

THE STUART B. MINDLIN MEMORIAL CONCERTS

Friday, April 27, 2018 at 7:30pm

Saturday, April 28, 2018 at 7:30pm

Richardson Auditorium in Alexander Hall

**BENJAMIN BRITTEN**  
**WAR REQUIEM, OP. 66**

**Princeton University Orchestra**

Michael Pratt, *Conductor*

Ruth Ochs, *Associate Conductor*

Sarah Pelletier, *Soprano*

William Burden, *Tenor*

Andrew Garland, *Baritone*

**Princeton University Glee Club**

Gabriel Crouch, *Director*

Stephanie Tubiolo, *Assistant Director*

**Princeton Pro Musica**

Ryan James Brandau, *Director*

**Princeton High School Women's Choir**

Vincent Metallo, *Director*

Sarah Pelletier, *Associate Director*

## **THE STUART B. MINDLIN MEMORIAL CONCERTS**

Stuart B. Mindlin was a Princeton businessman who was also a superb percussionist and timpanist. When I arrived here in 1977 he was a member of PUO's percussion section, and indeed in those days, sometimes he WAS the percussion section. With his special gifts for friendship, he became close to many generations of students, and was a mentor for student percussionists. In the spring of 1988 Stu did not show up to a rehearsal. We learned that he had lost his life in a traffic accident, and the shock and grief was deep for PUO. The next year we established the first memorial concerts in his name. His family began raising an endowment for PUO in his name, and it is with pride and gratitude that we also dedicate these end-of-the-year concerts to his memory.

—Michael Pratt

# PROGRAM

**BENJAMIN BRITTEN**

(1913–1976)

War Requiem, Op. 66 (1962)

Requiem aeternam

Dies irae

Offertorium

Sanctus

Agnus Dei

Libera me

Princeton University Orchestra

Michael Pratt, *Conductor*

Sarah Pelletier, *Soprano*

William Burden, *Tenor*

Andrew Garland, *Baritone*

Princeton University Glee Club

Princeton Pro Musica

Princeton High School Women's Choir

*The program is approximately 90 minutes and will be performed without an intermission.*

## NOTES ON THE PROGRAM

By Michael Pratt, ©2018

On the night of November 14, 1940, the city of Coventry was bombed by the German Air Force, and among the devastation was the Cathedral of St. Michael's. Twenty-two years later a new St. Michael's was dedicated next to the ruins of the old one. A commission had been offered to Benjamin Britten for a large choral and orchestral work to mark the opening, and it enabled him to fulfill a long-standing ambition to write a large choral-orchestral work.

It also was the opportunity for him to express his long-held pacifist views. Britten had received conscientious objector status in World War II and had already used the poetry of the well-known World War I poet 2<sup>nd</sup> Lt. Wilfred Owen. Owen was sometimes made to seem a near-pacifist on the battlefield, but he was a decorated front-line soldier who voluntarily returned to combat in 1918, only to be killed a week before the Armistice. His parents received the news of his death one hour after the guns stopped, as the bells were ringing. Owen both spoke of the waste of war and became one of its most tragic examples.

May 30, 1962 surely is one of the great first nights—premieres that made the musical ground move. Britten's soloists were representative of two Allied powers and their adversary in WW II- Britain's Peter Pears, tenor, Germany's Dietrich Fischer-Dieskau, baritone, and the Soviet Union's Galina Vishnevskaya, soprano. At the last minute, the Soviet Cultural Ministry refused Vishnevskaya permission to travel, and the British soprano Heather Harper substituted. Vishnevskaya was allowed to make the recording the following year, and it sold an astounding 200,000 copies in the next six months. Even though the work seemed on the surface to look backwards to the world wars, in the early sixties we had endured the Cuban Missile Crisis, the Berlin Wall, a Cold War seeming on the verge of going hot, and the Southeast Asia cauldron starting to bubble.

I bought my copy of the album sometime around 1970. The Vietnam cauldron was at high boil by then, with a steady stream of young men going and a steady stream of coffins and flags coming back. There were times my friends and I talked of little else. I had a terrible emotional entanglement in the war—I had lost a beloved cousin there in 1967, and my brother was a decorated fighter pilot who eventually served three tours. I hated and feared the war, but loved and admired these men. When War Requiem came into my life, it was both shattering and healing, if that's possible. I listened to nothing else for months, and my copy of the London pressing is truly battered.

The revolutionary inspiration of Britten's was to use Owen's wrenching poems interspersed with the traditional text of the Missa pro defunctis (the requiem text). The poems comment on and

bring into immediacy the ancient texts. Britten opens the work with a dirge, as he does the last movement. A striking recurring motive is the rhythm of slow march—over a slow, steady pulse we hear a limping quintuplet, an odd choice for a slow left-right-left-right. This is the unsteady gate of soldiers staggering back from combat, the wounded being supported by their comrades. There are many, many of them, and they whisper their prayer as they process down the long road. "Give us peace". It is a ghostly sound, like the opening of Verdi's Requiem, and perhaps it is a procession of mangled ghosts, like the two soldiers in the last poem. Owen bitterly asks as the line of soldiers disappears, "What passing bells for these who die as cattle?" Throughout the War Requiem, Owen's words get their own accompaniment with a separate chamber orchestra, and here the shrieking woodwinds provide the sound of artillery shells ripping the air—the only choirs that sing the Requiem for men whose bodies are blasted.

Britten's placement of Owen's poems yields a variety of responses to the Latin text. The soprano, at her first entrance, singing the formal Latin, announces impressively "Rex tremendae majestatis" "King of awful majesty". The soldiers respond, with cheery irony, that Death is the only King on the battlefield. And sometimes the poems are set in bitter conflict against the Latin—"As you promised to Abraham and his seed" is set against Owen's retelling of the tale of Abram and Isaac in which Abram does not listen to the angel "...but slew his son, and half the seed of Europe, one by one". So much for God's promise. Immediately after the brilliance of "Hosanna in excelsis", the baritone takes us to the existential opposite, the darkest poem of all, in which Earth herself despairs of ever healing.

