THE 2016 PRINCETON vs. HARVARD FOOTBALL CONCERT

Harvard University Glee Club
Harris Ipock, Resident Conductor

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

FRIDAY, OCTOBER 21, 2016 AT 7:30 PM
RICHARDSON AUDITORIUM IN ALEXANDER HALL
PRINCETON UNIVERSITY
PROGRAM

HARVARD GLEE CLUB

Demon in My View
Jeffery Horvath
(b. 1956)

from Quatres Petites Prières de Saint François d'Assise
Francis Poulenc
(1899-1963)

Tout puissant
Seigneur, je vous en prie

Sicut cervus
Giovanni Pierluigi da Palestrina
(1525-1594)

Gott ist mein Hirt, D. 706
Franz Schubert
(1797-1828)

HARVARD GLEE CLUB LITE

Selections to be announced

HARVARD GLEE CLUB

Brothers, Sing On
Edvard Grieg
(1843-1907)

We Are
Craig Hella Johnson
(b. 1962)

Bright Morning Stars
Traditional Appalachian Folksong
arr. Shawn Kirchner

Glorious Apollo
Samuel Webbe
(1740-1816)

Football Songs
arr. Noam Elkies

INTERMISSION
PRINCETON GLEE CLUB
Piispa ja Pakana                      Veljo Tormis
                                          (b. 1930)

PRINCETON CHAMBER CHOIR
Rakastava, Op. 14                      Jean Sibelius
                                          (1865-1957)
                                          Alicia Ejsmond-Frey GS, Ryan Melosini ‘19, Sergei Tugarinov ‘19, soloists

PRINCETON GLEE CLUB
Maga, maga, Matsikene                  Cyrillus Kreek
                                          (1889-1962)
                                          Taaveti laul No. 104

WILLIAM TREGO SINGERS
Magnificat                               Gallus Zeiler
                                          (1705-1755)
                                          Olivia Parker ‘19, Aleesha Ye ‘20, Marcus Norkaitis ‘20, soloists

PRINCETON CHAMBER CHOIR
Libera Nos, Salva Nos                   John Sheppard
                                          (c.1515-1558)

PRINCETON GLEE CLUB
Tykus Tykus                              Vaclovas Augustinas
                                          Minseung Choi ‘17, Conductor
                                          (b. 1959)
                                          Kui suur on meie vaesus
                                          Allison Spann ‘20, soloist

PRINCETON GLEE CLUB
Rotala                                  Juris Karlsons
                                          (b.1948)
                                          Football Medley
                                          arr. Nollner/Fornarola

HARVARD & PRINCETON
Fair Harvard                            arr. Noam Elkies
                                          Old Nassau
                                          Karl Langlotz, arr. W. Nollner
Demon in My View

From childhood's hour I have not been
As others were—I have not seen
As others saw—I could not bring
My passions from a common spring—
From the same source I have not taken
My—sorrow I could not awaken
My heart to joy at the same tone—
And all I lov'd—I lov'd alone—
Then—in my childhood—in the dawn
Of a most stormy life—was drawn
From ev-ry depth of good and ill

The mystery which binds me still—
From the torrent, or the fountain—
From the red cliff of the mountain—
From the sun that 'round me roll’d
In its autumn tint of gold—
From the lightning in the sky
As it pass’d me flying by—
From the thunder, and the storm—
And the cloud that took the form
(When the rest of Heaven was blue)
Of a demon in my view—

-Edgar Allan Poe, “Alone”

Quatre Petites Prières de Saint François d’Assise

2. Tout Puissant
Tout puissant, très saint,
très haut et souverain Dieu;
souverain bien, bien universel, bien total;
toi qui seul est bon;
puissions nous te rendre toute louange,
toute gloire, toute reconnaissance,
tout honneur, toute bénédiction;
puissions nous rapporter toujours à toi tous les biens.
Amen.

Almighty, most holy,
most high and sovereign God;
sovereign, universal, and total good;
Thou who alone art good,
may we offer Thee all praise,
all glory, all gratitude,
all honor, all blessing;
may we always bring to Thee everything that is good.
Amen.

