work for chorus and large orchestra for a world premiere performance in McCarter Theater - the Requiem Canticles. Commissioned jointly by the University, and by Stanley Seeger '52 in memory of his mother Helen, the work sets excerpts from the Officium Defunctorum - the Office for the Dead - and was eventually heard at the composer's own funeral, five years later.

The first choral piece from that concert of October 8th, 1966 - the miniature Pater Noster - will be heard too at the start of today's performance. Alongside it, you'll hear works by Carlo Gesualdo, whose music provided such lasting fascination for Stravinsky, and Arthur Lourié, so long a friend and champion of Stravinsky, who spent his final days living in Princeton and who passed away here only four days after that feted premiere in 1966.

The featured work in today's program, Stravinsky's Les Noces for chorus, soloists, 4 pianos and percussion, could perhaps be seen as a youthful foreshadow of Requiem Canticles, as well as one of the most compelling works which Stravinsky - or anyone else - created in the 20th Century. But rather than a ritual associated with senescence, in the hands of a composer at the end of his creative life, here we have a rite of youth, brought to life by a young composer. The striking and unusual instrumentation is felicitous, blessed as we are with perhaps the finest Percussion Ensemble in the world as Edward T Cone Ensemble in Residence, and with a great many fine pianists among our student body. We're especially pleased to welcome back our old friends Min Joo Yi '16, and 4-year Glee Clubber Paul von Autenried '16, to perform alongside our colleague Darya Koltunuk '15, and current sophomore Seho Young '19.

I invite you to read carefully David Salkowski's excellent program note on Stravinsky and Lourié, and I would like to thank both David and my colleague Simon Morrison for many moments of wisdom and guidance in the preparation of this performance.

Gabriel Crouch
Director of Choral Activities

PROGRAM

Pater Noster		Igor Stravinsky (1882-1971)
Préludes fragiles, Op. 1 I. <i>Lento</i>	Min Joo Yi '16	Arthur-Vincent Lourié (1892-1966)
From the Responsories for Maundy Thursday: Tristis Est Anima Mea Seniores Populi		Carlo Gesualdo de Venosa (1566-1613)
O zhizni, dogorevsheĭ v khore		Arthur-Vincent Lourié
From 4 Pièces pour piano: Gigue	Min Joo Yi '16	Arthur-Vincent Lourié
Qui Tollis	Sō Percussion	Dániel Bjarnason (b. 1979)
Tykus Tykus	Minseung Choi '17, <i>Conductor</i>	Vaclovas Augustinas (b. 1959)
Piispa ja Pakana		Veljo Tormis (b.1930)

INTERMISSION

Les Noces		Igor Stravinsky
Scene 1: Blessing of the Bride (At the Bride's House)		
Scene 2: Blessing of the Bridegroom (At the Bridegroom's House)		
Scene 3: The Departure of the Bride		
Scene 4: The Wedding Feast		
Jacquelyn Stucker, <i>Soprano</i>	Eric Cha-Beach, <i>Sō Percussion</i>	Paul von Autenried '16, <i>Piano</i>
Adele Grabowski, <i>Mezzo-soprano</i>	Josh Quillen, <i>Sō Percussion</i>	Darya Koltunyuk '15, <i>Piano</i>
Jonas Budris, <i>Tenor</i>	Adam Sliwinski, <i>Sō Percussion</i>	Min Joo Yi '16, <i>Piano</i>
Joseph Beutel, <i>Bass-baritone</i>	Jason Treuting, <i>Sō Percussion</i>	Seho Young '19, <i>Piano</i>
William Walker, <i>Basse profonde</i>	Reilly Bova '20, <i>Percussion</i>	
	Steven Chien '20, <i>Percussion</i>	
	Henry Peters '20, <i>Percussion</i>	

Two Anniversaries, a Requiem, and a Wedding: Stravinsky and Princeton, 50 Years On

When **Igor Stravinsky** premiered one of his final works, *Requiem Canticles*, at Princeton's McCarter Theater on October 8, 1966, he arrived as one of the century's leading musical lights, whose craft, in its diverse incarnations, had defined several distinct artistic moments, from primitivism, to neoclassicism, to serialism. This anniversary concert celebrates the birth of this new work, commissioned by Stanley Seeger in honor of his mother, Helen, both prominent donors to the university. Stravinsky arrived in Princeton not only as a celebrity, however, but also as a man who felt his advancing age and had death on his mind. As drafts preserved in Firestone Library show, the contract for the performance had to be amended to add Robert Craft to assist the 84-year old composer with conducting duties.