Little comment is needed about the last and longest duet ("Strange Meeting", one of Owen's last poems). Britten, having reserved the combination of all the elements of the work until now, releases them as the soldiers are welcomed by the choirs and soprano into Paradise. Britten creates gentle ribbons of sound which start from nowhere, end unnoticed, and start again. As Beethoven did at the end of the Credo in Missa Solemnis, scales disappearing into the heights as new ones start below, unendingly, Britten has also given us, to quote Charles Rosen on the Missa, "an audible image of eternity". The choir's closing intonation, heard now for the third and last time, reminds us that we, still here, must continue to be soldiers for peace and life.

I urge you to follow the text in the performance and note your response to words and music. Britten wanted to express his deeply held beliefs, but he also wanted to communicate directly. As in Beethoven's Missa, this work is from the heart, to the heart.

*The Britten-Pears Foundation maintains a beautiful website, [warrequiem.org](http://warrequiem.org), that includes a video about the genesis of War Requiem, and an interactive performance that includes musical analysis, commentary by performers, and eloquent readings of the poems by Wilfred Owen.*

# PRINCETON UNIVERSITY ORCHESTRA

*Winds and percussion listed alphabetically; \*indicates principal player;  
\*\*indicates chamber orchestra member; Italics indicate Class of 2018.*

## **Violin I**

*Kristin Qian\**  
*Tabitha Oh\*\**  
*Daniel Wood*  
*Cadee Qiu*  
*Magdalena Collum*  
*Sarah Le Van*  
Hana Mundiya  
Mary Kim  
Janice Cheon  
John Li  
Connie Zhu  
Alice Lin  
Sophia Winograd  
Evelyn Wu  
Nicholas Schmeller  
Yinan Zheng  
Yun Teng  
Philippa Marks

## **Violin II**

Haeun Jung\*  
*Jeffrey Kuan\*\**  
*Isaac Treves*  
*Alexander Regent*  
*Mina Park*  
Ellie Shapiro  
Alexander Zhu  
Katherine Park  
Lawrence Chiang  
Nanako Shirai  
Fumika Mizuno  
Nicholas Kim  
Emiri Morita

Dane Jacobson  
Daniel Rim  
Kathryn Leung

## **Viola**

Tess Jacobson\*  
*Nathan Wong\*\**  
Katie Liu  
Caroline Holmes  
Nathan Rim  
Kevin Tsao  
Ethan Glattfelder  
Noah Pacis  
Preston Johnston  
Tore Nasset  
Renee Warnick

## **Violoncello**

Calvin VanZytveld\*  
*DG Kim\*\**  
*Jay Kim*  
*Nathan Park*  
*Joshua Shin*  
Joshua Choi  
David Kim  
Thomas Morris  
Sophie Wheeler  
Bartek Kaczmarek  
David Basili  
Rohana Chase  
Daniel T Kim  
Phillip Shen

## **Contrabass**

Andrea Reino\*  
Megan Chung\*\*  
*Matt Troiani*  
Dorian Pousont  
Daniel Strayer  
Jack Hill  
Hannah Perron

## **Flute and Piccolo**

Haeley Ahn  
Nicholas Ioffreda\*\*  
Queenie Luo\*  
Gabriella Tummolo  
Annie Zou

## **Oboe and English Horn**

Christine Kwon  
Camille Liotine  
Ethan Petno\*\*  
Michael Yeung\*

## **Clarinet**

Henry Ando  
Joseph Gelb\*  
Michael Hauge\*  
Hanson Kang  
Yang Song\*\*

## **Bassoon**

Emily de Jong \*\*  
Gabriel Levine\*  
*Jan Offermann*  
Greg Rewoldt

**French Horn**

*Peter DeLong*  
*Allison Halter\**  
 Thomas Jankovic  
 Parker Jones  
*Nivanthi Karunaratne\*\**  
 Linus Wang  
 Jacob Williams

**Trumpet**

Matthew Hetrick  
 Lucas Makinen  
 Christian Venturella  
*Duncan Waldrop\**

**Trombone**

*Rajeev Erramilli*  
 Bradley Spicher  
 Daniel Stern  
*Evan Wood\**

**Tuba**

Cara Giovanetti\*  
*Mitch Hamburger\**

**Harp**

Julia Ilhardt\*\**Sarah*  
*Rapoport\*\**

**Timpani**

*David Graff*

**Percussion**

Reilly Bova  
 Nitish Jindal\*\*  
 Noah Kim  
 Henry Peters  
 Adam Petno  
 Madeline Song

**Piano**

Seho Young

**Organ**

Kerry Heimann

**Assistant Conductor**

*DG Kim*

**PRINCETON UNIVERSITY ORCHESTRA COMMITTEE****Co-Presidents**

Megan Chung  
 Mary Kim

**Tour Committee**

Hyunnew Choi  
 Emily de Jong  
 Nicholas Ioffreda  
 Evelyn Wu

**Treasurer**

Bradley Spicher

**Social Chair**

Janice Cheon  
 Ethan Glattfelder

**Alumni Chair**

David Basili

**Publicity Chairs**

Nicholas Schmeller  
 Yang Song

**Gear Chair**

Lucas Makinen

**Members at Large**

Reilly Bova  
 Julia Ilhardt  
 Nicholas Ioffreda  
 Gabriella Tummolo

**Web Master**

Katie Liu

**Librarians**

Greg Rewoldt  
 Megan Chung

**Orchestra Manager**

Dan Hudson

# PRINCETON UNIVERSITY GLEE CLUB

Gabriel Crouch, *Director*

Stephanie Tubiolo, *Assistant Director*

*Italics indicate Class of 2018.*

## SOPRANO

*Sarah Baber*  
Isabel Ballan  
Marcia Brown  
*Avanthi Cole*  
Wendy Heller  
Cecilia Hsu  
*Charlotte Jeppsen*  
*Claire Jones*  
Zoe Kahana  
Hinako Kawabe  
Madeline Kushan  
Annika Lee  
*Solène Le Van*  
Siyang Liu  
Apolline Pernet  
*Shruthi Rajasekar*  
Jessica Schreiber  
Allison Spann  
Natalie Stein  
Catherine Sweeney  
Helena Tenev  
Stephanie Tubiolo  
*Kaamya Varagur*