3. Seigneur, je vous en prie
Seigneur, je vous en prie,
que la force brûlante et douce de votre amour
absorbe mon âme et la retire
de tout ce qui est sous le ciel,
afin que je meure par amour de votre amour
puisque vous avez daigné mourir
par amour de mon amour.

Lord, I beg Thee,
let the burning and gentle force of Thy love
pervade my soul and withdraw it
from all that is beneath Heaven,
that I might die through love of Thy love,
since Thou didst deign to die
through love of my love.
Sicut cervus

Sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te, Deus.

As the hart desires springs of water, so longs my soul for Thee, O God.

-God is my Shepherd,
I will lack nothing.
He keeps me in a green pasture
He leads me by quiet streams;
He refreshes my fainting courage.
He leads me on the right paths
To the honor of His Name.
And although I wander
In the valley of the shadow of death,
Yet I wander without fear,
For You protect me,
Your rod and staff are always my comfort.
You prepare joyous meal for me
In front of my enemies;
You anoint my head with oil,
And give me an overflowing cup,
Blessing and happiness
Will follow me in this life,
And one day I will rest forever
There in the house of the Eternal.

-God is my Shepherd,
I will lack nothing.
He keeps me in a green pasture
He leads me by quiet streams;
He refreshes my fainting courage.
He leads me on the right paths
To the honor of His Name.
And although I wander
In the valley of the shadow of death,
Yet I wander without fear,
For You protect me,
Your rod and staff are always my comfort.
You prepare joyous meal for me
In front of my enemies;
You anoint my head with oil,
And give me an overflowing cup,
Blessing and happiness
Will follow me in this life,
And one day I will rest forever
There in the house of the Eternal.

-Brothers, Sing On!

Come and let our swelling song
mount like the whirling wind,
As it meets our singing throng,
so blithe of heart and mind.
Care and sorrow now be gone,
Brothers in song, sing on!
Brothers, sing on, sing on!
Youth is a wandering troubadour,
sailing the singing breeze
Wooing a maid on a distant shore,
over the tossing seas:

Steering by the stars above,
His vessel a song of love.
Brothers, sing on, sing on!
Errant minstrels, thus we greet you,
list to our voices strong,
With glad and open hearts we meet you,
in our festival of song.
Care and sorrow now be gone,
Brothers in song, sing on!
Brothers, sing on, sing on!
We Are

We are all sons of fathers and mothers
we are all sons
singing
we are all rivers
the roar of waters
what is the world to us
who can we be for the world
there is a star at morning and
one at evening
they are no more the names we give them
than we are
everything singing beyond itself
beyond the names we love (O love) to give them
everything swelling beyond its powers
everything lifted up in the singing
we are sparks that scatter through the world
from original fire we come
we are the flow of sky and its unfolding
we are hundreds of hoofbeats on hard ground
sometimes no home for us here on the earth
no place to lay our heads

if you could know for one moment
how it is to live in our bodies
within the world
you ask too much of us
you ask too little
everything brimming in us
everything dark in its barrel
(we shall be now
we shall not look before and after
we, the mystic, Now
we shall know in full)
we
become
we
bless
we
dream
we are all sons
singing

-Michael Dennis Browne; D. H. Lawrence,
Manifesto

Bright Morning Stars

Bright morning stars are rising,
Day's a-breaking in my soul.

Oh, where are our dear fathers?
Day's a-breaking in my soul.

They are down in the valley praying;
Day's a-breaking in my soul.

Oh where are our dear mothers?
Day's a-breaking in my soul.

They have gone to heaven shouting;
Day's a-breaking in my soul.

Oh where are our dear children?
Day's a-breaking in my soul.

They're upon the earth a-dancing;
Day's a-breaking in my soul.

Bright morning stars are rising,
Day’s a-breaking in my soul.

-Traditional
Glorious Apollo

Glorious Apollo from on high beheld us
Wand’ring to find a temple for his praise.
Sent Polyhymnia hither to shield us,
While we ourselves such a structure might raise.
Thus then combining, hands and hearts joining,
Sing we in harmony Apollo’s praise.

