Welcome...

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

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 Princeton Sound Kitchen 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—the Program in Jazz Studies and the 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.

Our new Edward T. Cone Performers-in-Residence, So Percussion, are an exciting new addition to our musical community. An internationally acclaimed quartet of musicians, So will give free public concerts with instruments that range from the familiar to the exotic.

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 mean 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 princeton.edu/music.

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

Steven Mackey
Professor and Chair, Department of Music

THE FOOTBALL CONCERT

Harvard vs. Princeton

Harvard Glee Club
Harris Ipock, resident conductor

Princeton University Glee Club
Gabriel Crouch, conductor

Friday, October 24, 2014 at 7:30 PM
Richardson Auditorium in Alexander Hall
Princeton University
PROGRAM

Unbreakable, from To Touch the Sky  
Kevin Puts (b. 1972)  

Guide Me, O Thou Great Jehovah  
Traditional Appalachian, arr. Matthew Olmman  

Hæc Dies  
Johann Georg Zeuner (1716-1778)  

Spasenije Sodelal Yesi  
Pavel Chernykov (1877-1944)  

Song of Peace, Op. 82  
Vincent Persichetti (1915-1987)  

Selections to be announced from the stage  

That Shadow, My Likeness  
Ned Rorem (b. 1923)  

Heav’n, Heav’n  
Spiritual, arr. H. T. Burleigh (1866-1949)  

Glorious Apollo  
Samuel Webber (1740-1816)  

Football Songs  
Traditional, arr. Noam Elkes (b. 1966)  

HARVARD GLEE CLUB

How They So Softly Rest  
Healey Willan (1880-1968)  

O Adonai, et Dux domus Israel  
Rodrick Williams (b. 1965)  
Sebastian Cox ’18, tenor  
Paige Kiokile ’18, Ferdinand Laffan ’18, Varshini Narayanan ’16, Angel’Chorus  

Sieben Magnificat-Antiphonen  
Ars Novi (b. 1915)  
L. O Weisheit; VL: O König aller Volker  

Magnificat I  
Giles Swinney (b. 1946)  

Vårer  
Edward Greg (1843-1907), arr. Thomas Beck  
Alyson Beveridge ’16, soprano  

I’m Seventeen Come Sunday  
Percy Aldridge Grainger (1882-1961)  

I was Glad  
Hear My Prayer, O Lord  
Henry Purcell (1659-1695)  

Abbyssinian 200: A Celebration  
Western Maratho (b. 1968)  
I. The Lord’s Prayer; VL: Gloria Patri  
Simon Mulligan, piano  

Princeoton Football Medley  
arr. Nollner/Tornavola  
Doris Lee ’14 and Kevin Lee ’16, piano  
James Walsh ’15, conductor  

Fair Harvard  
Traditional Irish Air  

Old Nassau  
Karl Langlott, arr. W. Nollner  

PRINCETON GLEE CLUB

PRINCETON CHAMBER CHOIR

PRINCETON GLEE CLUB

PRINCETON CHAMBER CHOIR

PRINCETON GLEE CLUB

COMBINED CHOIRS
TEXTS & TRANSLATIONS

Unbreakable
Unbreakable, O Lord,
Is the law
that binds me to You:
Like a diamond,
It breaks the hammer that strikes it.

My heart goes into you
As the polish goes into the gold.
As the locus lives in water,
Live in You.

Like the bird
That gazes all night,
I have lost myself dwelling in You.
O my Beloved, Return.

Haece Dies
Haece dies quem festum dominus
Exsultermus et gaudemus, alleluia!

Spasivium sodelat
Spasivium. sodelat est domum salvi, Biaf.-
Alleluia.

Song of Peace, Op. 82
Pax, O Lord. Alleluia.
These tears are the night,
O God let us walk in Thy Light. Alleluia.
O God give us Peace.
Fear not, my soul. Alleluia.

Guide Me, O Thou Great Jehovah
Guide me, O thou great Jehovah,
pilgrim through this barren land,
I am weak, but thou art mighty;
hold me by thy powerful hand;
Bread of heaven, Bread of heaven,
feed me till I want no more,
feed me till I want no more.

Open now the crystal fountain,
whence the healing stream doth flow;
let the fire and cloudly pillar
lead me all my journey through;
strong Deliverer, strong Deliverer,
be thou still my Strength and Shield,
be thou still my Strength and Shield.

