Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert. Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music. At Princeton, we believe that composers and music historians do their best work in an environment in which performance is highly regarded, and that performers flourish when their passion for music is supplemented by a deep intellectual engagement with the works they perform.

We are especially pleased to announce that our valued studio instructors are now officially part of the faculty, and that our majors and certificate students have the option—for the very first time in the history of the department—to receive academic credit for their lessons. You will hear the results of these endeavors in the superb performances by our department ensembles (Princeton University Orchestra, Princeton University Opera Theater, Glee Club and Chamber Choir, Jazz Ensembles, Princeton Laptop Orchestra, Sinfonia, and Wind Ensemble) and our many student-run organizations, which include a chamber orchestra, an opera company, and chamber music collective—all of this in addition to a rigorous academic schedule!

We urge you to get to know all the corners of the Department of Music. Come to the Princeton Sound Kitchen and hear new works by our graduate and faculty composers; hear the world's greatest musicians on the Princeton University Concerts series; take advantage of the many pre-concert lectures and conferences sponsored by our musicologists. Sunday afternoons are a perfect time to come hear the Richardson Chamber Players, the resident ensemble of our performance faculty; or catch some late night jazz on Thursdays with the Jazz @ Café Vivian series. If you have not yet had the opportunity to attend the electrifying performances of Sō Percussion, Edward T. Cone Performers-in-Residence, you are in for a treat!

With all of this activity, we are particularly looking forward to expanding into our new building in fall of 2017! Stay tuned... plans for an exciting inaugural year are underway. We look forward to seeing you at our next Music Department event!

Wendy Heller
Professor, and Chair Department of Music

THE 2015
PRINCETON VS. YALE FOOTBALL CONCERT

Yale University Glee Club & Chamber Choir
Jeffrey Douma, Director

Princeton University Glee Club Choirs
Gabriel Crouch, Director
Renata Dworak, Assistant Director

FRIDAY, NOVEMBER 13, 2015 AT 7:30 PM
RICHARDSON AUDITORIUM IN ALEXANDER HALL
PRINCETON UNIVERSITY
PROGRAM

YALE GLEE CLUB

Gaudeamus igitur
Exultate Deo
Spasenye Sodelal
Jahchzet dem Herm

Traditional Student Song
Francis Poulenc
(1899-1963)

Hvalite Ghospoda (Praise the Lord)
Pavel Chesnokov
(1877-1944)

Nynie Otpvuc̄hlayeth (Nunc Dimittis)
Felix Mendelssohn
(1809-1847)

Sovet Prevechny (Revealing the Eternal Council)
Sergei Tuganov '19, tenor

To Be Sung on the Water:
Samuel Barber
(1910-1981)

PRINCETON GLEE CLUB

Saunghee Ko '17, alto

Shenandoah
Walk Together Children
Angel Band
Eli Yale
Raise Your Voices
Football Medley

PRINCETON CHAMBER CHOIR

Pavel Chesnokov
(1877-1944)

Thomas Weckles
(1576-1623)

Robert Ramsey
(c.1600-1650)

WILLIAM TREGO SINGERS

Bris McKenzie '16, soprano
Paul Noh '16, accompanist

(Book of Cabin and Plantation Songs,
Hampton University)

Spiritual

YALE CHAMBER SINGERS

Samuel Barber
(1910-1981)

INTERMISSION.

YALE GLEE CLUB

The Tigret Op. 66a

When David Heard

Sleep, Fleshly Birth

Gwine Up

City Called Heaven

YALE GLEE CLUB & PRINCETON GLEE CLUB CHOIRS

Bright College Years

"Old Nassau" Karl Langlotz, arr. W. Noliner

PRINCETON GLEE CLUB

J.S. Bach
(1665-1750)

Stephen Foster (1826-1864)
arr. Noliner/Furnariola

H.S. Durand
arr. Carl Wilhelm
Karl Langlotz
arr. W. Noliner

Paul Noh '16 and Kevin Lee '16, piano

Paul Noh '16, accompanist

Presented by:

The New England Religious Musical Association

First Baptist Church

Covington, Kentucky

First Baptist Church

First Baptist Church

First Baptist Church

First Baptist Church
TEXTS & TRANSLATIONS

Exultate Deo
Rejoice in God our helper:
Sing aloud to the God of Jacob.
Take the psalm and bring the timbrel:
The merry harp with the lute.
Blow the trumpet in the new moon,
even on our solemn feast day.
-Psalms 80

Spasenliye sodelal
Salvation is created
in the midst of the earth, O God.
Alleluia.
-Psalms 74:12

Jauchzet dem Herrn
Make a joyful noise to the Lord, all ye lands.
Serve the Lord with gladness;
come before his presence with singing.
Know ye that the Lord he is God:
it is he that hath made us, and not we ourselves; we
are his people, and the sheep of his pasture.
-Gehet zu seinen Toren ein mit Danken. Zu seinen
Vorhöfen mit Loben. Danket ihm, lobet seinen
Namen.

Der Herr ist freundlich und seine Gnade
während ewig und seine Wahrheit für und für.

To Be Sung on the Water
Less than the guiltless shade
To which our vows were said;
Less than the sound of an ear
To which our vows were made.
Less then the sound of its blade,
Dipping the stream once more.
-Louise Bogan

Shenandoah
‘Tis sav’n’s long years since I saw thee
And hear your rolling river.
We’re bound away across the wide Missouri.
When first I took a rambling notion
To leave your rolling river
To sail across the briny ocean.
We’re bound away across the wide Missouri.

Walk Together Children
Gonna walk an’ never tire,
Gonna sing an’ never tire,
Gonna shout an’ never tire,
Great camp meetin’ in the promised lan’.

Angel Band
No. 2 from Heavenly Home:
Three American Songs
-I know I’m near the holy ranks,
Of friends and kindred dear.
I brush the dew on Jordan’s banks,
The crossing must be near.
-I’ve almost gained my heavenly home;
My spirit loudly sings,
The holy ones, behold they come,
I hear the noise of wings.

My latest sun is sinking fast,
My race is nearly run,
My strongest trials now are past,
My triumph has begun.

Oh come, angel band,
Come and around me stand;
Oh bear me away on your snow white wings,
To my immortal home.

Oh bear me away on your snow white wings,
To my immortal home.
Oh bear my longing heart to him,
Who bled and died for me,
Whose blood now cleanses from all sins,
And gives me victory.
The Tiglet Op. 68a

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies,
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? And what dread feet?

—from poem by William Blake

Sovet prevečniki (Revealing the Eternal Council)

Sovet prevečniki odkryvas Tebe Otokovica,
Go in peace, Tebe lobzaya i veselaya.
raduisya, zemle nesprejemyaya;
raduisya, kupino neopalmyaya;
raduisya, glubino neudobeznyaya;
raduisya, moote k Nebesnym privodyaya,
i letkice vysokaya.
yuzyh lakov videt raduisya, Bneheshennyaya starina
many: raduisya, razreshenye klysty:
raduisya, Adamovo
vozvzhanie, Toboyo Gospod.

Gabriel stood before thee, O Maiden,
Revealing the pre-eternal counsel,
Saluting thee and exclaiming:
"Rejoice, O earth unsown!"
Rejoice, O bush unburnt!
Rejoice, O depth hard to fathom!
Rejoice, O bridge leading to the heavens
and lofty ladder, which Jacob beheld!
Rejoice, O divine jar of Manna!
Rejoice, annulment of the curse!
Rejoice, restoration of Adam:
the Lord is with thee!

Svetle tihy (Gladsome Light)

Steve tihy syvaya slavy, Bezsmertnago,
Otsa Nebesnago,
Svyatago Blazhennago, Isushe Khriste!
Priasnoche na zapad solecta,
videshi svet vecheinni, poyem Otsa,
Syna i Svyatago Dukha, Bogha!
Dostoin esy vo svaya vremen,
pri byti glass prepodobnymi,
Synye Bzhi, zhivot daya,
temzhe mir Tyja slavet.