Here ev’ry gen’rous sentiment awaking,
Music inspiring unity and joy.
Each social pleasure giving and partaking,
Glee and good humour our hours employ.
Thus then combining, hands and hearts joining,
Long may continue our unity and joy.

- Samuel Webbe

Piispa ja Pakana

I. De santo Henrico sequentia
Coetus noster laetus esto
pro Henrici sacro festo
est laetandi causa praesto
praesulis celebritas.

Quem elegit, quem dilexit,
quem ornavit, quem provexit,
in sublime quem erexit
divina benignitas.

Ortus in Britannia,
pollens Dei gratia,
superna providentia
pontifex efficitur.

Clarus in Upsalia,
demum pro iustitia
decertans in Finlandia
pugil Christi moritur.

Miris signis et variis
sanctum suum prodigiis
declarat venerabilem
Deus verus, quem coluit,
amavit atque docuit
colendum et amabilem.

Martyr Dei iam laborum
et mercede tormentorum
summo bono sine metu
et Sanctorum fruens coetu
in aeterna gloria.

The Bishop and the Pagan

I. The Sequence of Saint Henry
Our happy brotherhood
on the holy feast of Henry
is gathered to rejoice
in the fame of this saint.

Who was chosen, who was loved,
who was adorned, who was elevated,
who was lifted up on high
by divine generosity.

Born in Britain,
strong by the grace of God,
by supernal providence
made a priest,

Bishop in Upsala,
then fighting
for justice in Finland,
he died a gladiator for Christ.

By wondrous and manifold signs
and portants
he proclaimed praiseworthy
the true god who had fostered him,
loved and taught him,
caring and kind.

God’s martyr, now in recompense
for your labors and torments
enjoying without fear the blessings
and the company of the saints
in eternal glory,
Te laudantem nostrum coetum
et in tua laude laetum
fac in coetu Angelorum
sempiterna beatorum
perfrui laetitia.
Amen.

To our brotherhood, praising you
and rejoicing in your praise,
grant that we, in the company
of the ever-blessed angels,
may partake of joy.
Amen.

II. Ancient Finnish runo songs

Sata miestä miekatonta
tuhat miestä miekallista
kaikki miehet vaaran alta,
mullan mustan sisältähe.

Minä laulan Turun miehen,
pahan pieksän paavin papin,
sylen syöksen tuuran vartta,
kirvehellä kutkuttelen!

Minun veljeni Henrikki,
älä mene maalle Suomen!
Kyll' on sinne monta mennyt,
mutt' ei ole jälleen tullut
eikä paljo palannut.

Minä, minä, minä
manaan, minä mannan!
Sen Turku minusta saapi,
pajattaapi paavin pappi,
kiittelevi Ristin Kiesus.
Sen Turku saapi!

Tapan, tapan, minä tapan!

- Finnish texts adapted by Sakari Puurunen
Translated by Kaja Koppel
Rakastava

Missä armahani?
Miss’ on, kussa minun hyväni,
miss’ asuvi armahani,
missä istuvi iloni,
kulla maalla marjaseni?
Ei kuulu ääntävän ahoilla,
lyövän leikkiä lehoissa,
ei kuulu saloihta soitto,
kukunta ei kunnahiltta.
Oisko armas astumassa
marjani matelemassa,
oma kulta kulkemassa,
valkia vaeltamassa;
Toisin torveni puhuisi,
vaaran rinnat vastoaisi,
saisi salot sanelemista,
joka kumpu kukkumista,
lehot leikkiä pitäisi,
ahot ainaista iloa.

Armahan kulku
Täst’ on kulta kulkenunna,
täst’ on mennyt mielitietty,
tästä armas astununna,
valkia vaeltanunnal
Täss’ on astunut aholla
tuoss’ on istunut kivellä,
kivi on paljo kirkkahampi,
paasi toistansa parempi,
kangas kahta kaunihimpia,
lehto viittä lempiämpää,
korpi kuutta kukkanhampi,
koko metsä mieluisampia,
tuon on kultani kulusta,
armahani astunnasta.

