DEPARTMENT OF MUSIC AT PRINCETON
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2013-2014 SEASON
Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert tonight.

This performance represents only a small portion of the richness and diversity of activities that take place in the Department of Music every year. Composition, scholarship and performance are the central activities of our students and faculty and many of the performances we present represent more than one of those areas. Scholarly seminars often reconstruct and present performances of ancient, lost, or unfinished work. The Composers Ensemble presents music newly composed by our faculty and students performed by some of the world’s most skilled and adventurous musicians.

Our two certificate programs – Program in Jazz Studies and Program in Musical Performance – also integrate the stage, the studio and the classroom. Participants in both of those programs take private lessons, master classes, and academic courses en route to solo and ensemble concerts.

We hope you will attend many more events presented by the Department of Music at Princeton University. The diverse and eclectic interests of our students and faculty means that you can enjoy events not only in our high traffic areas, like Euro-American concert music, opera and jazz, but also a great variety of other music – vernacular, learned, sacred and profane – from around the world.

The public is also invited to the many pre-concert lectures, colloquia and conferences that feature local scholars as well as distinguished visitors. For a list of upcoming events please visit www.princeton.edu/music.

We look forward to seeing you at our next Music Department event!

Steven Mackey
Professor and Chair, Department of Music

PRINCETON UNIVERSITY GLEE CLUB PRESENTS

The Centennial Football Concert

Princeton vs. Yale

Princeton University Glee Club
Gabriel Crouch, conductor

Yale Glee Club
Jeffrey Douma, conductor

Friday, November 15, 2013 at 7:30 PM
Richardson Auditorium,
Alexander Hall
Princeton University
Welcome to the Princeton University Glee Club’s Football Concert Centennial Celebration alongside the Yale University Glee Club. This annual concert series was well underway before the invention of the Band-Aid and the ballpoint pen. Our football songs have been sung through the World Wars, the Civil Rights Movement, the invention of television and the addiction to Facebook. A rich history precedes this enduring tradition between the Glee Clubs of Princeton, Yale and Harvard. This century-old tradition of choral duels has brought together over 7,000 singers from the three Glee Clubs and we stand here today as its proud keepers. On behalf of the Glee Clubs of Princeton and Yale, I welcome you to this festive evening and I invite you to celebrate this history with us.

Tanyaradzwa Tawengwa ’14
Princeton University Glee Club President

A Note from Jaakko Mäntyjärvi

Says the Halfback of Princeton to the Fullback of Yale:
‘Tis a Whale of a Tale, now the Fullback affirms, and Half Back and Full Ahead are nautical terms.

Yea, the frail heart will quail to set sail in a gale, but no red-blooded male will e’er fail loud to hail the famed Bard of Dundee who outspake with such vim that a teacher at Hogwarts was named after him.

Says the Quarterback still: But for Princeton and Yale what conceivable relevance has this dead whale?
Says the sportsman: The parallel is remarkably neat, for in victory we spout, but we blubber in defeat.
Reflections on the Football Concert Centennial

Every autumn for the past six years, I have spent a considerable amount of time entertaining my friends, classmates, and family members to attend the joint football concerts between the Princeton University Glee Club and her estimable colleagues at Yale and Harvard. And every year, these conversations have eventually wound their way around to the inevitable question: what is a football concert? I suspect we Glee Clubbers have all come up with catchy answers after years of practice, but nonetheless it remains an excellent question and a fitting place to begin our celebration of this very special intercollegiate tradition.

As a freshman at Princeton in the fall of 2007, I was only dimly aware of the strangeness and wonderfulness of the football concerts. As many audience members have observed over the years, football rivalries and fight songs are rather funny companions to the smorgasbord of “ambitious and quite sober-faced readings of classical choral music,” as one New Haven reviewer put it in the 1970s, that have also featured on the program for decades. The history of this diversity is fascinating, and thanks to the efforts of countless individuals, it is also well-preserved in the form of hundreds of concert programs, posters, letters, and other archived ephemera. The stories therein suggest to me that the football concerts are not, as my freshman-year self surmised, best understood as the strange offspring of Ivy League football rivalry and eclectic music programming—but rather as the result of an amazingly long-lived sense of camaraderie and school spirit that has evolved throughout a century of war, peace, and tremendous social and musical change.

