Yale @ Princeton

the 104th annual Football Concert

Yale Glee Club

Jeffrey Douma, director
David McNeil, assistant director

Princeton University Glee Club

Gabriel Crouch, director
Stephanie Tubiolo, assistant director

Friday, November 10, 2017 • 7:30 pm • Richardson Auditorium in Alexander Hall
Princeton University
Yale Glee Club

Traditional student song

Gaudeamus igitur

Johannes Brahms
1833–1897

Schicksalslied, Op. 54
Friedrich Hölderlin
Mahima Kumara and Samuel Hollister, pianists

Traditional spiritual
arr. Nathaniel Dett

O Holy Lord

Traditional spiritual
arr. Moses Hogan

I Can Tell the World

Christopher Theofanidis
1967–

Messages to Myself
Jalāl ad-Dīn Muhammad Rūmī
II. Rumi

Claudio Monteverdi
1567–1643

Ecco mormorar l’onde
Torquato Tasso
Yale Glee Club Chamber Singers
David McNeil, conductor

Traditional college song
arr. Fenno Heath

Eli Yale

Jeffrey Douma
1971–

Raise Your Voices Here

Traditional college songs
arr. Fenno Heath

Football Medley

INTERMISSION
Princeton University Glee Club

Johannes Brahms
1833-1897
Fest- und Gedenksprüche
II. Wenn ein starker Gewappneter
III. Wo ist ein so herrlich Volk

Anton Bruckner
1824-1896
Os justi meditabitur
Gloria Yin, conductor

Cipriano de Rore
c. 1515-1565
Dissimulare etiam sperasti
Vergil
Princeton University Chamber Choir

Goffredo Petrassi
1904-2003
C'era una vecchia di Polla
from Nonsense
Edward Lear
translation by Carlo Izzo

Wolfram Buchenberg
1962-
Veni, dilecte mi!

Charles Hubert Hastings Parry
1848-1918
At the round earth’s imagin’d corners
John Donne
Princeton University Chamber Choir
Stephanie Tubiolo, conductor

Thomas A. Dorsey
1899-1993
arr. Arnold Sevier
Precious Lord
Stephanie Tubiolo, conductor

Traditional college songs
arr. Nollner/ Fornarola
Football Medley
Kristin Hauge and Gloria Yin, pianists
Caroline Jones, conductor

Yale Glee Club and Princeton Glee Club

Carl Wilhelm
arr. Robert Bonds ’71
Bright College Years
Erika Lynn-Green, conductor

Karl Langlotz
arr. Walter Nollner
Old Nassau
Schicksalslied

Ihr wandelt droben im Licht
Auf weichem Boden selige Genien.
Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der Schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt,
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller
Ewiger Klarheit

Doch uns ist gegeben
Auf keiner Stätte zu ruh'n;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen
Jahrlang in's Ungewisse hinab

_Friedrich Hölderlin_

Song of Destiny

You wander above in light
On soft ground, blessed spirits.
Glistening, divine breezes
Brush by you, as lightly
As the fingers of the artist
On holy strings.

Fateless, like sleeping infants,
The divine beings breathe,
Chastely protected,
In its modest bud
Blooms eternally
Their spirits,
And their blessed eyes
Gazing in quiet
Eternal clarity.

Yet we [mortals] are given
No place to rest;
We vanish, we fall,
The suffering humans,
Blindly from one
Hour to another,
Like water from cliff
To cliff thrown
For years into the unknown.

I Can Tell the World

I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed.
Tell 'em what my Lord has done,
Tell 'em the conqueror has come,
And he brought joy, joy, joy to my soul.

My Lord done just what he said.
(Yes He did, oh Lord, yes He did)
He healed the sick and He raised the dead.
He lifted me when I was down.
He placed my feet on solid ground.
And he brought joy, joy, that mornin'
Hallelujah!

Oh Lord, he brought joy that mornin',
when He saved me.
Joy that mornin', when he blessed me.
I'll tell it, how He brought this joy to my soul.
Messages to Myself
II. Rumi

All day and night music.
A quiet, bright reed-song.
If it fades, we fade.
God picks up the reed-flute world and blows.
Each note is a need coming through one of us,
A passion, a longing pain.
Remember the lips where the wind-breath originated
And let your note be clear.
Don't try to end it.
Be your note.
Be your note.
I'll show you how it's enough.
Go up on the roof tonight
In this city of the soul.
Let everyone climb on their roofs
And sing their notes!
Sing loud.