## ALTO

Alisya Anlas  
Grace Collins  
Mariana Corichi-Gómez  
Ann Dockery  
*Jennifer El-Fakir*  
Matré Grant  
*Kristin Hauge*  
Meredith Hooper  
Dee Dee Huang  
*Caroline Jones*  
Mari Kawakatsu  
Sophie Lewis  
Megan Ormsbee  
Brooke Phillips  
*Aparna Raghu*  
Lucina Schwartz  
Yang Shao  
*Rebecca Singer*  
*Alice Tang*  
Rosamond van  
Wingerden  
*Emma Watkins*  
*Valerie Wilson*  
*Gloria Yin*  
Joanna Zhang  
Caroline Zhao

## TENOR

Adam Ainslie  
Jake Caddeau  
Colton Casto  
Daniel Granberg  
Jay Lee  
TJ Li  
Jonathan Love  
Iman Lulla  
Jonathan Makepeace  
Mark Martinez  
Ryan Melosini  
Neel Nagarajan  
Daniel Pinto  
Tajin Rogers  
Nathan Spilker  
Sergei Tugarinov  
*Calvin Wentling*  
Reuben Zeiset

## BASS

Eli Berman  
Fergus Binnie  
James Brown-Kinsella  
Damien Capelle  
Sam Duffey  
Julius Foo  
Tynan Gardner  
Raymond Guo  
Charles Hemler  
*Colton Hess*  
Christopher Howard  
Joshua Latham  
*Kevin McElwee*  
David Nie  
Michael Rahimzadeh  
Theo Trevisan  
Billy Wade  
Kevin Williams



# PRINCETON PRO MUSICA

Ryan James Brandau, *Director*

## SOPRANO

Rose Ananthanayagam  
Gail Balog  
Marjorie Morse Bell  
Stephanie Brown  
Dottie Cassimatis  
Sally Chrisman  
Claudia Classon  
Sandy Duffy  
Gretchen Eberhart  
Christine Elsner  
Angel Gardner  
Lorraine Goodman  
Carol Gould  
Carol Johnston  
Jane Kleindienst  
Kathy Korwin  
Maureen Kyle  
Teri Lindstrom  
Dana Lopatin  
Carol McCollough  
Hannah Nadelson  
Sandy Noyelle  
Tess Orban  
Caroline Phinney  
Kim Rotter  
Haley Scott  
Jody Stebbins  
Marilee Thompson  
Mary Trigg  
Peggy Waldron  
Norah Wasden  
Regina Williams  
Patricia Wolf  
Jessica Yao

## ALTO

Laverna Albury  
Erica Appel  
Brenda Berger  
Janet Breslin  
Elly Brown  
Elaine Clisham  
Libby Crowley  
Lisa Dacuk-Julius  
Karen Florini  
Linda Gardner  
Natasha Gething  
Louise Gross  
Ellen Harrison  
Joyce Irwin  
Marjory Klein  
Olga Kronenberg  
Carolyn Landis  
Dolores Mann  
Susan Metz  
Diane D. Miles  
Mary Beth Nelson  
Jean Parsons  
Janet Perkins  
Fran Perlman  
Ellen Petrone  
Karen Repka  
Mary Roach  
Susan Sumutka  
Ravenna Taylor  
Debra Weier  
Alice Weiss Miller  
Chelsea Woods-Turner  
Becky Worrell

## TENOR

Chaequan Anderson  
Tim Carpenter  
Tim Duzick  
Wolfgang Elsner  
Billy Ford  
Gary Gregg  
Daniel Kanhofer  
John M. Kemp  
Josh Lisner  
Jason Matthews  
Fred Millner  
Dan Myers  
Larry Parker  
Charles Repka  
Dan Spira  
Martin Wheelwright  
Steve Young

## BASS

John Cavallaro  
John Couch  
Bruce Duffy  
Richard Farris  
Joal Leen  
Kenny Litvack  
Gerald Metz  
Brian Newhouse  
John Phelan  
Robert Phinney  
Mike Stebbins  
Dave Thomas  
Chuck Tompkins  
Scott Weidner

# PRINCETON HIGH SCHOOL WOMEN'S CHOIR

Vincent Metallo, *Director*

Sarah Pelletier, *Associate Director*

Nandita Ammanamanchi	Sara Lavino
Olivia Andersen	Anna Lieb
Marya Anwar	Samantha Lyle
Grace Axcelson	Ayah Mahana
Josie Brothers	Anna Mikoski
Jacqueline Buford	Winnie Naggar
Ashley Charles	Voula Papakonstantinou
Olivia Corrodi	Julia Parsenios
Cameron Davis	Christy Phillips
Lila Doran	Bella Potocny
Caroline Ealy	Isabella Quallen
Eveline Enthoven	Stephanie Ramirez
Ashley Evans	Devon Reilley
Xiao Fu	Nicole Samios
Laura Galvis	Emilia Santianni
Sophia Greco	Gill Scott
Cosette Hansen	Crystal Silas
Sofia Ive Gonzalez	Marine Tamada-Wu
Elizabeth Jones	Catherine Valente

## ABOUT THE ARTISTS

The 2017-2018 season marks 40 years since **MICHAEL PRATT** came to Princeton to conduct the Princeton University Orchestra—a relationship that has resulted in the ensemble’s reputation as one of the finest university orchestras in the United States.

