HOMAGE

MUSIC INSPIRED BY PERSONAL LOSS

Princeton University Glee Club and Chamber Choir
Sunday February 28, 2010
Richardson Auditorium
ABOUT THE CONCERT

This concert is dedicated to the victims and survivors of the Haiti earthquake. All of the proceeds from ticket sales will be donated in equal parts to the Haiti branches of UNICEF and Catholic Relief Services, in support of children’s protection and long-term reconstruction efforts.

All of us have experienced personal loss and the grief that accompanies it. Please help those who are going through that pain right now by contributing further to the Haiti relief effort. Donations in cash or check will be accepted in the lobby before and after the performance. Please make your checks out to the Princeton University Glee Club with the memo “Haiti,” so that we can consolidate a single gift for each organization.

Thank you very much for your kindness, and we hope you enjoy the performance.
PROGRAM

Princeton University Glee Club

Good Night, Dear Heart
Dan Forrest (b. 1978)

Tim Kefer, Conductor

Lux Aeterna
Edwin Fissinger (1920-1990)

Theo Panos, bass
Rebecca Pettenger, soprano

Princeton University Chamber Choir

Meditation
Adrienne Albert (b. 1941)

Wie liegt die Stadt so wüst
Rudolf Mauersberger (1889-1971)

Déploration d'Ockeghem
Joquin Desprez (c. 1450-1521)

Déploration sur la mort de Binchois
Johannes Ockeghem (c. 1410-1497)

Priest

Princeton University Glee Club

Requiem
Herbert Howells (1892-1983)

I. Salutaris Mundi

IV. Psalm 23
Marya Srinivasan, soprano
Sylvia Lee, alto
Matthew Pratt, tenor

III. Requiem aeternam (1)

IV. Psalm 121
Robert Olson, baritone
Matthew Pratt, tenor

V. Requiem aeternam (2)

VI. I heard a voice from heaven
Matthew Walsh, baritone
Clayton Greenberg, tenor
Emi Nakamura, soprano
TEXT & TRANSLATION

Good Night, Dear Heart
Robert Richardson, Mark Twain

Warm summer sun,
Shine kindly here,
Warm southern wind,
Blow softly here.

Lux Aeterna
Commission text from the Requiem Mass

Lux aeterna lucat eis Domine: pro animabus qui jam in aeternam quia plus est.
Requiem aeternam dona eis Domine et lux aeterna lucet eis.
Requiescant in pace.

Meditation
Alleluia. Amen.

Wie liegt die Stadt so wüst
from the Lamentations of Jeremiah

Wie liegt die Stadt so wüst, die voll Volks war.
Alle ihre Tore stehen öde.
Wie liegen die Gebeine des Heiligen vorn auf allen Gassen zerstreut.
Er hat ein Feuer aus der Höhe in meine Gebeine gesandt und es lassen walten.

How lonely sits the city that was full of people?
All her gateways are desolate
The holy stones lie scattered at the head of every street.
From on high he sent fire, into my bones lie made it descend.

Et si das die Stadt, von der man sagt, sie sei die allergrößte,
Der sich das ganze Land freuet.
Sie bühne nicht gesagt, dass es ihr zuletzt so gehen würde;
sie sei ja zu gründlich herangetragen und hat dazu niemand, der sie tröstet.
Dum ist unser Herz bereit und unser Augen sind feuerig geworden.

Warum willst du uns nicht so gerne versagen
und uns leidern so gut verlassen?
Bringe uns, Herr, wieder zu dir,
dass wir wieder erklimmen
Ernurse unsere Tage wie vor alters,
Here, ziehe an mein Elend,
Ach Herr, ziehe an mein Elend!
Siehe an mein Elend!

Déploration d'Ockeghem
Issa Molinet

Nymphes des bois, déesse des fontaines,
Chantez exprest de toutes nations,
Changez; vos voix font crier les hautaines
En cris trenchues et lamentacions.

Car Amoros, très terrible satrape,
A votre Ockeghem apprèse en sa trape,
Votre roïer de musique et chef d'œuvre,
Droit, éclairé de corps et non point trahit.
Grant dommage est que la terre le couvre.

Acourez vous d'habits de douair
Joaquin, Piersen, Brumel, Compire,
Et pleurez, grosses larmes d'art:
Perdie cue, souffe ton père.
Requiescat in pace. Amen.

Cantus firmus:
Requiem aeternam dona eis, Domine.
Et lux aeterna lucet eis.
Requiescat in pace. Amen.

Is this the city that was called the perfection of beauty,
the joy of all the earth?
She took no thought of her future;
therefore her fall is terrible;
she has no comforter.
For this our heart has become sick,
for these things our eyes have grown dim.