Though the new work was conceived amidst Stravinsky's preoccupation with mortality, its various correspondences with earlier works from his oeuvre call to present the past with arresting vitality. These correlations, which resonate not only with the various phases in Stravinsky's artistic life, but also with the various lives with which his had intersected, are explored in the present program. The chiming celeste and piano in the Postlude of *Requiem Canticles* conjures clearly the close of *Les Noces* (*The Wedding*, Russian: *Svadebka*), in which piano and percussion are the ringing bells of a religious rite. The contrapuntal sinews of the *Rex Tremendi* offer a whiff of Stravinsky's antiquarian interest in the Renaissance composer **Carlo Gesualdo**, whose works Stravinsky had recently arranged and recomposed. Admiration for Gesualdo's craftsmanship led Stravinsky even to write a preface to a biography on this Italian composer-prince who, incidentally, celebrates his own 450th anniversary this year.

Also on the program that night in 1966 was *Symphonies of Wind Instruments*, which, though dedicated to Claude Debussy, underscores another, less celebratory anniversary: the death of **Arthur Lourié**, who had fashioned the popular piano transcription of *Symphonies* during his years as one of Stravinsky's closest associates. Long estranged from Stravinsky, Lourié was living in Princeton, in the Linden Lane home of Jacques Maritain, a French Catholic philosopher who had himself played a crucial part in Stravinsky's aesthetic development around the time of *Les Noces*. At the time of *Requiem Canticles*, Lourié had just suffered his second stroke and would die four days later in the obscurity that so characterized his American exile.

This bundle of intersecting anniversaries opens up a space for reflection on previous crossings that mark these artists' paths of development and migration. Before scaling the edifice of modernist abstraction of *Les Noces*, Lourié serves as our guide to St. Petersburg in the twilight years of the Russian Empire, of which both composers were products. Though little-known today, Lourié was a rising star in the avant-garde circles of pre-revolutionary Petersburg. His opus 1, *Preludes Fragiles*, dates from 1910, the year he dropped out of St. Petersburg Conservatory, trading what he perceived as a stifling academic atmosphere for the nighttime haunts of Symbolist and Futurist poets, such as the Stray Dog Cabaret. Unsurprisingly, the preludes exhibit the early influence of Scriabin, though Lourié's tendency to luxuriate in rich sonorities indicates equal debt to Ravel.

While Lourié's flirtation with Futurism and his later association with Stravinsky have earned him most footnotes in the history of 20th century music, his most enduring artistic allegiance was to Russian Symbolism. The most renowned of the second generation of Russian Symbolist poets was Alexander Blok, whose text, "**O zhizni, dogorevsheĭ v khore**" ("Of life, which has burned out in

chorus”), Lourié set as part of a “symphonic cantata” on Blok’s poetry. Blok’s verses proliferate with multivalent symbols, mixing light and dark, sacred and sensuous. Perhaps the most characteristic of these symbols is the icon of the Virgin Mary presented in this poem, a physical link to a spiritual realm, projecting an elusive feminine essence within and beyond the sanctuary. Lourié matches this mystical atmosphere, adopting the idiom of Russian sacred music (which had recently undergone a veritable renaissance) and pushing it beyond its ordinary harmonic and textural bounds. Harmonically-altered chords hover but do not resolve, and the fact that the final chords on “svet” (light) and “mgla” (shadow) are in fact the same harmony, rearranged among voices, heightens the sense of mystery and paradox. Lourié, like Blok, had welcomed the revolution of 1917. He even served as the first head of the musical division of the cultural wing of the government before seeking brighter horizons in Paris in 1922, where he met Stravinsky.

The path of emigration from Petersburg to Paris was well travelled in the inter-war period, and by the time of the premiere of *Les Noces* in 1923, Stravinsky had established his repute in the French capital through his collaborations with Diaghilev’s Ballets Russes. Considered to be the last of his so-called “Russian works” and simultaneously a pivot to a more abstract style, *Les Noces* was in gestation from the time of his *Rite of Spring* in 1913. The concept underwent many changes—real folk song was traded for ersatz, a large band including folk instruments was pared down to the stark ensemble known today—parallel to critical shifts in the composer’s aesthetic orientation. Though the bright colors of the *Rite* are drained from both the music and the stage décor in *Les Noces*, a clear thematic parallel is evident: the ritual sacrifice of a young girl, though this time to arranged marriage, rather than to death, as in the *Rite*.

Presented as “Choreographed Scenes with Music and Voices,” *Les Noces* can be characterized as a combination of ethnographic raw material, ethno-nationalist fantasy, and modernist abstraction, a tour de force of raw power constructed with masterful precision. Stravinsky drew the scenario from the real traditions of Russian folk weddings, though he freely shifted ceremonial emphases to suit his dramatic ends. (The tradition of combing the groom’s hair, for example, is far less prevalent than its female parallel). Likewise, Stravinsky drew his texts from authentic ethnographic collections but rearranged them and even mixed different regional dialects to taste.

Musically, Stravinsky’s imagination operated at a further remove, setting authentic texts to melodies of his own invention (with two notable exceptions). Having borrowed authentic folk melodies in previous works, including the *Rite* (as shown in analyses by Richard Taruskin), Stravinsky was familiar enough with their patchwork turns of phrase to abstract their melodic cells, or *popevki*, and reinvent them. Stravinsky’s *popevki*, embellished with ornamental turns, are constructed out of plausibly folkish tone-semitone-tone tetrachords, compatible with the sounds of traditional harmony, but not compliant to its functions. They are then projected against an octatonic background scale of alternating tones and semitones which, unlike the traditional diatonic scale, is entirely symmetrical, thus allowing Stravinsky to pivot freely from tonal areas, creating stasis or lack of clear directionality. This lack of directed harmonic movement creates space for the jagged rhythms and relentless pulsations that animate the surface of the work.