Over the years, Pratt has guided many generations of Princeton students through a remarkable variety of orchestral and operatic literature, from early Baroque Italian opera, to Bach and Handel, to most of the Mozart canon, to Beethoven (both operatic and symphonic), through a broad range of 19th-century Romantic literature (including all but two of Mahler’s symphonies), to Strauss tone poems and early Stravinsky ballets, and much of the now classic 20th-century literature. He also has also conducted numerous performances of works by Princeton faculty, and literally dozens of student composers. He has led the Princeton University Orchestra on eleven European tours, performing in such musical centers as London, Dublin, Belfast, Prague, Vienna, Munich, Frankfurt, Amsterdam, Budapest, Barcelona, and Madrid, garnering stellar reviews. Under Pratt, PUO has also participated in major campus collaborations such as the premieres of Prokofiev’s *Le Pas d’Acier* and *Boris Godunov*, a revival of Richard Strauss’s setting of the Molière classic, *Le Bourgeois gentilhomme*, and a production of *A Midsummer Night’s Dream*, with all of Mendelssohn’s incidental music.

The chief architect of Princeton’s Certificate Program in Musical Performance, Pratt has

served as its director since its inception in 1991. This unique Program has received national attention, resulting in Princeton becoming a major destination for talented and academically gifted students. Pratt also established a partnership between Princeton and the Royal College of Music that every year sends Princeton students to study in London. He is also co-founder of the Richardson Chamber Players.

Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers included Gunther Schuller, Gustav Meier, and Otto Werner Mueller. He was a founder of the Opera Festival of New Jersey, and was also Music Director of the Delaware Valley Philharmonic for 21 years. He was Associate Conductor of the New Jersey Symphony, where he worked with major artists such as Garrick Ohlsson, Maureen Forrester, and Lynn Harrell. He has also conducted the orchestras of Boston, Atlanta, Buffalo, Detroit, Indianapolis, Odessa, Ukraine, and the Pennsylvania Ballet.

In March 2018, Michael Pratt was awarded an honorary membership to the Royal College of Music, London (HonRCM) by HRH The Prince of Wales.

Soprano **SARAH PELLETIER** has been praised by *The Boston Globe* for possessing “virtues of voice, intelligence and musicianship...with purity of tone and expression.” She has appeared as a guest artist at the Spoleto USA, Bard, Brevard, Tanglewood, Ravinia, and Aldeburgh, UK

Festivals. Past seasons include multiple appearances with the New England Symphonic Ensemble at Carnegie Hall; Mahler Symphony No. 3 with Boston Ballet, Grieg *Peer Gynt* at the Brevard Festival; Britten War Requiem, Berg *Wozzeck*, and Schwantner *Magabunda* with New England Philharmonic; Loevendie *6 Turkish Folk Poems*, and Kraft *Settings of Pierrot Lunaire* with Boston Musica Viva; Bach B Minor Mass with San Francisco Bach Choir; Handel Messiah with New Jersey Symphony Orchestra; Schumann *Genoveva* and Handel *Ariodante* with Emmanuel Music; *Four Saints in Three Acts* with Boston Modern Orchestra Project; and Sondheim *Sweeney Todd* with Princeton Festival Opera. Ms. Pelletier toured with Maestro Seiji Ozawa to Japan, China, and Italy, performing at the Saito Kinen Festival and Maggio Musicale Fiorentino. Additionally, she has performed under the batons of Lukas Foss, Keith Lockhart, John Rutter, and Robert Spano.

She has been featured as a solo recitalist at Boston's Isabella Stewart Gardner Museum and Goethe Institute as well as on the Kennedy Center's Millennium Stage. For the past five years, she has presented in recital "My Business Is to Sing: Modern Settings of Emily Dickinson Poems" throughout the U.S. with pianist Lois Shapiro. A lover of contemporary music, she is a member of the Florestan Project and has premiered works by Ross Bauer, Yu-Hui Chang, Howard Frazin, John McDonald, Eric Sawyer, Francine Trester, Andy Vores, and Arlene Zallman. She has performed for Tanglewood Festival of Contemporary Music as well as Music in Time Series at Spoleto Festival USA and Santa Fe New Music,

performing Kancheli *Exil*. Ms. Pelletier is featured on Albany, Chesky, and New World Records.

American tenor **WILLIAM BURDEN** has won an outstanding reputation in a wide-ranging repertoire throughout Europe and North America. He has appeared in many prestigious opera houses in the United States and Europe, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Teatro alla Scala, Opéra National de Paris, Glyndebourne Opera Festival, and the Berliner Staatsoper, among others. A supporter of new works, he appeared in the US premiere of Henze's *Phaedra* at Opera Philadelphia, and created the roles of George Bailey in the world premiere of Jake Heggie's *It's a Wonderful Life* at the Houston Grand Opera, Peter in Mark Adamo's *The Gospel of Mary Magdalene* and Dan Hill in Christopher Theofanidis' *Heart of a Soldier* at the San Francisco Opera.

In concert, Mr. Burden has appeared with the Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Philadelphia Orchestra, St. Paul Chamber Orchestra, Berlin Philharmonic, BBC Symphony Orchestra, the Edinburgh Festival, and on tour with Les Arts Florissants at the Théâtre des Champs-Élysées, Barcelona and Lyon. Mr. Burden's recordings include Beethoven's Symphony No. 9 with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), Barber's *Vanessa* (Anatol) with the BBC Symphony Orchestra (Chandos) and *Musique adorable: The Songs of Emmanuel Chabrier* (Hyperion). He also appeared in the Metropolitan Opera's live HD

broadcast of Thomas Adès' *The Tempest*. This season, Mr. Burden created the role of Dr. Robert Knox in the premiere of Julian Grant's *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare* and sings Florestan in performances of *Fidelio* with Boston Baroque. He also appears in concert with the Atlanta Symphony Orchestra and Music of the Baroque.