-Moses Williams (1717-1791)

Heav’n, Heav’n
I got a robe, you got a robe,
All of God’s children got a robe;

When I get to Heaven goin’ to get on my robe,
Goin’ to shout all over God’s Heav’n,
Heav’n, Heav’n.

Everybody talkin’ bout heav’n isn’t goin’ there,
Goin’ to shout all over God’s Heav’n.

I got a shoe, you got a shoes...

I get a hump, you get a hump...

How They So Softly Rest
How they so softly rest,
All, all the holy dead,
Unto whose dwelling place
Now doth my soul draw near?

How they so softly rest,
All in their silent graves,
Deep to corruption
Slowly down sinking!

-William Shakespeare (1564-1616), from The First

O Adonai, et Deus domus Israel
O Adonai, et Deus domus Israel,
qui Moneis in igne flammate vult apareamini,
et ei in Sime legem desinit:
seuis et redematur nos in haec dies extenso.

O Weisheit
O Weisheit, hergeseignet aus dem Mund der Hôchsten,
die Welt umgebaut zu einem Ende zu andern,
in Kraft und Mitleid du alles:
O komm und offenbarte uns den Weg der Weisheit und der
Einsicht.
O Weisheit.

O König aller Volker
O König aller Volker, der Erwartung und Sehnsucht,
Schaffest, der den Raus zusammenhält,
o komm und errette den Menschen, den du aus Erd
gebildet!

-William Shakespeare (1564-1616)

Anonymous

And they no longer weep,
Here. where complaint is still!
And they no longer feel,
Here, where all gladness flies!
And, by the cypresses
Softly censhadowed,
Until the Angel
Calls them, they slumber!

-Henry Wadsworth Longfellow (1807-1882), from The Dual

O Adonai, and Leader of the House of Israel,
who didst appear unto Moses in the burning bush,
and gavest Him the Law on Sinai,
acquittal and red-clothed in Thy unstretched arm.

* O Wisdom, proceeding from the mouth of the Most
High,
Thou excellest the world from one end to the other,
Thou ordertest all things with might and mercy.
O come to us and reveal the way of wisdom and of understanding,
O Wisdom.

O king of all nations, their expectation and desire,
Keystone, which holds all things together,
O come and save mankind, whom thou hast formed from clay!
Magnificat I
Magnificat, virgin mea Dominum,
et exsultavit spiritus meus in Deus salutari meo.
Quia respexit humilitatem meae semel et tenebris:
Eccor enim ex To boratam me diacue innumera generationes,
quantum mii magnus, quia potens es, et sanctum numen tuum.
Et misericordia tua a progenite progenitum tumetibus eis.
Fac potestatem in baccio tuo.
Dispersit superbia mentem odia sui.
Deposuit potentes de sede, et exaltavit humiles.
Exsultent sancti tu iusti, et dum spiritum inanem.
Susurra in pulvis cecinur, contestari misericordiae tuae.
Sao locutus est ad justum noster.
Abraham et semini eius in saecula.
Gloriam Patri, et Filio, et Spiritui Sancto.

Vären
Enno ein Geng fikk eg Veven at sjá fór Vären at namá. Hafngi med Tin som der Blomen var já, og å tet såg Nama.
Enno ein Geng fikk eg løn at sjá fró Lindet at fjaota, Ijaget at brúna og Fosen a At at fjón og brúna.
Grautat det gráet og enno ein Geng fikk skóva med Blomar; enno og hóyde at Véfugur smot neat og nów Sumar.

Eingang og sjále i den vårlige Elm, som mette mit Auga, stignet og det vil meg fonna ein Ham og kvæstende blaur.
Alt det som Vävare inntre meg bar, og Blomen og plakkađ.
Fremdes Ánde og trakk det var, som damla og nakklađ.
Dêfor eg fann minn fjøður og Bar i Vären og Oðru; dêfor det Ljot i den Fljota og skar, meg tekot at grile.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaiden.
Be hold, from henceforth all generations shall call me blessed,
for he that is mighty hath magnified me, and holy is his Name.
And his mercy is on them that fear him, throughout all generations.
He hath shewed strength with his arm:
He hath scattered the proud in the imagination of their hearts.
He hath put down the high from their seat, and exalted the humble and meek.
He hath filled the hungry with good things, and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel.
As he promised to our forefathers, Abraham and his seed for ever.
Glorify be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now and ever shall be, world without end. Amen.