The first exception to the practice of invention is a melody borrowed not from folklore per se, but from the Russian Orthodox church, a chant set for bass duet in the middle of the second tableau. This simulacrum of official Orthodoxy is the closest we get to the actual marriage ceremony. Though Lourié would refer to *Les Noces* as a “religious mystery” in a 1926 article, this is true only in the sense of the *dvoyeveriye*, or “double-faith,” of Russian peasant belief, which

adapted pagan traditions to a Christian worldview. The second borrowed melody is in fact an urban folk song, equally unlikely fare for a village wedding. Though this melody sounds in full only at the climax the fourth tableau, its elements are un-plaited and re-plaited throughout the work, like the bride's braid, to borrow a metaphor from musicologist Margarita Mazo.

The curious marriage of vital raw material and detached compositional manipulation point up the expressive crux of the work. The entire wedding spectacle is highly ritualized, down to the bridal lament in the first tableau, yet to dismiss the urgency of her lament as convention is to ignore the cruelty enshrined in this ritual. Stravinsky's now familiar description of the unusual orchestration as "perfectly homogenous, perfectly impersonal, and perfectly mechanical" is equally well-suited to the musical treatment of the scene's participants.

The original choreography by Bronislava Nijinska embodies this fusion of pathos and detachment. The *corps de ballet* shows that, despite its heft, the ensemble of four pianos, percussion and chorus is no lumbering juggernaut, but is light on its feet, with the agility of a peasant *skomorokh* (bard) hardened into the fearful precision of modern machinery. In the final tableau, a mass of bodies, the wedding party, moves as one at the front of the stage, while the two vaguely individuated protagonists, the braided bride and the groom who eagerly awaits his wedding night, passively go through their own motions at the back of the stage. The contemporary relevance of a work in which social affirmation and sexual transgression orbit around one another scarcely needs pointing out. Where the music refuses to take a critical stance, the audience is confronted with the task of disentangling the life-affirming elements of *Les Noces* from its violence.

After *Les Noces*, Stravinsky's path to abstraction took a neoclassical pivot. This was aided in no small part by the Catholic philosopher Jacques Maritain, who helped provide the intellectual vocabulary and religious tenor that shaped the neoclassical aesthetics of many artists in inter-war Paris, including Jean Cocteau, Alexis Roland-Manuel, and, Arthur Lourié, who introduced Maritain and Stravinsky. In Lourié's *Gigue*, written in 1927 and dedicated to Maritain, the angular lines and percussive technique familiar from *Les Noces* are poured into a baroque dance mold.

The Stravinsky-Lourié-Maritain matrix leads, of course, back to Princeton, where Maritain occasionally served as a visiting lecturer, Lourié's career sputtered to silence, and Stravinsky brought to life one of his final works. While Stravinsky's connection to Princeton has given cause to celebrate, Lourié's is in fact, much deeper, as he lies buried behind St. Paul's Catholic Church on Nassau Street. Though these intersecting anniversaries mark the endings of long paths, Stravinsky's richly resonant Requiem follows the advice of T.S. Eliot (whose texts both he and Lourié had set), that "old men ought to be explorers," in its exploration of past lives. This year's anniversaries thus invite us to explore anew the creative lives they celebrate.

David Salkowski
Graduate Student at Princeton University, Musicology

TEXTS & TRANSLATIONS

Pater Noster

Pater noster, qui es in cælis,
Sanctificetur nomen tuum,
Adveniat regnum tuum,
Fiat voluntas tua,
Sicut in cælo et in terra.
Panem nostrum quotidianum
da nobis hodie,
Et dimitte nobis debita nostra,
Sicut et nos dimittimus
debitoribus nostris.
Et ne nos inducas in tentationem,
Sed libera nos a malo.
Amen

Our Father, who is in heaven,
Blessed be Your name,
Your kingdom come,
Your will be done,
As it is in heaven, and on earth.
Our daily bread
Give to us this day,
And forgive us of our debts,
As we also forgive
Our debtors.
And do not lead us into temptation,
But rather free us from evil.
Amen.

Tristis est anima mea

Responsorium:
Tristis est anima mea usque ad mortem:
sustinete hic et vigilate mecum.
Nunc videbitis turbam quæ circumdabit me.
Vos fugam capietis, et ego vadam immolari pro
vobis.

Responsory:
Sorrowful is my soul even unto death.
Stay here, and watch with me.
Now you shall see the mob that will surround me.
You shall take flight, and I shall go to be sacrificed
for you.

Versus:
Ecce appropinquat hora, et Filius hominis
tradetur in manus peccatorum.

