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

Baroque masterpieces lovingly recast by Nystedt,
Busoni, DiOrio, Sandström and Bach himself

Princeton University Glee Club
& Chamber Choir
Nassau Sinfonia
Gabriel Crouch, Director

SATURDAY, DECEMBER 5, 2015 AT 7:30 PM
RICHARDSON AUDITORIUM IN ALEXANDER HALL
PRINCETON UNIVERSITY
NOTES ON THE PROGRAM

Welcome to tonight's performance of music under the provocative – but for us, irresistible – title of 'Breaking Bach'. It is an unusual collection of works at first glance: Our composers are drawn from various corners of Europe and America, from the eighteenth, nineteenth, twentieth and indeed twenty-first centuries; but they are bound by a desire to see and say something new, about music which is achingly familiar. Perhaps it is inevitable that Bach should sit squarely in the center of such a program - there is something about his perfected musical architecture that draws us to its individual elements and taunts us to unpack them – and Knut Nystedt's Immortal Bach invokes that desire which we sometimes feel, as musicians, to make this moment with Bach last forever, and playly gently upon the paradox of Bach's personal preoccupation with death, and our own perception of his permanence. Ferruccio Busoni, meanwhile, was more captivated by Bach's rhetorical power in setting his piano transcription of the great D minor Chaconne for solo violin, and while barely changing a single note of the original, he manages to filig the pieces into the grand world of 18th Century Italian theatre. But the Lutheran elements of Bach's music can't be denied, and the keen ear and sharp eye of German musicologist Helga Thoenen has helped us to see this clearly, as the Chamber Choir will show (at a discreet distance) whilst the Busoni is heard tonight.

Our friend Dominick DiOrio, whom we are so overjoyed to welcome this evening, has lingered on the dimensions of 'time' in setting his affectionate tribute to Purcell in his Chronos Suite. He writes:

"The three poems I have chosen are all meditations on time in all of its manifestations, but particularly on the phenomenon of aging. How does our perception of life change as we near death? Is there some afterlife or some higher power to whom we can call as that moment of breathlessness approaches?""Milton's poem is one of realization and eventual peacefulness; whether our time on earth is 'less or more, or soon or slow, it shall be in strictest measure even to that lot... toward which Time leads me, and the will of Heaven'.

Herbert's words come with a taste of the satirical, as he ponders how 'e'en pleasures here increase the wrong, and length of days lengthen the rod'. His final quip is set simply in the chorus: 'What do I hear before the door? He doth not crave lesser time, but more'.

Raleigh's text is beautifully symmetrical, with words recurring but in different guises on each line: 'Earth, and grave, and dust' is the eventual thalas of our bodies, from which the author asks God to deliver us.

All of this is made 'Baroque' with themes and forms and key structures from Henry Purcell's Dido and Aeneas. While there is also plenty of original music used to wed the text and these ancient sounds, Purcell's music predominates. The orchestra in question is a simple one of oboe, harpsichord, and strings. I have chose to add a hand-held woodblock, played occasionally by an overeager soprano from the chorus. It serves to remind us of time's ever-constant march forward, whether that time is measured in the black dots of musical note-heads or the ephemeral solitudes of our every breath".

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PROGRAM

PRINCETON UNIVERSITY GLEE CLUB

Immortal Bach

Knut Nystedt

(1915)

PRINCETON UNIVERSITY CHAMBER CHOIR

Chorale: Christ lag in Todesbanden

J.S. Bach

(1685-1750)

Chaconne in D Minor (Transcription for solo piano)

J.S. Bach / Ferruccio Busoni

(1685-1866) / (1866-1924)

Edited with additional chorales by

Helga Thoenane

Paul von Asendorff '16, piano

PRINCETON UNIVERSITY GLEE CLUB

Chronos Suite

Dominick DiOrio

(1984)

I. Milton

II. Herbert

Interlude

III. Raleigh

Es ist ein Ros entsprungen

Michael Praetorius / Jan Sandström

(1571-1621) / (1954)

Cantata BWV 191 - Gloria in excelsis Deo

J.S. Bach

I. Chor - Gloria in excelsis Deo

II. Arie (Duett) - Gloria Patri

Aly Beveridge '16, soprano & Adam Ainslie '17, tenor

III. Chor - Sicut erat in principio
**TEXTS & TRANSLATIONS**

**Immortal Bach**

Komm süßer Tod, komm sel'ge Ruh!
Komm, führe mich in Friede.

**Christ lag in Todesbanden**

Christ lag in Todesbanden
Für unsere Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Denn wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen Hallelujah.
Hallelujah!

