A HOLIDAY CELEBRATION
OF LATIN AMERICAN MUSIC

Sunday, December 9th at 3:00PM
Richardson Auditorium in Alexander Hall

With
Daniel Swenberg, baroque guitar
Juan Eduardo Wolf, charango and guitar
John Arrucci, percussion
JJ Warshaw '14, percussion
Austin Gengos '15, double bass
David Kellett, tenor

Hanaq pachap kusikuynin
Soloist: Tara Ohrtman '13

Kyrie - Missa Ego Flos Campi
anon

A Siolo Flasiqiyio
Soloists: Tanyaradzwa Tawengwa '14, Tessa Romano '13,
            Marcos Rodriguez '14, Tadesh Inagaki '14

Lamentations of Jeremiah (extracts)
Soloist: Stephanie Leotsakos '16

Los Coflades de la Estleya
Soloists: Sophia Mockler '15, Megan Conlon GS

Serafin
Soloist: Joan Cererols (1618-1680)

Deus in Adiutorium
Soloist: Stephanie Leotsakos '16

Agnus Dei - Missa Ego Flos Campi

BRIEF INTERMISSION

Misa Criolla

Kyrie (soloists: Erika Baikoff '16 and Alyson Beveridge '16)
Gloria (soloists: David Kellett and James Walsh '15)
Credo (soloists: Heather O'Donovan '16 and Emi Nakamura '13)
Sanctus (soloists: David Kellett, Allegra Wiprud '14 and Sarah Cooper '13)
Agnus Dei (soloists: David Kellett and Ryan McCarty '14)
THE PRINCETON UNIVERSITY GLEE CLUB

Ulysses S. Grant was president, Verdi's Requiem was premiered and the Battle of the Little Big Horn was still two years in the future when Princeton University's Glee Club was founded in 1874 by Andrew Fleming West '74, the first Dean of the Graduate College. In those 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 distinguished professional musicians to lead the Glee Club, since when 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 Alexander Russell, one of the great organists of the day, 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 Jean Philippe Rameau's Castor et Pollux in 1937 (the custom for joining together with the women's choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, or 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 round-the-world tours followed, and most recently, the choir has toured Hawaii, Argentina, and Paris. Nowadays the Glee Club performs frequently on Princeton's campus, enjoying the wonderful acoustics and surroundings of Alexander Hall. There are four major performances each year, and numerous special appearances at functions and gatherings around campus. 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 Universities 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, and Honegger's Le Roi David.

The choir's repertoire is extremely diverse, embracing anything from renaissance motets and madrigals, Romantic part songs 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 graduates, scientists and poets, philosophers and economists - all walks of academic life are represented, all knit together by their belief in the nobility and joy of singing together.

GABRIEL CROUCH
Princeton University Glee Club Director

Gabriel Crouch has been Director of Choirs at Princeton University since 2010. 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 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 Emanuel 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 conductor, with recent engagements in China and Australia as well as Europe, and in the United States he has led choirs at ACDA conventions and at All-State choral festivals. In 2008 he was appointed musical director of the new British early music ensemble 'Gallicantus', with whom he has released three recordings under the Signum label to rapturous reviews, most recently earning the accolade 'Editor's Choice' in Gramophone magazine for the group's latest release - 'The Word Unspoken'. When the academic calendar allows, Gabriel maintains parallel careers in singing and record production. He has recently appeared as a baritone soloist with The Folger Consort in Washington's National Cathedral, and in a cycle of Bach Cantatas with Ensemble Voltaire in Indianapolis, and has also made numerous solo appearances with The Gabrieli Consort and Tenebrae. As a producer his 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), and at the Parahyangan International Chamber Competition in Indonesia. His work as a singer, coach and musical director has led to his name appearing in the London Times list of 'Great British Hopes'.
Hanaq pachap kusikuynin
Waranakta muchasqayki
Yupay rurru puquq ma'llki
Runakunap suyakuymin
Kalpaqsapa q'limikuynin
Wayqasqayta.

Uyarway muchasqayta
Diospa rampan Diospa maman
Yuraq tuqtu hamandayman
Yupasqalla, qullpqasqayta
Wawaykiman suyusqayta
Rikuchillay.

¡A siolo flasiquyo!
¿Qué manda siol Thome?
¿Tienen tura trumenta
templarita cum cunsielta?
Si siolo ven poté
avisa bosa misé
que sa lo molemo ya
cayendo de pularrisa
y mullendo pol baylá
llámalo llámalo aplisa
que a veniro lo blanco ya
y lo niño aspílandosa
y se alegálal ha-ha ha-ha
con lo zambamba ha-ha ha-ha
con lo guacabce con lo cascave
Si siolo Thome
repicamo lo rabe
ya la panderetiyon Anton
bayalemo lo neglo al son.