Gladsome light of the holy glory of the Immortal One,
the Heavenly Father, holy and blessed,
O Jesus Christ.
Now that we have come to the setting of the sun
and behold the light of evening,
we praise the Father, Son and Holy Spirit, God.
Thou art worthy at every moment to be praised in
hymns by reverent voices,
O Son of God, thou art the giver of life;
therefore all the world glorifies thee.

Hvalite Ghospoda (Praise the Lord)

Hvalite imya Ghospodne
Hvalite imya, Ghospodne, Alliluya.
Hvalite, rabi, Ghospoda, Alliluya.
Blagosloven Ghospod' ot Sion, zhiv i
Jerusalime. Alliluya.
Ispovedajte Gospodevi yakо blag; Alliluya.
Ispovedajte Gospodevu Bogu, nebesnomu. Alliluya.

Praise the name of the Lord, Alleluia.
O praise it, ye servants of the Lord. Alleluia.
Praised be the Lord out of Zion, whithin in
Jerusalem. Alleluia.
O give thanks unto the Lord, for he is gracious.
Alleluia.
For his mercy endureth forever. Alleluia.
O give thanks unto the God of heaven. Alleluia.
For his mercy endureth forever. Alleluia!

-psalm 135

When David Heard

When David heard that Absalom was slain,
He went into his chamber over the gate and wept,
and thus he said:
my son, my son, O Absalom my son,
would God I had died for thee!

-Nehemiah 18:33

Nyne Otpuschaveshi (Nunc Dimittis)

Nyne otpuschaveshi raba Tvoego Vladyko,
poglagolu Tvoemu s mirom;
Yako videsta ochi msi spasaniya Tvoye,
yezhe yesi ugotovill
pred litsim veekh iyudey,
Svet o otkrivaniye yazikov,
I slavu iyudey Tvoikh Izrailya.

Lord, now lettest thou thy servant depart in peace,
according to thy word;
For mine eyes have seen thy salvation,
which thou hast prepared before the face
of all people;
To be a light to lighten the Gentiles,
and to be the glory of thy people Israel.

-Luke 2:29-32
Sleep, Fleeting Birth

Sleep, fleedly birth, in peeciful earth,
and let thine ears list to the music of the spheres,
while we around this farly ground
thy doeful obit keeping,
make marble melt with weeping.
With numrous feet we'll part and meet.
Then chorus-like in a ring thy praises sing,
while show'rs of fow'rz bestrew thee,
we'll thus with tears bedew thee.
Rest in soft peace, sweet youth, and there remain
'till soul and body meet to join again.

Gwine Up

Oh, saints an' sinners, will ya go-
I'm a gwine up to heaven for to see my robe-
Gwine to see my robe an' try it on-
'it's a brighter dan a dat glitterin' sun-
See de heebenly lan'.

I tell you what I like-a de best-
It is dam-a shoutin' Methodess-
We shout so loud de debbil look-
'An' he gets away wid his clussen foot-
See de heebenly lan'.

City called heaven

I am a poor pilgrim of sorrow.
I'm in this old wild world alone!
I can't get no hope for tomorrow
I'm trying to make heaven my home.

Sometimes I'm tried and I'm driven, Lord.
Sometimes I just don't know which way to turn.
Oh, I heard of a city called heaven
I'm trying to make heaven my home.

-Traditional

Old Nassau

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

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

(polo alumni)
And when these walls in dust are laid,
With reverence and awe.
Another throng 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 unite to shout and sing:
Long live to Old Nassau.

-Traditional

Bright College Years

Bright college years with pleasure rife,
The shortest, gladdest years of life;
How swiftly are ye gliding by?
Oh, 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 naught avail
To break the friendships formed at Yale.

In afteryears, should sobs rise
To cloud the blue of sunny skies,
How bright will seem through mem'ry's haze,
Those happy, golden, by-gone days!
Oh, let us strive that ever we
May let these words out watchcry be,
Where'er upon life's seas we sail:
"For God, for Country, and for Yale!"