****Christ lie in death's bonds****

given over for our sins,
He has risen again,
and brought us life;
therefore we should be joyful,
praise God and be thankful to Him
and sing Hallelujah.
Hallelujah!

**Christ lag in Todesbanden**

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Denn wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen Hallelujah.
Hallelujah!

****Christ lay in death's bonds****

Nobody could overcome death

Dein Will geschah, Herr Gott,
zugleich auf Erden wie im Himmelreich.
Gib uns geduld in Leidenszeiten

Wo soll, ich fliehen hin

Befehl du deine Wage
Wie soll ich dich empfangen

Jesus meine Freude

Auf meinen lieben Gott

Trau ich in Angst und Not

Des will ich altzeit harrn

Vom Himmel hoch da komm ich her

Jesus, deine Passion

Will ich jetzt besinnen

In meines Herzens Grunde

Dein Name und Kreuz allein

Funkelt all Zeit und Stunde,

Drauf kann ich frohlich sein.

Dem Höchsten sei Lob

Ehr und Preis

Nun Lob, mein Seel, den Herren

**Choralle in D Minor**

Christ lag in Todesbanden, Hallelujah
Den Tod niemand zwingen kann.

Dein Will geschah, Herr Gott,
zugleich auf Erden wie im Himmelreich.
Gib uns geduld in Leidenszeiten

Wo soll, ich fliehen hin

Befehl du deine Wage
Wie soll ich dich empfangen

Jesus meine Freude

Auf meinen lieben Gott

Trau ich in Angst und Not

Des will ich altzeit harrn

Vom Himmel hoch da komm ich her

Jesus, deine Passion

Will ich jetzt besinnen

In meines Herzens Grunde

Dein Name und Kreuz allein

Funkelt all Zeit und Stunde,

Drauf kann ich frohlich sein.

Dem Höchsten sei Lob

Ehr und Preis

Nun Lob, mein Seel, den Herren

**Christ lay in death's bonds**

Nobody could overcome death

Your will be done, Lord God,
likewise on earth as in heaven.
Grant us patience in time of sorrow.  Martin Luther

Where should I fly from here

Entrust your way

How should I receive you?

Jesus, my joy

In my beloved God

I trust in anxiety and trouble

For which I shall wait always

Aus tiefer Not schrei ich zu dir (Luther)

From heaven above, I come

Jesus, your Passion

Will I ponder now

In the bottom of my heart

Your name and cross alone

Sparkles at all times and hours

For which I can be joyful.

Praise the most high

Honour and praise

Gott Lob, die Stund is kommen (Heermann)

Now praise, my soul, the Lord

Johann Gramann
Choros Suite

I. How soon hath Time, it is a subtle thief of youth,
Stole on his wing my three and twelfth year.
My hasting days fly on with full career,
But my late spring no bud of blossom shew'v.
Perhaps my semblance might deceive the truth,
That I to manhood am arrived so near;
And inward ripeness doth much less appear,
That some more timely-happy spirits endu'v'th.
Yet be it less or more, or soon or slow,
It shall be still in strictest measure even
To that same lot, however mean or high.
Toward which Time leads me, and the will of Heaven;
All is, if I have grace to use it so,
As ever in my great Taskmaster's eye.

II. And this is that makes life so long,
While it detains us from our God;
Ev'n pleasures here increase the wrong,
And length of days lengthen the rod.
Who wants the place, where God doth dwell,
Partakes already half of hell.

Of what strange length must this needs be,
Which ev'n eternity excepts it?
Thus fare Time hew me patiently;
There shall I dwell. This man deludes,
What go I here before his doore?
He doth not crave lesse time, but more.

Interlude

III. Even such is time, which takes in trust
Our youth, our joys, and all we have,
And pays us but with age and dust.
Who in the dark and silent grave,
When we have wandered all our ways,
Shuts up the story of our days,
And from which earth, and grave, and dust
The Lord will raise me up, I trust.
Princeton University Glee Club

Ulysses G. Grant was president, Verdi's Requiem was premiered and the Berio 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 over 900 years.

