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From *With a Poet's Eye*  
Cary John Franklin  
(1956 - )

I. The Uncertainty of the Poet  
*Wendy Cope*

I am a poet. I am very fond of bananas.  
I am bananas. I am very fond of a poet.  
I am a poet. I am bananas.  
I am a poet of bananas.  
I am very bananas, am I bananas?  
Bananas of a poet, am I fond?  
A very poet. Bananas of a poet!  
Poet bananas! I am fond of a very poet bananas.  
I am of very fond bananas.  
Am I a poet?

II. Rodin's Muse  
*Allison Fell*

She writhes like hawthorns, is dark and demented,  
her impossibly heavy head a branch  
if thoughts the winds have not knotted.  
In all violence she loans herself,  
(this muse who promised him a flat blue slate to shine his shadow on)  
Her calves are rivers from the glacial snout,  
her bruised elbows a space mute and compressing as rock.  
The torture starts not in the lovely tongue of the belly,  
or even gravity itself,  
(this muse who gives no release is not delicate, does not dance)  
but in a black burning at the pit of the throat,  
a capture of pain and angles somewhere between his heart and her silence.
III. The Merry-go-Round at Night  
Dannie Abse

The roof turns, the brassy merry-go-round crashes out music.  
Gaudy horses gallop tail to snout,  
in habit the phantasmagoria of light substantial as smoke.  
Then each one vanishes. Some pull carriages.  
Some children, frightened, hold tight the reins as they arrive and disappear  
Chased by a scarlet lion that seems to sneer not snarl.  
And here's a unicorn painted white. And here comes the unicorn painted white. Look!  
From another world this strange, lit retinue.  
A boy on a steer, whooping, loud as dynamite,  
a sheriff, no doubt, though dressed in sailor blue.  
And here comes the unicorn painted white.  
Faster! Faster!  
The children spellbound, the animals prance,  
and this is happiness,  
this no man's land where nothing's forbidden.  
And hardly a glance at parents who smile,  
who think they understand as the scarlet lions leaps into the night,  
and here comes the unicorn painted white.  
The roof turns, the brassy merry-go-round crashes out of music.

Far—Far—Away  
Alfred Lord Tennyson

What sight so lured him thro' the fields he knew  
As where earth's green stole into heaven's own hue,  
Far—far—away?  
What sound was dearest in his native dells?  
The mellow lin-lan-lone of evening bells  
Far—far—away.  
What vague world-whisper, mystic pain or joy,  
Thro' those three words would haunt him when a boy,  
Far—far—away?  
A whisper from his dawn of life? a breath  
From some fair dawn beyond the doors of death  
Far—far—away?  
Far, far, how far? from o'er the gates of Birth,  
The faint horizons, all the bounds of earth,  
Far—far—away?  
What charm in words, a charm no words could give?  
O dying words, can Music make you live  
Far—far—away?

Love  
Thomas Lodge

Turn my looks unto the skies,  
Love with his arrows wounds my eyes;  
If so I gaze upon the ground,  
Love then in every flower is found;  
Search I the shade to fly my pain,  
Love meets me in the shade again;  
Want I to walk in secret grove,  
E'en there I meet with sacred love;  
If so I bathe me in the spring,  
E'en on the brink I hear him sing;  
If so I meditate alone,  
He will be partner to my moan;  
If so I mourn, he weeps with me,  
And where I am there will he be.

Little Elegy  
Elinor Wylie  

Without you  
No rose can grow;  
No leaf be green  
If never seen  
Your sweetest face;  
No bird have grace  
Or power to sing;  
Or anything  
Be kind, or fair,  
And you nowhere.

Ned Rorem  
(1923- )
The Serpent
Theodore Roethke
(1926- )

There was a Serpent who had to sing.
There was. There was.
He simply gave up Serpenting.
Because. Because.
He didn’t like his Kind of Life;
He couldn’t find a proper Wife;
He was a Serpent with a Soul;
He got no Pleasure down his Hole.
And so, of course, he had to Sing,
And Sing he did, like Anything!
The Birds, they were, they were Astounded;
And various Measures Propounded
To stop the Serpent’s Awful Racket:
They bought a Drum. He wouldn’t Whack it.
They sent, you always send, to Cuba
And got a Most Commodious Tuba;
They got a Horn, they got a Flute,
But Nothing would suit.
He said, “Look, Birds, all this is futile:
I do not like to Bang or Tootle.”
And then he cut loose with a Horrible Note
That practically split the Top of his Throat.
“You see,” he said, with a Serpent’s Leer,
“I’m Serious about my Singing Career!”
And the Woods Resounded with many a Shriek
As the Birds flew off to the end of Next Week.

The Lament of Ian the Proud
Fiona MacLeod
(1884-1920)

What is this crying that I hear in the wind?
Is it the old sorrow and the old grief?
Or is it a new thing coming, a whirling leaf
About the hair of me who am weary and blind?
I know not what it is, but on the moor above the shore
There is a stone which the purple nets of heather bind,
And there on is writ: She will return no more.
O blown, whirling leaf
And the old grief
And wind crying to me who am old and blind!

