THE GLEE CLUB PRESENTS

Roomful of Teeth

Abigail Lennox, soprano
Martha Cluver, soprano
Caroline Shaw, alto
Tynan Davis, alto
Eric Dudley, tenor
Thann Scoggin, baritone
Jason Awbrey, bass-baritone
Cameron Beauchamp, bass

Brad Wells, artistic director

SATURDAY, DECEMBER 9, 2017 • 3:00PM
RICHARDSON AUDITORIUM IN ALEXANDER HALL
Cristobál Morales 
(1500-1553) 

Parce mihi Domine 
from Officium Defunctorum

from the Codex Calixtinus 
(early 12th century)

Princeton University Chamber Choir

Parce mihi, Domine, nihil enim sunt dies mei.
Quid est homo, quia magnificas eum?
Aut quid apponis erga eum cor tuum?
Visitae eum diluculo
et subito probas illum.
Usquequo non parcis mihi,
nec dimittis me, ut glutiam salvam meam?
Peccavi,
quid faciam tibi, o custos hominum?
Quare posuisti me contrarium tibi,
et factus sum mihimet issi gravis?
Cur non tolles peccatum meum,
et quare non auferes iniquitatem meam?
Ecce, nunc in pulvere dormiam,
et si mane me quaesieris, non subsistam.

Spare me, O Lord, for my days are nothing.
What is a man that thou shouldst magnify him?
Or why dost thou set thy heart upon him?
Thou visitest him early in the morning,
and thou provest him suddenly.
How long wilt thou not spare me,
nor suffer me to swallow down my spittle?
I have sinned.
What shall I do to thee, O keeper of men?
Why hast thou set me opposite to thee,
and I am become burdensome to myself?
Why dost thou not remove my sin,
and why dost thou not take away mine iniquity?
Behold now, I shall sleep in the dust:
and if thou seek me in the morning, I shall not be.

Santiago 
from Path of Miracles

libretto by Robert Dickinson 
(1962-)

Princeton University Glee Club
The road climbs through changing land.
Northern rains fall
On the deepening green of the slopes of the valley,
Storms break the summer's heat;
At Foncebadon a pass can be lost,
In one night, to the snow.

The road climbs for days through the highlands of Bierzo,
to the grassland and rocks of the Valcarce valley.
White broom and scrub-oak,
Laburnum and gorse
Mark the bare hills
Beside the road.

At O Cebreiro, mountains.
The road follows the ridgetop
By meadows of fern, by fields of rye.
By Fonfria del Camino, by Triacastela.
Towns are shadows
The road leaves behind.
It moves over the slate hills
Palas do Rei. Potomarin.
The names are shadows.

Then, from the stream at Lavacolla
To the foot of Monte de Gozo,
A morning;
From the foot of Monte de Gozo
To the summit of Monte de Gozo
The road climbs,
Before the longed-for final descent
To Santiago.

-Herr Santiagu
Grot Sanctiagu
Eultreya esuseya
Deius aia nos.

Ver redit optatum
Cum gaudio,
Flore decoratum
Purpureo;
Aves edunt cantus
Cantus est amoenus
Totaliter.

-Jacobo dat parium
Omnis mundus gratis
Ob cuius remedium
Miles pietatis
Cunctorum presidium
Est ad vota satis.

O beate Jacobe
Virtus nostra vere
Nobis hostes remove
Tuos ac tuere
Ac devotos adibe
Nos tibi placere.

Jacobo propicio
Veniam speramus
Et quas ex obsequio
Merito debemus
Patri tam eximio
Dignes laudes demus

The whole world freely gives thanks to James; through his sacrifice, he, the warrior of godliness, is a great defence to all through their prayers.
-Dum pater familias

O blessed James, truly our strength, take our enemies from us and protect your people, and cause us, your faithful servants, to please you.

James, let us hope for pardon through your favour, and let us give the worthy praise, which we rightfully owe to so excellent a father.

At the Western edge of the world
We pray for our sins to fall from us
As chains from the limbs of penitents.

We have walked out of the lives we had
And will return to nothing, if we live,
Changed by the journey, face and soul alike.

We have walked out of our lives
To come to where the walls of heaven
Are thin as a curtain, transparent as glass,

Where the Apostle spoke the holy words,
Where in death he returned, where God is close,
Where saints and martyrs mark the road.