We have come a very long way since the original glee clubs of our institutions performed their first glees and catches in the 1800s — those dark, early years of American collegiate music when, as former Princeton University president Robert Goheen once joked, “there was very little ‘solemn’ music on the Princeton campus and a great deal that was strange — tootlings and scrapings and saxophone snotlings produced by lone undergraduate amateurs who had no one to show them anything better.” Despite the Glee Clubs’ transformation from true glee clubs into formidable concert choirs, however, many of those old tootlings have also stood the test of time, resurfacing each year in the form of much-beloved anthems, fight songs, and other school tunes that take pride of place at the annual football concerts.

Coeducation is something else that has profoundly changed the repertoire and social life of two of the three choirs. The thrill of having female members at Princeton was expressed over and again in many documents over the years: “Our girls are splendid, every bit as talented and spirited as the guys,” former director Walter Nollner wrote joyfully in the 1971 spring newsletter. This joy also influenced the decision to incorporate more “serious” choral music into football repertoire: shortly after both the Princeton and Yale choirs achieved coeducation, the New Haven reviewer mentioned above complained that Princeton-Yale football concerts had lost some of their special “gaiety and bally-hoo” due to the choirs’ newfound discovery that the whole realm of serious mixed-chorus repertoire was now fair game.

There are countless such stories, all of them fascinating, and we invite you to explore them through the centennial exhibit at the after-concert reception or through our online archives. We hope they transport you, as they already have transported many others, back to bygone times when much about collegiate music-making was very different from today (the travails of Princeton’s phonograph record library have long been put to rest, thank goodness). And yet the most important things were also very much the same: over all these years of football concert history, it is Harvard, Yale, and Princeton’s enduring camaraderie, school spirit, and abiding love for music that still leap off the page and ring through our shared concerts with life and vitality.

Emily Sung
Princeton University
Class of 2011
PROGRAM

Yale Glee Club

Warum
Johannes Brahms (1833-1897)
Jonathan Rajaseelan '15, piano

O vos omnes
Tomás Luis de Victoria (1548-1611)

Yale Glee Club Chamber Singers

Thou Shalt Know Him
Kathleen Allen MUS '14, conductor
Mark Sirett (b. 1952)

Yale Glee Club

Song for Athene
John Tavener (b. 1944)

All My Trials
Bahamian Spiritual, arr. Norman Luboff
Jonathan Rajaseelan '15, conductor; Sarah Norvell '15, soloist

I am Loved as I Love
Shaker Tune, arr. Jeffrey Douma

Little Innocent Lamb
Traditional Spiritual, arr. Marshall Bartholomew

Eli Yale
Traditional Student Song
Claire Donnelly '14, president and Stephanie Tubiolo '14, manager · soloists

Raise your voices here
Jeffrey Douma
arr. Fenno Heath

Princeton University Glee Club

The Famous Tay Whale (world premiere)
Jaakko Mäntyjärvi (b. 1963)
Paul Noh '16 and Min Joo Yi '16, piano

Bright College Years

Old Nassau

Princeton University Glee Club

From The All Night Vigil, op.37
Sergei Rachmaninoff (1873-1943)
I. Priiditye Poklonimsya
II. Blagoslovi, dushe moya, Gospoda
Saunhee Ko '17, mezzo-soprano

Beati quorum via
Charles Villiers Stanford (1852-1924)

Take Him, Earth, for Cherishing
Herbert Howells (1892-1983)

performed for the 50th anniversary of the assassination of President John F. Kennedy, for whose memorial service this work was composed

Princeton University Chamber Choir

Aestimatus sum
Carlo Gesualdo (1561-1613)

Singet dem Herrn ein neues Lied, BWV225
J.S. Bach (1685-1750)