Raised in Florida, Mr. Burden received his master's degree in Vocal Performance at Indiana University. He was also a member of the Merola Program in San Francisco and at the Apprentice Artists Program at the Santa Fe Opera. As of the fall of 2015, Mr. Burden is also member of the faculty at the Mannes School of Music. He also served as Artist in Residence at the 2017 Glimmerglass Festival.

Baritone **ANDREW GARLAND** is widely recognized as a leader in recital work with dozens of performances around the country including Carnegie Hall with pianist Warren Jones and programs of modern American songs across the United States and in Canada. He brings his highly communicative style to the concert stage with orchestras including the Atlanta Symphony, Boston Baroque, and The Handel and Haydn Society. Garland is a regular with the New York Festival of Song (NYFOS) and has given multiple recitals at Carnegie Hall, the Ravinia Festival, Vocal Arts DC, Marilyn Horne Foundation, and many other venues and series around the country.

In 2014, he was the featured recitalist for the NATS National convention where that

organization's president declared him "the next Thomas Hampson." Garland began the 2017–2018 season as the baritone soloist in the Mozart Requiem with the Colorado Symphony. His sang Schaunard in *La Bohème* with Opera Colorado. This season also included songs by Loeffler, Rabl, Schubert, and Mahler's *Songs of a Wayfarer* with Camerata Pacifica, the role of Jesus in Telemann's St. Luke's Passion for Boston Baroque, and the world premiere of Gerald Cohen's *Steal a Pencil for Me* (also with Opera Colorado).

His latest solo CD *American Portraits* (with Donna Loewy, piano) went to number one on Amazon Classical. Garland has five other recordings on the Telarc, Naxos, Roven Records, and Azica Labels. Garland is the winner of the Lavinia Jensen, NATSAA, Washington International, American Traditions, NATS, and Opera Columbus Competition and was a prize winner in the Montreal International, Jose Iturbi, Gerda Lissner, McCammon, and Palm Beach International Competitions. He was an apprentice at the San Francisco Opera Center and a member of the Seattle Opera and Cincinnati Opera Young Artists programs. In addition to sustaining a busy performance schedule, Garland has recently joined the voice faculty at the University of Colorado-Boulder.

The **PRINCETON UNIVERSITY ORCHESTRA** began with a group of professional musicians from the New York Symphony and Philharmonic Societies who performed a series of concerts at Alexander Hall in 1896, the first on February 13. The

proceeds were “devoted to the funds for the establishment of a School of Music for the study of Musical Composition, Theory, and History at Princeton University.” In the ensuing 122 years, the orchestra has come to be an almost exclusively student organization; some 90-100 undergraduate and graduate musicians representing a broad spectrum of academic departments come together for concerts in Richardson Auditorium in Alexander Hall.

Under the direction of Michael Pratt since 1977, the orchestra has in recent years taken an important place in the state’s concert calendar. *The Newark Star-Ledger* had high praise for the orchestra’s “passionate performance” of Mahler’s “Resurrection” Symphony and called the performance of Mahler’s Third Symphony one “that would make any orchestra proud.” The Princeton University Orchestra performs ten to fifteen concerts a year on campus, in addition to international tours. These concerts include both new music and works from the standard repertory. Audience members and critics alike have commented that even the most familiar works take on a new freshness in the enthusiastic, spirited and precise performances given by the Princeton musicians.

The orchestra also serves an important role in Princeton’s Department of Music by both reading and performing new works by graduate composition students. In addition, the orchestra has also been invited to give command performances for special University events, such as the installation of President Harold Shapiro, and the celebration of

Princeton’s 250th Anniversary. In April 2001, the Orchestra appeared at Lincoln Center for a special performance called “Beethoven and Homer, The Heroic Moment,” a program which combined the Fifth Symphony of Beethoven and Professor Robert Fagles reading from his translations of Homer’s *The Iliad and The Odyssey*. The Orchestra has represented Princeton on tours both of the United States and Europe. Recent tours have seen visits to London, Glasgow, Edinburgh, Madrid, Barcelona, Prague, Bratislava, Budapest and Vienna. In January 2007 the Orchestra’s performance in Bratislava was taped for later broadcast on Slovak television. Participation in the orchestra is voluntary and extracurricular; students commit many hours to rehearsal above and beyond the time required for academic course work. Graduates of the orchestra have gone on to be performers, music teachers, and arts administrators, but the list of professions also includes lawyers, physicians, business executives, government officials, economists, architects, research scientists, and journalists. The Princeton University Orchestra offers an important opportunity for student instrumentalists to pursue musical interests in a way that significantly enhances their overall growth in a strong academic environment.

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 stage 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 Hawaii, Argentina, Paris, Germany, Prague, South Africa, and northern Spain.

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 Fauré'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 PRO MUSICA** is a 100-voice chorus of exceptional singers committed to the highest quality of performance, partnerships with other arts organizations, encouraging the choral arts in New Jersey, and maximizing the public benefit and enjoyment of all performances. These skilled musicians, who must re-audition every season, represent a wide variety of ages and professions. Princeton Pro Musica treasures its role offering important performance opportunities for the many current and former music educators and

individuals holding music degrees among its ranks. Princeton Pro Musica also maintains a small core of professional singers. Singers commit to vigorous weekly rehearsals and a four-concert season each year. Between rehearsals, singers communicate through e-mail and a members' website.

The **PRINCETON HIGH SCHOOL WOMEN'S CHOIR**, under the direction of Vincent Metallo and Associate Director, Sarah Pelletier, is one of five choral ensembles at Princeton High School in Princeton, New Jersey, USA. It is a non-auditioned choir of 40 singers and is comprised of sophomores and juniors. Performance highlights include Britten's War Requiem with the Montreal

Symphony Orchestra, Sergei Prokofiev's *Alexander Nevsky*, Benjamin Britten's St. Nicolas, and J.S. Bach's *St. Matthew Passion*. They have participated in the American Choral Director's Association Women's Choral Festival at Smith College. Women's Choir tours annually, taking up residency at colleges and universities throughout the Eastern United States. Past residencies include Harvard University, Wellesley College, Brown University, Ithaca College, Boston University, Vassar College, Northwestern University, Virginia Commonwealth University, and the University of Delaware. Broadcasts of their annual Winter Concert are regularly featured on WWFM The Classical Network, which broadcasts throughout greater New Jersey, New York, and Pennsylvania.