Why do you forget us forever,
why do you forsake us for so many days?
Restore us to yourself, O Lord,
that we may be again come home!
Renew our days as of old.
Lord, behold my affliction,
O Lord, behold my affliction!
Behold my affliction!

Nymphs of the woods, goddesses of the fountains,
skilled singers of all nations,
change your voices so clear and lofty
to sharp cries and lamentations.

For Death, terrible satrape,
has ensured your Ockeghem in his trap,
true treasure of music and chef d'œuvre,
learned, handsome in appearance,
and not stern.
Give pity that the earth should cover him.

Clothe yourselves in mourning,
Joaquin, Piersen, Brumel, Compire,
and weep great tears from your eyes.
[For] you have lost your good father.
May he rest in peace. Amen.

Cantus firmus:
Eternal rest grant unto them, O Lord.
And let perpetual light shine upon them.
May he rest in peace. Amen.
Déploration sur la mort de Binchois

Author Unknown

Mort, au au suel de ton dart
le pere de joyeuse,
ens déployyant ton essaut
sur Binchois, patron de bonheur,
sur corps est plait et lumenté,
qui grez croupe fame.
Hélas! plaise vous en pité
prise pour l'ame.

En sa jeunesse fut souhait
d'honorable soudainé,
Puis a telle la meilleure part
servant Dieu en humilité,
sans la voir en ce ruyeté
son nom est fame.
Qui deert a grant vouloir,
Prise pour l'ame.

Rhetorique, se Dieu me gard,
son serviteur a reproduit,
Musique, par plous regard,
fait desir et noir a perdie.
Pleurer, hommes de feaude
[change a garmer].
Vaeillez, vome antuerité
prise pour l'ame.

I. Salvator Mundi

O Saviour of the world,
who by thy cross and thy precious blood
hast redeemed us,
save us and help us,
we humbly beseech thee, O Lord.

Death, you have wounded with your dart
the father of joyousness,
in opening your banner
over Binchois, model of goodness,
who, his corpse mourning and lamented,
lies beneath a tombstone.
Also, may you for pity's sake
praise for his soul.

In his youth he was a soldier
of honorable worthiness.
Then he made the better choice,
serving God in humility,
so much so that in Christendom
his name is famed.
Whoever has great good will,
pray for his soul.

Rhetoric, as God preserves me,
has praised for her servant;
Music with pious gaze,
has mourned and dressed in black.
Weep, O men of folly:
[Change your tune.]
Ask that your community
praise for his soul.

II. Psalm 23

The Lord is my shepherd:
therefore can I lack nothing:
He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.
He shall convert my soul:
and bring me forth in the paths of righteousness
for his name's sake.
You, though I walk in the valley of the shadow
of death, I will fear no evil:
your rod and your staff comfort me.

III & V. Requiem Aeternam

Requiem aeternam dona eis,
Et lux perpetua lucet eis.
Requiem aeternam dona eis, Domine.

IV. Psalm 121

I will lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh even from the Lord:
who hath made heaven and earth.
He will not suffer thy foot to be moved:
and be that keepeth thee will not sleep.
Behold, he that keepeth Israel:
shall neither slumber nor sleep.

VI. I heard a voice from heaven

I heard a voice from heaven,
saying unto me,
Write:

These shall prepare a table before me:
those hast annexed my head with oil,
and my cup shall be full.
But thy loving-kindness and mercy shall
follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

The Lord himself is thy keeper:
he is thy defence upon thy right hand;
so that the sun shall not burn thee by day,
nor the moon by night.
The Lord shall preserve thee from all evil:
yet, it is even he that shall keep thy soul.
The Lord shall preserve thy going out
and thy coming in:
from this time forth and for evermore.

From henceforth Blessed are the dead
which die in the Lord;
Even so saith the Spirit,
for they rest from their labours.
Princeton University Glee Club
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Tim Keeler, Assistant Conductor

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Sylvia Dwe '10
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Anu Pathakaran '10
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Sara Shew '10
Anna Tchetchetkine '12

Tenor 2
Ethos Bae '13
Jason Chua '10
Rob Gavula '11
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Bass 2
Oliver Crowley '10
Nathan Fleming '12
Robert Olson '10
Theo Popov '11
Alex Pretko '12
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Edward Wang '13

Princeton University Chamber Choir
Robert Isaacs, Conductor

Soprano
Margaret Bymus '10
Gabrielle Haigh '13
Prasana Kumaran '10

Alto
Sylvia Dwe '10
Gabriella Rizzo '13
Alissa Escarce '11

Tenor
Kenneth Jenkins '11
Tim Keeler '11
Vijay Raman '12
Dan Webster GS

Bass
Nathan Fleming '12
Victor Pinedo '10
Alex Pretko '12
Princeton University Glee Club