Santiago, primus ex apostolis,
Defender of pilgrims, warrior for truth,
Take from our backs the burdens of this life,

What we have done, who we have been;
Take them as fire takes the cloth
They cast into the sea at Finisterre.

Holy St James, great St. James,
God help us now and evermore.
**Roomful of Teeth**

**Caroline Shaw**
(1982-)

**Partita for 8 Voices**
I. Allemande
II. Sarabande
III. Courante
IV. Passacaglia

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**Merrill Garbus**
(1979-)

**Quizassa**

Roomful of Teeth with the Princeton University Glee Club

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**Roomful of Teeth** is a GRAMMY-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, where they’ve studied with some of the world’s top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean *Pansori*, Georgian singing, Sardinian *cantu a tenore*, Hindustani music, Persian classical singing and Death Metal singing. Commissioned composers include Rinde Eckert, Fred Hersch, Merrill Garbus (of tUnE-yArDs), William Brittelle, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne and Ambrose Akinmusire, among many others.

**Sol LeWitt**
(1928-2007)
NOTES FROM THE COMPOSERS

Partita for 8 Voices (2009-2011)
The score’s inscription reads: “Partita is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another.”

Each movement takes a cue from the traditional baroque suite in initial meter and tone, but the familiar historic framework is soon stretched and broken, through “speech, whispers, sighs, murmurs, wordless melodies, and novel vocal effects” (Pulitzer jury citation). Roomful of Teeth’s utterly unique approach to singing and vocal timbre originally helped to inspire and shape the work during its creation, and the ensemble continues to refine and reconsider the colors and small details with every performance. Allemande opens with the organized chaos of square dance calls overlapping with technical wall drawing directions of the artist Sol LeWitt, suddenly congealing into a bright, angular tune that never keeps its feet on the ground for very long. There are allusions to the movement’s intended simulation of motion and space in the short phrases of text throughout, which are sometimes sung and sometimes embedded as spoken texture. Sarabande’s quiet restraint in the beginning is punctured in the middle by an ecstatic, belted melody that resolves quietly at the end, followed soon after by the Inuit-inspired hocketed breaths of Courante. A wordless quotation of the American folk hymn “Shining Shore” appears at first as a musical non sequitur but later recombines with the rhythmic breaths as this longest movement is propelled to its final gasp. Passacaglia is a set of variations on a repeated chord progression, first experimenting simply with vowel timbre, then expanding into a fuller texture with the return of the Sol LeWitt text. At Passacaglia’s premiere in 2009, there was spontaneous applause and cheering at the explosive return of the D-major chord near the end — so feel free to holler or clap any time if you feel like it.

Of the premiere of Partita, New York magazine wrote that I had “discovered a lode of the rarest commodity in contemporary music: joy.” And it is with joy that this piece is meant to be received in years to come.
-CS

Quizassa (2011)
I needed to drum up some courage to compose for these amazing singers, so I decided to draw inspiration from some powerful folk music, in particular Bulgarian and other Eastern European choral traditions. The nasal resonance and odd meters of that style of singing offered exciting possibilities. I have been thrilled to work with singers who cry, ”more, more!” instead of, ”we can’t do that!” and they have taught me so much (including the Inuit throat singing games that begot the middle section of the song).
-MG
President  
Caroline Jones

Secretary  
Meredith Hooper

Concert Manager  
Gloria Yin

Tour Manager  
Emma Watkins

Publicity Chairs  
Paige Kunkle

Archivist  
Shruthi Rajasekar

Vice Presidents  
Gloria Yin

Treasurer  
Eli Berman

Alumni Liaison  
Emma Watkins

Social Chairs  
Daniel Pinto

Webmaster  
Rosamond van Wingerden

Sarah Baber

Caroline Jones, director
Stephanie Tubiolo, associate director
Gloria Yin, student conductor

SOPRANO I
Sarah Baber ’18
Cecilia Hsu ’20
Claire Jones ’18
Paige Kunkle ’18
Madeline Kushan ’20

SOPRANO II
Zoe Kahana ’21
Annika Lee ’19
Jessica Schreiber ’20
Natalie Stein ’21
Kaamyia Varagur ’18

SOPRANO III
Hansini Bhasker ’19
Solène Le Van ’18
Hinako Kawabe ’19
Sophie Knight ’21
Apolline Pernet GS