Responsión:
Tumbucutú, cutú, cutú
y toquemo pasito querito
tumbucutú cutú cutú
no pantemo a lo niño sesú.

Turu negro de Guinea
que venimo combirará
A detá e su criara
Munglavé con su llibéa.
Y pluqué lo blanco vea
quere branco nos selvimos
con vayal de un tamo pliso
y haleme a lo niño bói.
Tumbucutú, cutú, cutú.
De mérito y sijuano
se vista Minguel aplisa
pues nos culase su clisa
las hellas con su mano
Bayle el canario y el villano
mas no pase pol detslá
de mula que da lasas
de toro que dira mú.
Tumbucutú, cutú, cutú.
Antoniyo con su sayo
que fluó re puertoloco
saldrá vestiro re mico
y Minguel de papangayo
Y quando yegue adorayo
al niño le dira así
si tu yon lamo pol mi
yo me alegamo por tu.
Responsión: Tumbucutú... etc.

Serafin, que con dulce harmonía
la Vida que nace reguebrando estáis;
cántale glorias mirándose en penas,
que amante y quejoso, su alivio es un gay;

Heaven's joy!
a thousand times shall we praise you.
O tree bearing thrice-blessed fruit,
O hope of humankind,
helper of the weak.
hear our prayer!

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the Fruit of your womb!

'Ah, Mr Francisco'
'At your command, Mr Tomás!'
'Do we have all the instruments
tuned up together?'
'Yes sir, you could well
tell your lady
that we are about to appear,
falling about with laughter
and dying to start dancing'
'Call them out right away,
for the Holy One has come now
- the resplendent Child-
and he will rejoice, ha ha ha hal,
with the zambomba, ha ha ha hal,
with guacombe-dancing and bell-ringing'
'Yes, Mr Tomás,
we'll strum the rebec
and Antón jingling the tambourine,
all we will dance to their sounds:

Response
Toomboocootoo...
and let's play gently, softly,
toomboocootoo,...
lest we disturb baby Jesus.

All of us, Africans from Guinea,
have come and we'll invite
Andrea and her maid,
and Mongrave in his livery.
And so that the Holy One may see
our white robes, we'll dress
in fine, fleecy white cotton
and give the babe a bit of a scare.
Toomboocootoo.
Let Miguel dress up quickly
as a surgeon,
so the knife in his hand
may heal our wounds.
Dance the canario and the villano,
but don't step behind
a mule that kicks out,
nor a bull that goes moo.
Toomboocootoo.
Antonio, wearing the smack
he brought from Puerto Rico,
will come out dressed as a monkey,
and Miguel as a parrot.
And when he goes up to adore
the babe he'll say to him:
'If you cry for me, I'll be made happy by you.'
Response: Toomboocootoo... etc.

Seraphim, you who with sweet harmony
are paying court to the new-born Life,
sing of glory to him as you watch him suffer,
for, in his love, his sole comfort is a sigh.

Serafin, that with sweet harmonía
la Vida que nace reguebrando estáis,
cántale glorias mirándose en penas,
que amante y quejoso, su alivio es un gay!
Tan fragantes, lucientes y bellas en cielo y en tierra distantes se ven las estrellas vestir de colores, las flores brillar y las selvas arder. En albergue, aunque pobre dichoso en nuevos afectos se mira esta vez una luna que alumbrá el empero, y un sol que de aliñar guarnece sus pies.

flades de la estleya
veus a Beleya
y velemo a ziola beya
con Siolo en la poltal.
¡Vamo, vamo córendo aya!
Oyelmeno un viyaniscio
que lo compondía Flascio ziendo gayta su fisico
y luego lo cantrala
Blascio, Pelico, Zuanico y Tomá
y lo estliyio dila:
Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Bamo a bel que traen de Angola
a ziolo y a ziola
Baltasalé con Melchola
y mi plimo Gasipar
¡Vamo, vamo córendo aya!

Vamo siguiendo la estleya—¡Eya!
lo negliyo coltzeano—¡Vamo!
pus lo Rey cun tseuro—turo
de calminyo los tésban—¡aya!
Blascio, Pelico, Zuanico y Tomá,
¡aya! vamo tura aya!