-Traditional

Nelly Bly

Hi Nelly! Hi Nelly! Listen love to me.
I'll sing for you, play for you a dulcet melody.

Nelly Bly, Nelly Bly, bring the broom along,
We'll sweep the kitchen clean, my dear, and have a little song!

Poke the wood, my lady love, and make the fire burn.
And while I take the banjo down, just give the mush a turn.

Hi Nelly! Hi Nelly! Listen love to me.
I'll sing for you, play for you a dulcet melody.

Nelly Bly, Nelly Bly, Never, never sigh!
Never bring a teardrop to the corner of your eye.

Hi Nelly! Hi Nelly! Listen love to me.
I'll sing for you, play for you a dulcet melody.

-Traditional

Gloria in excelsis Deo

Scout eat in principio

As it was in the beginning and now and always and
in the ages of ages, amen.
Yale University 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 choir of women and men, the Yale Glee Club, Yale's principal undergraduate mixed choir 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, beautiful 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, world music, spirituals and folk songs, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premières of newly commissioned works and sponsors two 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, Mozart Requiem, Stravinsky Symphony of Psalms, Off Camina Burana, Vaughan Williams Dona Nobis Pacem, Bernstein Chichester Psalms, Britten War Requiem and Cantata Misericordiam, Rossini Stabat Mater, Faure Requiem, Haydn Missa in Tempore Belli, Missa in angustiis, and Creation, Brahms Ein deutsches Requiem and Nájé, Mendelssohn Elijah, Penderecski Credo, Aaron Jay Kernis Symphony of Meditations, and choral symphonies of Mahler and Beethoven.

One of the most traveled choirs 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 1908. It has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa.

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, and in June of 2015 presented the second incarnation of the festival, hosting choirs from Singapore, Sweden, Cuba, and Israel, along with the Yale Alumni Chorus and Yale Choral Artists. 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 Willocks, Krzysztof Penderecki, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, and Helmuth Rilling.

The Yale Glee Club has had only seven directors in its 155-year history and is currently led by Jeffrey Douma. Previous directors include Marshall Bartholomew (1921-1953), who first brought the group to international prominence and who expanded the Glee Club's repertoire beyond college songs to a broader range of great choral repertoire; Fanny Heath (1953-1992), under whose inspired leadership the Glee Club made the transition from male choir to mixed chorus; and most recently David Connell (1992-2000), whose vision helped carry the best traditions of this ensemble into the twenty-first century.

Princeton University Glee Club
Ulysses S. Grant was president, Verdi's Requiem was premiered and the Battle of 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 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 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. Noller, 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 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 endowed fund to honor Walter Noller. In the last few years these have included Off's Camina 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 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 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.
Princeton University Chamber Choir
The Princeton University Chamber Choir is a select group of 16-24 mixed voices that sings a range of challenging music from the Renaissance period through the twenty-first century. This ensemble performs in concert with the Princeton University Glee Club as well as on a separate concert series, and is frequently invited to perform off campus. Recent repertoire has included Bach’s Jesu meine Freude, Lassus’ Magnificat Praetere Remier and Poulenc’s Quatre Motets pour un Temps de Pénitence.

William Trego Singers
The name of Bill Trego is revered by generations of music lovers. As Director of Choirs at Princeton High School, he produced the most adventurous and celebrated school program in the entire nation, leading adolescent children to discover the greatest works of choral music - even the largest oratorios - and setting them on a path of lifelong fulfillment in music. As Director of the Freshmen Singers at Princeton University, and for a brief spell, as Director of the Glee Club, he brought this same spirit - this joyful yet relentless pursuit of musical excellence - to our choirs at Princeton. In 2014, we decided to honor his legacy at Princeton, and in particular his great gift for training young singers and instilling in them an understanding of, and love for great music, by naming the new training choir within our department “The William Trego Singers.” Through the study and performance of repertoire chosen from across the entire range of choral literature, singers develop their skills in vocal production, sight singing, and musicianship. Highlights from the ensemble's inaugural year included participation in a recording of coronation music, and a performance of Verdi’s Requiem alongside the Glee Club.