## TEXT AND TRANSLATIONS

Traditional Latin Requiem Mass texts interspersed with poems by Wilfred Owen

### SUNG TEXT

#### I. REQUIEM AETERNAM

##### Chorus

Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.

##### Children

Te decet hymnus, Deus in Sion:  
et tibi reddetur votum in Jerusalem;  
exaudi orationem meam,  
ad te omnis caro veniet.

##### Chorus

Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.

##### Tenor

What passing-bells for these who die as cattle?  
Only the monstrous anger of the guns.  
Only the stuttering rifles' rapid rattle  
Can patter out their hasty orisons.  
No mockeries for them from prayers or bells,  
Nor any voice of mourning save the choirs, —  
The shrill, demented choirs of wailing shells;  
And bugles calling for them from sad shires.  
What candles may be held to speed them all?  
Not in the hands of boys, but in their eyes  
Shall shine the holy glimmers of good-byes.  
The pallor of girls' brows shall be their pall;  
Their flowers the tenderness of silent minds,  
And each slow dusk a drawing-down of blinds.

##### Chorus

Kyrie eleison  
Christe eleison  
Kyrie eleison

### TRANSLATION

##### Chorus

Lord, grant them eternal rest;  
and let the perpetual light shine upon them.

##### Children

Thou shalt have praise in Zion, of God:  
and homage shall be paid to thee in Jerusalem;  
hear my prayer,  
all flesh shall come before Thee.

##### Chorus

Lord, grant them eternal rest;  
and let the perpetual light shine upon them.

##### Chorus

Lord, have mercy  
Christ, have mercy  
Lord, have mercy

## II. DIES IRAE

### Chorus

Dies irae, dies illa,  
Solvat saeculum in favilla:  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando Judex est venturus,  
Cuncta stricte discussurus!  
Tuba mirum spargens sonum  
Per sepulchra regionum  
Coget omnes ante thronum.  
Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.

### Baritone

Bugles sang, saddening the evening air,  
And bugles answered, sorrowful to hear.  
Voices of boys were by the river-side.  
Sleep mothered them; and left the twilight sad.  
The shadow of the morrow weighed on men.  
Voices of old despondency resigned,  
Bowed by the shadow of the morrow, slept.

### Soprano

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  
Judex ergo cum sedebit,  
Quidquid latet, apparebit:  
Nil inultum remanebit.

### Chorus

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?

### Chorus

This day, this day of wrath  
Shall consume the world in ashes,  
As foretold by David and Sibyl.  
What trembling there shall be  
When the judge shall come  
To weigh everything strictly.  
The trumpet scattering its awful sound  
Across the graves of all lands  
Summons all before the throne.  
Death and nature shall be stunned  
When mankind arises  
To render account before the judge.

### Soprano

The written book shall be brought  
In which all is contained  
Whereby the world shall be judged.  
When the judge takes his seat  
All that is hidden shall appear:  
Nothing will remain unavenged.

### Chorus

What shall I, a wretch, say then?  
To which protector shall I appeal  
When even the just man is barely safe?

**Soprano and Chorus**

Rex tremendae majestatis,  
 Qui salvandos salvas gratis,  
 Salva me, fons pietatis.

**Soprano and Chorus**

King of awful majesty,  
 Who freely savest those worthy of salvation,  
 Save me, fount of pity.

**Tenor and Baritone**

Out there, we've walked quite friendly up to Death:  
 Sat down and eaten with him, cool and bland, —  
 Pardoned his spilling mess-tins in our hand.  
 We've sniffed the green thick odour of his breath, —  
 Our eyes wept, but our courage didn't writhe.  
 He's spat at us with bullets and he's coughed  
 Shrapnel. We chorussed when he sang aloft;  
 We whistled while he shaved us with his scythe.  
 Oh, Death was never enemy of ours!  
 We laughed at him, we leagued with him, old chum.  
 No soldier's paid to kick against his powers.  
 We laughed, knowing that better men would come,  
 And greater wars; when each proud fighter brags  
 He wars on Death — for Life; not men — for flags.

**Chorus**

Recordare Jesu pie,  
 Quod sum causa tuae viae:  
 Ne me perdas illa die.  
 Quaerens me, sedisti lassus:  
 Redemisti crucem passus:  
 Tantus labor non sit cassus.  
 Ingemisco, tamquam reus:  
 Culpa rubet vultus meus:  
 Supplicanti parce Deus.  
 Qui Mariam absolvisti,  
 Et latronem exaudisti,  
 Mihi quoque spem dedisti.  
 Inter oves locum praesta,  
 Et ab haedis me sequestra,  
 Statuens in parte dextra.  
 Confutatis maledictis,  
 Flammis acerbis addictis,

**Chorus**

Remember, gentle Jesus,  
 That I am the reason for Thy time on earth,  
 Do not cast me out on that day.  
 Seeking me, Thou didst sink down wearily,  
 Thou hast saved me by enduring the cross,  
 Such travail must not be in vain.  
 I groan, like the sinner that I am,  
 Guilt reddens my face,  
 Oh God spare the supplicant.  
 Thou, who pardoned Mary  
 And heeded the thief,  
 Hast given me hope as well.  
 Give me a place among the sheep  
 And separate me from the goats,  
 Let me stand at Thy right hand.  
 When the damned are cast away  
 And consigned to the searing flames,

Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis:  
Gere curam mei finis.

Call me to be with the blessed.  
Bowed down in supplication I beg Thee,  
My heart as though ground to ashes:  
Help me in my last hour.

