



Harvard@Princeton

the 105th annual Football Concert



HARVARD GLEE CLUB

Andrew Clark, *director*

Nathan Reiff, *resident conductor*

PRINCETON UNIVERSITY GLEE CLUB

Gabriel Crouch, *director*

Stephanie Tubiolo, *associate director*

Friday, October 19th ♦ 7:30pm ♦ Richardson Auditorium in Alexander Hall ♦ Princeton University

Harvard Glee Club

Craig Hella Johnson
b. 1962

Stray Birds
from *Considering Matthew Shepard*

Tomás Luis de Victoria
1548-1611

O Regem coeli

arr. Richard Bjella
b. 1951

IDUMEA
Nina Chung '22, *flugelhorn*

Stephen Chatham
b. 1950

Reconciliation
Nina Chung '22, *flugelhorn*

Lewis Spratlan
b. 1940

New England Concordance
I. Thoreau's Flute
II. New Jordan

Selections by Harvard Glee Club Lite (*a cappella* subset of the Harvard Glee Club)

Ned Rorem
b. 1923

That Shadow, My Likeness

Daniel Gawthrop
b. 1949

There Is Sweet Music

Samuel Webbe
1740-1816

Glorious Apollo

Harvard Traditional
arr. Noam Elkies Ph.D. '86

Football Songs

INTERMISSION

Princeton University Glee Club

Roxanna Panufnik
b. 1968

O Hearken

Antoine Brumel
1460-1512

Kyrie from Missa *Et ecce terrae motus*
Princeton Chamber Choir

Sergei Rachmaninoff
1873-1843

Velikoye slavosloviye (The Great Doxology)
from the *All-Night Vigil*

Tebe poem
Madeline Kushan, *soprano*

Antoine Brumel
1460-1512

Agnus dei from Missa *Et ecce terrae motus*
Princeton Chamber Choir

Sir Hubert Parry
1848-1918

Lord, let me know mine end
from *Songs of Farewell*

Genaro Prieto
1889-1946
arr. Ernesto Torres Visbal

Apure en un viaje
Daniel Pinto, *tenor*
Monica Mugan, *guitar*

Traditional college songs
arr. Nollner/Fornarola

Football Medley

Rev. Samuel Gilman

Fair Harvard

Karl Langlotz
arr. Walter Nollner

Old Nassau

RECEPTION TO FOLLOW IN THE RICHARDSON LOUNGE

Texts and Translations

Stray Birds from *Considering Matthew Shepard*

Craig Hella Johnson

Stray birds of summer come to my window to sing and fly away.
And yellow leaves of autumn which have no songs flutter and fall there with a sigh.
Once we dreamt that we were strangers.
We wake up to find that we were dear to each other.

Rabindranath Tagore

O Regem coeli

Tomás Luis de Victoria

O Regem coeli, cui Talia famulantur obsequia stabulo
qui continet mundum: jacet in praesepio, et in coelis
regnat. Alleluia.

*O king of heaven, served with such obedience, laid in the
stable which holds the world: he lies in the manger and reigns
in heaven. Alleluia.*

IDUMEA (shape note tune from *Kentucky Harmony*, 1816) arr. Richard Bjella

And am I born to die?
To lay this body down!
And must my trembling spirit fly
Into a world unknown?

A land of deepest shade,
Unpierced by human thought,
The dreary regions of the dead,
Where all things are forgot!

Soon as from earth I go,
What will become of me?
Eternal happiness or woe
Must then my portion be!

Waked by the trumpet sound,
I from my grave shall rise;
And see the judge with glory crowned,
And see the flaming skies!

Charles Wesley

Reconciliation

Stephen Chatham

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage
Must in time be utterly lost,
That the hands of the sisters
Death and Night
Softly wash again, and ever again, this soil'd world.

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

Walt Whitman (from *Drum Taps*)

New England Concordance

Lewis Spratlan

I. Thoreau's Flute

We sighing said,
"Our Pan is dead:
His pipe hangs mute beside the river
Around it wistful sunbeams quiver,
But Music's airy voice is fled.
Spring mourns as for untimely frost;
The bluebird chants a requiem;
The willow blossom waits for him;
The genius of the wood is lost."