Princeton University Glee Club

Carol (Maiden in the Mist)
Benjamin Britten (1913-1976)
Kamna Gupta '14, conductor

I'm a Train
Hammond/Hazelwood, arr. Knight
Princeton Football Medley
Doris Lee '14 and Kevin Lee '16, piano
arr. Nollner/Fornarola

Princeton University Glee Club

Yale Glee Club

The Famous Tay Whale
Jaakko Mäntyjärvi (b. 1963)
Paul Noh '16 and Min Joo Yi '16, piano

Bright College Years

Old Nassau

Adam Fox '09, soloist

Please join us for a formal reception in the Whitman College Dining Hall following the concert. If you have not pre-registered for the reception, a limited number of reception tickets will be available for purchase at the door, price $25 ($10 for young alumni.)
TEXTS & TRANSLATIONS

Warum (Op. 92, No. 4)

Warum doch erschallen himmelwärts die Lieder?
Zögern gerne nieder Sterne,
die droben blinken und wallen,
Zögern sich Lunas, lieblich Umbarmen,
Zögern die warmen, wonnigen tage
seliger Götter gern uns herab!

O vos omnes

O vos omnes qui transitis per viam:
attendite et videte si est dolor sicut dolor meus.
O vos omnes qui transitis per viam,
attendite et videte: Si est dolor similis sicut dolor meus.
Attendite, universi populi, et videte dolorem meum.
Si est dolor similis sicut dolor meus.

Why then do songs resound heavenward?
They would gladly lure down the stars,
which gleam and wander above;
they would entice Luna's lovely embraces,
and invoke the warm, blissful days of
blessed gods gladly would they do this!

Why then do songs resound heavenward?
They would gladly lure down the stars,
which gleam and wander above;
they would entice Luna's lovely embraces,
and invoke the warm, blissful days of
blessed gods gladly would they do this!

O vos omnes qui transitis per viam:
attendite et videte si est dolor sicut dolor meus.
O vos omnes qui transitis per viam,
attendite et videte: Si est dolor similis sicut dolor meus.
Attendite, universi populi, et videte dolorem meum.
Si est dolor similis sicut dolor meus.

O all ye that pass by the way, attend and see
if there be any sorrow like to my sorrow.
O all ye that pass by the way, attend and see:
If there be any sorrow like to my sorrow.
Attend, all ye people, and see my sorrow:
If there be any sorrow like to my sorrow.

-Lamentations (1:12)

Song for Athene

Alleluia.
May flights of angels sing thee to thy rest.

Alleluia.
Remember me, O Lord, when you come into your kingdom.

Alleluia.
Give rest, O Lord, to your handmaid, who has fallen asleep.

Alleluia.
The Choir of Saints have found the wellspring of life and door of Paradise.

Alleluia.
Life: a shadow and a dream.

Alleluia.
Weeping at the grave creates the song: Alleluia. Come, enjoy rewards and crowns I have prepared for you.

Alleluia.

- Adapted from Shakespeare's Hamlet and the Orthodox Funeral Service

Thou Shalt Know Him

Thou shalt know him when he comes,
Not by any din of drums,
Nor his manners, nor his airs,
Nor by anything he wears.

Thou shalt know him when he comes
Not by crown or by his gown,
But his coming shall be, by the holy harmony which his coming makes in thee

Thou shalt know him when he comes.
Amen.

All My Trials

If religion was a thing that money could buy,
The rich would live and the poor would die.
All my trials, Lord, soon be over.
Too late, my brothers, too late, but never mind.
All my trials, Lord, soon be over.

Now, hush, little baby, don't you cry,
You know that man is born to die.
I am Loved as I Love

I am loved as I love,
I am blessed as I bless,
No more or less will be given to me

The measure I meet will be measured again,
for justice is a law unto all the same

Then let my efforts all be to love,
and bless and strengthen everyone.

Wherever I am called,
Whatever I can do shall be done
in the name of the good and true.