Verse:
The time draws near, and the Son of Man
shall be delivered into the hands of sinners.

Seniores Populi

Responsorium:
Seniores populi consilium fecerunt,
Ut Jesum dolo tenerent, et occiderent:
cum gladiis et fustibus exierunt tamquam ad
latronem.

Responsory:
The elders of the people discussed
That they might by craft apprehend Jesus and kill him.
They came out with swords and clubs as against a
robber.

Versus:
Collegerunt pontifices et pharisaei concilium.

Verse:
Then the chief priests and the Pharisees gathered a council.

O zhizni, dogorevsheĭ v khore

O zhizni, dogorevsheĭ v khore
Na tĕmnom klirose tvoĕm.
O Deve s taĭnom v svetlom vzore
Nad osiyanyam altarĕm.

O tomnykh devushkakh u dveri,
Gde vechnyĭ sumrak i khvala.
O dal'noĭ Méri, svetloĭ Méri,
V ch'ikh vzorakh—svet, v ch'ikh kosakh—mgla.

Ty dremlesh', Bozhe, na ikone,
V dymu kadil'nits golubykh.
Ya pred toboyu, na amvone,
Ya—sumrak ulyts gorodskikh.

I devushki u tĕmnoĭ dveri,
Na vsekh stupenyakh altarya—
Kak zasvetlevshaya ot Méri
Peredzakatnaya zarya.

I cheĭ-to dushnyĭ, tonkiĭ volos
Skol'zit i veet vkrug litsa,
I na amvone zhenskiĭ golos
Poĕt o Méri bez kontsa.

O rozakh nad eĕ ikonoĭ
Gde vechnyĭ sumrak i khvala
O dal'noĭ Méri, svetloĭ Méri,
V ch'ikh vzorakh—svet, v ch'ikh kosakh—mgla.

Of life, which has burned out in chorus
In your dark choir.
Of the Virgin with mystery in her radiant gaze
Over the luminous altar.

Of the languid girls at the door,
Where are eternal twilight and praise.
Of distant Mary, radiant Mary,
In whose gazes is light, in whose braids is shadow.

You slumber, God, in the icon,
In the haze of the pale blue incensories.
I am before you, on the pulpit,
I am the twilight of the city streets.

And the girls at the dark door,
On all steps of the altar—
As if illuminated by Mary
The dusk before sundown.

And someone's sultry, delicate hair
Floats and flutters around the face,
And on the pulpit, a woman's voice
Sings of Mary without end.

Of roses above her icon,
Where are eternal twilight and praise,
Of distant Mary, radiant Mary
In whose gazes is light, in whose braids is shadow.

Poem by Alexander Blok
Translated by David Salkowski

Tykus tykus

Tai tykus bernelis,
tai tykus raitelis,
tai tykiai privilioj
mergelę klĕtelĕn.

Žalią rūtų vainikėlį

So calm was the boy,
So carefully he rode his horse,
So calmly he enticed
The maiden into the barn.

She wore a wedding crown of green rue

Tai tykiai nuėmė
rūtų vainikėlj
tai tykiai užmovė
aukselio žiedlj.

Bernelis pabudo,
nelaimę pajuto,
An žirgelio sėdo,
in vainelę jojo.

Piispa ja Pakana

I. De santo Henrico sequentia

Coetus noster laetus esto
pro Henrici sacro festo
est laetandi causa praesto
praesulis celebritas.

Quem elegit, quem dilexit,
quem ornavit, quem provexit,
in sublime quem erexit
divina benignitas.

Ortus in Britannia,
pollens Dei gratia,
superna providentia
pontifex efficitur.

Clarus in Upsalia,
demum pro iustitia
decertans in Finlandia
pugil Christi moritur.

Miris signis et variis
sanctum suum prodigiis
declarat venerabilem
Deus verus, quem coluit,
amavit atque docuit
colendum et amabilem.

So gently he removed
her green rue crown.
So gently he put on
her golden ring.

The boy awoke
And sensed danger
He mounted his horse
And left for war.

The Bishop and the Pagan

I. The Sequence of Saint Henry

Our happy brotherhood
on the holy feast of Henry
is gathered to rejoice
in the fame of this saint.

Who was chosen, who was loved,
who was adorned, who was elevated,
who was lifted up on high
by divine generosity.

Born in Britain,
strong by the grace of God,
by supernal providence
made a priest,

Bishop in Upsala,
then fighting
for justice in Finland,
he died a gladiator for Christ.

By wondrous and manifold signs
and portants
he proclaimed praiseworthy
the true god who had fostered him,
loved and taught him,
caring and kind.

Martyr Dei iam laborum
et mercede tormentorum
summo bono sine metu
et Sanctorum fruens coetu
in aeterna gloria.

Te laudantem nostrum coetum
et in tua laude laetum
fac in coetu Angelorum
sempiterna beatorum
perfrui laetitiam.
Amen.

