



Rajasekar Gaanam

Tavener Total Eclipse

Handel Dixit Dominus

THE WALTER L. NOLLNER MEMORIAL CONCERT

Princeton University Glee Club

Gabriel Crouch, *conductor*

SATURDAY, MARCH 3, 2018 ♦ 7:30PM
RICHARDSON AUDITORIUM IN ALEXANDER HALL

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. Tonight's concert features the United States premiere of a major work by the late Sir John Tavener, *Total Eclipse*, composed for an extraordinary ensemble including both baroque and modern orchestral instruments and a vast number of timpani (which perhaps explains why it has taken eighteen years for the work to receive its first American airing); and the world premiere of a new piece by Glee Clubber and Marshall Scholar Shruthi Rajasekar '18. Entitled *Gaanam*, Shruthi's work places Carnatic (South Indian classical) music in a choral context, setting texts which celebrate the human voice. To fully digest both of these works I would invite you to read the thoughts of the composers themselves, reproduced in the following pages.

Shruthi Rajasekar
(1996-)

Gaanam

- I. Kalyani
- II. Naabhi hrithkanta rasana
- III. Thalam
- IV. Paadi Unnai

Sarah Baber, *soprano*
Calvin Wentling, *tenor*
Eli Berman, *bass*

John Tavener
(1944-2013)

Total Eclipse

1. Σταυρομενος
2. Μετανοια
3. Αγαπη
4. Παρουσια

Sergei Tugarinov, *Christ*
Eli Berman, *Saul*
Calvin Wentling, *Paul*
Madeline Kushan, *soprano*
Alex Laurenzi, *saxophone*
Gloria Yin, *co-conductor*

INTERMISSION

Georg Frideric Handel
(1685-1759)

Dixit Dominus (1707) HWV232

I. Dixit Dominus (SAT soli, SSATB chorus, orchestra)

Shruthi Rajasekar, *soprano*
Rebecca Singer, *mezzo-soprano*
Jay Lee, *tenor*

II. Virgam virtutis tuae (Alto solo, continuo)

Caroline Zhao, *mezzo-soprano*

III. Tecum principium (Soprano solo, orchestra)

Solène Le Van, *soprano*

IV. Juravit Dominus (SSATB chorus, orchestra)

V. Tu es sacerdos (SSATB chorus, orchestra)

VI. Dominus a dextris tuis (SSTTB soli, SSATB chorus, orchestra)

Catherine Sweeney, *soprano*
Allison Spann, *soprano*
Sergei Tugarinov, *tenor*
Ryan Melosini, *tenor*
Damien Capelle, *bass*

VIII. Judicabit in nationibus (SSATB chorus, orchestra)

VIII. De torrente in via bibet (Soprano duet, TB semi-chorus, orchestra)

Madeline Kushan, *soprano*
Kaamya Varagur, *soprano*

IX. Gloria Patri, et Filio (SSATB chorus, orchestra)

————— Please join us after the concert for a reception in Oakes Lounge in Whig Hall. —————

TEXTS AND TRANSLATIONS

Gaanam

Singing

“Naabhi hrithkanta rasana”

from the navel, heart, throat, tongue [comes] the beautiful [notes of music]

Sri Thyagaraja (1767-1847), in *Shobilu Saptaswara*

“Niddhura niraagaranci muddhugaa tambura batti shuddhamaina manasuce suswaramuto”

abandoning sleep to hold the beautifully-tuned *tambura* (drone) in one’s hand with an absolutely pure heart, singing in perfect *swaras* (notes)

Sri Thyagaraja, in *Kaddanuvaariki*

“Paadi unnai sharanadaindhen”

I sang and surrendered to You

Sri Subramaniam Bharathi (1882-1921), in *Thedi Unnai*

Total Eclipse

“*Christ, King of Glory, on the cross, serene.*”

1. STAVROMENOS

Choir: Stavroménos. *Crucified.*

Christ: SAUL.

2. METANOIA

Choir: Metánoia. *Conversion.*

Christ: SAUL. Why persecutest thou me?

Saul: Who art thou, Lord?

Christ: I am Jesus, whom thou persecutest: it is hard for thee to kick against the pricks.

Saul: What wilt thou have me to do?

