The Princeton University
Glee Club and Chamber
Choir present...

Readings
&
Carols

Friday December 3, 2010, 8pm
Richardson Auditorium
PROGRAM

Introit: Wie Schön Leuchtet der Morgenstern
   Michael Praetorius (1571-1631)
   Allegro Wiprud ('14) and Olivia Waring ('13), sopranos
   Gaudete
   David Simins ('13), tenor; Nathaniel Fleming ('12), baritone
   with The Princeton University Brass Quintet
   Reading: The spread of Kindelwagen in Medieval Germany, read by Matthew Walsh ('12)

Joseph, Lieber Joseph mein
   Johann Walther (1496-1570)
   with The Princeton University Brass Quintet
   Picardy
   trad. French, arr. Tim Keeler ('11)
   The Princeton University Brass Quintet

Maria waltz zum Heiligum
   Johannes Eccard (1553-1611)
   Regina Burgher ('14) and Meghan Conlon ('14), sopranos
   Dina Murokh ('14), alto; Rob Grisbrook ('14), tenor
   Edward Wang ('13) and Eric Walpert ('13), bass
   Reading: The Journey of the Magi, by TS Eliot, read by Mike Wong ('12)

The Three Kings
   Peter Cornelius (1824-1874)
   The Princeton University Chamber Choir,
   Brad Baron ('11), baritone
   Chorale after an Old French Carol (Picardy)
   Benjamin Britten (1913-1976)
   Reading: from A Child's Christmas in Wales, by Dylan Thomas, read by Olivia Waring ('13)

Benedicamus Domino
   Peter Warlock (1894-1930)

Balulalow
   Katie Buzard ('14), soprano
   Eric Plutz, piano
   Reading: The Christmas Truce on the Western Front, 1914. Letters from an anonymous
   British Private, and a German Lieutenant, read by David Simins ('13) & Anji Shin ('14)

In the Bleak Midwinter
   Gustav Holst (1874-1934)
   Lieve Hendren ('12), soprano; Matthew Walsh ('12), baritone
   From Messiah:
   Georg Frideric Handel (1685-1759)
   Recitative - ‘Thus saith the Lord’
   Aria - ‘But who may abide’
   Robert Olson ('11), bass; Eric Plutz, piano
   Reading: From Holidays on Ice, by David Sedaris, read by Allegro Wiprud ('14)

Bogoroditsye Dyevo
   Tim Keeler ('11), conductor
   O Sacrum Convivium
   Arvo Pärt (b.1935)
   The Princeton University Chamber Choir
   Reading: Dancing and Dancers – a ballroom etiquette guide from 1888,
   read by Bettina Ewancha ('12)

Rotała
   Juris Karlsons (b.1948)
   Tomorrow shall be my Dancing Day
   John Gardner (b.1917)
   Eric Plutz, piano
Maria waltzt zum Heiligum
Maria waltzt zum Heiligum
Und bringt ihr Kindlein dar;
Das schaut der grete Simeon,
wie ihm verheißen war.
Da nimmt er Jesum in den Arm
Und singt im Geiste froh.
Nun fahr’ ich hin mit Freude,
dich, Heiland, sah ich heut,
du Trost von Israel,
das Licht der Welt.

Hilf nun, du liebster Jesu Christ,
dass wir uns zu jeder Frist
an dir, wie auch der Simeon,
all unsere Freude han
und, kommt die Zeit, sanft schleifen ein
und also singen froh.
Nun fahr ...
Benedicamus Domino

Procerdent puero
Eya, nobis annus est!
Virgo in utero
Gloria! Laudes! Deus homo
factus est et immortals.

Sine viri semine
Eya, nobis annus est!
Natus est de virine
Gloria! Laudes...

Sine viri copia
Eya, nobis annus est!
Natus est ex Maria
Gloria! Laudes...

In huc festo determino
Eya, nobis annus est!
Benedicamus Domino!
Gloria! Laudes...

Balulaw

O my deir hart, yung Jesus sweet,
Prepare thy credidill in my spiret!
And I sail rock thee in my hart
And never mair frig thee depart.
But I sail praise thee evermoir
With sangis sweet, unto thy glorie,
The kneel of my hart sail I bow
And sing that ryth Balulaw.

In the Bleak Midwinter

In the bleak midwinter, frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow, snow on snow,
And in the bleak midwinter, long ago.
Our God, Heaven cannot holde Him, nor earth sustan;
Heaven and earth shall flee away when He
comes to reign.

Rogorodisyte Devo

Rogorodisyte Devo, radyslila
Blaigodatnaye Marile, Gihospod s Toboyu
Blaigolovstvena Tiv tsernah
I bligolosven Plod creva Tvoyego
Yako fixing ronila yesi dush mabilih.

O sacrum convivium

In quo Christus sumitur: recoliter memoria passionis ejus:
Mens impetrat gratia:
et futurae gloriae nobis pignus datur.
Alleluia.

Rotala

Viona naca, otra gaja,
viuen laida, cita maiga, vidu!
Naw-vi irota siienda roka,
ja vu laido, lido jeks ioka, vidu!
Vila, vala rota dienas,
surupurpu riru un sienas, vidu!
Riru un sienas tivi rokas,
talak sienas, talak lokus, vidu!

Tomorrow shall be my Dancing Day

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play.
To call my true love to my dance;
Sing, oh! my love, oh! my love, my love, my love,
This I have done for my true love.
Then was I born of a virgin pure,
Of her I took fleshly substance,
Thus was I knit to man's nature
To call my true love to my dance.