Renata Dworak
Assistant Director of Choirs at Princeton University
Renata Dworak, Director of the William Trego Singers, became Assistant Director of Choirs at Princeton University in 2014 following the completion of a M.M. in Choral Conducting at the Eastman School of Music. In 2015, she became the Director of Education Outreach at the Castleton Festival, an opera festival in Castleton, Virginia, founded by the late Maestro Lorin Maazel. Recent guest conducting engagements include the Toronto Mendelssohn Choir and the Eora Festival Singers at the 2014 Conducting Symposium. She was the recipient of the Herman Gerhart Choral Conducting Scholarship and the Simon Rose Scholarship during her graduate studies. In Rochester, New York, Renata conducted the Eastman Repertory Singers, Women's Chorus, and Chamber Choir. She frequently sang with the Rochester-area professional chamber choir, Voices. Previously, Renata trained as a pianist and earned her B.M. in Choral Music Education from DePauw University.

Jeffrey Douma
Director of Choirs at Yale University
Since the fall of 2003, Jeffrey Douma has served as Director of the Yale Glee Club, recently hailed by The New York Times as “one of the best collegiate singing ensembles, and one of the most adventurous.” He also serves as Professor of Conducting at the Yale School of Music, where he teaches in the graduate choral program, as founding Director of the Yale Choral Artists, and as Artistic Director of the Yale International Choral Festival.

Douma has appeared as guest conductor with choirs and orchestras on six continents, including the Royal Melbourne Philharmonic Orchestra, Lithuanian Chamber Orchestra, Daejeon Philharmonic Choir, Buenos Aires Philharmonic Orchestra, Moscow Chamber Orchestra, Tribali Symphony Orchestra, Orquesta Solistas de la Habana, Istanbul’s Tekfen Philharmonic, Norway’s Edvard Grieg Kor, the Symphony Choir of Johanneshsburg, the New Haven Symphony Orchestra, and the Central Conservatory’s EOS Orchestra in Beijing, as well as the Yale Philharmonia and Yale Symphony Orchestras. He also currently serves as Musical Director of the Yale Alumni Chorus, which he has lead on eight international tours. He served for five years as Choirmaster at the Cathedral of St. Joseph in Hartford, CT, where performances ranged from Bach St John Passion with baroque orchestra to Arvo Pärt Te Deum.

Choirs under his direction have performed in Leipzig’s Neue Gewandhaus, Dvorak Hall in Prague, St. Peter’s Basilica in Rome, Notre Dame de Paris, Argentina’s Teatro Colon, the Oriental Arts Center in Shanghai, Avery Fisher Hall and Carnegie Hall, and he has prepared choruses for performances under such eminent conductors as William Christie, Valery Gergiev, Sir Neville Marriner, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, and Helmuth 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. Recent engagements include conducting masterclasses at the Beijing International College Choir Festival, the University of Michigan School of Music, the Jacobs School of Music at Indiana University, the Hochschule der Künste in Zurich, Fudan University in Shanghai, and the Berlin Radio Choir’s International Masterclass.

An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenna Heath Award, and has premiered new works by such composers as Jennifer Higdon, Dominic Argento, Bright Sheng, Ned Rorem, Jan Sandström, Ted Hearne, Hannah Lash, Theodore Morrison, 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 original compositions are published by G. Schirmer and Boosey & Hawkes. 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.

In the spring of 2003, Douma was one of only two North American conductors invited to compete for the first Eric Ericson Award, the premier international competition for choral conductors. 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.

Dounia 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. He lives in Hamden, CT, with his wife, pianist and conductor Erika Schroth, and their two children, Sofia and Will.

**Gabriel Crouch, Director of Choirs at Princeton University**

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 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 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 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 ‘Editorial’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 Swanberg 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 ‘Saundersbury’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’.

