



Yale & Rutgers @ Princeton

The Football Concert

featuring

RUTGERS UNIVERSITY GLEE CLUB

Patrick Gardner, *director*

YALE GLEE CLUB

Jeffrey Douma, *director*

PRINCETON UNIVERSITY GLEE CLUB

Gabriel Crouch, *director*

Friday, November 15, 2019 ♦ 7:30pm ♦ Richardson Auditorium in Alexander Hall

Rutgers University Glee Club

Nikolai Semyonovich Golovanov
1891-1953

Christopher Marshall
b. 1956

Lewis Spratlan
b. 1940
*text by Louisa May Alcott
and Samuel Stennett*

F. Austin Walter

Richard Haddon

Dostoyno Yest

Tihei, Mauri Ora!
He Karakia
He Peruperu
He Himene

Nathaniel Barnett, *tenor*
Dr. Maureen Hurd, *clarinet*

New England Concordance
I. Thoreau's Flute
II. New Jordan
Francesco Barfoed, *piano*

The Rutgers History Lesson

The Bells Must Ring

Yale Glee Club

Reena Esmail
b. 1983

Heinrich Schütz
1585-1672

William Byrd
1543-1623

Timothy Snyder
b. 1971

Missy Mazzoli
b. 1980

René Clausen
b. 1953

Traditional student song

arr. Fenno Heath

Tuttarana

Verleih uns Frieden

Ave Maria
Yale Glee Club Chamber Singers
Daniel Tucker, *conductor*

Shine

As Long As We Live
Ece Bozkurt, *piano*

The Last Invocation
from *Three Whitman Settings*

Eli Yale
Featuring Sofia Laguarda '20, President
and Mahima Kumara '20, Manager

Football Medley

Princeton University Glee Club

Meredith Monk
b. 1942

Nightfall

Max Reger
1873-1916

Nachtlied

Juan Gutiérrez de Padilla
ca 1590-1664

Circumdederunt me dolores mortis
Princeton Chamber Choir

Blas Galindo
1910-1993

Me gustas cuando callas

Consuelo Velázquez
1916-2005
arr. Julio Morales

Bésame mucho
Mariana Corichi Gómez, *conductor*

George Auric
1899-1983
arr. Gordon Langford

Quand tu dors près de moi

William Henry Harris
1883-1973

Bring us, O Lord God

Traditional college songs
arr. Nollner/ Fornarola

Football Medley
Zoe Kahana and Brendan Tang, *piano*
Meredith Hooper, *conductor*

Almae matres

Howard Fuller
arr. Mark A. Boyle

On the Banks of the Old Raritan
Rutgers Alma Mater

Carl Wilhelm
arr. Robert Bonds '71

Bright College Years
Yale Alma Mater

Karl Langlotz
arr. Walter Nollner

Old Nassau
Princeton Alma Mater

Join us for a reception in East Pyne immediately following the performance.

Texts and Translations

Rutgers

Nikolai Golovanov

Dostoyno yest

Dostoyno yest' yako voistinu blazhiti Tya, Bogoroditsu,
Prisnoblazhennuyu, i Preneporochnuyu,
i Mater' Boga nashego.
Chestneyshuyu Kheruvim
i Slavneyshuyu Bez sravneniya Serafim,
Bez istleniya Boga Slova rozhdshuyu,
Bushchuyu Bogoroditsu, Tya velichayem.

*It is truly meet to call you blessed, you who are the Theotokos,
Ever blessed and most blameless
mother of Our God,
More honorable than the cherubim
and without comparison more glorious than the Seraphim,
Who without corruption gave birth to God, the Word, who
are the Theotokos, we Magnify you.*

Christopher Marshall

Tihei, Mauri Ora!

He Karakia

Tihei, mauri ora ki te ao marama!
Ka mama rà tara ki uta,
Ka mama rà tara ki tai,
Ka mama rà kai ariki;
Tihei, tohe ora!