Where is my dear darling,
Where is my sweetheart dwelling,
Where my heart’s joy sitting,
Where my berry growing?
No sound comes from the clearings,
No noise of play from the copses,
No note from the woods,
No cuckooing from the hills.
If only my sweetheart were stepping,
My berry creeping,
My beloved walking,
Wanly wandering -
My horn would sound another note,
The hillsides would give answer,
The backwoods speak out,
Every knoll would cuckoo,
The copses play,
The clearings make merry.

-from the epic poem Kalevala I, 1733

Here my beloved walked,
Here went my pride and joy,
Here my sweetheart stepped,
Wanly wandered.
Here she stepped in the clearing,
There she sat on a rock.
The boulder is now far fairer,
The rock better than another,
The heath more beautiful than two others,
The copse sweeter than five others,
The marsh more flowery than six,
The whole forest more pleasant
From my beloved’s walking,
From my sweetheart’s stepping.

-from the epic poem Kalevala I, 174
Hyvää iltaa, lintuseni
Hyvää iltaa lintuseni,
hyvää iltaa lintuseni,
hyvää iltaa nyt minun oma armahani!
Tanssi, tanssi lintuseni,
tanssi, tanssi kultaseni,
tanssi, tanssi nyt minun oma armahani!
Seiso, seiso lintuseni,
seiso, seiso kultaseni,
seiso, seiso nyt minun oma armahani!
Anna kättä lintuseni,
anna kättä kultaseni,
anna kättä nyt minun oma armahani!
Käsi kaulaan lintuseni,
käsi kaulaan kultaseni,
halausta kultaseni,
halausta nyt minun oma armahani!
Suuta, suuta lintuseni,
suuta, suuta kultaseni,
halausta lintuseni,
halausta nyt minun oma armahani!
Jää hyvästi lintuseni,
jää hyvästi kultaseni,
jää hyvästi lintuseni,
jää hyvästi nyt minun oma armahani!

Maga, maga, Matsikene
Maga, maga, Matsikene,
Matsil magus unekene,
löö pilli Peedukene,
Peedul peened sörmekesed,
joo, joo, Jukukene,
Jukul kirju kannukene!
Äiu, äiu, kussu, kussu...

Good evening, my little bird
Good evening, my little bird
Good evening, my little sweetheart
Dance my little bird,
Dance, my own beloved,
Dance, my little sweetheart!
Stay still, my little bird,
Stay still, my own beloved
Stay still, my little sweetheart!
Give me your hand, little bird,
Give me your hand, my own beloved,
Give me your hand, my little sweetheart!
Put your hand round my neck, little bird,
Your hand round my neck, my own beloved,
Embrace me, my own beloved,
Embrace me, my little sweetheart!
Give me your lips, little bird,
Your lips, my own beloved,
Embrace me, little bird,
Embrace me, my little sweetheart!
Farewell, my little bird,
Farewell, my own beloved,
Farewell, my little bird,
Farewell, my little sweetheart.

Sleep, sleep, little Matsik,
your sleep’ll be so sweet,
play some music, little Peedu,
you’ve got such nimble fingers,
drink, drink, little Juku,
you’ve got a nice bright pitcher!
Hush-hush, shush-shush...

-Folklore

-from the epic poem Kalevala I, 122
**Taaveti Laul**

Kiida, mu hing, Issandat!
Kiidetud oled Sina!
Issand, mu Jumal,
Sa oled suur.
Kui suured on Sinu teod, Issand!
Sa oled koik targasti teinud.
au olgu Sulle, Issand,
Kes sa kõik oled teinud!

Au olgu Isale, Pojale,
Pühale Vaimule au,
Nüüd ja igavest,
Aamen.