Then from the flute, untouched by hands,
There came a low harmonious breath:

"For such as he there is no death;
His life the eternal life commands;
Above man's aims his nature rose.
The wisdom of a just content
Made one small spot a continent.
And turned to poetry life's prose.

"Haunting the hills, the stream, the wild,
Swallow and aster, lake and pine,
To him grew human or divine.
Fit mates for this largehearted child.
Such homage Nature ne'er forgets
And yearly on the coverlid
'Neath which her darling lieth hid
Will write his name in violets.

"To him no vain regrets belong
Whose soul, that finer instrument,
Gave to the world no poor lament,
But woodnotes ever sweet and strong.
O lonely friend! he still will be
A potent presence still unseen,
Steadfast, sagacious, and serene,
Seek not for him, he is with thee."

Louisa May Alcott

II. New Jordan

On Jordan's stormy banks I stand,
And cast a wishful eye,
To Canaan's fair and happy land,
Where my possessions lie.

O the transporting rapt'rous scene
That rises to my sight!
Sweet fields arrayed in living green,
And rivers of delight.

There gen'rous fruits that never fail
On trees immortal grow;
There rocks and hills and brooks, and vales,
With milk and honey flow.

All o'er those wide, extended plains,
Shines one eternal day!
There God the Son forever reigns
And scatters night away.

Samuel Stennett

That Shadow, My Likeness

Ned Rorem

That shadow, my likeness, that goes to and fro,
Seeking a livelihood, chattering, chaffering,
How often I find myself standing and looking at it, where it flits,
How often I question and doubt whether that is really me;
But among my lovers, and caroling my songs,
O, I never doubt whether that is really me.

Walt Whitman

There is Sweet Music

Daniel Gawthrop

There is sweet music here
That softer falls than petals
From blown roses on the grass,

Or night dews on still waters
Between walls of shadowy granite
In a gleaming pass;

Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.

Here are cool mosses deep,
And through the moss the ivies creep
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Alfred Lloyd Tennyson

Glorious Apollo

Samuel Webbe

Glorious Apollo from on high beheld us,
Wand'ring to find a temple for his praise;

Sent Polyhymnia hither to shield us,
While we ourselves such a structure might raise.

Thus then combining,
Hands and hearts joining,
Sing we, in harmony, Apollo's praise.

Here ev'ry gen'rous sentiment awaking,
Music inspiring unity and joy;

Each social pleasure giving and partaking,
Glee and good humor our hours employ.

Thus then combining,
Hands and hearts joining,
Long may continue our unity and joy.

O Hearken

Roxanna Panufnik

O hearken thou unto the voice of my calling, my King, and my God: for unto thee will I make my prayer.

Psalm 5.2, 8, 13

Velikoye slavosloviye (The Great Doxology)

from the *All-Night Vigil*

Sergei Rachmaninoff

Slava v vyschnikh Bogu, i na zemli mir,
v chelovetsekh blagovoleniye.

Khvalim Tya, blagoslovim Tya, klanayayem Ti sya,
slavoslovim Tya, blagodarim Tya velikiya radi slavi Tvoyeya.

Gospodi, Tsaryu Nebesny, Bozhe Otche, vsederzhiteluyu.

Gospodi, Syne edinorodny, Iisuse Khriste i Svyatye Dushe.

Gospodi Bozhe, Agnche Bozhiy, syne Otech,

vzemlyai grekh mira, pomiluy nas:

vzemlyai grekh mira, priimi molitvu nashu.

Sedyai odesnuyu Otsa, pomiluy nas.

Yako Ty esi edin svyat, Ty esi edin Gospod, Iisus Khristos,
v slavu Boga Otsa. Amin.

Na vsyak den blagoslovluyu Tya i voskhaluyu imya
Tvoe vo vek i vek veka.

Spodobi, Gospodi, v den sei bez grekha sokhranitisya nam.

Blagosloven esi, Gospodi, Bozhe Otets nashikh,

i khvalno i proslavleno imya Tvoye vo vek. Amin.

