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)
  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.
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 2nd 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 desairs 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, 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

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 Nesset
Renee Warnick

Violoncello
Calvin VanZytveld*
DG Kim**
Jay Kim
Nathan Park
Joshua Shin
Joshua Choi
David Kim
Thomas Morris
Sophie Wheeler
Bartek Kaczmarski
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

Publicity Chairs
Nicholas Schmeller
Yang Song

Gear Chair
Lucas Makinen

Members at Large
Reilly Bova
Julia Ilhardt
Nicholas Ioffreda
Gabriella Tummolo

Social Chair
Janice Cheon
Ethan Glattfelder

Web Master
Katie Liu

Alumni Chair
David Basili

Librarians
Greg Rewoldt
Megan Chung

Orchestra Manager
Dan Hudson
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
- Becki 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
Olivia Andersen
Marya Anwar
Grace Axcelson
Josie Brothers
Jacqueline Buford
Ashley Charles
Olivia Corrodi
Cameron Davis
Lila Doran
Caroline Ealy
Eveline Enthoven
Ashley Evans
Xiao Fu
Laura Galvis
Sophia Greco
Cosette Hansen
Sofia Ive Gonzalez
Elizabeth Jones

Sara Lavino
Anna Lieb
Samantha Lyle
Ayah Mahana
Anna Mikoski
Winnie Naggar
Voula Papakonstantinou
Julia Parsenios
Christy Phillips
Bella Potocny
Isabella Quallen
Stephanie Ramirez
Devon Reilley
Nicole Samios
Emilia Santianni
Gill Scott
Crystal Silas
Marine Tamada-Wu
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-Elysées, 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 Floreston 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
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,
Solvet saeclum 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 and Chorus
Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

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 acribus addictis,
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,
Solvet saeclum 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,
Juditandus 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...
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...

Soprano and Chorus
...When from the ashes arises...

Tenor
Was it for this the clay grew tall?

Soprano and Chorus
...Juditandus homo reus.

Soprano and Chorus
...Guilty man, to be judged.

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

Chorus
Pie Jesu Domine, dona eis requiem.
Amen.

Chorus
Gentle Lord Jesus, grant them rest.
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 Abrahamae promisisti,
et semini ejus.

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
gulp 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.

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.

**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.

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

Chorus
...Grant them eternal rest.

Chorus
Grant us peace.

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
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: Beethoven 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

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