WELCOME!

The combined choirs of Princeton University would like to welcome you all to tonight’s performance of Readings and Carols for the holiday season!

Tonight’s program presents the work of both the Glee Club and Chamber Choir, together with offerings from two smaller vocal groups. We will be performing material which resonates with this special time of year: Christmas music, and songs addressing the season of Winter. The model of the program will be familiar to any of you who have attended a traditional ‘Lessons and Carols’ service, but the thematic reach spreads rather more widely. As far as possible, our readings have been selected to reflect or expand upon the themes within the music surrounding it, though all of them are non-biblical.

We are thrilled to welcome the Princeton University Brass Quintet to the stage for several pieces, and are honored to be working with legendary Princeton University Organist Eric Plutz for the first time this year. Our readers are drawn from within the ranks of the choir, and amongst our featured soloists are those Glee Club students who represent Princeton’s Performance Certificate program and are in their senior year.

TONIGHT’S MUSIC AND READINGS

We begin our program in the heartland of Renaissance Europe, with music from the German composers Michael Praetorius, Johannes Eccard and Johann Wotlitz, and traditional tunes from the Netherlands and from France. The beguiling melody of Praetorius’ Wie Schön Leuchtet der Morgenstern, which captures the serenity and mystery of that most famous of stars, will soon be heard again this evening, as will the familiar old French tune Picardy, known to most as the hymn ‘Let All Mortal Flesh Keep Silence’, which became the inspiration for Britten’s Chorale after an Old
French Carol. Sandwiched between these we find a jolly old Dutch carol, "Gaudete," which heralds the events of Christmas morning, and "Walther's Joseph, Lieber Joseph Mein," which uses a popular German melody (later set in dozens of different versions by Praetorius himself) to evoke a rather over-enthusiastic rocking of the infant's cradle. The accompanying poetry explains this curious custom in a little more detail. The set concludes with a lovely work by Johannes Eccard — "Maria Wacht Zum Heiligtum," which recalls the touching moment when Symeon resigns himself to a peaceful death now that he has seen the fulfillment of Isaiah's prophecy.

The following section deals with the epic journey of the wise men from the Orient, and begins with a famous poem by TS Eliot - "The Journey of the Magi," painting a grim and earthy picture of the pilgrimage and capturing the sense of alienation felt by those living life 'on the road'. This is followed by Cornelius's great fusion of renaissance hymn and romantic melody — "The Three Kings," which returns us to the melody of the opening piece in the program. Then comes our second piece which recycles earlier music – the "Britten Chorale after an Old French Carol," in which the composer fragments and dissipates the 'Picaidy' melody with his customary craft and playfulness.

Our next few items present a snapshot of Christmas in Wales – a delightfully vibrant passage from Dylan Thomas's great work "A Child's Christmas in Wales," and two compositions from one of Wales' foremost composers – the eminent Peter Warlock (real name 'Philip Heseltine'), whose promise was never quite realized because of a lifelong struggle with debilitating mental illnesses. The gentle lullaby "Balulalow" epitomizes Warlock's style – strophic settings of simple melodies, an affection for the medieval (shown in the text), and the occasional startling infusion of jazz harmony.

The unofficial truce which sprung up along the Western Front on Christmas Day, 1914, is perhaps one of the most life-affirming Christmas stories in human history. Many letters have survived which recount the profound sense of wonder of those caught up in the events, and the two presented tonight come from both sides of the lines - the first from a German (it is generally accepted that much of the impetus for the truce came from the German side) and the second from a stiff-upper-lipped British private (signing himself simply as 'Boy') who tried his best to make sense of it all... These letters are followed by Gustav Holst's exquisite setting of Christina Rossetti's 'In the Bleak Midwinter,' and by a movement from a piece which has become synonymous with Christmas concerts – Handel's Messiah. But Who may Abide? is more often sung as an aria for contralto or countertenor, but tonight is sung in its alternative 'bassino' register.

Now comes a reading from one of the great humorists of contemporary American literature, David Sedaris – here giving a typically sardonic account of his attempts to find work during the Christmas season – and this is followed by a piece which was specially written for Lessons and Carols from King’s, Cambridge in 1990 – the virtuosic "Bogurodio Bouyeia Deyne Rudgiasia" by Arvo Pärt, and then by one of the pinnacles of European twentieth century choral music composed by Olivier Messiaen in 1953 – "O Sacrum Convivium."

We end in a cheerful mood with celebrations of the dance – though we are first warned of the perils of staying up all night in the charmingly pompous language of the late nineteenth century (this gem comes from a book called 'The Ballroom Dancer's Vade Mecum.'). But what better way to follow this than with two furious choral dances... The first is an irrepressible Latin work by Jhrs Karlsor called "Ranala," spinning and twirling to an ear-splitting climax; and the second is an infectious carol by John Gardner - "Tomorrow shall be my Dancing Day."

The Glee Club would like to extend heartfelt thanks to all those whose effort has made this event possible, in particular the hard-working and wonderful staff of Richardson Auditorium, our collaborating musicians from the Princeton University Brass Quintet, and Eric Pitz – the University Organist. Huge thanks to you all, and happy holidays!

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Upcoming GC Events in Richardson Auditorium:

Glee Club Winter Concert
Sunday February 27, 3pm

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