**Magnificat**

Magnificat anima mea Dominum,
et exsultavit spiritus meus in Deo salvatore meo,
quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent omnes generationes,
quia fecit mihi magna qui potens est,
et sanctum nomen eius,
et misericordia eius in progenies et progenies timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui;
deposuit potentes de sede et exaltavit humiles;
esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula
Gloria Patri, et Filio, et Spiritui Sancto,

Sicut erat in principio, et nunc, et semper,
et in Saecula saeculorum.
Amen.

Bless the Lord, O my soul.
Praise the Lord!
O Lord my God,
Thou art very great.
O Lord, how manifold are thy works!
In wisdom hast thou made them all.
Glory be to Thee, O Lord,
Who has made all things.

Glory to the Father, the Son,
and the Holy Spirit.
Now and evermore.
Amen.

- Psalm 104

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, 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 showed strength with his arm;
He hath scattered the proud in the conceit of their heart.
He hath put down the mighty from their seat,
and hath exalted the humble and the meek.

He hath filled the hungry with good things
and the rich he hath sent empty away.
He hath helped his servant Israel;
as he promised to our forefathers,
Abraham and his seed, for ever.
Glory be the Father, the Son,
and the Holy Spirit,

As it was in the beginning, is now, and ever shall be,
forever and ever,
Amen.

- Luke 1:46-55
**Libera Nos, Salva Nos**

Libera nos, salva nos, justifica nos, O beata Trinitas.  
Release us, save us, justify us,  
O blessed Trinity.

**Tykus tykus**

Tai tykus bernelis,  
tai tykus raitelis,  
tai tykių privilioj  
mergele klėtelén.  
So calm was the boy,  
So carefully he rode his horse,  
So calmly he enticed  
The maiden into the barn.

Žalią rūtų vainikėlį  
Tai tykiai nuėmė  
rūtų vainikėlį  
tai tykiai užmovė  
ausėlio žiedlį.  
She wore a wedding crown of green rue  
So gently he removed  
her green rue crown.  
So gently he put on  
her golden ring.

Bernelis pabudo,  
nelaimę pajuto,  
An žirgelio sėdo,  
in vainelę jojo.  
The boy awoke  
And sensed danger  
He mounted his horse  
And left for war.

- Folklore

**Kui suur on meie vaesus**

Kui suur on meie vaesus,  
veel suuremõnnistus.  
Patustepõlve seisus ei tee meid kartlikus.  
See püha Jeessu veri,  
see katab meid kuimeri,  
ta külje haavusse.  
Whilst great our penury,  
still greater our blessing.  
Sinful life will not lead to piety.  
But Jesus’ holy blood  
shall shelter us like the sea,  
flooding from his wounds.

Meid hinge surmast Issand  
nüüd armustărata.  
Ja meie kurja südant sa ise sureta.  
Uut elu anna Jälle,  
et südame ja meelesu poole tõstame.  
Let grace of Yours awake our souls  
and redeem our evil hearts.  
Rewake our lives  
to help our hearts and minds  
towards you ascend.
Rotala

Viduvi!
Viena naca, otra gaja, viena laida, cita maja, vidu!
Nav vel tverta sniegta roka, jau tu ligo, lidz ieks loka, vidu!
Vala, vala rota dienas, surpu turpu irst un sienas, vidu!
Irst un sienas tevi rokas, talak sienas, talak lokas, vidu!

Vidu! To the middle!
One came, the other went,
One lets go, another waves, vidu!
The outstretched hand is not yet grabbed, you already swing along in a circle, vidu!
Freely, freely the days spin,
Hither, thither, part and join your hands, further joining, further swaying,
Freely, freely swirl around, vidu!

Fair Harvard

Fair Harvard! we join in thy Jubilee throng,
And with blessings surrender thee o’er
By these Festival-rites, from the Age that is past,
To the Age that is waiting before.
O Relic and Type of our ancestors’ worth,
That hast long kept their memory warm,
First flow’r of their wilderness! Star of their night!
Calm rising thro’ change and through storm.