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**Share your thoughts and pictures**

on tonight’s concert by visiting:

www.princetongleeclub.com/experience/PrincetonYale2015

**Upload your photographs to our website**

by sending them to south44@wilphotos.flickr.com,

or use our Instagram #PUGC

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**We are excited to announce**

**THE 2015/2016 GLEE CLUB FUND and we ask you to consider making a donation!**

Our concert series ‘The Glee Club Presents,’ in which world class choral ensembles visit campus to engage and collaborate with our students and perform for our community, has already made a huge impact on the Glee Club’s life. We rely on donations to The Glee Club Fund to build and sustain this innovative series, and we hope that you will consider supporting our effort to raise $20,000 to cover the costs of our 2015/2016 season.

Your support of the Glee Club Fund will directly impact:

- our **mission** to inspire artistic, kinship, and a love for great music among Princeton students
- our **traditions** which are cherished by generations of Princeton alumni, friends, and parents
- our **innovation** through our choral concert series in Princeton - ‘The Glee Club Presents’
- our **students** as they become exposed to a world of new repertoire, choral techniques and musical cultures

Artists featured in the 15/16 series:

- Dame Emma Kirkby (October 2015)
- Ladysmith Black Mambazo (February 2016)

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Emily Boring ’18
Rachel Goldstein ’16
*Emma Hathaway ’17
Sierra Jank ’17
*Emily Johnson ’16
*Alison Levosky ’17
Erika Lynn-Green ’16
*Abigail Schneider ’17
*Kiran Van Lengen-Welty ’17
Julie Zhu ’17

SOPRANO II
Grace Castillo ’18
Caelia Kooi Dumouchel ’16
Sewalisa Dzodziorenko ’18
Margaret Graber Sage ’19
Cameron Hilt ’19
*Christina Brooke Lamell ’16
Sarah Paquet ’16
Isabella Pazzarina ’19
*Courtney Sanders ’17

ALTO I
Zoya F. Afridi ’17
Madeline Bogert ’19
Abigail Cipparone ’19
Irene Connelly ’17
*Mari Kawakatsu ’17
*Madeline Lemberg ’18
Serene Stilin Li ’17
*Audrey Luo ’17
*Nicolette Montrica ’19
Ruthie Prillaman ’16
*Julia Rothchild ’16
Jessica Yang ’16

ALTO II
Claire Carroll ’18
Makenna Gallus ’17
Margaret Mathile ’17
Nora May ’17
Mary Petzke ’18
Esther Portansky ’16
Sara Speller ’19
Craze Williamson ’17
Evantine Xie ’19
*Scarlett Zuo ’16

TENOR I
Xinyuan Chen ’17
*Luke Vincent Ciancarelli ’19
*Nolan J. Crawford ’19
Jacob Miller ’19
Ryan Reza ’17
*Dan Rubins ’16
Denisvan Sabog ’18
Alexander Turner ’16

TENOR II
Enrik Aidana ’16
*Andrew Bean ’17
*Cooper D’Agostino ’17
Avram Durling ’18
Myles Garbarin ’17
Tyler Harkness ’18
Samm Laufer ’19
Jackson Leipzig ’19
Jared Andrew Michaud ’19
Andres Armando Vaulcos ’16

BASS I
Nicholas Binneas-Harris ’18
*Tristan Brockwell ’18
P. Aidan Brooks ’19
Nick Massoud ’19
James Nykvist ’19
David Packard ’18
Gabe Pettigrew ’16
Paul Styglinger ’17
Gregory Suvolik ’17
Keriel Yao ’19
Justin Young ’16

BASS II
Beau B.A. Birdsell ’17
*Mitchell Bryski ’17
Kwasi Erin ’18
Seth Gregson ’19
*Sam Hollister ’18
*Simon Horn ’18
Daniel Keler ’18
*Jack Olovits-McAllister ’16
Jonah Pearl ’18
*Christopher Voldas ’17
Frederick van Hasselt ’16
Dustin Zhao ’19

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*Chamber Singers
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Stephanie Leotsakos '16, Assistant Student Conductor