Christ: Arise, and go into the city, and it shall be told thee what thou must do.

Treble: And when his eyes were opened, he saw no man.

with Choir: Metánoia. *Conversion*

3. AGAPI

Choir: Agápi. *Divine love.*

Christ

& St. Paul: Suffereth long.

Choir: Agápi. *Divine love.*

Christ

& St. Paul: Envieth not.

Choir: Agápi. *Divine love.*

Christ

& St. Paul: Beareth all things.

Choir: Agápi. *Divine love.*

Christ
& St. Paul: Believethe all things.
Choir: Agápi. *Divine love.*
Christ
& St. Paul: Hopeth all things.
Choir: Agápi. *Divine love.*
Christ
& St. Paul: Endureth all things.
Choir: Agápi. *Divine love.*
Christ
& St. Paul: Never faileth.
Treble: And now abideth faith, hope, charity, these three; but the greatest of these is charity.
with Choir: Agápi. *Divine love.*

4. PAROUSIA

Christ: PAUL.
St. Paul: LORD.
Choir: Stavroménos. *Crucified.*
St. Paul: Even so Lord Jesus, come.
with Choir: Parousía. *The second coming.*

Dixit Dominus

Psalm 110

I. Dixit Dominus

Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos,
scabellum pedum tuorum.

The Lord said unto my Lord:
Sit thou at my right hand,
Until I make thine enemies
thy footstool.

II. Virgam virtutis tuae

Virgam virtutis tuae
emittet Dominus ex Sion:
dominare in medio
inimicorum tuorum.

The Lord shall send
the rod of thy strength out of Sion:
rule thou in the midst
of thine enemies.

III. Tecum principium in die virtutis

Tecum principium in die
virtutis tuae in splendoribus
sanctorum: ex utero
ante luciferum genui te.

Thine shall be the dominion in the day
of thy power amid the brightness
of the saints: from the womb,
before the daystar have I begotten thee.

IV. Juravit Dominus

Juravit Dominus,
et non poenitebit eum:

The Lord hath sworn,
and will not repent:

V. Tu es sacerdos

Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.

Thou art a priest for ever
after the order of Melchisedech.

VI. Dominus a dextris tuis

Dominus a dextris tuis confregit
in die irae suae reges.

At thy right hand the Lord shall strike
through kings in the day of his wrath.

VII. Judicabit in nationibus

Judicabit in nationibus
implebit ruinas: conquassabit
capita in terra multorum.

He will judge among the heathen, and
fill the places with dead bodies:
he will crush the heads of many on earth.

VIII. De torrente in via

De torrente in via bibet:
propterea exaltabit caput.

He shall drink of the brook in the way:
therefore shall he lift up his head.

IX. Gloria Patri

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

Glory be to the Father, the Son
and the Holy Spirit.
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.

PROGRAM NOTES

Gaanam, which is the noun form of “singing” in Sanskrit, explores ways through which the treatment of the voice in Carnatic (South Indian classical) music can be incorporated into ensemble work. During the first section, the soloists’ *alapanas* (rhythmically-loose melodies) are rooted in idiomatic phrases of the *raga*, Kalyani (similar to the Lydian mode). In the second section, a few soprano and alto voices develop the *alapanas* of the soloists, but do so in the style of a *vrittham* (rhythmically-loose melodic phrases that set fragments of significant text). This helix carries over into the third section, Thalam, where it is punctuated by rhythmic syllables from the choir. The soloists then have the opportunity to sing of the power of music, but the rhythmic emphasis grows and eventually takes over, resulting in a recitation of the *mora*, a recognizable component of most percussion solos in Carnatic music. In the aftermath of the bombastic *mora*, the choir ponders the concept of musical humility, culminating in a different kind of celebration.

Total Eclipse is a *Metánoia*, which literally means ‘change of mind’, ‘turning around’ or ‘conversion.’ ‘It is not I who live, but Christ who lives in me.’ These are the words of St. Paul after his blinding conversion on the road to Damascus. Everything in *Total Eclipse* is related metaphysically, whether it be voice, instrumental timbre, rhythm or melody. The music is not dramatic in the Western sense, but rather an esoteric contemplation of *Metánoia* using the conversion of St. Paul to give it structure and indeed meaning. In this piece St. Paul is symbolically represented by a soprano saxophone and a countertenor.