Blessing

*Breathe, life spirit in the light of day!
There is plenty inland,
Plenty in the sea,
Enough food even for a chief;
Breathe, living soul!*

He Peruperu

E patu ana ahau, e patu ana koe!
Taku ràkau tohe ki te riri,
I nawhea ia rà? I ngà pàhake!
E hau ana taku patu, ko Poroku!
I tuituia i te hinapòuri,
I whakawhetù ai aku kanohi!
Auè! Ka ao te rà, è!

War Chant

*I strike, you strike!
My weapon is strong in battle,
Where does it come from? From ancient times!
My club moves swiftly, it's called Poroku!
Its thong was tied in darkness,
So my eyes would be like stars!
Oh! It is day, ah!*

He Himene

E muri ahiahi, takoto ki te moenga;
He nui te whakapono ki te papa karakia!
Tukua mai, e ra, te ture a te Atua,
Tènei ngà anahera kei runga ia a koe.
Haere atu koe, Kiri, ki Maunga Oriwa,
Te kakenga a Ihu, i whano ai ki te rangi.
Nàku koe i tuku ki te motu o Ihowa,
I ahu tò wairua ki runga ki Kènana.
Ka paingia e Koe te hunga whakapono;
Te tangata tinihanga ka whiua ki te mate.

Hymn

*In the evening, I lie thinking in my bed;
How strong is my faith in prayer!
Bring us God's law,
While angels watch over you.
Kiri, go forth to the Mount of Olives,
Where Jesus rose up into the sky.
I let you go to Jehovah's land,
And your spirit went up to Canaan.
Those who believe will receive God's blessing;
Those who are evil will be punished by death.*

Lewis Spratlan

New England Concordance

I. Thoreau's Flute

We sighing, said, "Our Pan is dead;
His pipe hangs mute beside the river;
Around it wistful sunbeams quiver,
But Music's airy voice is fled.
Spring mourns as for untimely frost;
The bluebird chants a requiem;
The willow-blossom waits for him;
The Genius of the wood is lost."

Then from the flute, untouched by hands,
There came a low, harmonious breath:
"For such as he there is no death;
His life the eternal life commands;
Above man's aims his nature rose:
The wisdom of a just content
Made one small spot a continent,
And turned to poetry Life's prose.

"Haunting the hills, the stream, the wild,
Swallow and aster, lake and pine,
To him grew human or divine,—
Fit mates for this large-hearted child.
Such homage Nature ne'er forgets,
And yearly on the coverlid
'Neath which her darling lieth hid
Will write his name in violets.

"To him no vain regrets belong,
Whose soul, that finer instrument,
Gave to the world no poor lament,
But wood-notes ever sweet and strong.
O lonely friend! he still will be
A potent presence, though unseen,—
Steadfast, sagacious, and serene:
Seek not for him,—he is with thee."

Louisa May Alcott

II. New Jordan

On Jordan's stormy banks I stand,
And cast a wishful eye,
To Canaan's fair and happy land,
Where my possessions lie.

Oh, the transporting, rapt'rous scene
That rises to my sight!
Sweet fields arrayed in living green,
And rivers of delight.

There gen'rous fruits that never fail
On trees immortal grow;
There rocks and hills and brooks,
and vales, with milk and honey flow.

O'er all those wide, extended plains
Shines one eternal day!
There God the Son forever reigns,
And scatters night away!

Samuel Stennett

Texts and Translations

Yale

Heinrich Schütz

Verleih uns Frieden

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein anderer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

*Mercifully grant us peace,
Lord, in our time;
for there is none other
that fights for us
but only you, O God.*

William Byrd

Ave Maria

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Alleluia

*Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb,
Alleluia*

Timothy Snyder

Shine

Shine! Shine! Shine!
Pour down your warmth, great sun!
While we bask -- we two together.

Two together!
Winds blow South or winds blow North,
Day come white, or night come black,
Home, or rivers and mountains from home,
Singing all time, minding no time,
While we two keep together.

Walt Whitman

Missy Mazzoli

As Long As We Live

The road is before us!