Little Innocent Lamb

CHORUS:
Little Lamb, little Lamb,
little innocent Lamb,
I'm gonna serve God till I die

Hypocrite, hypocrite, tell you what he do,
He'll talk about me, and he'll talk about you.

CHORUS

'Death ain't no dyin' over there
in that heavenly land, there'll be joy!
Just take one brick from Satan's wall.
Satan's wall gonna tumble and fall.

CHORUS

'Death ain't no dyin' over there
in that heavenly land, there'll be joy!

Devil, he's got a slippery shoe.
Now if you don't mind, he's gonna slip it on you.

Raise your voices here

Time passes quickly here, everything new.
Childhood behind us now,
fading from view.
Four years stretch out before you,
hope rushing in.
Just breathe in and close your eyes,
Time to begin

Raise your voices here for an evening.
Raise your voices here for a time.

Raise your voices and in the weaving.
Yours will lift the sound of mine.

Time passes quickly still, life richly drawn,
Wisdom of lessons learned,
youth nearly gone.
Our bright college years endure
as memories within
But always the song rings out:
once more begin.

Pridiçtey彼得inišma

Pridiçtey, poklonimysa Tsarevi nashemu Bogu.
Pridiçtey, poklonimysa i pripadym
Khristu Tsarevi nashemu Bogu.
Pridiçtey, poklonimysa i pripadym
samosu Khristu Tsarevi i Bogu nashemu.
Pridiçtey, poklonimysa i pripadym Yemu.

O come, let us worship before the Lord our Maker.
O come, let us worship and fall down
before the Lord! Christ, our God and Maker.
O come, let us worship and fall down
and kneel before the Very Christ, our God and Maker.
O come, let us worship and fall down before Him.

Blagoslovi, duša moja, Gospoda

Blagoslovi, duša moja, Gospoda.
Blagosloveni, Gospodi.
Gospodi Božhe moj, vožvelichilsy jesi zelo.
Blagosloveni, Gospodi.
Vo isposebäniye i v velelepotu oblekslya jesi.
Blagosloveni, Gospodi.
Na gorakh stanut vody.
Divna dela Tvoja, Gospodi.
Posrede gor prodyut vodi.
Divna dela Tvoja, Gospodi.
Vsa premudrosti jesi sotvoril.
Slava ti, Gospodi, sotvorivshemu vsa.

Bless thou the Lord, O my soul.
Blessed art thou, O Lord my God.
O Lord my God, thou art become exceedingly glorious.
Blessed art thou, O Lord my God.
Thou art clothed with majesty and honor.
Blessed art thou, O Lord my God.
The waters stood above the mountains.
Marvelous are thy works, O Lord.
Among the hills flow the waters.
Marvelous are thy works, O Lord.
In wisdom hast thou made them all.
Glory to thee O Lord, who has made them all.

Beati quorum via (Op. 38, No. 3)

Beati quorum via integra est,
qui ambulant in lege Domini.

Blessed are the undefiled in the way,
who walk in the law of the Lord.
Take Him, Earth, for Cherishing

Take him earth, for cherishing
To they tender breast receive him.
Body of a man I bring thee,
Noble even in its ruin.
Once was this a spirit’s dwelling,
By the breadth of God created.
High the heart that here was beating.
Christ the prince of all its living.
Guard him well, the dead I give thee,
Not unmindful of his creature shall he ask it.
He who made it symbol of his mystery.
Take him, earth, for cherishing.
Comes the hour God hath appointed to fulfill the hope of men,
Then must thou, in very fashion, then must thou,
Then must though What I give, return again.
Take him, earth, for cherishing.
Not though ancient time decaying Wear away these bones to sand,
Ashes that a man might measure, in the hollow of his hand:
Not though wandering winds and idle scatter dust was nerve and sinew,
Is it given to man to die.
Once again the shining road leads to paradise;
Open the woods again, Open are the woods again
That the serpent lost for men.
Take, O take him, mighty leader,
Take again thy servant’s soul.
Grave his name, and pour the fragrant balm upon the icy stone.
Take him, earth, for cherishing.
To thy tender breast receive him.
Body of a man I bring thee,
Noble in its ruin.
By the breadth of God created.
Christ the prince of all its living.
Take, O take him.
Take him, earth, for cherishing.