The music should be performed in a petrified ecstasy; the manner of playing and the spatial distribution is of utmost importance. The music begins with the crucifixion of Christ, but although loud, awesome and terrible, it is also shining, because by His death Christ overcame death. The descending string chord is a perfect chord of the spheres: the notes are also played by string, baroque trumpet, baroque trombone, and the two sets of timpani, spaced in cross formation.

So although the music is intentionally fearsome, terrifying and awesome, the sounds of rocks and earthquakes are all, in the deepest sense, Divine. Only Saul is dissonant or ‘off target’, and his saxophone screams abuse, as part of the ‘lawless synagogue’. At this early point, the saxophone should be played in a deliberately anarchic manner, totally devoid of purity, full of hate and delinquent loathing. He should play slightly apart from the main group, possibly standing to the side. He should then move to stand with the chorus, which ideally should be unseen and behind a screen. This is to give their comments objectivity—they always sing in Greek, and always identify states spiritual or otherwise. Here they represent the state of the mindless crowd, singing with the mindless saxophone, and we hear the word *Stavroménos* (crucified). This has nothing to do with Western Passions. Again, it is metaphysical, and it is represented by an ever falling series of dominant sevenths, taking us into the hellish realm, while Christ hangs serenely on the cross, symbolised by the sacred string chord as King of Glory. Then follows a heavenly/ hellish outburst.

After this, the tenor, baroque oboe, temple bowl and tamtam, representing Christ, are heard from the heavens. In a building like Aghia Sophia in Constantinople, this would ideally sound from the dome, where the huge fresco of Christ Pantocrator (Christ, ruler of the universe) would have been. However, the main point is that whenever Christ utters, he does so from a high and central point. Saul (Paul) (the saxophone) does not know how to respond. The responses are still off-target, but clearly less so. Therefore the ritual of *Metánoia* requires that the saxophone moves nearer to the high gallery and the delinquent tone is very slightly changed. This is the end of the first part.

The second part begins with the choir singing the word *Metánoia*. The saxophone responds more and more until the first ritual blinding by light. These ritual blindings are separated by a dialogue between Christ and Saul, until the chorus sings ‘and when he opened his eyes, he saw no man.’

The third part begins with a solemn duet between the oboe and the saxophone, which frames this section— ‘it is no longer I who live, but Christ who lives in me.’ There follows a series of echoes between Christ and Paul which symbolise the teaching or *Agápi* (Divine love) coming through Christ into the mouth of Paul. The fourth part is a mirror of the first, but much quieter. It is not the cosmic crucifixion, but the serene death of a martyr who has become so close to Christ-God that his execution is a dying into Christ, and into life eternal. But there is also a warning—*Parousía*, the second coming—sung by the chorus.

The above notes on performance and spatial separation of course describe the ideal. This ideal must be adapted to the particular building, but a large acoustic is always desirable for the frozen, petrified music. My use of period instruments is deliberate. I favour their more sober and hieratical sound. Also the combination with modern instruments, such as the saxophone, heightens the inner ritual of *Metánoia* and the iconic nature of the music.

Total Eclipse was written in eternal memory of Father Paisios, whose humble and holy image was in front of me while I was writing the final pages. ‘Father Paisios, pray to God for us.’