I'm Seventeen Come Sunday
As I rose up one May morning,
I seated a pretty fair maid,
just as the sun was dawnin',
with me rue ran ray,
gether didle a,
wok fol air didle ido.
Her stockin's white, and her boots were bright,
and her bucklin' shoe like silver,
she had a dang and a rolling eye,
and her hair hung down her shoulder.

"Where are you going, my pretty fair maid,
where are you going my honey?"
She answered me right cheerfully,
"I'm an errand for me mummy."

"How old are you, my pretty fair maid,
how old are you, my honey?"
She answered me right cheerfully,
"I am seventeen come Sunday."

"Will you take a man, my pretty fair maid,
will you take a man, my honey?"
She answered me right cheerfully,
"I dart not for me mummy."

"Will you come down to me mummy's house,
when the moon shine bright and clear."
You'll come down, I'll let you in,
and me mummy shall not hear me."

"O it's now I'm with my soldier lad,
his ways they are so winthin'.
It's drunk and file is my delight,
And a pint o' rum in the mornin'."

I was glad
I was glad when they said unto me: we will go into the house of the Lord.
For through the tubes goop, ev'n the tubes of the Lord, to testify unto Israel, and to give thanks unto the Name of the Lord.
For there is the seat of judgement: ev'n the seat of the house of David.
O pray for the peace of Jerusalem: they shall prosper that love thee.
Peace be within thy walls and plenteousness within thy palaces.
Glorify be to the Father, and to the Son: and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be: world without end, Amen.

Hear My Prayer, O Lord
Hear my prayer, O Lord,
and let my crying come unto Thee.

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Visit our website and tell us what you thought about the concert at www.princetonuniversity.com/experiences/football
Upload your photos from the concert to our Flickr page by sending them to dash6name@photos.flickr.com, or use #PUGC on Instagram!
Fair Harvard
Fair Harvard we join in thy Jubilee song,
And with blessings surrender thee o'er
By these FOOTSTEPS, from the Age that is past,
To the Age that is waiting before.
O Relic and Type of our ancestors' worth,
That long kept their memory warm,
Firing 'tis of their wildness Star of their night!
Calm rising thro' change and throw storm.
Farewell be thy destinies coward and bright!
To thy children the lesson still give,
With freedom to think, and with patience to bear,
And for Right ever bravely to live.
Let not mowsered terror more thee as in side,
As the world on Truth's current glides by,
Be the herald of Light, and the bearer of Love,
Till the stock of the Puritans die.

Old Nassau
Time ev'ry heart and ev'ry voice,
Bid ev'ry case withdraw,
Let all with one accord rejoice,
In praise of Old Nassau.

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.

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

Till then with joy our songs we'll bring,
And while a breath we draw,
We'll all seem to shout and sing
Long life to Old Nassau.

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

BIographies

HARVARD GLEE CLUB
The Harvard Glee Club is the oldest male collegiate chorus in America. Founded by students in 1858 to sing college songs and glee, it was not until 1912, under the leadership of Professor Archibald T. Davison, that the Glee Club developed a repertoire of distinction and gained a distinguished international reputation through numerous concert tours, recordings, and collaborations with renowned ensembles and performing artists.

Throughout its history, the Glee Club has drawn its repertoire from the music of ten centuries, with a particular emphasis on the performance of present-day American music, sacred repertory of the Renaissance, and folk songs of the world. Summer tours of North America (1954, ’56, ’78, ’98), Asia (64, ’65, ’82, ’93), Europe (’21, ’56, ’73, ’87, ’92, ’95), and Australasia (’65); twenty-two annual spring tours within the United States; and fifty years of collaboration with the Boston Symphony Orchestra illustrate the Glee Club’s commitment to sharing the tradition of male choral music with audiences around the world. The ensemble has performed at five National Conventions of the American Choral Directors Association and in prestigious venues, including the Musikzentrum (Vienna), Carnegie Hall, Lincoln Center, and Symphony Hall (Boston), among others. The Glee Club has had six conductors during the past century: Archibald T. Davison, G. Wallace Woodworth, Elliot Forbes, F. John Adams, Jameson N. Marren, and Andrew G. Clark.