II. Ancient Finnish *runo* songs

Sata miestä miekatonta
tuhat miestä miekallista
kaikki miehet vaaran alta,
mullan mustan sisältähe.

Minä laulan Turun miehen,
pahan pieksän paavin papin,
sylen syöksen tuuran vartta,
kirvehellä kutkuttelen!

*Minun veljeni Henriikki,
älä mene maalle Suomen!
Kyll' on sinne monta mennyt,
mutt' ei ole jälleen tullut
eikä paljo palannut.*

Minä, minä, minä
manaan, minä mannan!
Sen Turku minusta saapi,
pajattaapi paavin pappi,
kiittelevi Ristin Kiesus.
Sen Turku saapi!

Tapan, tapan, minä tapan!

God's martyr, now in recompense
for your labors and torments
enjoying without fear the blessings
and the company of the saints
in eternal glory,

To our brotherhood, praising you
and rejoicing in your praise,
grant that we, in the company
of the ever-blessed angels,
may partake of joy.
Amen.

II. Calling Dead Forefathers for Help

A hundred swordless men,
a thousand sworded men,
all the men from under a hill,
from the black earth.

It is I who casts a spell over the man from Turku,
thrashes the Pope's bad priest,
spits him with the ice pick,
tickles him with the axe.

*My brother, dearest Henry,
do not depart for Finland!
Many a man has gone and vanished,
many a man has gone and perished,
few have safely come again.*

It is I, I, I,
who is cursing him, cursing him!
That is what Turku gets from me,
and the Pope's garrulous priest,
ann the hymning Cross-bringer.
That is what Turku gets!

I'll kill him, kill him kill him!

*- Finnish texts adapted by Sakari Puurunen
Translated by Kaja Koppel*

LES NOCES - SYNOPSIS

Scene 1: Blessing of the Bride

The setting is a peasant household in rural Russia. The bride laments her imminent departure from her family. She is being fussed over and consoled by her mother and friends, who try to reassure her that she will be happy in her new home. The bride asks for her hair to be combed and plaited. Girlfriends of the bride comb out her hair and plait it into two braids signifying her transition from single girl to married woman. The friends ask for the Virgin's blessing on the marriage.

Scene 2: Blessing of the Bridegroom

At the home of the bridegroom, similar preparations are under way. The groom's father and friends comb and anoint his locks with oil. They wish him good luck for the future and ask for God's blessing on the marriage. They call upon Saints Cosmos and Luke to bless the marriage and their first-born child.

Scene 3: Departure of the Bride

The bride is ready and despondently leaves home for the church encouraged by her friends. The guests comment on the love of the parents for their children. Prayers are offered to Saints Cosmos and Damian in the hope that they will bless the wedding and make it strong and lasting through old age. The couple is congratulated as they leave for the church, while the mothers of the bride and groom lament for their children who have passed from childhood to adulthood.

Scene 4: The Wedding Feast

The bride's father presents his daughter to the guests who inform her of the household duties that will be expected of her. The groom is also informed of his responsibilities to his new wife. Toasts are drunk and the occasion is celebrated. The young couple is directed to their bedroom. Celebrations continue as the guests gather around the parents who are sitting by the door to the young couple's room. The scene ends as the groom sings of his love for the new bride as they enter the bedroom.

Richard Tang Yuk
Director of the Princeton University Glee Club 1994-2009

PRINCETON UNIVERSITY GLEE CLUB

ONE HUNDRED FORTY-THIRD SEASON

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 Hawaii, Argentina, Paris, Germany, Prague, and South Africa.

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*, Mozart'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.

PRINCETON UNIVERSITY CHAMBER CHOIR

The Princeton University Chamber Choir is a select group of 24-36 mixed voices that sings a range of challenging music from the Renaissance period through the twenty-first century. This ensemble performs in concert with the Princeton University Glee Club as well as on a separate concert series, and is frequently invited to perform off campus. Recent repertoire has included Bach's *Jesu meine Freude*, Lassus' *Magnificat Praeter Rerum Seriem*, Parry's *Songs of Farewell*, and Handel's *Dixit Dominus*.

SŌ PERCUSSION

With its innovative multi-genre original productions, sensational interpretations of modern classics, and “exhilarating blend of precision and anarchy, rigor and bedlam,” (The New Yorker), Sō Percussion has redefined the scope of the modern percussion ensemble.

Their repertoire ranges from “classics” of the 20th century, by John Cage, Steve Reich, and Iannis Xenakis, et al., to commissioning and advocating works by contemporary composers such as David Lang, Steve Mackey, and Paul Lansky, to distinctively modern collaborations with artists who work outside the classical concert hall, including vocalist Shara Worden, electronic duo Matmos, the groundbreaking Dan Deacon, legendary drummer Bobby Previte, jam band kings Medeski, Martin, and Wood, Wilco’s Glenn Kotche, choreographer Shen Wei, and composer and leader of The National, Bryce Dessner, among many others.