Budi, Gospodi, milost Tvoya na nas, yakozhe upovakhom na Tya.

Blagosloven esi, Gospodi, nauchi mya opravdaniem Tvoyim.

Gospodi pribezhishcheye byl esi nam v rod i rod.

Az rekh: Gospodi, pomiluy mya, istseli dushu moyu,
yako sogreshikh Tebe.

Gospodi, k Tebe pribegokh, nauchi mya tvoriti volyu Tvoyu,
yako Ty esi Bog moy, yako u Tebe istochnik zhivota,
vo svete Tvoem uzrim svet.

Provabi milost Tvoyu vedushchym Tya.

Svyati Bozhe, Svyati Krepkyi, Svyati Bezsmertnyi, pomiluy nas.

Slava Otsu, i Synu, i Svyatomu Dukhu,

i nyne i prisno i vo vek i vekov. Amin.

Svyati Bozhe, Svyati Krepkyi, Svyati Bezsmertnyi, pomiluy nas.

Tebe poem

Sergei Rachmaninoff

Tebe poem,

tebe blagoslovim,

tebe blagodarim, Gospodi

i molim Ti sia, Bozhe nash.

Kyrie from Missa *Et ecce terrae motus* (Earthquake Mass)

Antoine Brumel

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord have mercy. Christ have mercy. Lord have mercy.

Glory to God in the highest and on earth peace,
goodwill toward men.

We praise thee, we bless thee, we worship thee,
we glorify thee, we give thanks to thee for thy great glory.

O Lord, Heavenly King, God the Father Almighty.

O Lord, the only begotten Son, Jesus Christ and the Holy Spirit.

O Lord God, Lamb of God, Son of the Father,
who takest away the sins of the world, have mercy on us.

Thou who takest away the sins of the world, receive our prayer.

Thou who sittest at the right hand of the Father, have mercy on us.

For thou alone art holy, thou alone art the Lord, Jesus Christ,
to the glory of God the Father. Amen.

Every day I will bless thee and praise thy name
for ever and ever.

Vouchsafe, O Lord, to keep us this day without sin.

Blessed art thou, O Lord, God of our fathers,

and praised and glorified is thy name forever. Amen.

Let thy mercy O Lord, be upon us, as we have set our hope on thee.

Blessed art thou, O Lord, teach me thy statutes.

Lord, thou hast been our refuge from generation to generation.

I said: Lord have mercy on me, heal my soul,
for I have sinned against thee.

Lord I flee to thee, teach me to do thy will,
for thou art my God, for with thee is the fountain of life,
and in thy light we shall see light.

Continue thy mercy on those who know thee.

Holy God, Holy Might, Holy Immortal, have mercy on us.

Glory to the Father, and to the Son, and to the Holy Spirit,

both now and forever and unto ages of ages. Amen.

Holy God, Holy Might, Holy Immortal, have mercy on us.

We sing to you,

we praise you,

we thank you, O Lord,

and we pray to you, our God.

Agnus dei from *Missa Et ecce terrae motus* (Earthquake Mass)
Antoine Brumel

Agnus dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.
Lamb of God, who takes away the sins of the world, have mercy on us. Grant us peace.

Lord, let me know mine end

from *Songs of Farewell*
Sir Hubert Parry

Lord, let me know mine end and the number of my days,
That I may be certified how long I have to live.
Thou hast made my days as it were a span long;
And mine age is as nothing in respect of Thee,
And verily, ev'ry man living is altogether vanity,
For man walketh in a vain shadow
And disquieteth himself in vain,
He heareth up riches and cannot tell who shall gather them.
And now, Lord, what is my hope?
Truly my hope is even in Thee.
Deliver me from all mine offences
And make me not a rebuke to the foolish.
I became dumb and opened not my mouth
For it was Thy doing.
Take Thy plague away from me,
I am even consumed by means of Thy heavy hand.
When Thou with rebukes does chasten man for sin
Thou makest his beauty to consume away
Like as it were a moth fretting a garment;
Ev'ry man therefore is but vanity.
Hear my pray'r, O Lord
And with Thy ears consider my calling,
Hold not Thy peace at my tears!
For I am a stranger with Thee and a sojourner
As all my fathers were.
O spare me a little, that I may recover my strength before I go hence
And be no more seen.