Vamo turuz loz Neglios—plimos
pues nos ye a nosla estleya—beya
que sin tantuz neglos folmen—noche
mucha luz en lo poltal—abá
Blascio, Pelico, Zuanico y Tomá,
plimos, ¡beya noche abá!

mucha luz en lo poltal—abá
Blascio, Pelico, Zuanico y Tomá,
plimos bueye ezá!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.
Brothers and sisters of the League of the Star,
let's all go now to Bethlehem,
where we'll see our lovely Lady
with our little Lord in the stable.
Let's go, let's go running there!
We'll hear a carol
that Francisco will compose,
with a gourd to keep the beat;
then Blas, Pedro, Juan and Tomás
will sing it,
and the refrain will go:

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! Africans from Safala!

Let's see what
Baltasar, Melchor and my cousin Gaspar
are bringing from Angola
to Our Lady and our little Lord.
Let's go, let's go running there!

So all you who work at court,—O yes!
let's go, and follow the star.—Let's go!
behind the kings with the treasure—All of us!
they carry across the desert—To the stable!
And you, Blas, Pedro, Juan and Tomás,
let's all get going now!

Let's go then, all with dark skin—Cousins!
for it guides us there, our star—Lovely!
from it, like lightning dazzling bright.—Tonight!
Lots of light upon the stable—Will shine!
And you, Blas, Pedro, Juan and Tomás,
cousins, what a lovely night there'll be!

Move out,
you members of the League—Lovely!
for our star is guiding us—Our own star
behind the kings, for there—Dancing!
to make the Child happy—They go!

Misa Criolla

Kyrie
Señor ten piedad de nosotros.
Cristo ten piedad de nosotros.
Señor ten piedad de nosotros.

Gloria
Gloria a Dios en las alturas
Y en la tierra paz a los hombres que ama el Señor.
Te alabamos. Te bendecimos. Te adoramos.
Gloriifícamos. Te damos gracias
Por tu inmensa gloria.
Señor Dios, Rey celestial.
Dios Padre Todopoderoso.
Señor, hijo único Jesucristo,
Señor Dios, cordero de Dios, Hijo del Padre,
Tú que quitas los pecados del mundo,
Ten piedad de nosotros.

Let's all get going now!

Glory to God in the highest
And on earth peace to his people loved by God.
We praise you. We bless you. We adore you.
We glorify you. We give you thanks
For your great glory.
Lord God, Heavenly King.
God the Almighty Father.
Lord Jesus Christ, the only begotten son.
Lord God, Lamb of God, Son of the Father,
You who take away the sins of the world,
Have mercy on us.
You who take away the sins of the world,
Hear our prayers.
You reign with the Father,
Have mercy on us.
Hanaq pachap kusikuynin
Waranqakta much'asqayki
Yupay ruru puquq mallki
Ruinakunap suyakuynin
Kallpanaqqa q'umikuynin
Waqayqayta.

Uyariway much'asqayta
Diospa rampan Diospa maman
Yuraq tuqti hamankayman
Yupasqallqa, quillapayqayta
Wawaykimaknuyayqayta
Rikuchillay.

¡A siolo flasiquoyo!
¿Qué manda siol Thome?
¿Tenemos tura trunenta
templarita cum cunsielta?
Si siolo ven poté
avisá bosa misé
que se lo molerno ya
cayendo de pularrisa
y mulliendo pol baylá
llámalo llámalo aplisa
que a ventiro lo branco ya
y lo niño aspelandoa
y se leghallá ha-ha-ha ha-ha
con lo zambamba ha-ha ha-ha
con lo guacamel con lo cascavé
Sí siñolo Thome
repican lo rabe
ya la pandereqyo Anton
baylálemo lo neglo al son.

Responsión:
Tumbucutú, cutú, cutú
y toquemo pasito querito
tumbucutú cutú cutú
no pantemo a lo niño sesá.

Turu negro de Guinea
que venimo comibirará
A deté e su criara
Munglavé con su biblea.
Y pluqui lo branco vea
quere branco nos selvimos
con vayal de un tamo plimo
y haleme a lo niño bű.
Tumbucutú, cutú, cutú.
De méxico y sililuana
se vista Miquel aplisa
pues nos cuiza su clisa
las helisas con su mano
Bayle el canario y el villano
mas no pase pol delitas
de mula que da lasas
de toro que dira mű.
Tumbucutú, cutú, cutú.
Antonyo con su sayo
que fluxó re pueltorrico
saldrá vestiño re mico
y Miquel de papangayo
Y quando yegue adorayo
al niño le dira así
si tu y o lamo pol mí
yo me alegano por tu.
Responsión: Tumbucutú... etc.