It is safe—I have tried it—my own feet have tried it well—be not detained!

Let the paper remain on the desk unwritten, and the book on the shelf unopened!

Let the tools remain in the workshop! let the money remain unearned!

Let the school stand! mind not the cry of the teacher!

Let the preacher preach in his pulpit! let the lawyer plead in the court, and the judge expound the law.

I give you my hand!

I give you my love,

I give you myself;

Will you give me yourself? will you come travel with me?

Shall we stick by each other as long as we live?

adapted from Walt Whitman by the composer

René Clausen

The Last Invocation

At the last, tenderly,

From the walls of the powerful fortress'd house,

From the clasp of the knitted locks, from the keep of the well-closed
doors,

Let me be wafted.

Let me glide noiselessly forth;

With the key of softness unlock the locks—with a whisper,

Set ope the doors O soul.

Tenderly—be not impatient,

(Strong is your hold O mortal flesh,

Strong is your hold O love.)

Walt Whitman

Texts and Translations

Princeton

Max Reger

Nachtlied

Die Nacht ist kommen,
Drin wir ruhen sollen;
Gott walt's, zum Frommen
Nach sein'm Wohlgefallen,
Daß wir uns legen
In sein'm G'leit und Segen,
Der Ruh' zu pflegen.

Treib, Herr, von uns fern
Die unreinen Geister,
Halt die Nachtwach' gern,
Sei selbst unser Schutzherr,
Schirm beid Leib und Seel'
Unter deine Flügel,
Send' uns dein' Engel!

Laß uns einschlafen
Mit guten Gedanken,
Fröhlich aufwachen
Und von dir nicht wanken;
Laß uns mit Züchten
Unser Tun und Dichten
Zu dein'm Preis richten!

Petrus Herbert

Juan Gutiérrez de Padilla

Circumdede runt me dolores mortis

Circumdede runt me dolores mortis,
et pericula inferni invenerunt me.
In tribulatione mea invocavi Dominum
et a Deum meum clamavi.

*The night has fallen,
And we should rest;
God is there, to care for us
By his good will,
So that we settle
In his company and blessing,
To maintain the peace.*

*Father, drive the evil spirits
Far away from us;
Keep the night watch;
Be our protector;
Shield both body and soul
Under your wings;
Send us your angels!*

*Let us go to sleep
With good thoughts,
Happily awaken
And never waver from you;
Let us, with rearing,
Focus our deeds and words
On your glory!*

*The sorrows of death have compassed me:
and the perils of hell have found me.
In my trouble, I called upon the name of the Lord
and cried out to my God.*

Blas Galindo

Me gustas cuando callas

Me gustas cuando callas
Porque estás como ausente
Y me oyes desde lejos
Y mi voz no te toca
Parece que los ojos se te hubieran volado
Y parece que un beso te cerrara la boca
Como todas las cosas, están llenas de mi alma
Emerges de las cosas
Mariposa de sueño te pareces a mi alma
Y te pareces a la palabra melancolía
Me gustas cuando callas
Y estás como distante

*I like you in your silence
For you seem like you are daydreaming
You hear me from afar
And my voice can't reach you
Your eyes seem to take flight
And one kiss silences you
My soul permeates all things
From which you emerge
Butterfly of my dreams, you feel like my soul
And you feel like the melancholic spoken word
I like you in your silence
For you feel distant*

Pablo Neruda

Consuelo Velázquez

Bésame mucho

Bésame mucho
Como si fuera esta noche la última vez
Bésame mucho
Que tengo miedo perderte después
Quiero tenerte muy cerca
Mirarme en tus ojos
Verte junto a mi
Piensa que tal vez mañana
Yo ya estaré lejos
Muy lejos de ti
Bésame mucho

*Kiss me passionately
As if tonight were the last time
Kiss me passionately
For I fear losing you afterward
I want to hold you so close
See my reflection in your eyes
See you next to me
Imagine that perhaps tomorrow
I will already be far away
So far from you
Kiss me passionately*

George Auric

Quand tu dors près de moi

Quand tu dors près de moi
Tu murmures parfois
Le nom mal oublié
De cet homme que tu aimais.