Psalm 39

Apure en un viaje (Apure in a single trip)

Genaro Prieto

arr. Ernesto Torres Visbal

Les voy hacer una historia,
¡Ay! una historia de la inmensidad del llano,
para dejar un recuerdo,
¡Ay! un recuerdo a toditos mis paisanos.
Compadre usted que es mi amigo,
usted's mi amigo présteme la mula zaina
a ver si puedo pasear todo el a Apure en un viaje.

Con destino a Cunaviche,
pueblo querido voy a continuar paseando,
contemplando las bellezas,
¡Ay! las bellezas naturales de mi estado.
Donde se ven por doquier,
¡Ay! donde quier cantidades de ganado,
donde se inspira el coplero por caminos cabalgando.

Me marchó por el Samán al Mantecal y La estacada,
por Bruzual y San Vicente y Quintero inolvidable;
Palmarito y Guasidualito, por Elorza y el Amparo;
Puerto Páez, La Trinidad, saludo al Capanaparo,
El Yagual y Guasimal, son vecinos de Guayana.

Faltan unas pocas horas para continuar viajando
por San Rafael de atamaica rumbo a San Juan de Payara,
me marchó por Arichuna, regreso por Sanfernando,
debo entrar a Biruaca antes de llegar a Achagua
Apurito que es mi pueblo en la mula voy llegando.

I'm going to tell you a story, oh! A story about the vastness of the plain, to leave a keepsake for all my fellow countrymen. Buddy, you my friend, please let me borrow your zaina mule to see if I can travel all of Apure in a single trip.

To Cuñaviche, my beloved town, I'll keep on riding, looking at the beauty, Ay! The beautiful nature of my state, that one can see everywhere, Ay! A lot of livestock everywhere, where the coplero gets his inspiration through the paths while riding his horse.

I'm going through the Samán, to Mantecal and Laestacada, through Bruzual and San Vicente and unforgettable Quintero; Palmarito and Guasidualito, through Elorza and Amparo; Puerto Páez, La Trinidad, I salute to the Capanaparo, the Yagual and Guasimal, they are neighbors from Guayana.

Only a few hours left to keep on traveling through San Rafael de Atamaica heading towards San Juan de Payara, I'm going through Arichuna and come back through Sanfernando, I must enter Biruaca before arriving to Achagua Apurito that is my town and, on my mule, I'm arriving.

Fair Harvard

Fair Harvard! we join in thy Jubilee throng,
And with blessings surrender thee o'er
By these Festival-rites, from the Age that is past,
To the Age that is waiting before.
O Relic and Type of our ancestors' worth,
That hast long kept their memory warm,
First flow'r of their wilderness! Star of their night!
Calm rising thro' change and thro' storm.
Farewell! be thy destinies onward and bright!
To thy children the lesson still give,
With freedom to think, and with patience to bear,
And for Right ever bravely to live.
Let not moss-covered Error moor thee at its side,
As the world on Truth's current glides by,
Be the herald of Light, and the bearer of Love,
Till the stars in the firmament die.

Samuel Gilman, Class of 1811
New last line by Janet Pascal, A.B.'84

Old Nassau

Tune ev'ry heart and ev'ry voice,
Bid ev'ry care withdraw;
Let all with one accord rejoice,
In praise of Old Nassau.

In praise of Old Nassau, we sing,
Hurrah! Hurrah! Hurrah!
Our hearts will give, while we shall live,
Three cheers for Old Nassau.

Till then with joy our songs we'll bring,
And while a breath we draw,
We'll all unite to shout and sing:
Long life to Old Nassau.

In praise of Old Nassau, we sing,
Hurrah! Hurrah! Hurrah!
Our hearts will give, while we shall live,
Long Life to Old Nassau.