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

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 life to Old Nassau.
HARVARD GLEE CLUB

America’s oldest college chorus, the Harvard Glee Club was founded in March 1858 by the president of Harvard’s Pierian Sodality and several of its College friends. Over the rest of the 19th century, HGC numbered about a dozen or two men and sang a repertoire ranging from old European and American college and folk songs to contemporary art songs to popular operetta/show tunes, often combining with banjo and mandolin ensembles and local bands. Its performances were not limited to metropolitan Boston but extended throughout the Northeast.

In the early years of the 20th century, many HGC members were also singing in the Harvard University Choir. They appreciated the advantage of the vocal training and of learning sacred music, and they gradually convinced the Club to ask the University Organist and Choirmaster, Dr. Archibald T. Davison, to coach HGC. From 1912, “Doc” Davison expanded the Glee Club’s musical horizons and improved its vocal/choral abilities, as a larger HGC performed solo concerts as far afield as the Midwest. During this period, Doc began combining HGC with the women of the Radcliffe Choral Society for large choral-orchestral works; and in 1917, HGC and RCS began singing these works with the Boston Symphony Orchestra, an association that continued into the middle 1970s.

The men of HGC liked these new experiences and in 1919 asked Doc Davison to become HGC’s first conductor. He agreed, with the proviso that the choice of repertoire would be his. By the end of the ‘teens, HGC was singing sacred and secular pieces from the renaissance times till the present, folk songs from around the world, and college songs and had ceased its relationships with the mandolin clubs and popular music.

HGC became one of the first American college choruses to concertize in Europe when it accepted the invitation of the French government for an extensive tour during June and July of 1921, performances at sites including major concert halls in major cities and a World War memorial at Strasbourg Cathedral. Not only was this Tour documented by almost daily reports in the French and American press, but it also inspired the writing of new pieces of men’s choral music specifically for HGC by two young French composers: Poulenc’s Chanson a boire (allegedly based on a Tour reception for HGC) and Milhaud’s Psaume 121.

Thus, by the 1920s, most of the basics of HGC had evolved: several dozen Harvard students, mostly from the College, singing serious choral music under the direction of a strong Conductor, traveling all over the United States and sometimes abroad to entertain and educate, encouraging and evoking the composition of new music, and performing choral-orchestral works with such as the Boston Symphony Orchestra, often combining with RCS. The only components of the HGC experience added after the ’20s are recording — up and running since the middle 1930s — and performing for major choral organizations such as the American Choral Directors Association and the Intercollegiate Men’s Choruses.


Concert tours have continued to be an important part of Glee Club life for over 80 years. Spring breaks see HGC annually on the road for ten days of performances all over the United States. Although there was a long break between the first and second HGC Summer Tours (1921 to 1956), they have become more
PRINCETON UNIVERSITY GLEE CLUB

ONE HUNDRED FORTY-THIRD SEASON

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 organists of the day, when it performed the American Premiere of Stravinsky’s Oedipus Rex with Leopold Stokowski and the Philadelphia Orchestra in 1931. Further accolades saw performances of Bach’s Mass in B Minor at the Metropolitan Opera House in 1935, and with the Vassar College Choir, the first United States performance of Jean Philippe Rameau’s Castor et Pollux in 1937. (The custom for joining together with the women’s choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, or Smith Colleges continued until the advent of coeducation.) In the 1950s, under the direction of its longest-serving conductor Walter L. Nollner, the Glee Club traveled outside the United States for the first time, establishing a pattern of international concert tours to Europe, Asia, South America and the South Pacific. Two round-the-world tours followed, and most recently, the choir has toured Hawaii, Argentina, Paris, Germany, Prague, and South Africa.
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, Honneger’s Le Roi David, and Faure’s Requiem.

The choir’s repertoire is extremely diverse, embracing anything from renaissance motets and madrigals, Romantic partsongs 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 24-36 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 Praeter Rerum Seriem, Parry’s Songs of Farewell, and Handel’s Dixit Dominus

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 skillsets in vocal production, sight singing, and musicality. Highlights from the ensemble's inaugural and second year included participation in a recording of coronation music, a performance of Mozart’s Te Deum and Schubert’s Missa Brevis in G, and a performance of Verdi’s Requiem alongside the Glee Club.
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 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 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 ‘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 Swenberg 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’.