From Hymns circa Exequias Defuncti
Prudentius (348-413)
Translated by Helen Waddell

From Responsories for Holy Saturday
Aestimatus sum
Aestimatus sum
cum descendibus in lacum,
factus sum sicut homo sine adjutorio,
inter mortuos liber.
Versus: Posuerunt me in lacu inferiorem,
in tenebris et in umbra mortis.
Factus sum sicut homo sine adjutorio,
inter mortuos liber.

Singet dem Herrn

Singet dem Herrn ein neues Lied,
die Gemeine der Heiligen sollen ihm loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei’n fröhlich über ihnen König.
Sie sollen loben seinen Namen im Reichen,
mit Pauken und Harfen sollen sie ihm spielen.

Carol (Maiden in the Mor Lay) (Op. 91, No.6)

Maiden in the mor lay,
In the mor lay;
Sevenight folle,
Sevenight fulle,
Maiden in the mor lay;
In the mor lay,
Sevenight fullle and a day.
Welle was hire mete
What was hire mete,
The primerole and th-
The primerole and th-
Welle was hire mete.
What was hire mete,
The primerole and the violet.

I am counted with them
that go down into the pit.
I am as a man that hath no strength:
free among the dead.
Verse: Thou hast laid me in the lowest pit,
in darkness, in the deeps.
I am as a man that hath no strength:
free among the dead.

Sing to the Lord a new song,
and his praise in the congregation of saints.
Let Israel rejoice in him that made him.
Let the children of Zion be joyful in their King.
Let them praise his name in the dance;
let them sing praises unto him with the timbrel and harp.

Good was her food.
What was her food?
The primrose and the-
The primrose and the-
Good was her food.
What was her food?
The primrose and the violet.
Welle was hire dring.
What was hire dring
The chelde water of the-
The chelde water of the-
Welle was hire dring.
What was hire dring?
The chelde water of the well-spring.

Welle was hire bown.
What was hire bown?
The rede rose and the-
The rede rose and the-
Welle was hire bown.
What was hire bown?
The rede rose and the lilye flour.

Good was her drink.
What was her drink?
The cold water of the-
?The cold water of the-
Good was her drink.
What was her drink?
The cold water of the well-spring.

Good was her brower.
What was her brower?
The red rose and the-
The red rose and the-
Good was her brower.
What was her brower?
The red rose and the lilye flower.

Then the water did descend on the men in the boats,
Which wet their trousers and also their coats;
But it only made them the more determined to catch the whale,
But the whale shook at them his tail.

Then the whale began to puff and to blow,
While the men and the boats after him did go,
Armed well with harpoons for the fray,
Which they fired at him without dismay.

And they laughed and grinned just like wild baboons,
While they fired at him their sharp harpoons:
But when struck with, the harpoons he dived below,
Which filled his pursuers' hearts with woe.

Because they guessed they had lost a prize,
Which caused the tears to well up in their eyes;
And in that their anticipations were only right,
Because he sped on to Stornachray with all his might:

Then hurrah! for the mighty monster whale,
Which has got 17 feet 4 inches from tip to tip of a tail!
Which can be seen for a sixpence or a shilling,
That is to say, if the people all are willing.

William McConagall (1825-1902)
Bright College Years

Bright college years with pleasure fill,
The shortest, gladdest years of life.
How swiftly are ye gliding by O why does time so quickly fly?
The seasons come, the seasons go,
The earth is green or white with snow.
But time and change shall not avail
To break the friendships formed at Yale.

In after years should trouble rise
To cloud the blue of sunny skies
How bright will seem through men's sly's haze
Those happy golden bygone days.
O let us strive that ever we
May let these words our watch cry be,
Where e'er upon life's sea we sail:
"For God, for country, and for Yale!"