**Baritone**

Be slowly lifted up, thou long black arm,  
Great gun towering toward Heaven, about to curse;  
Reach at that arrogance which needs thy harm,  
And beat it down before its sins grow worse;  
But when thy spell be cast complete and whole,  
May God curse thee, and cut thee from our soul!

**Chorus**

Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando Judex est venturus,  
Cuncta stricte discussurus!

**Chorus**

This day, this day of wrath  
Shall consume the world in ashes,  
As foretold by David and Sibyl.  
What trembling there shall be  
When the judge shall come  
To weigh everything strictly.

**Soprano and Chorus**

Lacrimosa dies illa,  
Qua resurget ex favilla,  
Judicandus homo reus:  
Huic ergo parce Deus.

**Soprano and Chorus**

Oh this day full of tears  
When from the ashes arises  
Guilty man, to be judged:  
Oh Lord, have mercy upon him.

**Tenor**

Move him into the sun —  
Gently its touch awoke him once,  
At home, whispering of fields unsown.  
Always it woke him, even in France,  
Until this morning and this snow.  
If anything might rouse him now  
The kind old sun will know.

**Soprano and Chorus**

Lacrimosa dies illa...

**Soprano and Chorus**

Oh this day full of tears...

**Tenor**

Think how it wakes the seeds, —  
 Woke, once, the clays of a cold star.  
 Are limbs, so dear-achieved, are sides,  
 Full-nerved — still warm — too hard to stir?  
 Was it for this the clay grew tall?

**Soprano and Chorus**

...Qua resurget ex favilla...

**Tenor**

Was it for this the clay grew tall?

**Soprano and Chorus**

...Judicandus homo reus.

**Tenor**

— O what made fatuous sunbeams toil  
 To break earth's sleep at all?

**Chorus**

Pie Jesu Domine, dona eis requiem.  
 Amen.

**III. OFFERTORIUM****Children**

Domine Jesu Christe, Rex gloriae,  
 libera animas omnium fidelium  
 defunctorum de poenis inferni,  
 et de profundo lacu:  
 libera eas de ore leonis, ne absorbeat eas  
 tartarus, ne cadant in obscurum.

**Chorus**

Sed signifer sanctus Michael  
 repraesentet eas in lucem sanctam:  
 Quam olim Abrahae promisisti,  
 et semini ejus.

**Soprano and Chorus**

...When from the ashes arises...

**Soprano and Chorus**

...Guilty man, to be judged.

**Chorus**

Gentle Lord Jesus, grant them rest.  
 Amen.

**Children**

Lord Jesus Christ, King of glory,  
 deliver the souls of the faithful  
 departed from the pains of hell,  
 and the bottomless pit:  
 deliver them from the jaw of the lion, lest hell  
 engulf them, lest they be plunged into darkness.

**Chorus**

But let the holy standard-bearer Michael  
 lead them into the holy light  
 as Thou didst promise Abraham  
 and his seed.

### **Tenor and Baritone**

So Abram rose, and clave the wood, and went,  
And took the fire with him, and a knife.  
And as they sojourned both of them together,  
Isaac the first-born spake and said, My Father,  
Behold the preparations, fire and iron,  
But where the lamb for this burnt-offering?  
Then Abram bound the youth with belts and straps,  
And builded parapets and trenches there,  
And stretched forth the knife to slay his son.  
When lo! an angel called him out of heaven,  
Saying, Lay not thy hand upon the lad,  
Neither do anything to him. Behold,  
A ram, caught in a thicket by its horns;  
Offer the Ram of Pride instead of him.  
But the old man would not so,  
but slew his son, —  
And half the seed of Europe, one by one.

### **Children**

Hostias et preces tibi Domine  
laudis offerimus: tu suscipe pro  
animabus illis, quarum hodie  
memoriam facimus: fac eas, Domine,  
de morte transire ad vitam.  
Quam olim Abrahae promisisti  
et semini ejus.

### **Chorus**

...Quam olim Abrahae promisisti  
et semini ejus.

## **IV. SANCTUS**

### **Soprano and Chorus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua,  
Hosanna in excelsis.

### **Children**

Lord, in praise we offer to Thee  
sacrifices and prayers, do Thou receive them  
for the souls of those whom we remember  
this day: Lord, make them pass  
from death to life.  
As Thou didst promise Abraham  
and his seed.

### **Chorus**

...As Thou didst promise Abraham  
and his seed.

### **Soprano and Chorus**

Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

**Baritone**

After the blast of lightning from the East,  
The flourish of loud clouds, the Chariot Throne;  
After the drums of Time have rolled and ceased,  
And by the bronze west long retreat is blown,  
Shall life renew these bodies? Of a truth  
All death will He annul, all tears assuage? —  
Fill the void veins of Life again with youth,  
And wash, with an immortal water, Age?  
When I do ask white Age he saith not so:  
“My head hangs weighed with snow.”  
And when I hearken to the Earth, she saith:  
“My fiery heart shrinks, aching. It is death.  
Mine ancient scars shall not be glorified,  
Nor my titanic tears, the sea, be dried.”

**V. AGNUS DEI**

**Tenor**

One ever hangs where shelled roads part.  
In this war He too lost a limb,  
But His disciples hide apart;  
And now the Soldiers bear with Him.

**Chorus**

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

**Tenor**

Near Golgotha strolls many a priest,  
And in their faces there is pride  
That they were flesh-marked by the Beast  
By whom the gentle Christ's denied.

Blessed is he who cometh in the name of the  
Lord.  
Hosanna in the highest.

**Chorus**

Lamb of God, that takest away the sins of the  
world,  
grant them rest.

**Chorus**

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

**Tenor**

The scribes on all the people shove  
and bawl allegiance to the state,

**Chorus**

Agnus Dei, qui tollis peccata mundi...

**Tenor**

But they who love the greater love  
Lay down their life; they do not hate.