RENATA BERLIN, Assistant Director of Choirs at Princeton University
Renata Berlin, 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 Mazzael. Recent guest conducting engagements include the Toronto Mendelssohn Choir and the Elora Festival Singers at the 2014 Conducting Symposium. She was the recipient of the Herman Genhart 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.
HARRIS IPOCK, Resident Conductor of the Harvard Glee Club

Harris Ipock joins the Harvard Glee Club 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 of Hobart and William Smith Colleges, where he conducted the Colleges Community Chorus, and worked as organist and choir director at Lakeville 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 Tobias Michael, cantor at St. Thomas church in Leipzig from 1632 to 1657.

Dr. Ipock enjoys an active career as a soloist and professional chorister. He currently is a member of Conspirare, a five-time Grammy-nominated ensemble conducted by Craig Hella Johnson. He has also performed with Publick Musick, Voices, Virginia Chorale, Norfolk Chamber Consort, TodiSingers, 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, Corcoran in HMS Pinafore, Sharpless in Madama Butterfly, and Cephale in Jacquet de la Guerre’s Cephale et Procris.

Dr. Ipock holds M.M. degrees 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.


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We are excited to announce
THE 2016/2017 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 $25,000 to cover the costs of our 2016/2017 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 2016/2017 Series:
Heinavanker, November 18th, 2016
Le Mystère des Voix Bulgares, April 17th, 2017

To make a donation, please visit:
http://princetongleeclub.com/glee-club-fund-1617
Harvard Glee Club

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Andrew Jing, Marketing Manager
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Jeffery Durand & Curtis Wu, 2017 Tour Committee
Luran He, HGC Lite Conductor
Adrian Berliner, HGC Lite Manager

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- Sarah Baber ‘18
- Marcia Brown ‘19
- Anna Dong ‘20
- Alicia Ejsmond-Frey G3
- Sophie Evans ‘19
- Solveig Gold ‘17
- Caroline Griffin ‘17
- Cecilia Hsu ‘20
- Juliana Jackson ‘17
- Charlotte Jeppsen ‘18
- Hinako Kawabe ‘19
- Paige Kunkle ‘18
- Madeline Kushan ‘20
- Annika Lee ‘19
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- Jillian Puskas ‘17
- Jessica Schreiber ‘20
- Allison Spann ‘20
- Catherine Sweeney ‘20
- Helena Tenev ‘19
- Caroline Tucker ‘17
- Kaamya Varagur ‘18
- Jenny Xin ‘20

**ALTO**
- Alisya Anlas G3
- Jennifer El-Fakir ‘18
- Joani Etskovitz ‘17
- Meredith Hooper ‘20
- Dee-Dee Huang ‘20
- Caroline Jones ‘18
- Saunghee Ko ‘17
- Yun-Yun Li ‘17
- Michelle Navis ‘17
- Megan Ormsbee ‘20
- Brooke Phillips ‘19
- Aparna Raghu ‘18
- Lucina Schwartz ‘19
- Yang Shao ‘20
- Rebecca Singer ‘18
- Alice Tang ‘18
- Emma Watkins ‘18
- Valerie Wilson ‘18
- Rosamond van Wingerden ‘20
- Gloria Yin ‘18
- Kathy Zhang ‘19
- Caroline Zhao ‘19

**TENOR**
- Adam Ainslie ‘17
- Jake Caddeau ‘20
- Minseung Choi ‘17
- Hillel Friedman ‘17
- Daniel Granberg ‘19
- Reid Kairalla ‘19
- Devin Kilpatrick ‘19
- Jay Lee ‘19
- Ryan Melosini ‘19
- Tajin Rogers ‘20
- Sergei Tugarinov ‘19
- Calvin Wentling ‘18