Sō Percussion also composes and performs their own works, ranging from standard concert pieces to immersive multi-genre programs – including *Imaginary City*, *Where (we) Live*, and the newest endeavor, *A Gun Show*. In these concert-length programs, Sō Percussion employs a distinctively 21st-century synthesis of original music, artistic collaboration, theatrical production values and visual art, into a powerful exploration of their own unique and personal creative experience.

In 2014/15, Sō Percussion performed David Lang’s percussion concerto *man made* with Gustavo Dudamel for the opening of the LA Phil season; performed Bryce Dessner’s *Music for Wood and Strings* at the Barbican in London, and at Bonnaroo Music and Art Festival; released a collaborative album with Bobby Previte and the Dessner work in a Billboard-charting disc; created and performed an original score for a live performance and broadcast of WNYC’s *Radiolab* with Jud Abumrad and Robert Krulwich at BAM; performed at SFJazz, the Museum of Fine Arts, Boston, the Mona Bismarck Center in Paris; and more.

In the 15/16 season, Sō returned to Carnegie Hall for a performance with Glenn Kotche and Shara Worden; opened *Da Camera* of Houston’s season in collaboration with Dawn Upshaw and Gil Kalish; toured internationally to Poland and Ireland; performed at the SONIC Festival with the JACK Quartet and Tristan Perich; appeared at the universities of Washington, Denver, and Wisconsin-Madison and, as Ensemble-in-Residence, offers multiple concerts at Princeton University.

Sō Percussion is the Edward T. Cone Ensemble-in-Residence at Princeton University, and its members are Co-Directors of the percussion department at the Bard College-Conservatory of Music. They run the annual Sō Percussion Summer Institute (SoSI), providing college-age composers and percussionists an immersive exposure to collaboration and project development.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion enthusiastically pursues a growing range of social and community outreach. Examples include their Brooklyn Bound presentations of younger ensembles; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and at SoSI 2105, leading their students in packing 25,400 meals for the Crisis Center of Mercer County through the organization EndHungerNE.

GABRIEL CROUCH, *Director of Choirs at Princeton University*

Gabriel Crouch is Director of Choral Activities and Senior Lecturer in Music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned cappella group The King's Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a grammy nomination), and gave more than 900 performances in almost every major concert venue in the world. Special collaborative projects saw him working and performing with some of the world's most respected artists, including percussionist Evelyn Glennie, pianists Emmanuel Ax and George Shearing, singer Barbara Hendricks and 'Beach Boy' Bruce Johnston.

Since moving to the USA in 2005, first to run the choral program at DePauw University in Indiana, and now at Princeton University, he has built an international profile as a conductor and director, with recent engagements in China and Australia as well as Europe and the United States. In 2008 he was appointed musical director of the British early music ensemble 'Gallicantus', with whom he has released four recordings under the Signum label to rapturous reviews, garnering 'Editor's Choice' accolades in Gramophone and Early Music Review, and, for the 2012 release 'The Word Unspoken', a place on BBC Radio's CD Review list of the top nine classical releases of the year. When the academic calendar allows, Mr. Crouch maintains parallel careers in singing and record production, crossing the Atlantic frequently to appear with such ensembles as Tenebrae and The Gabrieli Choir, and in the US, performing recitals of lutesong with such acclaimed lutenists as Daniel Swenberg and Nigel North. As a producer his latest credits have included Winchester Cathedral Choir, The Gabrieli Consort and Tenebrae.

His achievements in the choral world have led to many invitations to adjudicate choral competitions, notably the mixed choir final of 'Sainsbury's Choir of the Year' (televised by the BBC). His work as a singer, coach and musical director has led to his name appearing in the London Times' list of 'Great British Hopes'.

RENATA BERLIN, *Assistant Director of Choirs at Princeton University*

Renata Berlin, Director of the William Trego Singers, became Assistant Director of Choirs at Princeton University in 2014 following 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 guest conducting engagements 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.

JACQUELYN STUCKER, *Soprano*

Hailed as “glowing” (The Boston Globe) and “a singing actress to be reckoned with,” American soprano Jacquelyn Stucker is quickly being recognized as a versatile singer of new and interesting repertoire from concert works to opera to contemporary music. Noted as a “potentially major talent,” upcoming engagements include the soprano solos in Haydn’s *Die Schöpfung* with Mo. Scott Allen Jarrett and Boston’s Back Bay Chorale, the soprano solos in Tippett’s *A Child of Our Time* with Mo. Andy Clarke and BMOP, the soprano soloist in BWV 248 with the Handel and Haydn Society in Jordan Hall, and her principal artist debut as Oberto in *Alcina* at the Santa Fe Opera with Mo. Harry Bicket. Jacquelyn was a semi-finalist for the 2016 Young Concert Artist International Auditions, the winner of the 2016 Anna Case MacKay Career Advancement Grant from the Santa Fe Opera, a finalist in the 2015 Metropolitan Opera National Council Auditions (New England Region), the 2015 Ruth Freehof Award winner, and the Docia Goodwin Franklin Third Place Award winner in the 2015 Lyndon Woodside New York Oratorio Society Competition. A resident of Boston, Mass., Jacquelyn is also a doctoral candidate in Vocal Performance at New England Conservatory, where she studies privately with Lorraine Nubar. Please visit www.jacquelynstucker.com for more information.