Old Nassau

Verse 1: ALL
Tune ev'ry heart and ev'ry voice,
Bid ev'ry care withdraw;
Let all with one accord rejoice,
In praise of Old Nassau.

Chorus: ALL
In praise of Old Nassau, we sing,
Hurrah! Hurrah! Hurrah!
Our hearts we'll give, while we shall live,
Three cheers for Old Nassau.

Verse 2: Glee Club
Let music rule the fleeting hour,
Her mantle round us draw;
And thrill each heart with all her pow'r,
In praise of Old Nassau.

Chorus: ALL

Verse 3: SOLO
And when these walls in dust are laid,
With reverence and awe
Another throat shall breathe our song,
In praise of Old Nassau.

Chorus: ALL

Verse 4: ALL
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.

Chorus: ALL

YA LE GLEE CLUB

From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as an eighty-voice chorus of women and men, the Yale Glee Club, Yale's principal undergraduate mixed chorus and oldest musical organization, has represented the best in collegiate choral music.

During its recent 150th anniversary season, the Glee Club's performances received rave reviews in the national press, from The New York Times ("One of the best collegiate singing ensembles, and one of the most adventurous... an exciting, beautifully sung concert at Carnegie Hall") to The Washington Post ("Under the direction of Jeffrey Douma, the sopranos - indeed, all the voices - sang as one voice, with flawless intonation... their treacherous semitones and contrapuntal subtleties became otherworldly, transcendent even").

The students who sing in the Yale Glee Club might be majors in music or engineering, English or political science, philosophy or mathematics. They are drawn together by a love of singing and a common understanding that raising one's voice with others to create something beautiful is one of the noblest human pursuits.

The Glee Club's repertoire embraces a broad spectrum of choral music from the 16th century to the present, including Renaissance motets, contemporary choral works, folk music, spirituals, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premieres of newly commissioned works and sponsors annual competitions for young composers. They have recently been featured on NPR's Weekend Edition, WQXR's "The Choral Mix with Kent Tritle," and BBC Radio 3's "The Choir."

The great choral masterworks are also an important part of the Glee Club's repertoire; recent performances include Verdi Requiem, Stravinsky Symphony of Psalms, Orff Carmina Burana, Vaughan Williams Dona Nobis Pacem, Mozart Requiem, Britten War Requiem, Rossini Stabat Mater, Fauré Requiem, Haydn Missa in Tempore Belli and Creation, Brahms Núeie, Mendelssohn Elijah, Penderecki Credo, Aaron Jay Kernis Symphony of Meditations, and choral symphonies of Mahler and Beethoven.

One of the most traveled choruses in the world, the Yale Glee Club has performed in every major city in the United States and embarked on its first overseas tour in 1928. It has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa. This spring, the Glee Club will travel to Cuba, and will also perform in Florida and Washington DC.

Historically a leading advocate of international choral exchange, the Glee Club has hosted countless guest ensembles at Yale and at New York's Lincoln Center in conjunction with its own international festivals. In 2012, the Glee Club carried this tradition forward with the first Yale International Choral Festival in New Haven. Plans are underway for the second YICF in 2015.
The Glee Club has appeared under the baton of many distinguished guest conductors from Leopold Stokowski to Robert Shaw. Recent collaborations have included performances under the direction of Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, and Helmut Rilling. In 2013 the Glee Club performed with internationally renowned choral conductor Erwin Orner and worked again with Helmut Rilling in a performance of the Dvorak Stabat Mater.

JEFFREY DOUMA, MUSICAL DIRECTOR

Since the fall of 2003, Jeffrey Douma has served as Director of the Yale Glee Club. He also serves as Professor of Conducting at the Yale School of Music, where he teaches in the graduate choral program, and as founding Director of the Yale Choral Artists. He served as Artistic Director of the first Yale International Choral Festival in June, 2012.