**Chorus**

...Dona eis requiem sempiternam.

**Tenor**

Dona nobis pacem.

**VI. LIBERA ME****Chorus**

Libera me, Domine, de morte aeterna,  
in die illa tremenda:  
Quando coeli movendi sunt et terra:  
Dum veneris judicare saeculum per ignem.

**Soprano and Chorus**

Tremens factus sum ego, et timeo,  
dum discussio venerit, atque  
ventura ira.  
Libera me, Domine, de morte aeterna.  
Quando coeli movendi sunt et terra.  
Dies illa, dies irae, calamitatis  
et miseriae, dies magna et amara valde.  
Libera me, Domine.

**Chorus**

Lamb of God, that takest away the sins of the  
world,  
grant them rest.

**Chorus**

Lamb of God, that takest away the sins of the  
world...

**Chorus**

...Grant them eternal rest.

**Chorus**

Grant us peace.

**Chorus**

Deliver me, O Lord, from eternal death  
in that awful day  
when the heavens and earth shall be shaken  
when Thou shalt come to judge the world by fire.

**Soprano and Chorus**

I am seized with fear and trembling,  
until the trial shall be at hand and the wrath  
to come.  
Deliver me, O Lord, from eternal death.  
When the heavens and earth shall be shaken.  
That day, that day of wrath, of calamity  
and misery, a great day and exceeding bitter.  
Deliver me, O Lord.



### **Tenor**

It seemed that out of battle I escaped  
Down some profound dull tunnel, long since scooped  
Through granites which titanic wars had groined.  
Yet also there encumbered sleepers groaned,  
Too fast in thought or death to be bestirred.  
Then, as I probed them, one sprang up, and stared  
With piteous recognition in fixed eyes,  
Lifting distressful hands as if to bless.  
And no guns thumped, or down the flues made moan.  
“Strange friend,” I said, “here is no cause to mourn.”

### **Baritone**

“None,” said the other, “save the undone years,  
The hopelessness. Whatever hope is yours,  
Was my life also; I went hunting wild  
After the wildest beauty in the world.  
For by my glee might many men have laughed,  
And of my weeping something had been left,  
Which must die now. I mean the truth untold,  
The pity of war, the pity war distilled.  
Now men will go content with what we spoiled.  
Or, discontent, boil boldly, and be spilled.  
They will be swift with swiftness of the tigress,  
None will break ranks, though nations trek from progress.  
Miss we the march of this retreating world  
Into vain citadels that are not walled.  
Then, when much blood had clogged their chariot-wheels  
I would go up and wash them from sweet wells,  
Even from wells we sunk too deep for war,  
Even the sweetest wells that ever were.  
I am the enemy you killed, my friend.  
I knew you in this dark; for so you frowned  
Yesterday through me as you jabbed and killed.  
I parried; but my hands were loath and cold.  
Let us sleep now...”

**Children, then Chorus, then Soprano**

In paradisum deducant te Angeli:  
in tuo adventu suscipiant te Martyres,  
et perducant te in civitatem sanctam  
Jerusalem. Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere aeternam  
habeas requiem.

**Children**

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.

**Chorus**

In paradisum deducant...

**Soprano**

Chorus Angelorum, te suscipiat...

**Tenor and Baritone**

Let us sleep now.

**Chorus**

Requiescant in pace. Amen.

**Children, then Chorus, then Soprano**

Into Paradise may the Angels lead thee:  
at thy coming may the Martyrs receive thee,  
and bring thee into the holy city  
Jerusalem. May the Choir of Angels receive thee  
and with Lazarus, once poor,  
may thou have eternal rest.

**Children**

Lord, grant them eternal rest,  
and let the perpetual light shine upon them.

**Chorus**

Into Paradise...

**Soprano**

May the Choir of Angels...

**Chorus**

Let them rest in peace. Amen.

# *Upcoming Music at Princeton Events*

Saturday, April 28, 3:00pm

***Ryan Melosini '19, Tenor and  
Caroline Zhao '19, Soprano***

Taplin Auditorium in Fine Hall

Sunday, April 29, 1:00pm

***David Nie '19, Piano***

Taplin Auditorium in Fine Hall

Monday, April 30, 8:00pm

***PLOrk: The Princeton Laptop Orchestra***

Taplin Auditorium in Fine Hall

Tuesday, May 1, 7:30pm

***Jazz Small Groups***

Taplin Auditorium in Fine Hall

Wednesday, May 2, 7:30pm

***African Drumming Ensemble***

Taplin Auditorium in Fine Hall

Thursday, May 3, 8:00pm

***Truls Mørk, Cello and  
Behzod Abduraimov, Piano***

presented by Princeton University Concerts  
Richardson Auditorium in Alexander Hall

Friday, May 4, 7:30pm

***Thesis Performances:***

***Sarah Le Van '18 and Solène Le Van '18***

Taplin Auditorium in Fine Hall

Saturday, May 5, 3:00pm

***Shruthi Rajasekar '18, Soprano***

Taplin Auditorium in Fine Hall

Saturday, May 5, 7:30pm

***Magdalena Collum '18, Violin***

Taplin Auditorium in Fine Hall

Monday, May 7, 7:30pm

***MUS 208: Music for Large  
Chamber Ensemble***

Lewis Arts complex Forum

Tuesday, May 8, 8:00pm

***Princeton Sound Kitchen:  
Bearthoven Trio***

Taplin Auditorium in Fine Hall

Wednesday, May 9, 3:00pm & 7:30pm

***MUS 213 Chamber Music Concerts***

Taplin Auditorium in Fine Hall

Thursday, May 10, 7:30pm

***Junior/Senior Concert***

Taplin Auditorium in Fine Hall

Friday, May 11, 2:00pm

***MUS 214 Course Recital:***

***L'Invitation au Voyage***

Taplin Auditorium in Fine Hall

For more information visit **music.princeton.edu**