SOPRANO IV
Marcia Brown ’19
Avanthi Cole ’18
Anna Dong ’20
Charlotte Jeppsen ’18
Allison Spann ’20

SOPRANO V
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
Dee-Dee Huang ’20
Margaret Li ’19
Brooke Phillips ’19

ALTO II
Alisy Anlas GS
Aparna Raghu ’18
Yang Shao ’20
Rebecca Singer ’18
Ro van Wingerden ’20
Joanna Zhang ’21
Caroline Zhao ’19

ALTO III
Sara Anjum ’19
Ann Dockery ’21
Matre Grant GS
Meredith Hooper ’20
Mari Kawakatsu GS
Sophie Lewis GS
Emma Watkins ’18

ALTO IV
Caroline Jones ’18
Megan Ormsbee ’20
Alice Tang ’18
Valerie Wilson ’19
Aleshea Ye ’20
Gloria Yin ’18

TENOR I
TJ Li ’21
Neel Nagarajan ’21
Daniel Pinto ’20
Calvin Wentling ’18

TENOR II
Daniel Granberg ’19
Jay Lee ’19
Mark Martinez GS
Ryan Melosini ’19

TENOR III
Jake Caddeau ’20
Iman Lulla ’21
Jonathan Makepeace ’20
Tajin Rogers ’20

TENOR IV
Adam Ainslie GS
Colton Casto ’21
Nathan Spiker ’21
Reuben Zeiset ’19

BASS I
Fergus Binnie ’21
James Brown-Kinsella ’19
Sam Duffey ’19
Raymond Guo ’19
Devon Kilpatrick ’19

BASS II
Charles Hemler ’20
Christopher Howard ’20
Julius Foo ’21
Kevin McElwee ’18
Michael Rahimzadeh ’19
Kevin Williams ’21

BASS III
Harry Bound ’21
Damien Capelle GS
Tynan Gardner ’20
Colton Hess ’18
Michael Yeung ’21

BASS IV
Eli Berman ’20
Joshua Latham ’20
David Nie ’19
Theo Trevisan ’21
Billy Wade ’21

Gloria Yin, student conductor
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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<th>Soprano I</th>
<th>Alto I</th>
<th>Tenor</th>
<th>Bass I</th>
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<tr>
<td>Sarah Baber ’18</td>
<td>Mariana Corichi-Gómez ‘21</td>
<td>Daniel Granberg ’19</td>
<td>James Brown-Kinsella ’19</td>
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<td>Amber Lin ’19</td>
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<td>Faridah Laflan ’18</td>
<td>Megan Ormsbee ’20</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.
The world’s most enduring route of Catholic pilgrimage was first formally acknowledged as such by Bishop Diego Gelmiriez in the early 12th Century, but it has always belonged to a wider fellowship even than the Catholic church. Long before the body of St James was discovered in Iria Flavia in the early 9th Century, and brought to its final resting place in Santiago; before the Saint even began his life of service, first as an apostle, and later as a preacher in Spain, the ‘Camino Frances’ was under construction. Part of the route still runs along the sturdy Roman roads which were used to subdue and colonise northern Iberia. To the pre-Christians, this road followed the path of the Milky Way, and took its travellers to the end of the earth. Centuries later, it was used by the Moors to reach Spain’s northern outposts, only to be pushed back along it by Charlemagne, and served as an arterial route for the establishment of the Roman Rite and the purging of its Hispanic predecessor. Today it is used by tourists, travellers and explorers, as well as by confirmed Catholics and the spiritually curious.

The musical traditions of the Pilgrimage can be traced to the mid-12th Century, when a compilation of texts attributed to Pope Calixtus II was created, all devoted to the cult of St James. This so-called ‘Codex Calixtinus’ was specifically designed to serve the needs of worshippers and pilgrims in Santiago, and consisted of five books. The first volume contains liturgical settings, including those for the two feast days devoted to St James: the Feast of the Passion of St James on the 25th of July, and the Feast of Translation of the Apostle’s remains on the 30th of December. The second and third volumes describe the 22 miracles of St James and the journey of the Saint’s body to Santiago. Book Four recounts Charlemagne’s defeat of the Moors in Spain, and the final volume leads the would-be pilgrim through the routes, dangers and customs of the pilgrimage. Of comparable importance to all this is an appendix which contains music composed using a technique which was just beginning to gain a foothold in certain parts of Europe at this time. Notwithstanding the fact that it rarely uses more than two voices, this is a highly significant collection of polyphony. And here, within this final section of the Codex, can be found the most famous of Jacobean chants - the Dum Pater Familias. It is this hymn which establishes the universality of the cult of St James, interspersing latin verses in praise of the Saint with a multilingual refrain representing the many languages heard on the road to his shrine:

Herr Santiagu, Grot Santiagu,
Eultreya esuseya, Deius aia nos.