Douma has appeared as guest conductor with choral and orchestras on six continents, including the Royal Melbourne Philharmonic Orchestra, Lithuanian Chamber Orchestra, Daejeon Philharmonic Choir, Buenos Aires Philharmonic Orchestra, Moscow Chamber Orchestra, Orquesta Solistas de la Habana, Istanbul's Tekfen Philharmonic, the Symphony Choir of Johannesburg, and the Central Conservatory's EOS Orchestra in Beijing. He also currently serves as Musical Director of the Yale Alumni Chorus, which he has lead on eight international tours, and as Artist-in-Residence at the Cathedral of St. Joseph in Hartford, CT. He has prepared choirs for performances under such eminent conductors as William Christie, Valery Gergiev, Sir Neville Marriner, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, Mark Morris, and Helmut Rilling.

Douma has presented at state, divisional, and national conventions of the ACDA and NCCO, and the Yale Glee Club has appeared as a featured ensemble at the 2009 NCCO National Conference and the 2012 ACDA Eastern Division Convention. Active with musicians of all ages, Douma served for four years on the conducting faculty at the Interlochen Center for the Arts, America's premier training ground for high school age musicians, conducting the Concert Choir, Women's Choir, and Festival Choir. He frequently serves as clinician for festivals and honor choirs. An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award, and has premiered new works by such composers as Dominick Argento, Brigitte Sheng, Ned Rorem, Jan Sandström, Rene Clausen, Lewis Spratlan, and James MacMillan. He also serves as editor of the Yale Glee Club New Classics Choral Series, published by Boosey & Hawkes. His choral arrangements are published by G. Schirmer. A tenor, Douma has appeared as an ensemble member and soloist with many of the nation's leading professional choirs, including the Dale Warland Singers, Bella Voce of Chicago, the Oregon Bach Festival Chorus, and the Robert Shaw Festival Singers.

Prior to his appointment at Yale he served as Director of Choral Activities at Carroll College, and also taught on the conducting faculties of Smith College and St. Cloud State University. Douma earned a Bachelor of Music degree from Concordia College, Moorhead, MN, and the Doctor of Musical Arts degree in conducting from the University of Michigan.

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 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 Alexander Russell, one of the great conductors 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 came with 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 choir 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 Richardson Auditorium in 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 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, Honegger's Le Roi David, and Faure's Requiem.

The choir's repertoire is extremely diverse, embracing anything from renaissance motets and madrigals, Romantic parsongs 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.
GABRIEL CROUCH, DIRECTOR

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 ShvARING, 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 Swenborg 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'.

MEMBERS

Soprano 1
Kathleen Allan '14
Rachel Goldstein '16
Sierra Jantik '17
Emily Johnson '16
Allison Levensky '17
Cara Mayer '17
Sarah Norvell '15
Abby Sneader '16
Aira Tackett '15
Stephanie Tubiolo '14
Fiona Vella '14

Soprano 2
Cecilia Damouchel '16
Emma Hartaway '17
Marina Karchin '14
Eleanor Kiliian '15
Brooke Lamell '16
Tessa Maggio '16
Courtney Sanders '17
Emma Schmidt '15
Kiri Van Werden-Wolff '17
Liza Zhang '15

Alto 1
Zoya Afridi '17
Ashby Cogan '14
Imran Connolly '17
Marti Kawasaki '17
Jenna Li '15
Serena Sill '17
Rachel Pulliam '16
Jane Strauch '17
Jessica Wang '15
Jessica Yang '16

Alto 2
Cynthia Deng '14
Clare Donnelly '14
Marianne Gillis '17
Leah Lastner '14
Nora May '17
Victoria Petrie '15
Esber Poyntz '16
Maria Luisa Torrellas '15
Mercedes Waga '14
Apana Woods '14
Scarlett Zuo '16

Tenor 1
Terrence Chin-Loy '14
Caleb Hoffman '16
Connor Kenaston '14
Kyle Picha '15
Michael Prommich '13
Xiao Shu '15
Alex Turner '16
Franklye Zhu '17

Tenor 2
Ehril Alderson '15
Andrew Bem '17
Myles Garbanzo '17
Cooper D'Agostino '17
Timothy Lind '15
Wide Newville '17
Jonathan Rassaeian '15
Dan Rubin '16
Max Sauberman '17
Joseph Tremblay '15