ADELE GRABOWSKI, *Mezzo-soprano*

Mezzo soprano Adele Grabowski has been recognized for her “polished, attractive and even tone” (Pittsburgh Post-Gazette) and “expressive conviction” (The New York Times). Her ease in the Baroque repertoire has been particularly well-received, as she was the 2015 first prize winner in the Carnegie Mellon School of Music Baroque Concerto Competition. Adele made her Lincoln Center debut as a featured soloist with the Yale Schola Cantorum and Juilliard415 in BWV 234 and she recently appeared as a soloist with New Music New Haven at WQXR. She holds a BFA from the Carnegie Mellon University School of Music and is currently pursuing a MM at as a student of James Taylor and as a member of the Yale Voxtet.

JONAS BUDRIS, *Tenor*

Tenor Jonas Budris is a versatile soloist and ensemble singer, engaging new works and early music with equal passion. He performs frequently with the Handel and Haydn Society and with Boston Baroque, and is featured as a soloist on recordings with both groups, including Boston Baroque’s Grammy-nominated recording of Monteverdi’s *Il ritorno d’Ulisse in patria*. Mr. Budris also enjoys singing on tour with Blue Heron, Cut Circle, and the Skylark Vocal Ensemble. He is a Lorraine Hunt Lieberson Fellow at Emmanuel Music, where he performs in their evening concert series and Bach Cantata series. On the opera stage, he has performed principal and supporting roles with numerous musical organizations, including Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera. Originally from Martha’s Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard College.

JOSEPH BEUTEL, *Bass-baritone*

Bass-Baritone, Joseph Beutel, is an Indiana native. Recent engagements have included Ades’s *Powder Her Face* with Skylight Music Theatre; Martinu’s *Comedy on the Bridge* and *Alexandre bis* with Gotham Chamber Opera; Sulpice in *La fille du régiment* with Fargo-Moorhead Opera; *Der Tod in Der Kaiser von Atlantis* with Opera Moderne in Vienna; Nourabad in *Les pêcheurs de perles* with Baltimore Concert Opera and Opera Delaware; and the High Priest of Baal in *Nabucco* with Opera Naples. In addition to his operatic endeavors, Beutel has also been seen in many oratorio and cantata works.

PAUL VON AUTENRIED '16 graduated with an A.B. in Politics, *summa cum laude* from Princeton in May 2016, earning Certificates in Musical Performance and Political Economy. While at Princeton, Paul founded the Princeton Pianists Ensemble and sang Bass in the Glee Club and Chamber Choir. As a freshman, he won the University Concerto Competition, and as a senior, he appeared with the Chamber Choir to present a setting of the Bach-Busoni Chaconne in D minor. Paul is currently a Coro Fellow in Public Affairs in Pittsburgh, working in nonprofit consulting and community development. A Princeton native, Paul studies with Chiu-Tze Lin and Sergey Schepkin (Carnegie Mellon).

MIN JOO YI '16 From Bellevue, Washington, 22-year-old Min Joo Yi is currently pursuing a master in music degree for classical piano performance at the Peabody Institute of the Johns Hopkins University. She graduated with an A.B. in ecology & evolutionary biology along with a music performance certificate as part of Princeton University's Class of 2016. Min Joo was the recipient of the 2013 CBC Spouses Heineken USA Performing Arts Scholarship, 2012 Merit Award from the National YoungArts Foundation, 2010 Evelyn Lindblad Folland Endowment Fund Award, 2010 Donna and Edwin Kornfeld Piano Scholarship, and the 2009 Ida Zelikovsky Green Award. She won awards in the 2013 Kosciuszko Foundation Chopin Competition, 2011 Schimmel USASU International Piano Competition, 2011 New Orleans International Piano Competition, 2010 New York International Piano Competition, and 2010 Music Teachers National Association Competition.

DASHA KOLTUNYUK '15, the current Marketing & Outreach Manager for the Department of Music and Princeton University Concerts, enjoys performing both as a soloist and a chamber musician throughout the U.S., Spain, France, Germany, Holland, and the U.K., while claiming top prizes at national and international competitions. She studies privately with Professor Miyoko Lotto in New York City, after previously attending Manhattan School of Music's Precollege Division, and the Royal College of Music in London. She completed a degree in Comparative Literature at Princeton University, focusing on the intersection between music and literature.

SEHO YOUNG '19 has studied piano with Yoheved Kaplinsky, Wha Kyung Byun, William Naboré, and Francine Kay. He has performed in venues in the US, Japan, Russia, Poland, and Italy, and has won top awards at the Rosalyn Tureck International Bach Competition, Arthur Fraser International Piano Competition, and National YoungArts Foundation. At Princeton, he is a writer and pianist for Triangle Club, the Associate Conductor of Princeton Chamber Orchestra, and the music director of Quipfire!. He is also an avid member of Opus 21 and Princeton's Ultimate Frisbee team, Clockwork Orange.