The Princeton University Glee Club is the oldest singing group in existence at Princeton. It was founded in 1874 by Andrew Fleming West '74, who was later appointed the first Dean of the Graduate College. In 1907, Charles E. Bumbham became the first professional musician to lead the Glee Club. He was succeeded in 1918 by Alexander Russell, who served until 1934 when the Glee Club became a responsibility of the music faculty. James Giddings became director in 1934, Timothy Cheney in 1940, J. Merrill Knapp in 1941, Russell Ames Cook in 1943, J. Merrill Knapp again in 1946, Elliott Forbes in 1952, Carl Weinrich in 1953, Walter L. Nollner in 1958, William Trego in 1992, and Richard Tang Yuk in 1994. Robert Isaacs is serving as acting conductor this year. The Glee Club is currently celebrating its 137th season of concerts.

On the eve of the college football games in 1913, the Glee Club held its first concerts with the Glee Clubs of Harvard and Yale Universities, beginning a tradition of joint concerts that have continued to this day. The Princeton University Glee Club was also involved in some remarkable projects in the 1930s. 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, the first United States performance of Jean Philippe Rameau's Castor et Pollux in 1937.

From 1958 to 1992 Walter L. Nollner led the Glee Club, giving him the honor of the longest tenure of any conductor. Under his direction the choir 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, including two around-the-world tours. In honour of Professor Nollner's service to the Glee Club, an endowment fund has been established in his name to assist the Glee Club with its yearly operations. The Nollner Endowment Fund was officially launched in February 1999, and has enabled the performance of a major oratorio each spring with professional soloists and orchestra. Recent masterworks performed include Orff's Carmina Burana, Mendelssohn's Elijah, Bach's St. Matthew Passion and Mass in B minor, Mozart's Requiem, and Honegger's Le Roi David, all in the spectacular acoustics of Alexander Hall on the Princeton campus.

Robert Isaacs, Acting Conductor

Robert Isaacs is delighted to be the acting conductor of the Princeton University Glee Club and Chamber Choir this year. Previously he spent almost a decade at the Manhattan School of Music, where he founded several choirs and taught courses in conducting and eartraining. Robert has been a guest conductor with the acclaimed chamber choir Cordorion, and also spent six years as the associate conductor of the National Youth Choir of Great Britain. He made his conducting debut at Carnegie Hall with the Argento New Music Project, and will lead a concert with the new professional ensemble Tenet in April.

Robert serves on the voice faculty of the City University of New York and the New School for Jazz and Contemporary Music. As a solo singer, he has made appearances with Saint Thomas Fifth Avenue, Pomerium, Harmonium, Bachworks, Piffaro, Musica Sacra, the Gotham City Harpsique Orchestra, the Stanford Symphony, the Vox Vocal Ensemble, the Partemia Viol Consort, the Pro Arte Singers, the Metropolitan Greek Chorale, the Greenwich Village Singers, the Westminster Oratorio Society, the St. Endellion Festival Chorus and the Wells Oratorio Society. In addition to his solo work, Robert is a passionate advocate for ensemble music, and has enjoyed singing and recording with the New York Collegium, the Virgin Consort, Early Music New York, Voices of Ascension, the St. Ignatius Choir, the Clarion Music Society, the American Radio Choir, the Woodley Ensemble, Grace Cathedral in San Francisco, and the Church of the Advent in Boston. He has collaborated with the conductorless Orpheus Chamber Orchestra, accompanied the Mark Morris Dance Group, and explored extended vocal techniques with Toby Twining Music. Robert was a founding member of the Alba Quintet, the Tiffany Consort, Angelus, and Equal Voices. He has performed twice in Jonathan Miller's fully staged St. Matthew Passion at the Brooklyn Academy of Music, and was nominated for a Grammy Award in 2006.

Robert graduated with high honors from Harvard University, where he designed his own major in choral music. He supported himself for a while as a juggler and unicyclist on the streets of San Francisco, and then spent a year as a Benjamin Trustman Fellow, researching choral rehearsal psychology throughout England and Scandinavia. In 2002, Robert earned an MFA in creative writing from Columbia University; he has published articles on travel, politics, and music in the New York Times, the Chicago Tribune, the Minneapolis Star-Tribune, the Baltimore Sun, and Church Music Quarterly. His musical compositions and arrangements are published by the Royal School of Church Music.
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Upcoming Performances:

Princeton University Orchestra
Concerto Competition Concert
March 5th & 6th, 2010, 8 pm
Richardson Auditorium

Princeton University Glee Club
Walter L. Nollner Memorial Concert
Saturday, April 17th, 2010, 8 pm
Richardson Auditorium

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