John Tavener

Despite the legitimate claims of two more northerly nations, and notwithstanding evidence of disparaging remarks which the composer made about Italian composers in his youth, Handel's music proclaims, first and foremost, the glory of the Italian Baroque. After serving briefly as an organist in Halle, and as a violinist at the Opera in Hamburg until the age of 20, Handel spent four highly formative years in Italy, earning favor with the great patrons of Italian art and rubbing shoulders with Scarlatti, Corelli, and the other giants of the musical scene in Rome. The short oratorio *Dixit Dominus*, a setting of the somewhat martial text of psalm 110, is Handel's earliest surviving autograph, and was completed in Rome during the Easter celebrations of 1707, when the composer was only 22 years of age. This thirtysomething-minute masterpiece announces Handel as a young man in a hurry—eager to prove himself a match for Vivaldi, Corelli *et al.*, and fiercely demanding of his musicians. To a performer it can feel as if there are as many notes packed into this short score as there are in Oratorios four times as long, and the relentless melismas of the final movement can bring an underprepared singer to their knees. One wonders what that first performance might have been like in 1707—certainly there was no other choral music of that time in Rome which presented such a stern test of technique and stamina for singers; and it must be said that later in life, whether consciously or not, Handel tempered this demanding style with a realism perhaps derived from bitter experience. But as a 22-year-old, he was single-minded in displaying the full range of his imagination, even if it meant repeated *marcato* octave leaps (as in the final 'amen' of the last movement) or sixteenth-note runs which must be kept airborne for a full twenty beats. Among the work's most memorable moments is the dramatic word painting of the *Conquassabit*. The heavy thudding chords in all voices and instruments (aided by some percussive consonants) give a wonderful representation of the march of destruction of the armies of God, crushing the heads of the enemy. The two solo arias which immediately follow the bombastic opening chorus (*Virgam virtutis* and *Tecum principium*) bring exquisite melody writing to familiar Italian forms—voice and *obbligato*, and voice and *ripieno*—and the soprano duet *De torrente in via bibet* is as sweetly heartbreaking as any of Handel's greatest operatic laments.

Gabriel Crouch

VIOLIN I

Amie Weiss
Evan Few
Keats Dieffenbach
Guillaume Pirard
Ambra Casonato

ORGAN

Kerry Heimann

OBOE

Stephen Bard

VIOLIN II

Theresa Salomon
Nancy Wilson
Marika Holmqvist
Peter Kupfer
Holly Piccoli

TRUMPET

Steven Marquardt

TROMBONE

Liza Malamut

VIOLA

Alissa Smith
Daniela Pierson
Henry Valoris
Scot Moore

SAXOPHONE

Alex Laurenzi '20

CELLO

Loretta Sullivan
Sarah Stone

PERCUSSION

Reilly Bova '20
Steven W. Chien '20
Madeline Song '21

BASS

Jessica Powell Eig

PRINCETON UNIVERSITY GLEE CLUB

Gabriel Crouch, *director*
Stephanie Tubiolo, *associate director*
Gloria Yin, *student conductor*

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Kevin Williams
Madeline Kushan

SOPRANO I

Sarah Baber '18
Cecilia Hsu '20
Claire Jones '18
Madeline Kushan '20
Annika Lee '19
Solène Le Van '18
Jessica Schreiber '20
Allison Spann '20
Natalie Stein '21
Kaamyia Varagur '18

SOPRANO II

Marcia Brown '19
Hannah Carr
Avanthi Cole '18
Wendy Heller
Charlotte Jeppsen '18
Stephanie Leotsakos '15
Zoe Kahana '21
Hinako Kawabe '19
Apolline Pernet GS
Shruthi Rajasekar '18
Catherine Sweeney '20
Helena Tenev '19
Kathy Zhang '19

ALTO I

Grace Collins '21
Mariana Corichi-Gómez '21
Jennifer El-Fakir '18
Kristin Hauge '18
Meredith Hooper '20
Dee-Dee Huang '20
Brooke Phillips '19
Aparna Raghu '18
Lucina Schwartz '19
Yang Shao '20
Rebecca Singer '18
Ro van Wingerden '20

Emma Watkins '18
Aleesha Ye '20
Caroline Zhao '19

ALTO II

Sara Anjum '19
Alisya Anlas GS
Ann Dockery '21
Matré Grant GS
Caroline Jones '18
Mari Kawakatsu GS
Sophie Lewis GS
Megan Ormsbee '20
Emily Sung '11
Alice Tang '18
Valerie Wilson '19
Gloria Yin '18
Joanna Zhang '21

TENOR I

Daniel Granberg '19
Jay Lee '19
TJ Li '21
Mark Martinez GS
Ryan Melosini '19
Neel Nagarajan '21
Daniel Pinto '20
Sergei Tugarinov '19
James Walsh '15
Calvin Wentling '18

TENOR II

Adam Ainslie GS
Jake Caddeau '20
Colton Casto '21
Iman Lulla '21
Jonathan Makepeace '20
Andrew McCarthy
Tajin Rogers '20
Nathan Spilker '21
Reuben Zeiset '19