Jalāl ad-Dīn Muhammad Rūmī

Ecco mormorar l'onde

Ecco mormorar l'onde
e tremolar le fronde
a l'aura mattutina e gli arboscelli,
e sovra i verdi rami i vaghi augelli
cantar soavemente
e rider l'oriente.
Ecco già l'alba appare
e si specchia nel mare
e rasserena il cielo
e le campagne imperla il dolce gelo,
e gli alti monti indora.
O bella e vaga Aurora,
L'aura è tua messaggera,
e tu de l'aura
ch'ogni arso cor ristaura.

Torquato Tasso

Here are the waves murmuring
and the foliage quivering
at the morning breeze; and the shrubs,
and on the tree branches the pretty birds
sing softly;
and the Orient smiles.
Here dawn looms up
and is reflected in the sea
and brightens up the sky
and beads the sweet ice
and gilds the tall mountains.
O beautiful and vague dawn,
the gentle breeze is your herald
and you are the herald of the breeze
which refreshes every burnt heart.
Raise Your Voices Here

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

Raise your voices here for an evening.
Raise your voices here for a time.
Raise your voices and in the weaving,
Yours will lift the sound of mine.

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

Jeffrey Douma

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Fest- und Gedenksprüche

II. Wenn ein starker Gewappneter

Wenn ein starker Gewappneter seinen Palast bewahret,
so bleibt das Seine mit Frieden.

Luke 11:21

Aber: ein jeglich Reich, so es mit ihm selbst uneins wird,
das wird wüste; und ein Haus fället über das andere.

Luke 11:17, Matthew 11:25

When a strong man guards his palace,
his possessions are safe.

But: every kingdom divided against itself
will be laid waste, and house will fall against house.

III. Wo ist ein so herrlich Volk

Wo ist ein so herrlich Volk,
zu dem Götter also nahe sich tun
als der Herr, unser Gott, so oft wir ihn anrufen?
Hüte dich nur und bewahre deine Seele wohl,
dass du nicht vergessest der Geschichten,
die deine Augen gesehen haben,
und dass sie nicht aus deinem Herzen kommen
alle dein Leben lang.
Und sollst deinen Kindern
und Kindeskindern kundtun. Amen.

Deuteronomy 4:7-9

Where is so great a nation,
that has God so near to them,
as the Lord, our God, as often as we call upon him?
However, take care and watch your soul,
that you do not forget the stories,
the things which your eyes have seen,
that you do not let them depart from your heart
all your life long.
And teach them to your children
and to your children’s children. Amen.
Os justi meditabitur

Os justi meditabitur sapientiam:
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluia.

Psalm 37:30-31

The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart:
and his feet do not falter.
Alleluia.

Dissimulare etiam sperasti

Dissimulare etiam sperasti, perfide, tantum
posse nefas tacitusque mea decedere terra?
nec te noster amor nec te data dextera quondam
nec moritura tenet crudeli funere Dido?
quin etiam hiberno moliri sidere classem
et mediis properas Aquilonibus ire per altum,
crudelis? quid, si non arva aliena domosque
ignotas pteres, et Troia antiqua maneret,
Troia per undosum pteretur classibus aequor?
mente fugis? per ego has lacrimas dextramque tuam
(quando alius mihi iam miserae nihil ipsa reliqui),
per conubia nostra, per inceptos hymenaeos,
si bene quid de te merui, fuit aut tibi quicquam
dulce meum, miserere domus labentis et istam,
оро, si quis adhuc precibus locus, exue mentem.

Vergil Aeneid IV, 305-319

Traitor, did you even hope to hide so terrible a crime,
To leave my lands without so much as a word?
Can nothing stop you - not love, nor the hand you pledged,
nor even the cruel death that lies in wait for Dido?
As winter closes, are you preparing a fleet to scurry away
across the ocean among the north winds, cruel man?
Even if you were not seeking out new territory
and foreign homes, even if your ancient Troy still stood,
would you return to Troy across such rough seas?
Is it me that you flee? By these tears and by your right hand
(since I am now left wretched with nothing else to cling to)
by our wedding, the union we began,
if I did anything deserving of you or if anything of
mine was sweet to you, take pity on a fallen house,
I pray, if there is still place for prayers, change your heart.