Harlan Page Peck

Harvard Glee Club

Andrew Clark, *director*
Nathan Reiff, *resident conductor*
Thomas Sheehan, *pianist*

President	Andrew Jing	Manager	Samuel Hsiang
Vice President	Niko Paladino	Manager Emeritus	Haden Smiley
Secretary	Rowen VonPlagenhoef	Assistant Manager	Matthew Li
Librarian	Nathan Robinson	Program Manager	Dhilan Ramaprasad
Financial Manager	Michael Horton	Tech Manager	Matthew Giles
Assistant Financial Manager	CJ Dowd	Special Projects Manager	Roshan Padaki
Sales Manager	Nick Hornedo	HGC Lite Conductor	Oliver Berliner
Winter Tour. Manager	Nico Tucillo	HGC Lite Manager	Nico Tucillo
Publicity Manager	Michael Baick		

TENOR I	TENOR II	BASS I	BASS II
Ethan Arellano '22	Patrick Braga GSD	Michael Baick '22	Jonny Adler '19
Adrian Berliner GSAS	Matthew Giles '21	Oliver Berliner '20	Hari Kothapalli '21
Giovanni Cestino GSAS	Daniel Guo '22	CJ Dowd '21	Parker LaMascus SEAS
Westley Cook '20	Andrew Jing '19	Andrew Ford '21	Allen Liu '20
Samuel Hsiang '20	Jason Ma '20	Noah Gold '22	John Miller '19
Steven Jin '19	Fin Ong '21	Nick Hornedo '19	Ernest Omondi '20
Jasper Johnston '20	Jay Sastry '22	Michael Horton '20	Dhilan Ramaprasad '21
Matthew Li '19	Haden Smiley '19	Andrew LaScaleia '21	Harry Sage '22
Niko Paladino '20	Lanz Tan '22	Andrew Liang '21	Soumil Singh '20
Nathan Robinson '20	Michael Tecca GSE	Benton Liang '20	Joey Toker '21
	Dylan Zhou '22	Luke Martochio '21	Luke Martochio '21
	Nathan Zhao '21	Roshan Padaki '20	Dave Waddilove HLS
		Phiroze Parasnis '21	Daran Zhao '21
		Rowen VonPlagenhoef '21	
		Ben Zhang '22	
		Wizz Zhao '20	

An ensemble of tenors and basses, the **Harvard Glee Club** is among America's oldest collegiate choruses. Since our founding in 1858, we have sought to cultivate and sustain the art of men's choral music through regular concerts in Harvard's Sanders Theatre as well as performances on the road at Carnegie Hall, the Kennedy Center in Washington, DC, Walt Disney Concert Hall in Los Angeles, and the Musikverein in Vienna, Austria. In keeping with this tradition, our most recent international tour took us to East Asia, where we had the privilege of performing in Taipei's National Concert Hall, Tokyo's Kioi Hall, and in Gunsan's City Hall.

The Harvard Glee Club's membership is composed of both undergraduate and graduate students, with interests and concentrations ranging from Applied Mathematics to Sociology. One of our many goals as a choir is to provide diverse ways for students to bridge their varying interests and backgrounds and express their shared love of music. The choir's status as a student-run 501(c)(3) non-profit provides our members with opportunities for leadership and arts management including planning and executing multi-week international tours, organizing concerts and collaborations, and marketing the Glee Club's concerts and merchandise.

The Glee Club's *a cappella* subset, Glee Club Lite, allows students to arrange, conduct, and perform their own pieces. This smaller pop-driven ensemble expands our normal repertoire with performances that include everything from Disney tunes to jazz. In addition, the Glee Club has a working relationship with All Saints' Choir of Men and Boys in Ashmont, Boston, MA. The Glee Club's first conductor, Archibald T. Davison, served as choirmaster there before joining the Harvard Music Department in 1910.

Our repertoire has historically drawn from the collegiate, folk, and sacred music of Europe and North America, incorporating pieces dating from the Renaissance onward. The Glee Club regularly performs choral-orchestral masterworks from these genres with the other two Harvard Choruses: the Radcliffe Choral Society and the Harvard-Radcliffe Collegium Musicum. To foster the growth and vitality of men's choral repertoire, the Glee Club has commissioned pieces from composers such as Morten Lauridsen, Robert Kyr, and Sir John Tavener. In 2015, we premiered John Muehleisen's *The Field*, written for the sesquicentennial of the end of the American Civil War. Recently, we worked with New York-based composer Paul Moravec to unveil a set of works entitled *Winter Songs*.