In the Beginning
Genesis 1; 2, 1-7
Aaron Copland
(1900-1990)

In the beginning God created the heaven and the earth.
And the earth was without form, and void; and darkness was upon the face
of the deep. And the Spirit of God moved upon the face of the waters.
And God said, Let there be light: and there was light.
And God saw the light, that it was good: and God divided the light from the
darkness.
And God called the light Day, and the darkness he called Night.
And the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the waters, and let it
divide the waters from the waters.
And God made the firmament, and divided the waters which were under the
firmament from the waters which were above the firmament: and it was so.
And God called the firmament Heaven.
And the evening and the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto
one place, and let the dry land appear: and it was so.
And God called the dry land Earth; and the gathering together of the waters
called he Seas: and God saw that it was good.
And God said, Let the earth bring forth grass, the herb yielding seed, and
the fruit tree yielding fruit after his kind, whose seed is in itself, upon
the earth: and it was so.
And the earth brought forth grass, and herb yielding seed after his kind, and
the tree yielding fruit, whose seed was in itself, after his kind: and God saw
that it was good.
And the evening and the morning were the third day.

And God said, Let there be lights in the firmament of the heaven to divide
the day from the night; and let them be for signs, and for seasons, and for
days, and years:
And let them be for lights in the firmament of the heaven to give light upon
the earth: and it was so.
And God made two great lights; the greater light to rule the day, and the
lesser light to rule the night: he made the stars also.
And God set them in the firmament of the heaven to give light upon the
earth,
And to rule over the day and over the night, and to divide the light from the
darkness: and God saw that it was good.
And the evening and the morning were the fourth day.
And God said. Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.
And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.
And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.
And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.
And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.
And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.
So God created man in his own image, in the image of God created he him; male and female created he them.
And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.
And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed;
to you it shall be for food.
And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so.
And God saw every thing that he had made, and, behold, it was very good.
And the evening and the morning were the sixth day.

Thus the heavens and the earth were finished, and all the host of them.
And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.
And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens.
And every plant of the field before it was in the earth, and every herb of the field before it grew:
for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground.
But there went up a mist from the earth, and watered the whole face of the ground.
And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Princeton University Chamber Choir

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Faaria Kherani '09
Sarah Vander Ploeg '08

Tenor
Andrew Bluher '09
Zaafir Kherani '08
Jeff Schwegman GS

Alto
Margaret Byron '10
Brenda Jin '10
Olivia Kang '09

Bass
Adam Fox '09
Steve Lauritano GS
John Travis '09
Princeton University Glee Club

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Sarah Pelletier, Accompanist

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Princeton University Glee Club

The Princeton University Glee Club is the oldest choir at Princeton. It was founded in 1874 by Andrew Fleming West ’74, who later became the first Dean of the Graduate College. The Glee Club is currently celebrating its 127th season of concerts.

In 1907 Charles E. Burnham was the first professional musician to lead the Glee Club. Since then several distinguished musicians have led the ensemble: Alexander Russel (1918-1934), James Giddings (1934-1940), Timothy Cheney (1940-1941), J. Merrill Knapp (1941-1943), Russell Ames Cook (1943-1946), J. Merrill Knapp again (1946-1952), Elliot Forbes (1952-1953), Carl Wentreich (1953-1958), Walter L. Nollner (1958-1992), William Trego in 1992, and Richard Tang Yuk since 1994. The Princeton University Glee Club was involved in some remarkable projects in the 1930’s. They gave the American Premiere of Stravinsky’s Oedipus Rex with Leopold Stokowski and the Philadelphia Orchestra in 1931; performances of Schoenberg’s Gurrelieder and Wagner’s Parsifal in 1932 and 1933; Bach’s Mass in B minor at the Metropolitan Opera House in 1935; and with the Vassar College Choir, gave the first performance in this country of Jean-Philippe Rameau’s Castor et Pollux in 1937.

Under the current director Richard Tang Yuk, the Glee Club has continued its tradition of overseas concert tours and has expanded the repertoire to include more works of the twentieth century. The Glee Club presents several concerts every year in the spectacular acoustic of Richardson Auditorium on the Princeton campus. They perform a major oratorio each spring with professional soloists and orchestra. Recent masterworks performed include Honegger’s Le Roi David, Brahms’ Ein Deutsches Requiem, Bach’s Mass in B minor, Mendelssohn’s Elijah, and Bach’s St. Matthew Passion.

Richard Tang Yuk, Conductor

Mr. Tang Yuk holds a Doctoral degree from the Indiana University School of Music and is a Licentiate of the Royal Schools of Music (UK). He studied conducting with Amy Kaiser, Robert Porco, Thomas Dunn and Helmuth Rilling; Harpsichord and continuo studies with Elizabeth Wright at the Early Music Institute at Indiana. He is currently Artistic Director of The Princeton Festival, formerly Assistant Artistic Director & Chorus Master at the Opera Festival of New Jersey where he has conducted a number of operas. He was Conductor of the National Youth Orchestra of Trinidad and Resident Conductor for Trinidad Opera Company before coming to the United States. He is currently on the Music Department faculty at Princeton University as Director of Choral Music and Associate Director of the Program in Musical Performance. He teaches classes in Conducting, Opera and Vocal Performance. He has served as choral clinician for the New Jersey Regional Schools Council, and has conducted at Lincoln Center, New York, for the National Choral Council. His choirs have performed in several European and North American cities, South America, the Pacific and the Caribbean. His performances of the major choral-orchestral literature have received critical acclaim. He is from the Republic of Trinidad & Tobago.