The ‘Camino Frances’ is the central axis of a network of pilgrimage routes to Santiago. Its travellers gather in Roncesvalles, a small town at the foot of the Pyrenees which in the spring becomes a veritable Babel as pilgrims from across the world assemble, before setting off in a southwesterly direction. The pilgrims carry a special passport – often this is one of the only possessions not discarded on the journey – and engage in the 850-year-old tradition of following the yellow arrows and seeking out the images of shells placed over pilgrim-friendly boarding houses. On the way, they stop off at any of a large number of shrines, most important among which are the cathedrals of Burgos and Leon, and at the foot of an iron cross near Astorga they may cast a stone from their homeland. The road takes them across the desert lands between Burgos and Leon and the rainy, hilly terrain of Galicia: and as the landscape transforms, so does the pilgrim. A pilgrim writes:

You have left behind the life you lived before... Dates become meaningless; a day is merely the passing of the sun from one hand to the other, from behind you to in front... Then you slough off your worries. There is only one thing to worry about now and that is whether you and your feet will last the day.
Somewhere between 50 and 200 thousand people arrive at the gates of Santiago's Cathedral each year, at least eighty percent of them on foot. A good number of these continue on to Cape di Finisterre, a further 85 kilometres to the west, to reach what Europeans pre-Columbus considered to be the end of all westward journeys. An item of clothing is placed on a beach-fire to symbolise the old life left behind.

The four movements of Path of Miracles are titled with the names of the four main staging posts of the Camino Frances (Roncesvalles, Burgos, Leon and Santiago), though the textual themes within the movements extend beyond the mere geographical. Throughout the work, quotations from various mediaeval texts (principally the Codex Calixtinus and a 15th Century work in the Galician language - Miragres de Santiago) are woven together with passages from the Roman liturgy, and lines of poetry from Robert Dickinson, the work’s librettist. Talbot introduces his work with a remarkable vocal effect based on the Bunun aboriginal ‘Pasiputput’ from Taiwan, in which low voices rise in volume and pitch over an extended period, creating random overtones as the voices move into different pitches at fluctuating rates. Soon after this, Dum Pater Familias is heard for the first time, after which simultaneous narratives unfold - biblical, historical and anthropogeographical.

By the time the final movement (heard today) begins, we have reached Galicia itself, and the temperature has cooled a little as the altitude has risen, and typically for this region, rain is falling. As the text says, towns pass by like shadows – Triacastela, Fonfria, Portomarin, Palas do Rey, as the road seems to climb and climb. The music brings a palpable sense of journey’s end – or at least impending end – and we find ourselves bearing witness to a sight which one can never grow tired of even after many visits to Santiago... that of sitting in the square outside the Cathedral and watching pilgrims arrive. They dance, they sing, they collapse upon each other in relief and exhaustion, they laugh, they embrace, and they weep. One by one they follow the accepted rituals of pilgrimage, placing their hand at the foot of the statue of St James, now worn down several inches by the handprints of 850 years-worth of pilgrims, and many of them spend a couple of hours in the Cathedral itself. The immense censer hanging from the Cathedral ceiling – known as the botafumeiro – is said to owe its huge size to the considerable task assigned to it – of masking the smell of so many pilgrims at the end of a 5-week trek. But what is so life-affirming about witnessing all this is the absence of self-consciousness and selfishness, and the overwhelming presence of care, humanity and love. Joby Talbot finds a beautiful balance between reverence and revelry here, using a spring dance from Carmina Burana to counterbalance verses from that hymn so deeply enmeshed in the fabric of Santiago Cathedral – Dum Pater Familias.