C’era una vecchia di Polla

C’era una vecchia di Polla,
malamente pigiata tra la folla,
alcuni ne uccise a pedata,
altri schiacciò a bastonate,
quell’impulsiva, vecchia di Polla.

There was an Old Lady of Stroud,
Who was horribly jammed in a crowd;
Some she slew with a kick,
Some she scrunched with a stick,
That impulsive Old Lady of Stroud.

Edward Lear
Veni, dilecte mi!

Veni, dilecte mi, egrediamur in agrum,
commoremur in villis.
Mane surgamus ad vineas:
videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica;
ibi dabo tibi ubera mea.

*Song of Solomon 7:11-12*

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At the round earth’s imagin’d corners

At the round earth’s imagin’d corners, blow
Your trumpets, angels, and arise, arise
From death, you numberless infinities
Of souls, and to your scatter’d bodies go;
All whom the flood did, and fire shall o’erthrow,
All whom war, death, age, agues, tyrannies,
Despair, law, chance hath slain, and you whose eyes
Shall behold God and never taste death’s woe.
But let them sleep, Lord, and me mourn a space,
For if above all these my sins abound,
‘Tis late to ask abundance of thy grace
When we are there; here on this lowly ground
Teach me how to repent; for that’s as good
As if thou’dst seal’d my pardon with thy blood.

*John Donne*

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Precious Lord

Precious Lord, take my hand,
Lead me on, let me stand,
I am tired, I am weak, I am worn.
Through the storm, through the night
Lead me on to the light,
Take my hand, Lord and lead me home.

When my way grows drear,
Precious Lord, linger near
When my life is almost gone
At the river, Lord, I stand,
Guide my feet and hold my hand.
Take my hand, Lord, and lead me home.

*Thomas A. Dorsey*
Bright College Years

Bright college years, with pleasure rife,
The shortest, gladdest years of life;
How swiftly are ye gliding by!
Oh, why doth 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 after years, should troubles rise
To cloud the blue of sunny skies,
How bright will seem, through memory's haze,
Those happy, golden, bygone days!
Oh, let us strive that ever we
May let these words our watch-cry be,
Where'er upon life's sea we sail:
For God, for Country, and for Yale!

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.

'Til 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.
Yale Glee Club

Jeffrey Douma, director
T. Sean Maher, business manager
David McNeil, assistant conductor

Madeline Lemberg and Sara Speller, student conductors

President
Erika Lynn-Green

Alumni Coordinator
Mary Petzke

Archivists
Magda Andrews-Hoke
Sofia Laguarda

Community Engagement
Ece Bozkurt
Calvin Schwartzburg
Nicolette Mantica
Jared Michaud

Tour Managers
Mahima Kumara
Charlotte Winkler

Mini-tour Managers

Manager
Claire Carroll

Stage Manager
Tristan Brockwell

Web Manager
Evaline Xie

Publicity Chairs
Emily Boring

Social Chairs
Daniel Packard

Wardrobe Managers
Maryanne Cosgrove
John McKissack

Mini-tour Managers
Isabella Pazaryna

* denotes member of Chamber Singers

SOPRANO I
Emily Boring ’18
Sophie Latham ’21
Erika Lynn-Green ’18*
Mary Clare McMahon ’21
Magda Andrews-Hoke ’19
Sedina Dzodzomenyo ’18
Mary Clare McMahon ’19
Kellen Mermin-Bunnell ’21
Alexandra O’Brien ’20
Lara Schull ’21*
Samantha Strom ’18*
Charlotte Jeanné Winkler ’20
Angela Zhao ’21

SOPRANO II
Magda Andrews-Hoke ’19
Kristine Chung ’19
Daniella Cohen ’20
Sedina Dzodzomenyo ’18
Margaret Grabar Sage ’19
Eleanor Iskander ’21
Sofia Laguarda ’20
Brooke Milosh ’21*
Isabella Pazaryna ’19
Stephanie Smelyansky ’19
Madeleine Stern ’21*
Alexa Vaghenas ’20

ALTO I
Kayla Bartsch ’20
Madeline Bogert ’19
Ece Bozkurt ’20*
Abigail Cipparone ’19
Ryan Howzell ’20
Mahima Kumara ’20
Julianna Lai ’21
Nicolete Mantica ’19*
Raquel Sequeira ’21
Sara Viola Speller ’19*