The Glee Club strives to provide a unique musical experience for all members through excellence in performance, student management, education, and community. A brotherhood of song, the Glee Club ventures to serve as a testament to the preservation of tenor-bass choral music and our four cardinal virtues: *glee, good humor, unity, and joy*.

Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard–Radcliffe Collegium Musicum, the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard Summer Chorus and teaches courses in conducting, choral literature, and music and disability studies in the Department of Music. Since arriving at Harvard in 2010, Dr. Clark has conducted the Harvard Glee Club in performances at Carnegie Hall and the Kennedy Center and helped develop the Archibald T. Davison Fellowship Program, a community partnership with the Ashmont Boys Choir in Dorchester, MA. Under his direction, the Radcliffe Choral Society won the Grand Prize and two gold prizes at the International Competition for Chamber Choirs at Petrinja, Croatia in 2012. His performances with the Collegium Musicum of Handel’s *Israel in Egypt* and Rachmaninoff’s *All-Night Vigil* received critical acclaim, as did their recent debut with the Boston Modern Orchestra Project performing Arvo Pärt’s *St. John Passion* and Tigran Mansurian’s *Requiem* in Jordan Hall. Clark has organized Harvard residencies with distinguished conductors, composers, and ensembles, including Sir John Eliot Gardiner, Sweet Honey in the Rock, Harry Christophers, and Maria Guinand. He has commissioned numerous composers and conducted important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks.

His choirs have been hailed as “first rate” (*Boston Globe*), “cohesive and exciting” (*Opera News*), and “beautifully blended” (*Providence Journal*), achieving performances of “passion, conviction, adrenalin, [and] coherence” (*Worcester Telegram*). He has collaborated with the National Symphony, the Pittsburgh and New Haven Symphonies, the Boston Pops, the Rhode Island Philharmonic, the Boston Philharmonic, the Boston Modern Orchestra Project, the Trinity Wall Street Choir, the Washington Chorus, Stephen Sondheim, and Dave Brubeck, among others.

Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers and served as Director of Choral Activities at Tufts University for seven years. He previously held conducting posts with the Worcester Chorus, Opera Boston, and Clark University. Clark currently serves as a founding faculty member of the Notes from the Heart music program near Pittsburgh, a summer camp for children and young adults with disabilities and chronic illness. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and Robert Page. He lives in Medford, MA, with his wife Amy Peters Clark, and their daughters, Amelia Grace and Eliza Jane.

Active as a conductor, educator, and vocalist, **Nathan Reiff** holds a Master of Music degree from the University of Michigan and a Bachelor of Arts degree from Yale University, where he has also completed the coursework toward a Doctor of Musical Arts degree. Reiff’s work as a conductor has brought him before ensembles representing some of the broad diversity of the choral world, including the Young People’s Chorus of New York City, the Yale Glee Club, the Yale Camerata, and the Ann Arbor Cantata Singers. As a candidate for the Doctor of Musical Arts degree at Yale, Reiff’s scholarly projects focused on the intersection of polystylism and incrementalism in Alfred Schnittke’s *Concerto for Choir*. Beginning in the fall of 2017, Reiff now serves as Resident Conductor of the Harvard Glee Club and Instructor at Boston Conservatory at Berklee, where he teaches a survey sequence on choral repertoire and conducts the Women’s Chorus and Chorale. Reiff’s primary teachers of conducting have included Jerry Blackstone, Marguerite Brooks, Jeffrey Douma, and David Hill.

Prior to his graduate studies, Reiff received a B.A. in Music with distinction at Yale, where he performed as a member and Music Director of the Whiffenpoofs, the nation’s oldest all-male *a cappella* singing group. In addition to his work as a conductor, he taught music at the International School of Trieste in Trieste, Italy and assisted the violinist Midori with the administration of non-profit organizations specializing in music education and community outreach.