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Zach Levine & Hun Choi, Vice Presidents
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Melanie Berman '18
Marcia Brown '19
Ava Chen '16
Avanthi Cole '18
Solveig Gold '17
Caroline Grin '17
Juliana Jackson '17
Charlotte Jepsen '18
Hrito Kavabé '19
Paige Kunkle '18

ALTO
Sara Anjum '19
Enki Bakooff '16
Aly Beveryidge '16
Alicia Empeau-Frey G2
Jennifer El-Fakir '16
Joani Etzkowitz '17
Victoria Gruenenberg '16
Naimah Hakim '16
Caroline Jones '18
Isabelle Kim '18
Saunghee Ko '17
Soprano
Faridah Laftan '18
Anhika Lee '19
Margaret Li '19
Varshini Narayanan '16
Heather O'Donovan '16
Jamie O'Leary '19
Jillian Puska '17
Shruthi Rajasekar '18
Helena Tener '19
Caroline Tucker '17
Kaamya Varagur '19
Priscilla Yeung '17

Tenor
Adam Ainslie '17
Minsung Choi '17
Hillel Friedman '17
Daniel Granberg '19
Reid Karia '19
Devon Kilpatrick '19

Bass
Waren Rein '17
Stephen Bork '18
James Brown-Kinsella '19
Damien Cupelli G2
Matt Chang '19
Hun Choi '17
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Blake Feldman '17
Joseph Gauvreau '17
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Renata Dworak, Director
Luya Wang, President
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Sam Duffy, Secretary
Rozalie Czesana & Nathan Phan, Social Chairs

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Miranda Christ '19
Sophie Evans '19
Agata Forczek '16
Sonia Friscia '19
Sarah Gianakos '17
Lily Lesser '17
Rachel Lim '18
Bria McKenzie '19
Alexa Mendelson '18
Natalia Ramirez '18
Alex Reblando '18
Sarah Reid '18
Olivia Richardson '19
Sara Rodriguez Martinez
Rachel Todd '18
Luya Wang '18
Rebecca Yust-Goldblum '19

Tenor
Nathan Phan '19
TJ Smith '18
Chris Seas GS

Bass
Bulent Cakmak '19
Sam Duffy '19
Daniel Gao '19
Sebastian Holt '19
Mel Shu '19
Patrick Signoret GS
Matthew Wang '19

ALTO
Sejal Aggarwal '19
Alisyria Arias GS
Rozalie Czesana '18
Angela Feng '19
Myra Holbrook '19
Lydia Lu '17
Tatiana Orchi '19
Olivia Parker '19
Gabriella Pereira Sacco '19
Vanessa Phan '18
Brooke Phillips '19
Stella Zhang GS

Bass
Bulent Cakmak '19
Sam Duffy '19
Daniel Gao '19
Sebastian Holt '19
Mel Shu '19
Patrick Signoret GS
Matthew Wang '19

19
Chamber Singers
Gabriel Crouch, Director
Renata Dworak, Assistant Director

SOPRANO
Sarah Baber '18
Yanie Fucu GS
Solvaq Gold '17
Sophie Kunkle '18
Stephanie Lchtsakos '16
Varshini Narayanan '18
Heather O’Donovan '16
Jamie O’Leary '19
Helena Tierney '19
Kaanya Varadharajan '18

ALTO
Emera Agawu
Iris Chang GS
Alicia Eljimind-Frey GS
Caroline Jones '18
Margaret Li '19
Christine Poir '18
Marissa Rosenberg-Carlson '18
Chris Snyder '17
Kathy Zhang '19

TENOR
Minsung Choi '17
Greg Loshkajian '16
Devin Kilpatrick '19
Ryan Melosh '19
Sergei Tugarenov '19
Calvin Wendling '18

BASS
Paul van Antenendt '16
Damien Capelle GS
Joseph Gauvreau '17
Johannes Hallemeier '16
Jason Marley '17
Kyle Masson GS
Mike Mulshine '18

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