ALTO II
Josephine Attal ’21
Catherine Carroll ’18*
Mary Anne Cosgrove ’20
Amelia Haynes ’20
Sunmi Johnson ’21
Anna McNeil ’20
Mary Petzke ’18
Lauryn Phinney ’21
Rianna Turner ’21
Divine Uchechuku ’21
Evaluine Xie ’19

BASS I
Raj Basak GRD ’20
Luke Cianciarelli ’19*
Nolan J. Crawford ’19
Jackson Leipzig ’19*
Ethan Lester ’20
Tim Lind ’18*
Jack McAuliffe ’20
Jared Michaud ’19*

BASS II
Andrew Ballard ’20
Mark Barnett ’21
Aidan Brooks ’19
Emery Kerekes ’21*
Johanan Knight ’19
Max Levatich ’20
Will Magliocco ’18
James Nydam ’19*
Daniel Packard ’18
Brendan Rose ’21
Louis Sokolow ’21*
From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as an eighty-voice chorus of mixed voices, the Yale Glee Club, Yale's principal undergraduate mixed chorus and oldest musical organization, has represented the best in collegiate choral music. During its recent 150th anniversary season, the Glee Club's performances received rave reviews in the national press, from the New York Times (“One of the best collegiate singing ensembles, and one of the most adventurous... an exciting, beautifully sung concert at Carnegie Hall”) to the Washington Post (“Under the direction of Jeffrey Douma, the sopranos – indeed, all the voices – sang as one voice, with flawless intonation... their treacherous semitones and contrapuntal subtleties became otherworldly, transcendent even”).

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

The Glee Club’s repertoire embraces a broad spectrum of choral music from the 16th century to the present, including Renaissance motets, contemporary choral works, world music, spirituals and folk songs, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premieres of newly commissioned works and sponsors two annual competitions for young composers. They have been featured on NPR’s Weekend Edition, WQXR’s The Choral Mix, 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 Beethoven’s Mass in C, Verdi’s Requiem, Mozart’s Requiem, Stravinsky’s Symphony of Psalms, Orff’s Carmina Burana, Vaughan Williams’s Dona Nobis Pacem, Bernstein’s Chichester Psalms, Britten’s War Requiem, Brahms’s Ein deutsches Requiem and Nânie, Mendelssohn’s Elijah, Penderecki’s Credo, Aaron Jay Kernis’s Symphony of Meditations, and choral symphonies of Mahler and Beethoven.

One of the most traveled choruses in the world, the Yale Glee Club has performed in every major city in the United States and embarked on its first overseas tour in 1928. It has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa.

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 Matthew Halls, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Mariner, Dale Warland, Nicholas McGeegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, and Helmuth Rilling. The Yale Glee Club has had only seven directors in its 157-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; Fenno Heath (1953-1992), under whose leadership the Glee Club made the transition from male chorus to mixed chorus; and most recently David Connell (1992-2002), whose vision helped carry the best traditions of this ensemble into the twenty-first century.
Princeton University Glee Club

Gabriel Crouch, director
Stephanie Tubiolo, assistant director
Gloria Yin, student conductor

President: Caroline Jones
Secretary: Meredith Hooper
Concert Manager: Gloria Yin
Tour Manager: Emma Watkins
Publicity Chairs: Paige Kunkle, Shruthi Rajasekar
Archivist: Eli Berman

Vice Presidents: Sarah Baber
Treasurer: Catherine Sweeney
Alumni Liaison: Rosamond van Wingerden
Social Chairs: Daniel Pinto
Webmaster: Anna Dong

Vice Presidents: Helena Tenev
Treasurer: Catherine Sweeney
Alumni Liaison: Rosamond van Wingerden
Social Chairs: Daniel Pinto
Webmaster: Anna Dong

SOPRANO I
Sarah Baber ’18
Hansini Bhasker ’19
Cecilia Hsu ’20
Claire Jones ’18
Paige Kunkle ’18
Madeleine Kushan ’20
Annika Lee ’19
Soléne Le Van ’18
Jessica Schreiber ’20
Allison Spann ’20
Natalie Stein ’21
Kaamya Varagur ’18