Despite all the celebrations, the journey is, in fact, not quite over. The full Camino experience requires the pilgrim to find the strength for another 80 kilometers of walking, right down to the ocean which was said to have borne the saint's body on its journey to Spain. Fittingly, the destination is Finisterre - literally the 'end of the earth', as the early pilgrims would have believed it. This final section has a reflective, epilogic tone, a benign hangover from the party in Santiago. And we hear a reference to another cherished tradition of the Camino – of lighting a fire on the beach at Finisterre, burning an item of clothing which represents whatever the pilgrim is looking to shake off – whatever burdens made the journey necessary in the first place – and then casting the ashes in to the sea. And at this point, the journey is truly complete.
Sylvia H.S. Adelman, Ph.D. ‘76
Adobe Systems
Heywood Alexander ’51
Robert M. Amick, M.D. ’55 P87
Dr. John H. Armstrong, MD ’84
Andrew P. Berman ’88 P18 & Deborah Berman
Dr. Philip E. Blank, Jr. ’50
Richard Blumenthal ’67
Robert Clarke Brown ’69 S*90 P19
Angela Carmella ’80 P18
Jonathan J. Choi ’15
Bruno Cole MD & Cha Fernando MD P18
Daniel and Kimberly Collins P21
David G. Colwell ’51
Marcus G. Connelly, M.D. ’77
David G. Coon ’74
Kirk Coonley ’68
Sarah Joyce Cooper ’14
Winsor Copeland ’65
L. Charlene Cosman ’76
Carol C. Cronheim ’86
Dr. Juliet Lushbough Dee ’74 P10
Judge Alexandra DiPentima ’75
Dr. and Mrs. Joseph S. Drage g17
Ramsey El-Fakir P15
Fidelity Investments Charitable Gift Fund
Sean Foley ’89
Salvatore A. Friscia P15 P19
Patrick and Susan Gardner P20
Lucky & Kari Jenson Gold P17
Jocelyn Goldberg-Schaible ’74
Dr. Karn W. Griffen ’57
Frederick Hall ’09

Kathleen McCabe Haskell ’79
David Hemler P20
Jonathan D. Herbach ’01
David and Kristi Hess P18
Frederick W. Hilles ’60 P88
Dr. Nancy B. Hingston P19 & Jovi Tenev P19
Charles and Daphne Jones P18
Dr. David E. Keyes ’78 P12
Maya and Zaafir Kherani ’08 S10
Beth Kunkle P18
Karen Benson Larson ’85
Leslie Latham P20
Joshua D. Libresco ’76 P17 P19
Dr. Eric K. Lin ’91
Roger V. Moseley, M.D. ’55
Mark Muenchow ’76
Alfred Muller ’62
Lisa Nakama ’95
Jennifer S. Paulson ’00
Lynn Perry ’73
Murray S. Peyton, Ed.D. ’57 P86 h07
Allene Russell Pierson ‘81 S78
Liqun Qi P20
Ronald N. Riner ’71
Riner Group
Drs. Charles & Pamela Scalise ’72
Edmund D. Schoeffler, M.D. ’82
Schwab Charitable Fund
F. Sheppard Shanley ’64
Carolyn and Eric Stein P21
Dr. Warren A. Stringer ’76
Patricia Simcoe Udomprasert, Ph.D. ’97 S97
Emily Walling ’99
Bobson Wong ’93
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:**

http://princetongleeclub.com/donation

UPCOMING PERFORMANCES

**Handel’s Dixit Dominus and Tavener’s Total Eclipse**

THE WALTER L. NOLLNER MEMORIAL CONCERT

Saturday, March 3\(^{rd}\) at 7:30pm

Richardson Auditorium

**GLEE CLUB PRESENTS: A workshop with Tenebrae**

IN ADVANCE OF THEIR CONCERT IN PU CHAPEL

Wednesday, March 14\(^{th}\) at 7:30pm

Location TBD

**Concert and Symposium: Fretwork Viol Consort**

WITH THE PRINCETON UNIVERSITY CHAMBER CHOIR

Friday, April 13\(^{th}\) at 7:30pm

Taplin Auditorium

**Benjamin Britten’s War Requiem**

WITH THE PRINCETON UNIVERSITY ORCHESTRA

Friday and Saturday, April 27\(^{th}\) and 28\(^{th}\) at 7:30pm

Richardson Auditorium

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