Princeton Pianists Ensemble

Founded in 2012, the Princeton Pianists Ensemble is the University's only group dedicated to the art of collaborative piano. We pride ourselves in challenging the notion that piano is only a solo instrument by featuring a diverse range of multi-pianist and multi-keyboard works that include student arrangements and original compositions. Covering everything from the standard classical canon to innovative piano battles, our repertoire has included pieces for four hands on one piano, ten hands on five pianos, and everything in between.

We hold two major concerts every year. Our annual fall Princeton Piano Extravaganza builds on a tradition of collaborative learning, introducing both new pianists and concert-goers to the world of multi-piano works. Our spring concerts tend to be more exploratory, yielding a piano battle with the Harvard Piano Society in Richardson Auditorium, collaborations with dance and orchestra as Richardson's Artists-in-Residence, and a movie music - themed program in the Frist Film Theatre in the last few years. Outside of our regular concerts, we have been invited to perform in Princeton University Concerts events in Richardson, community events such as Princeton Arts Weekend, and a Princeton Arts Alumni event in Steinway Hall, New York City.

More details about our ensemble and events can be found on our website, www.princeton.edu/~pianists, or by contacting pianists@princeton.edu.



SHARE YOUR THOUGHTS ON
TONIGHT'S CONCERT BY VISITING:
www.PrincetonGleeClub.com/LesNoces

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We are excited to announce
THE 2016/2017 GLEE CLUB FUND
and we ask you to
consider making a donation!

Our concert series 'The Glee Club Presents,' in which world class choral ensembles visit campus to engage and collaborate with our students and perform for our community, has already made a huge impact on the Glee Club's life. We rely on donations to The Glee Club Fund to build and sustain this innovative series, and we hope that you will consider supporting our effort to raise \$25,000 to cover the costs of our 2016/2017 season.

Your support of the Glee Club Fund will directly impact:

- our **mission** to inspire artistry, kinship, and a love for great music among Princeton students
- our **traditions** which are cherished by generations of Princeton alumni, friends, and parents
- our **innovation** through our choral concert series in Princeton - 'The Glee Club Presents'
- our **students** as they become exposed to a world of new repertoire, choral techniques and musical cultures

Artists Featured in the 2016/2017 Series:

Heinavanker, November 18th, 2016

Le Mystère des Voix Bulgares, April 17th, 2017

To make a donation, please visit:
<http://princetongleeclub.com/fund16/17>

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Rosie Arbittier '20
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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
Hinako Kawabe '19
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Jessica Schreiber '20
Allison Spann '20
Catherine Sweeney '20
Helena Tenev '19
Caroline Tucker '17
Kaamya Varagur '18
Jenny Xin '20

ALTO

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Jennifer El-Fakir '18
Joani Etskovitz '17
Meredith Hooper '20
Dee-Dee Huang '20
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Brooke Phillips '19
Aparna Raghu '18
Lucina Schwartz '19
Yang Shao '20
Rebecca Singer '18
Alice Tang '18
Emma Watkins '18
Valerie Wilson '18
Rosamond van Wingerden '20
Gloria Yin '18
Kathy Zhang '19
Caroline Zhao '19

TENOR

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

BASS

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

Princeton University Chamber Choir

SOPRANO

Sarah Baber '18
Alicia Ejsmond-Frey GS
Yanie Fecu GS
Solveig Gold '17
Paige Kunkle '18
Madeline Kushan '20
Amber Lin '19
Catherine Sweeney '20
Helena Tenev '19
Kaamya Varagur '18

ALTO

Caroline Jones '18
Rebecca Singer '18
Saunghée Ko '17
Margaret Li '19
Christine Porr '18
Rosamond von Wingerden '20
Gloria Yin '18
Kathy Zhang '19

TENOR

Minseung Choi '17
Sebastian Cox '18
Ryan Melosini '19
Daniel Granberg '19
Sergei Tugarinov '19
Calvin Wentling '18

BASS

Eli Berman '20
Damien Capelle GS
Hun Choi '17
Tynan Gardner '20
Joseph Gauvreau '17
Christopher Howard '20
David Mazumder '17
Ming Wilson '18

UPCOMING CHORAL PERFORMANCES

for more tickets and more information, please visit

www.princetongleeclub.com

Mozart Requiem

Saturday, March 4, 7:30 p.m.

*The Princeton University Glee Club with the
Princeton University Orchestra*

Richardson Auditorium in Alexander Hall

Tickets: \$15 general / \$5 student / Passport to the Arts Eligible

Messiah [Original 1741 Version]

Friday, April 7, 5:00 p.m.

*The Princeton University Chamber Choir with the Nassau Sinfonia,
conducted by John Butt, as part of the Conference of the
American Handel Society at Princeton*

Trinity Church: 33 Mercer Street, Princeton