SOPRANO II
Marcia Brown ’19
Avanthi Cole ’18
Anna Dong ’20
Charlotte Jeppsen ’18
Zoe Kahana ’21
Hinako Kawabe ’19
Sophie Knight ’21
Apolline Pernet GS
Shruthi Rajasekar ’18
Catherine Sweeney ’20
Helena Tenev ’19
Kathy Zhang ’19

ALTO I
Grace Collins ’21
Mariana Corichi-Gómez ’21
Jennifer El-Fakir ’18
Kristin Hauge ’18
Meredith Hooper ’20
Dee-Dee Huang ’20
Margaret Li ’19
Brooke Phillips ’19
Aparna Raghu ’18
Yang Shao ’20
Rebecca Singer ’18
Ro van Wingerden ’20
Emma Watkins ’18
Alesha Ye ’20
Caroline Zhao ’19

ALTO II
Sara Anjum ’19
Alisyia Anlas GS
Ann Dockery ’21
Matré Grant GS
Caroline Jones ’18
Mari Kawakatsu GS
Sophie Lewis GS
Megan Ormsbee ’20
Alice Tang ’18
Valerie Wilson ’19
Gloria Yin ’18

ALTO II
Sara Anjum ’19
Alisyia Anlas GS
Ann Dockery ’21
Matré Grant GS
Caroline Jones ’18
Mari Kawakatsu GS
Sophie Lewis GS
Megan Ormsbee ’20
Alice Tang ’18
Valerie Wilson ’19
Gloria Yin ’18

TENOR I
Daniel Granberg ’19
Jay Lee ’19
TJ Li ’21
Mark Martinez GS
Ryan Melosini ’19
Neel Nagarajan ’21
Daniel Pinto ’20
Calvin Wentling ’18

TENOR II
Adam Ainslie GS
Jake Caddeau ’20
Colton Casto ’21
Iman Lula ’21
Jonathan Makepeace ’20
Tajin Rogers ’20
Nathan Spilker ’21
Reuben Zeiset ’19

TENOR II
Adam Ainslie GS
Jake Caddeau ’20
Colton Casto ’21
Iman Lula ’21
Jonathan Makepeace ’20
Tajin Rogers ’20
Nathan Spilker ’21
Reuben Zeiset ’19

BASS I
Fergus Binnie ’21
Harry Bound ’21
James Brown-Kinsella ’19
Sam Duffey ’19
Julius Foo ’21
Raymond Guo ’19
Charles Hemler ’20
Devin Kilpatrick ’19
Kevin McElwee ’18
Michael Rahimzadeh ’19
Kevin Williams ’21

BASS II
Eli Berman ’20
Damien Capelle GS
Tynan Gardner ’20
Colton Hess ’18
Joshua Latham ’20
David Nie ’19
Theo Trevisan ’21
Billy Wade ’21
Michael Yeung ’21
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 the **Princeton University Glee Club** was founded in 1874 by Andrew Fleming West, the first Dean of the Graduate College. In its 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 eminent 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 famed organist Alexander Russell, 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 Rameau’s *Castor et Pollux* in 1937. The custom of joining together with the women’s choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, and 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 world tours followed, and most recently, PUGC has toured Hawai’i, Argentina, Paris, Germany, Prague, and South Africa.

Nowadays the Glee Club performs frequently on Princeton’s campus, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. 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 embraces a vast array of repertoire, 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**

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<tr>
<th>Soprano I</th>
<th>Alto I</th>
<th>Tenor</th>
<th>Bass I</th>
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<tr>
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<td>James Brown-Kinsella ’19</td>
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<td>Faridah Laffan ’18</td>
<td>Megan Ormsbee ’20</td>
<td>Tynan Gardner ’20</td>
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<td>Catherine Sweeney ’20</td>
<td>Gloria Yin ’18</td>
<td>Kyle Masson GS</td>
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<td>Helena Tenev ’19</td>
<td>Kathy Zhang ’19</td>
<td>Theo Trevisan ’21</td>
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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*. Upcoming engagements include a collaboration with the Fretwork viol consort in March 2018.
Since the fall of 2003, **Jeffrey Douma** has served as Director of the Yale Glee Club, hailed under his direction 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 choruses and orchestras on six continents, including the Royal Melbourne Philharmonic Orchestra, Singapore’s Metropolitan Festival Orchestra, Lithuanian Chamber Orchestra, Daejeon Philharmonic Choir, Buenos Aires Philharmonic Orchestra, Moscow Chamber Orchestra, Tbilisi Symphony Orchestra, Orquesta Solistas de la Habana, Istanbul’s Tekfen Philharmonic, Norway’s Edvard Grieg Kor, the Symphony Choir of Johannesburg, 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 nine international tours. He also served 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 in Paris, Singapore’s *Esplanade*, 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, Kryzysztof 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 China International Chorus Festival, the University of Michigan School of music, the Jacobs School of Music at Indiana University, the Hochschule der Künste in Zürich, the Florence International Choral Festival, and the Berlin Radio Choir’s International Masterclass. In January and February 2017 he was in residence at Luther College as Visiting Conductor of the internationally renowned Nordic Choir, and in April 2017 was in residence at the Central Conservatory of Music, Beijing.