Many of the foremost composers of the twentieth century have penned works for the Harvard Glee Club, including Darius Milhaud, Francis Poulenc, Gustav Holst, Randall Thompson, and Irving Fine. Since 1978, the Glee Club has commissioned new works for male chorus by Toshi Takemitsu, John Harbison, Virgil Thomson, Sir John Tavener, Morten Lauridsen, Stephen Paulus, Carol Barnett, Steven Sametz, Paul Moravec, Dan Locklair, and Dominick Argento. This year, the Glee Club will premiere new pieces by Robert Key, Nancy Galbraith, Jonathan Wild, and John Murchie. Since 1990, the ensemble has released seven recordings, hosted twelve Men’s Chorus Festivals, and performed major symphonic choral works for men’s chorus to critical acclaim: Stravinsky’s Osipyle Reu, Schoenberg’s Survivor from Warsaw, Brahms’ Alto Rhapsody, and Dominick Argento’s The Revelation of Saint John the Divine.

HARRIS IPOCK, RESIDENT CONDUCTOR
Ipcok joined the Harvard Glee Club in 2012 as Resident Conductor after having completed his doctoral coursework at the Eastman School of Music, where he studied choral conducting with William Weinert. While at Eastman, he also served on the faculty at Hobart and William Smith Colleges, where he conducted the Colleges Community Chorus and worked as assistant and choir director at Lakeside United Church of Christ. He also taught beginning conducting courses at Eastman and was a finalist for the 2012 Eastman TA Prize for teaching. His doctoral project features a modern transcription of a collection of five-voice motets by Thomas Michael, cantor at St. Thomas church in Leipzig from 1632 to 1657.

Ipcok enjoys an active career as a soloist and professional chorister. He currently is a member of Coro匹narte, a five-time Grammy-nominated ensemble conducted by Craig Hella Johnson. He has also performed with Publick Musick, Voices, Virginia Choralé, Norfolk Chamber Concert, Toccanters, and the North Carolina Symphony Baroque Choir. His recent credits as a soloist include Bach’s St. John Passion, Cantata 56 and 140, Rossini’s Petite Messe Solennelle, Mozart’s Requiem, and Handel’s Messiah. His opera roles include Count Almaviva in Le Nozze di Figaro, John Sorel in Menotti’s The Consul, Concezon in FMS P爱o, Sharpless in Madama Butterfly, and Cérphale in Jcquett de la Guerre’s Cérophel and Procris.

Ipcok holds an M.M. degree in choral conducting and vocal performance from East Carolina University, and B.M. and B.A. degrees in vocal performance and economics from the University of North Carolina–Chapel Hill.
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 1877 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 organizers 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 long-serving conductor Walter L. Nolliter, 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, Paris, Germany and Prague.

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 and functions 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 endowed fund to honor Walter Nolliter. In the last few years these have included Off's Carmina Burana, Mendelssohn's Elijah, Bach's St. Matthew and St. John Passion and Mass in B minor, Mozart's Requiem, Hoste's Le Roi David and Faure's Requiem.

The choir's repertoire is extremely diverse, embracing anything from Renaissance motets and madrigals, Romantic partongs and 21st century choral commissions to the more traditional Glee Club fare of spirituals, folk music and college songs. The spectrum of Glee Club numbers 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 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 cappella group The King's Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a double 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 Shearing, singer Barbara Hendricks and 'Beach Boy' Bruce Johnston.

Since moving to the USA in 2005, first to run the choral program at DePaul 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 label to glowing 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 Tenetara and The Gabrieli Choir, and in the US, performing recitals of liornery with such acclaimed liorners as Daniel Swenberg and Nigel North. As a producer his latest credits have included Winchester Cathedral Choir, The Gabrielli Consort and Tenetara.

His achievements in the choral world have led to many invitations to adjudicate choral competitions, notably the mixed choir final of 'Stainesbury's Choir of the Year' (televisioned 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'.

SIMON MULLIGAN

British pianist Simon Mulligan began playing at the age of 3 and quickly established himself in the music world as a prodigious virtuoso. Described by The Times of London as "the most abundantly gifted of pianists," Mulligan performs and records internationally as a soloist and chamber musician in many diverse genres. Following his début with the Royal Philharmonic Orchestra, Mulligan has enjoyed performance and recording engagements with the BBC Symphony (Slovak), English Symphony Orchestra (Bournemouth), Warsaw Symphonia (Munich), Hong Kong Philharmonic (Atherton), Malaysian Philharmonic, Orquestra Sinfónica Nacional, and the Royal National Scotch Orchestra (Seddener) to name a few. Mulligan's first compact disc was recorded under the direction of Yehudi Menuhin, leading to a seven-year collaboration and friendship, culminating in what was to be Lord Menuhin's final concert at the Todeshule in Düsseldorf. He has since made over twenty recordings for compact disc. His première recording of Ned Rorem's Piano Concerto No. 2 with José Seddener and the Royal National Scotch Orchestra for Naxos was Gramophone magazine's "Editor's Choice."