**BASS**
- Eli Berman ‘20
- Warren Bein ‘17
- Stephen Bork ‘18
- James Brown-Kinsella ‘19
- Damien Capelle G3
- Hun Choi ‘17
- Josh Collins ‘17
- Sam Duffey ‘19
- Blake Feldman ‘17
- Michael Friedman ‘19
- Tynan Gardner ‘20
- Joseph Gauvreau ‘17
- Raymond Guo ‘19
- Charles Hemler ‘20
- Colton Hess ‘18
- Christopher Howard ‘20
- Joshua Latham ‘20
- Zach Levine ‘17
- Jason Manley ‘17
- David Mazumder ‘17
- Kevin McElwee ‘18
- David Nie ‘19
- Michael Rahimzadeh ‘19
William Trego Singers

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Allie Mendelsohn ‘18
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Tasnuva Orchi ‘19
Olivia Ott ‘20
Olivia Parker ‘19
Natalia Ramirez ‘18
Sarah Reid ‘18
Sara Rodriguez
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Yunzi Shi ‘20
TJ Smith ‘18
Selina Wang ‘20
Rachel Xu ‘17
Rebecca Yuste-Golub ‘19
Aleesha Ye ‘20
Shirley Zhang ‘20

Princeton University Chamber Choir

SOPRANO
Sarah Baber ‘18
Alicia Ejsmond-Frey GS
Yanie Fecu GS
Solveig Gold ‘17
Paige Kunkle ‘18
Madeline Kushan ‘20
Amber Lin ‘19
Catherine Sweeney ‘20
Helena Tenev ‘19
Kaamya Varagur ‘18

ALTO
Meredith Hooper ‘20
Caroline Jones ‘18
Rebecca Singer ‘18
Saunghee Ko ‘17
Margaret Li ‘19
Christine Porr ‘18
Rosamond von Wingerden ‘20
Gloria Yin ‘18
Kathy Zhang ‘19

TENOR
Minsung Choi ‘17
Sebastian Cox ‘18
Ryan Melosini ‘19
Daniel Granberg ‘19
Andrew McCarthy
Sergei Tugarinov ‘19
Calvin Wentling ‘18

BASS
Eli Berman ‘20
Damien Capelle GS
Hun Choi ‘17
Tynan Gardner ‘20
Joseph Gauvreau ‘17
Christopher Howard ‘20
David Mazumder ‘17
Ming Wilson ‘18
Upcoming Music at Princeton Events

Saturday, October 22, 7:30pm  
Princeton University Orchestra  
Richardson Auditorium in Alexander Hall

Sunday, October 23, 3pm  
Princeton University Orchestra  
Richardson Auditorium in Alexander Hall

Sunday, October 23, 7:30pm  
Visiting Faculty Recital  
Riley Lee, shakuhachi  
Taplin Auditorium in Fine Hall

Thursday, October 27, 8pm  
Sergei Babayan, piano and Daniil Trifonov, piano  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

Friday, October 28, 9:30am  
Performers as Teachers: Workshop with Princeton Students and Sergei Babayan, piano and Daniil Trifonov, piano  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

Saturday, November 5, 1pm  
Baby Got Bach: Wonderful Winds  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

Tuesday, November 8, 8pm  
Princeton Sound Kitchen presents Mobius Percussion  
Taplin Auditorium in Fine Hall

Thursday, November 10, 4:30pm  
Melissa Ko and Douglas Hahn Masterclass Series: Steve Taylor, oboe  
Taplin Auditorium in Fine Hall

Friday, November 11, 6:30pm  
Rocky Classical Music Hour: Princeton University Sinfonia  
Rocky Common Room

Tuesday, November 15, 8pm  
Princeton Sound Kitchen Freelance Concert  
Taplin Auditorium in Fine Hall

Tuesday, November 15, 8pm  
Beethoven Up Close: Takács String Quartet  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

Thursday, November 17, 8pm  
Takács String Quartet  
presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

Friday, November 18, 7:30pm  
Heinavanker  
presented by the Princeton University Glee Club  
Trinity Episcopal Church

Saturday, November 19, 3pm  
Early Music Princeton  
Taplin Auditorium in Fine Hall

For more information visit princeton.edu/music