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 Straus's Oedipus Rex with Leopold Stokowski and the Philadelphia Orchestra in 1931. Further accolades saw performances of Bach's Mass in B Minor at the Metropolitan Opera House in 1935, and with the Vassar College Choir, the first United States performance of Jean Philippe Rameau's Castor et Pollux in 1937. (The custom for joining together with the women's choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, or Smith Colleges continued until the advent of coeducation.) In the 1950s, under the direction of its longest-serving conductor Walter L. Nollner, the Glee Club traveled outside the United States for the first time, establishing a pattern of international concert tours to Europe, Asia, South America and the South Pacific. Two round-the-world tours followed, and most recently, the choir has toured Hawaii, Argentina, 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 been the establishment of annual performances of choral masterworks with professional soloists and orchestra, now supported by an endowed 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, Horner's Le Noz David and Faure's Requiem.

The choir's repertoire is extremely diverse, embracing anything from renaissance motets and madrigals, Romantic part-songs and 21st century choral commissions to the more traditional Glee Club fare of spirituals, folk music and college songs. The spectrum of Glee Club members is perhaps even broader: undergraduates and 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 25-30 mixed voices that sings a range of challenging music from the Renaissance period through the twentieth 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, Praetor Perun Senem and Poulenc's Quatre Motets pour un temple.

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 90 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 Signum label to rapturous reviews, gaining 'Editor's Choice' accolades in Gramophone and Early Music Review, and, for the 2012 release 'The Word Unspoken', a place on BBC Radio 3's CD Review list of the top nine classical releases of the year. When the academic calendar allows, Gabriel 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 keyboard with such acclaimed luminaries as Daniel Sweeney and Nigel North. As a producer his latest credits include 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 'Samebury's Choir of the Year' televised by the BBC. He works as a singer, coach and musical director has led to his name appearing in the London Times' list of 'Great British Hopes'.

Gabriel Crouch, Director
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 joining the nearly 70 parents and alumni who have already stepped forward to help cover the costs of our 2015/2016 season.

Your support of the Glee Club Fund will directly impact:
• our mission to inspire artistry, 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:
- Dana Emma Kirby (October 2015)
- Ladysmith Black Mambazo (February 2016)

To make a donation, please visit www.princetongleeclub.com/fund15/16/
Princeton University Chamber Singers
Gabriel Crouch, Director

SOPRANO
Sarah Baber '18
Yanie Focu GS
Solveig Gold '17
Paige Kunkel '18
Stephanie Lootsakos '16
Varshini Narayanan '16
Heather O'Broynyan '16
Jamie O'Leary '16
Helena Tenev '19
Kaarnya Varagur '18

ALTO
Erna Agawu
Ira Chan GS
Alicia Eijmon-Frey GS
Caroline Jones '18
Margaret Li '19
Christin Peir '18
Marissa Rosenberg-Carlson '18
Chris Snider '17
Kathy Zhang '19

BASSE
Paul von Auernried '16
Darren Casselle GS
Joseph Gauvreau '17
Johannes Halbermeier '16
Jason Manley '17
Kyle Masson GS
Mike Mulshine '18

TENOR
Minsoung Choi '17
Greg Leshkalin '16
Devin Kilpatrick '19
Ryan Melozer '19
Sergei Tugarenov '19
Calvin Wardliff '18

Nassau Sinfonia
Alissa Smith, contractor

VIOLIN
Jacob Ashworth, concertmaster
Isabelle Seula Lee
Jeremy Shihor
Edson Scheid
Jude Zilnik
Nancy Wilson
Tomas Bieh
Augusta McKay Lodge

VIOLA
Daniela Porson
Alissa Smith
Henry Valoris

CELLO
Guy Fishman
Sarah Stone

BASS
Hewat Miller Lardin

FLUTE
Sandra Miller
Anne Briggs

OBOE
Lani Spahr
Caroline Ross

TRUMPET
Steven Marquardt
Samuel Jones
Branden Bergevin

TIMPANI
Randy Rudolph

CONNECT WITH PUGC!
Share your thoughts and pictures on tonight's concert by visiting:
princetonlegeclub.com/
pastconcertsblog/breaking-bach

Upload your photographs to
Instagram #PUGC, or by sending
them to our website:
desh@barne.com/photos.fluv.com
Upcoming Performances of the Princeton University Glee Club

Saturday, February 20, 2016 at 6:30pm
Richardson Auditorium in Alexander Hall
The Glee Club presents
Ladysmith Black Mambazo

Sunday, April 17, 2016 at 3pm
Richardson Auditorium in Alexander Hall
The Walter L. Nollner Memorial Concert
Princeton University Glee Club and Nassau Sinfonia
J.S. Bach’s Mass in B Minor

Friday, May 27, 2016 at 4:30pm
Richardson Auditorium in Alexander Hall
Annual Glee Club Reunions Concert
Thomas Tallis’ Spem in Alium

princetongleeclub.com