As a chamber musician, Mulligan collaborates with many notable artists. He has given numerous worldwide recital tours with Joshua Bell, including performances at every major international venue as well as the Grammy Awards, for Her Majesty The Queen and the Royal Family, and President Barack Obama. In other fields, he has supported artists as varied as Bransford Marsalis, Van Morrison, Sting, Dame Shirley Bassey, and Lisa Minnelli. As a jazz pianist, Mulligan continues to lead several of his own groups, performing at festivals throughout the UK, Europe, Shanghai and the Americas. His jazz quartet album, "Playlist," features all-original compositions.

A Music Scholar of St Paul's School in London, Mulligan studied under Alexander Kelly at the Royal Academy of Music and Jacques Rouvier in Paris; he also studied Beethoven at the personal invitation of Alfred Brendel. He won a scholarship to the International Piano Academy on Italy's Lake Como and was one of the youngest recipients to be awarded the prestigious Fellowship of the Royal Academy of Music for his musical achievements.
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**MEMBERS**

**Tenor I**
- Constantin Arochehde ’18
- Quincy Carson ’17
- Ernie Mitchell II GSAS ’15
- Hansy Poo ’18
- Michael Raleigh ’15
- Bo Yarabe ’16
- Dennis Zhang ’18

**Tenor II**
- Adrian Beddor OSAS ’19
- Eduardo Cabral ’16
- Billy Gardner ’17
- John Griffin ’16
- Dean Lee OSAS ’19
- Daniel Leichius ’16
- Patrick Moran ’17
- Sam Plank ’18
- Jonathan Yoo ’18
- Ben Zheng ’18

**Bass I**
- Felix Barber OSAS ’19
- Nelson Barrere ’17
- Benjamin Barnett ’17
- Teddy Brooks ’18
- Drew Chamberlain ’17
- Jeffery Durand ’17
- Larry Guo ’18
- Michael He ’18
- Jimmy Jiang ’17
- Matt Jiang ’18
- Bernard E. Kreger ’59, MPH ’70
- Max Lu ’15
- Gisal Monyaray ’15
- Jacob Mueller ’17
- Andy Osborn, CSE ’15
- Daniel Park ’15
- Michael Patterson ’17
- Joseph Porter, HDS ’16
- Alex Rohe ’17
- Elmer Tan ’16
- Curtis Wu ’18

**Soprano**
- Tova Bergren ’15
- Alyson Beveridge ’16
- Ava Chen ’16
- Ayesha Cole ’18
- Monique Dorey ’15
- Solvie Gold ’17
- Katherine Hawkins ’16
- Charlotte Jepson ’18
- Claire Jones ’18
- Paul Kunkle ’18
- Priscilla Yeung ’17

**Alto**
- Catherine Bienen ’18
- Anna Cardinal ’15
- Flore Elsers-Tibbits ’18
- Jennifer El-Fakir ’18
- Joani Erskine ’17
- Victoria Omenberg ’18
- Felicia Jiang ’18
- Isabelle Kua ’18
- Saughee Ko ’17
- Yanyun Li ’17
- Gloria Ym ’18

**Baritone**
- Adam Ainslie ’17
- Christopher Beard ’15
- Shubham
- Chaitan Sehgal ’17
- Matthew Chau ’17
- Andy Seidman ’18
- Conrad Shook ’15
- Benjamin Trommer, OSAS ’16

**Tenor**
- Sang Lee ’16
- Andrew Licini ’16
- Jeffery Lin ’15
- Mitchell McGoy ’16
- Awanish Nangal ’18
- Bjorn Barber/Louis Oh
- Christopher Shin ’17
- James Walsh ’15
- Calvin Wentling ’18

**Bass**
- Warren Bein ’17
- Stephen Bork ’18
- Damien Capelle ’18
- Ben Chou ’17
- Jonathan Chou ’15
- Joseph Cicero ’18
- Kevin Hayne ’18
- Colton Heas ’18
- Christopher Hu ’18
- Andy Zhang ’18
**Princeton University Chamber Choir**