BASS I

Fergus Binnie '21
Harry Bound '21
James Brown-Kinsella '19
Sam Duffey '19
Julius Foo '21
Charles Hemler '20
Christopher Howard '20
Devin Kilpatrick '19
Kevin McElwee '18
Michael Rahimzadeh '19
Kevin Williams '21

BASS II

Eli Berman '20
Damien Capelle GS
Tynan Gardner '20
Colton Hess '18
Joshua Latham '20
Kyle Masson GS
David Nie '19
Theo Trevisan '21
Billy Wade '21
Michael Yeung '21

Ulysses S. Grant was president, Verdi's *Requiem* was premiered, and the Battle of Little Big Horn was still two years in the future when the **Princeton University Glee Club** was founded in 1874 by Andrew Fleming West, the first Dean of the Graduate College. 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 stage 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, and northern Spain.

Nowadays the Glee Club performs frequently on Princeton's campus, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. 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 Fauré's *Requiem*.

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 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

SOPRANO I

Sarah Baber '18
Annika Lee '19
Zoe Kahana '21
Madeline Kushan '20
Natalie Stein '21
Kaamyra Varagur '18

ALTO I

Grace Collins '21
Mariana Corichi-Gómez '21
Rebecca Singer '18
Ro van Wingerden '20

TENOR

Daniel Granberg '19
Ryan Melosini '19
Andrew McCarthy
Neel Nagarajan '21
Daniel Pinto '20
Tajin Rogers '20
Sergei Tugarinov '19
Calvin Wentling '18

BASS I

James Brown-Kinsella '19
Julius Foo '21
Charles Hemler '20
Christopher Howard '20
Michael Yeung '21

SOPRANO II

Hinako Kawabe '19
Faridah Laffan '18
Catherine Sweeney '20
Helena Tenev '19

ALTO II

Eli Berman '20
Caroline Jones '18
Megan Ormsbee '20
Gloria Yin '18
Joanna Zhang '21
Kathy Zhang '19

BASS II

Harry Bound '21
Damien Capelle GS
Tynan Gardner '20
Kyle Masson GS
Theo Trevisan '21

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*. Upcoming engagements include a collaboration with the Fretwork viol consort in April 2018.

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 a 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 Gabriele 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 had led to his name appearing in the London Times' list of 'Great British Hopes'.

Shruthi Rajasekar is a Minnesotan composer and vocalist. A senior in the Department of Music at Princeton, Shruthi is also pursuing certificates in Vocal Performance and Cognitive Science. Recent honors include the 2018 DSSO Young Composer Competition and the 2017-2018 ReMix Emerging Composers Program hosted by VocalEssence—they are premiering her latest work, Soneto XVII, on March 6 in St. Paul, MN. At Princeton, she has studied composition with Donnacha Dennehy, Barbara White, Dan Trueman, Juri Seo, and Andrew Lovett, along with graduate students Emma O'Halloran and Anna Pidgorna. Shruthi also studies Western classical voice with Dr. Rochelle Ellis and Carnatic (South Indian classical) music with Vid. Nirmala Rajasekar, Thanjavur Vid. K. Murugaboopathi, and the late Vid. B. Sitarama Sharma. For the next two years, she will pursue music in the UK as a 2018 Marshall Scholar.

Shruthi has been a member of the Glee Club for the past four years; it has been her greatest honor to share her music with the Glee family. She would especially like to thank Gabriel Crouch, Renata Dworak, and Stephanie Tubiolo for their endless love and support.

GLEE CLUB FUND

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 2017-2018 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

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UPCOMING PERFORMANCES

GLEE CLUB PRESENTS: A workshop with *Tenebrae*

Wednesday, March 14th at 7:30pm
Princeton University Chapel

Concert and Symposium: Fretwork Viol Consort
WITH THE PRINCETON UNIVERSITY CHAMBER CHOIR

Friday, April 13th at 7:30pm
Taplin Auditorium

Benjamin Britten's *War Requiem*
WITH THE PRINCETON UNIVERSITY ORCHESTRA

Friday and Saturday, April 27th and 28th at 7:30pm
Richardson Auditorium

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