Thomas Sheehan is the Associate University Organist and Choirmaster at the Memorial Church at Harvard University and the Teaching Fellow and Accompanist for the Harvard Glee Club. Prior to these positions, he served on the music staff of Saint Mark’s Church in Philadelphia, PA and Trinity Episcopal Church in Princeton, NJ. Tom is currently pursuing the Doctor of Musical Arts degree at Boston University, studying with Peter Sykes, and is a graduate of the Curtis Institute of Music, where he received diplomas in organ and harpsichord, studying with Alan Morrison and Leon Schelhase.

He received both the Master of Music and Bachelor of Music degrees from Westminster Choir College in Princeton, NJ, as a student of Ken Cowan. He has also studied improvisation with Matthew Glandorf, Ford Lallerstedt, and Bruce Neswick. He has performed as an organist throughout the United States and in Europe, having made his European organ solo debut in Reykjavík, Iceland, last summer, performing two recitals of all American music.

Princeton University Glee Club

Gabriel Crouch, *director*
Stephanie Tubiolo, *associate director*

President	Catherine Sweeney	Manager	Ro van Wingerden
Concert Manager	Meredith Hooper	Editor	Mariana Corichi-Gómez
Tour Manager	Colton Casto	Alumni Liaison	Joanna Zhang
Publicity Chairs	Fergus Binnie	Social Chairs	Allison Spann
	Zoe Kahana		Kevin Williams
Archivist	Daniel Pinto	Webmaster	Madeline Kushan

SOPRANO I	ALTO I	TENOR I	BASS I
Hannah Bein '22	Harry Bound '21	Daniel Granberg '19	Jack Bound '22
Alex Giannattasio '22	Grace Collins '21	Jay Lee '19	James Brown-Kinsella '19
Chloe Horner '22	Mariana Corichi-Gómez '21	TJ Li '21	Tyler Bruno '22
Zoe Kahana '21	Emily Cruz '22	Ashwin Mahadevan '22	Noah Daniel '22
Madeline Kushan '20	Meredith Hooper '20	Jonathan Makepeace '20	Samuel Duffey '19
Siyang Liu '21	Maya Keren '22	Ryan Melosini '19	Julius Foo '21
Megan Pan '22	Ishani Kulkarni '22	Daniel Pinto '20	Nicolas Gregory '22
Jacqueline Pothier '22	Natalie O'Leary '21	Neel Nagarajan '21	Christopher Howard '20
Charlotte Root '22	Apolline Pernet GS	Sergei Tugarinov '19	Matthew Higgins Iati '22
Audrey Yan '22	Brooke Phillips '19		Devin Kilpatrick '19
	Lucina Schwartz '19		Michael Rahimzadeh '19
	Tara Shawa '22		Sririam Srinivasan '22
			David Timm '22

SOPRANO II	ALTO II	TENOR II	BASS II
Hansini Bhasker '19	Alisya Anlas GS	Timothy Amarell '22	Eli Berman '20
Marcia Brown '19	Glenna Galarion '21	Fergus Binnie '21	Stephen Bork '19
Lucy Dever '22	Matré Grant GS	Jake Caddeau '20	Damien Capelle GS
Marley Jacobson '22	Caroline Jones GS	Colton Casto '21	Tynan Gardner '20
Hinako Kiwabe '19	Mari Kawakatsu GS	Sean Crites '22	Raymond Guo '19
Emily Liushen '22	Sophie Lewis GS	Charles Hemler '20	Alan Lin '22
Noel Peng '22	Amber Lin '19	Iman Lulla '22	Lukas Mann GS
Allison Spann '20	Megan Ormsbee '20	Tim Peterson '22	David Nie '19
Natalie Stein '21	Soojin Robinson '22	Tajin Rogers '20	Ben Parker '20
Catherine Sweeney '20	Ro van Wingerden '20	Nathan Spilker '21	Theo Trevisan '21
Helena Tenev '19	Joanna Zhang '21	Reuben Zeiset '19	Kevin Williams '21
		Stephen Zheng '22	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 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 Faure'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