Seraphin, who con dulce harmonía
la Vida que nace requebrando estas;
cántale glorias mirándole en penas,
que amante y quejoso, su alivio es un jay!

Heaven's joy!
a thousand times shall we praise you.
O tree bearing thrice-blessed fruit,
O hope of humankind,
helper of the weak.
hear our prayer!

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to answer in our assistance,
show us the Fruit of your womb!

'Ah, Mr Francisco!' 'At your command, Mr Tomás!'
'Do we have all the instruments
tuned up together?'
'Yes sir, you could well
tell your lady
that we are about to appear,
falling about with laughter
and dying to start dancing'
'Call them out right away,
for the Holy One has come now
- the resplendent Child
and he will rejoice, ha ha ha hal,
with the zambomba, ha ha hal,
with guacamble-dancing and bell-ringing.'
'Yes, Mr Tomás,
we'll strum the rebec
and Antón jingling the tambourine,
all we will dance to their sounds.'

Response
Toombobcootoo...
and let's play gently, softly,
toombobcootoo...
lest we disturb baby Jesus.

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have come and we'll invite
Andrea and her maid,
and Mongrave in his livery.
And so that the Holy One may see
our white robes, we'll dress
in fine, fleecy white cotton
and give the babe a bit of a scare.
Toombobcootoo.
Let Miguel dress up quickly
as a surgeon,
so the knife in his hand
may heal our wounds.
Dance the canario and the villano,
but don't step behind
a mule that kicks out,
nor a bull that goes moo.
Toombobcootoo.
Antonio, wearing the smock
he brought from Puerto Rico,
will come out dressed as a monkey,
and Miguel as a parrot.
And when he goes up to adore
the babe he'll say to him:
"if you cry for me,
I'd be made happy by you."
Response: Toombobcootoo... etc.
Misa Criolla (cont’d)

Gloria (cont’d)
Gloria a Dios en las alturas y en la tierra
Paz a los hombres que ama el Señor.
Porque Tú sólo eres Santo,
Sólo Tú Señor Tú sólo,
Tú solo altísimo Jesucristo,
Con el Espíritu Santo,
En la gloria de Dios Padre. Amén.

Credo
Creo en Dios, Padre todopoderoso,
Creador de cielo y tierra.
Y en Jesucristo creo,
Su único Hijo nuestro Señor:
Fue concebido por obra y gracia
Del Espíritu Santo,
Nació de Santa María Virgen,
Padeció bajo el poder de Poncio Pilato,
Fue crucificado, muerto y sepultado.
Descendió a los infiernos.
Al tercer día resucitó de entre los muertos,
Subió a los cielos.
Esta sentado a la diestra de Dios
Padre todopoderoso.
Desde allí ha de venir a juzgar
Vivos y muertos.
Creo en el Espíritu Santo,
Santa Iglesia católica,
La comunión de los santos
Y el perdón de los pecados,
Resurrección de la carne
Y la vida perdurable. Amén.

Sanctus
Santo, santo, santo,
Señor Dios del Universo.
Llenos están los cielos y la tierra de tu Gloria.
Hosanna en las alturas!
Bendito el que viene en el nombre del Señor.
Hosanna en las alturas!

Agnus Dei
Cordero de Dios que quitas los pecados del mundo
Ten compasión de nosotros.
Cordero de Dios que quitas los pecados del mundo
Ten compasión de nosotros.
Cordero de Dios que quitas los pecados del mundo
Danos la paz.

Glory to God in the highest and on earth
Peace to his people that love the Lord.
For you alone are Holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
With the Holy Spirit,
In the glory of God the Father. Amen

I believe in one god, the Father Almighty,
Maker of heaven and earth.
And I believe in Jesus Christ
His only Son, our Lord:
Conceived by the power and grace
Of the Holy Spirit,
Born of the Holy Virgin Mary,
Suffered under Pontius Pilate,
Was crucified, died and was buried.
He descended into Hell.
On the third day He arose from the dead,
And ascended into heaven.
He is seated at the right hand of God
The Father Almighty.
From there he will come to judge
The living and the dead.
I believe in the Holy Spirit,
The Holy Catholic Church,
The communion of saints
And the forgiveness of sins,
The resurrection of the body
And the life everlasting. Amen.

Holy, holy, holy,
Lord God of the universe!
Heaven and earth are full of Your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God who takes away the sins of the world
Have mercy on us.
Lamb of God who takes away the sins of the world
Have mercy on us.
Lamb of God who takes away the sins of the world
Grant us peace.

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