**SOPRANO I**
Yanie Feca '18  
Solweig Gold '17  
Paige Kunkle '18  
Sophia Mockler '15  
Kamuyu Vutugiri '18

**SOPRANO II**
Iris Chan '18  
Alice Finomore-Frey '18  
Farshad Laffaia '18  
Stephanie Leontis '16  
Varshini Narayanan '16

**ALTO**
Megan Condon '18  
Isabelle Kim '18  
Saughee Ko '17  
Aryeh Nussbaum Cohen '15  
Marianna Rosenberg-Carlson '18

**TENOR**
Sebastian Cox '18  
Jeffrey Liu '15  
Greg Lohkajian '16  
James Walsh '15  
Calvin Wondling '18

**BASS**
Damien Capelle '08  
Joseph Gourreau '17  
Johannes Hallermeyer '16  
Kyle Mason '08  
Michael Muhlima '16  
Joseph Sung '15  
Miles Yacht '15

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**Upcoming Princeton University Glee Club Concerts**

**Sunday, December 7, 2014, 5:00pm**
Princeton University Glee Club with Princeton University Concert Jazz Ensemble  
Wynnton Marsalis’s Afro-Cubism 200 Max - A Celebration

**Friday and Saturday, January 9 & 10, 2015, 7:30pm**
Richardson Auditorium in Alexander Hall  
Princeton University Opera Theatre and Princeton University Chamber Choir  
Henry Purcell’s “Dido and Aeneas” and Jonathan Dove’s “Tobias and the Angel”

**Friday, February 20, 2015, 7:30pm**
Taplin Auditorium in Fine Hall  
The Glee Club Presents: Theatre of Voices  
Stockhausen: Simultane

**Friday, February 27, 2015, 7:30pm**
Richardson Auditorium in Alexander Hall  
Walter L. Nollner Memorial Concert  
Coronation Music: Music for the Coronation of All Royal Occasions

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**Upcoming Music at Princeton Events**

**Thursday, November 6, 8:00pm**
Elaine Quartet  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

**Saturday, November 8, 1:00pm**
Meet the Music:  
The Magical World of Maurice Ravel  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

**Wednesday, November 12, 8:00pm**
Jazz Vipers  
Princeton University Chapel

**Thursday, November 13, 11:00pm**
Jonathan Goya, Baroque Violin  
presented by Musica Alta  
Taplin Auditorium in Fine Hall

**Thursday, November 13, 7:30pm**
Jazz @ Caffé Vivian  
University Funk-Fusion Ensemble and University Freddie Hubbard Ensemble  
Frist Campus Center

**Friday, November 14, 1:30pm**
Jazz Colloquium Performance: Barry Miles Trio  
McAlpin Rehearsal Hall, Woolworth Center

**Friday, November 14, 7:30pm**
Princeton Concerts Ensemble  
McAlpin Rehearsal Hall, Woolworth Center

**Tuesday, November 18, 8:00pm**
Princeton Sound Kitchen presents  
Fiddelio Trio  
Taplin Auditorium in Fine Hall

**Saturday, November 22, 8:00pm**
Princeton University Concert Jazz Ensemble  
Dr. Anthony D.J. Branker, Director, with  
The Allian Crockett Trio  
Richardson Auditorium in Alexander Hall

**Sunday, November 23, 3:00pm**
Richardson Chamber Players: Divine Winds  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

**Tuesday, December 2, 8:00pm**
Princeton Sound Kitchen Freelance Concert  
Taplin Auditorium in Fine Hall

**Thursday, December 4, 7:30pm**
Princeton University Orchestra  
Michael Pratt, Conductor  
Richardson Auditorium in Alexander Hall

**Thursday, December 4, 11:00pm**
Jazz @ Caffé Vivian  
University Freddie Hubbard Ensemble  
Frist Campus Center

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For more information visit [princeton.edu/music](http://princeton.edu/music)
2014-2015 Season

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MUSICA ALTA

PRINCETON LAPTOP ORCHESTRA (PLOrk)
plork.cs.princeton.edu

PRINCETON SOUND KITCHEN
princeton soundskitchen.org

PRINCETON UNIVERSITY GLEE CLUB & CHAMBER CHOIR
princeton glee club.com

PRINCETON UNIVERSITY JAZZ ENSEMBLES
princeton.edu/jazzprogram

PRINCETON UNIVERSITY ORCHESTRA
orchestra.princeton.edu

PRINCETON UNIVERSITY SYMPHONY ORCHESTRA
www.princeton.edu/~sinfonia

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