An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award, and has premiered new works by such composers as Jennifer Higdon, Dominick Argento, Bright Sheng, Ned Rorem, Jan Sandström, Ted Hearne, Hannah Lash, Martin Bresnick, David Lang, 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 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.

Douma earned a Bachelor of Music degree from Concordia College, Moorhead, MN, and the Doctor of Musical Arts degree in conducting from the University of Michigan. He lives in Hamden, CT, with his wife, pianist and conductor Erika Schroth, and their two children, Sofia and Will.
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, which 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, Crouch maintains parallel careers in singing and record production, crossing the Atlantic frequently to appear with such ensembles as Tenebrae and The Gabrieli Consort, 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 music director has led to his name appearing in the London Times’ list of Great British Hopes.

Acclaimed as an "ascendant cultural leader" (Music at Yale magazine), Stephanie Tubiolo is the incoming Assistant Director of Choirs at Princeton University. She spent the past seven years in New Haven, CT, where she worked as a Teaching Artist with the Yale School of Music Music in Schools Initiative, eventually serving as its first Postgraduate Fellow. Since 2015, she has developed and directed Morse Chorale, a performance-intensive choir for New Haven Public School students in grades 4-12, and will continue on as its director. Most recently, Morse Chorale was featured at the Connecticut Music Educators Association All-State conference, the statewide Superintendent’s retreat, the Urban Music Leadership Conference, in concert with the Yale Camerata, and in frequent performances on their home stage in Sprague Hall at Yale.

In addition to her work as a student on Yale’s campus and within the public schools, Stephanie was fortunate to build a strong relationship with New Haven’s vibrant artistic community. This past year, she served as the music director of (Be)longing, a new choral/ hip-hop theater piece about coming of age in an age of guns. A joint commission by Virginia Tech and the International Festival of Arts and Ideas, (Be)longing united local activists, singers, rappers, and beatboxers of all different ages in a 6-month process of not only rehearsing but starting provocative and essential conversations within the city.

Stephanie earned her MM in Choral Conducting at the Yale School of Music and Institute of Sacred Music, where she studied with Marguerite Brooks, Jeffrey Douma, and David Hill. As a graduate student, her experience as a chorister and conductor was extensive; most notably, she performed, recorded, and toured in the Yale Schola Cantorum and co-directed the choir at the University Church in Yale. She earned her B.A. in Music from Yale College in 2014, where she served as Manager and Assistant Conductor of the Yale Glee Club and graduated with magna cum laude and Phi Beta Kappa distinctions.
GLEE CLUB FUND

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 2017-2018 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

**TO MAKE A DONATION, PLEASE VISIT:**
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UPCOMING PERFORMANCES

**GLEE CLUB PRESENTS: Roomful of Teeth**  
Saturday, December 9th at 3:00pm  
*Richardson Auditorium in Alexander Hall*

**Handel’s Dixit Dominus and Tavener’s Total Eclipse**  
The *Walter L. Nollner Memorial Concert*  
Saturday, March 3rd at 7:30pm  
*Richardson Auditorium in Alexander Hall*

**GLEE CLUB PRESENTS: A workshop with Tenebrae**  
in advance of their concert in PU Chapel  
Wednesday, March 14th at 7:30pm  
*Location TBD*

**Concert and Symposium: Fretwork Viol Consort**  
with the *Princeton University Chamber Choir*  
Friday, April 13th at 7:30pm  
*Taplin Auditorium in Fine Hall*

**Benjamin Britten’s War Requiem**  
with the *Princeton University Orchestra*  
Friday and Saturday, April 27th and 28th at 7:30pm  
*Richardson Auditorium in Alexander Hall*

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