Bass 1
Elias Barholomew '17
William Benet '15
Markus Boyd '14
Travis Heine '14
Darrin Jones '16
Jonathan Lachman '15
Rhythm Locke '15
Pietro Mazzio '15
Gabe Paperny '16
Paul Stryling '17
Andres Valdivieso '16
Justin Young '15

Bass 2
Andy Berry '14
Beau Bendl '16
Mitchell Breski '17
Ryan Dailey '15
Timothy Gilfillan '14
Se Hyun Han '16
Max Henke '15
Corin Myers '15
Evan Patel '15
Jeb Roberts '15
Caleb Small '15
Christopher Valdes '17

Yale Glee Club
Jeffrey Douma, Director
T. Sean Maher, Business Manager
Kathleen Allan MUS '14, Assistant Conductor
Jonathan Rassaeian '15 & Tim Laciano '15, Assistant Student Conductors

Claire Donnelly, President
Stephanie Tubiolo, Manager
Brook Lamell, Stage Manager
Ruthie Pullman, Social Chair
Alex Turner, Social Chair
Lisa Zhang, Publicity Chair

Sara Norvell, Archivist
Jonathan Rassaeian, Archivist
Pietro Mazzio, Wardrobe Manager
Rachel Poteico, Tour Manager
Ellie Killion, Tour Manager
Leah Lastner, Outreach Chair

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Gabriel Crouch, *Assistant Conductor*

**President**

Tanyaradza Twengewa

**Vice President**

Arich Nusbaum Cohen

**Secretary**

Kevin Lee

**Treasurer**

Jonathan Choi

**Concert Manager**

Pean McCarty

**Development Manager**

Lillian Xu

**Tour Manager**

Katherine Wolff

**Publicity Chair**

Susie Shoffner

**Social Chair**

Alan Southworth

**Recordings Manager**

Naimah Hakim

**Archivist**

James Walsh

**Webmaster**

Cameron Johanning

### Princeton University Chamber Choir

**Director**

Gabriel Crouch

**SOPRANOS**

Regina Burgher ’14

Katie Bezdor ’14

Yanie Fett ’14

Solveig Gold ’17

Stephanie Leotsakos ’16

Sophia Mockler ’16

Varshini Narayanan ’16

Heather O’Donovan ’16

**ALTOS**

Megan Conlon GS

Katie Dubb ’14

Abigail Gillman ’17

Saunghee Ko ’17

Yun-Yun Li ’17

Dina Murokh ’14

Tiffany Huang ’17

**TENORS**

Quinton Beck ’14

Minseung Choi ’17

Jeffmin Lin ’15

Kai Okada ’16

Sung-il Lee ’16

James Walsh ’15

**BASSES**

Andrew Bogdan ’14

Noe Chaplard ’14

Ronan McCarty ’14

Michael Mulshine ’16

Hansen Qian ’16

Dale Shepherd ’14

Johannes Hallmeier ’16

Joseph Sung ’15

Paul von Auerswald ’16

Edward Wang ’15

John Whelchel ’15

Kevin Lee ’16

### MEMBERS

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<tr>
<th>SOPRANOS</th>
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<tr>
<td>Melanie Barbonti ’15</td>
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<td>Shubham</td>
<td>Jonathan Choi ’15</td>
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<td>Elliot Horlick ’15</td>
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<td>Cameron Johanning ’16</td>
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<td>Yifan Li ’14</td>
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<td>Kevin Lee ’16</td>
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After the show - share your thoughts and pictures!

We’d love to hear from you at our feedback page - visit www.princetongleeclub.com/experience/centennial or use the QR code:

Upload your photographs to our website by sending them to south44still@photos.flickr.com, or use our Instagram #PUGC

The Glee Club’s next performance is coming up!

Sunday December, 8 at 5pm
Richardson Auditorium

Bach Magnificat
Princeton University Glee Club
Nassau Sinfonia
Gabriel Crouch, conductor
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