Hannah Bein '22
Alex Giannattasio '22
Madeline Kushan '20

ALTO I

Harry Bound '21
Mariana Corichi- Gómez '21
Ro van Wingerden '20

TENOR I

Ryan Melosini '19
Sergei Tugarinov '19

BASS I

Julius Foo '21
Matthew Higgins Iati '22
Christopher Howard '20

SOPRANO II

Brooke Burkhart '22
Natalie Stein '21
Helena Tenev '19

ALTO II

Meredith Hooper '20
Megan Ormsbee '20
Kathy Zhang '19

TENOR II

Daniel Granberg '19
Neel Nagarajan '21

BASS II

James Brown-Kinsella '19
Tynan Gardner '20
Kyle Masson GS

SOPRANO III

Sarah Norvell GS
Noel Peng '22
Charlotte Root '22

ALTO III

Eli Berman '20
Natalie Dieterich GS
Caroline Jones GS

TENOR III

Charles Hemler '20
Ashwin Mahadevan '22

BASS III

John Ahern GS
Theo Trevisan '21
Michael Yeung '21

The **Princeton University Chamber Choir** is a select group of 33 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 Serienn*, Parry's *Songs of Farewell*, and Handel's *Dixit Dominus*. Upcoming engagements include a performance of Rossini's *Petite Messe Solennelle* in February 2019 and a collaboration with the celebrated Leipzig-based vocal consort *Calmus* in March.

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 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'.

Stephanie Tubiolo is the Associate Director of Choral Activities at Princeton University, where she has led the Trego Singers and co-led the Chamber Choir since 2017. She spent the previous seven years in New Haven, CT, where she worked as a Teaching Artist with the Yale Music in Schools Initiative and served as its first Postgraduate Fellow. Since 2015, she has developed and directed Morse Chorale, a performance-intensive choir for New Haven Public School students in grades 4-12. Most recently, Morse Chorale sang in concert with Tenebrae and performed as a featured ensemble at the Connecticut Music Educator's Association All-State conference and the national Urban Music Leadership Conference. The choir can be seen frequently on their home stage in Sprague Hall at the Yale School of Music, where they perform an eclectic mix of high-level repertoire year-round.

Stephanie earned her MM in Choral Conducting in 2016 from the Yale School of Music and Institute of Sacred Music, where she studied with Marguerite Brooks, Jeffrey Douma, and David Hill. As a graduate student, her experience as a chorister and conductor was extensive; most notably, she performed, recorded, and toured in the Yale Schola Cantorum and co-directed the choir at the University Church in Yale. She earned her BA in Music from Yale College in 2014, where she served as Manager and Assistant Conductor of the Yale Glee Club and graduated with *magna cum laude* distinction.

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 2018-2019 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

TO MAKE A DONATION, PLEASE VISIT:
<http://prinetongleeclub.com/donation>

UPCOMING PERFORMANCES

The 105th Yale | **Princeton Football Concert**
with the Yale Glee Club

Friday, November 9th at 7:30pm
Woolsey Hall (New Haven, CT)

Celebrating William Trego | a Memorial Concert
with the Princeton High School Choir and alumni of PU and PHS

Saturday, November 17th at 7:30pm
Princeton University Chapel

GLEE CLUB PRESENTS: **Out of the Deep**
A concert of Russian Choral Music featuring three of the world's greatest bassi profondi

Sunday, December 9th at 3:00pm
Richardson Auditorium

Rossini's Petite Messe Solennelle
FEATURING THE PRINCETON UNIVERSITY CHAMBER CHOIR

Saturday, February 23rd at 7:30pm
Richardson Auditorium

GLEE CLUB PRESENTS: **Calmus**
with members of the Glee Club, Chamber Choir, and Consort Program

Tuesday, March 5th at 7:30pm
Miller Chapel

JS Bach's St. John Passion with renowned baroque orchestra *The English Concert*
THE WALTER L. NOLLNER MEMORIAL CONCERT

Friday, April 19th at 7:30pm
Richardson Auditorium

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