*When you sleep close by me
sometimes you murmur
the name, not altogether forgotten,
of that man you used to love.*

Et tout seul près de toi
Je me souviens tout bas
Toutes ces choses que je crois
Mais que toi, ma chérie, tu ne crois pas.

*And all alone close by you
I remember very quietly
All those things that I believe
But which you, darling, you don't believe.*

Les gestes étourdissants
Etourdis de la nuit
Les mots émerveillés
Merveilleux de notre amour.

*The stunning stunned
gestures of the night,
the amazing amazed
words of our love.*

Si cet air te rejoint
Si tu l'entends soudain
Je t'en prie, comme moi
Ne dis rien, mais rappelle-toi, chérie.

*If this tune comes to you again,
If you hear it suddenly
I entreat you, be like me
Say nothing, but remember, darling.*

Françoise Sagan

William Henry Harris

Bring us, O Lord God

Bring us, O Lord God, at our last awakening into the house
and gate of heav'n: to enter into that gate and dwell in that
house, where there shall be no darkness nor dazzling, but one
equal light; no noise nor silence, but one equal music; no fears
nor hopes, but one equal possession; no ends nor beginnings,
but one equal eternity; in the habitation of thy glory and
dominion, world without end. Amen.

John Donne

Almae matres

On the Banks of the Old Raritan

From far and near we came to Rutgers,
And resolved to learn all that we can;
And so we settled down,
In that noisy college town,
On the banks of the old Raritan.

On the banks of the old Raritan (my friends)
Where old Rutgers evermore shall stand,
For has she not stood
Since the time of the flood,
On the banks of the old Raritan.

Then sing aloud to Alma Mater
And keep the scarlet in the van'
For with her motto high
Rutgers' name shall never die
On the banks of the old Raritan.

Old Nassau

Tune every heart and every voice,
Bid every care withdraw;
Let all with one accord rejoice,
In praise of Old Nassau.

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

Bright College Years

Bright College years, with pleasure rife,
The shortest, gladdest years of life;
How swiftly are ye gliding by!
Oh, why doth time so quickly fly?
The seasons come, the seasons go,
The earth is green or white with snow,
But time and change shall naught avail
To break the friendships formed at Yale.

In after years, should troubles rise
To cloud the blue of sunny skies,
How bright will seem, through memory's haze
Those happy, golden, bygone days!
Oh, let us strive that ever we
May let these words our watch-cry be,
Where'er upon life's sea we sail:
"For God, for Country and for Yale!"

Rutgers University Glee Club

Patrick Gardner, *director*

TENOR I

Nathaniel Barnett
Ricardo Cantarero
Angel Cardozo
Kyle Casem
Maxwell Domanchich
Tin Fung
Jonathan Germosen
Adam Guo
Cyril Gutierrez
Hariraj Krishnan
William Lampe
Joseph Maldonado
Andres Moledo
Khuti Moses
Aditya Nibhanupudi
Bright Nwanze
Michael O'Neill
Michael Schaming
Xerxes Tata
Timothy Tchou
Harry Thomas
Zachary Wang

TENOR II

Tadhg Brady
William Colletto III
Jaiden David
Sean Dekhayser
David Dizdari
Caleb Fornes
Kevin Ge
Sepehr Gharavi
Axel Gonzalez
Matthew Holmes
Brian Hong
James Hwang
Richard Kim
Benjamin Kritz
Amartya Mani
Gene Masso
Matt Mallick
Nicolas Noa
Samuel Sobel
Vincent Velasco
Conor Wall
Bobby Weil
Samuel Wilson
John Wilson
Sidney Wu

BARITONE

Ryan Acevedo
Caleb Barron
Matthew Binder
Jared Borja
Kyle Cao
Matthew Chase
Anizjusz Gaweda
Jeffrey Greiner
Jonathan Hayes
Daniel Kelly
Tristan Kilper
Brian Kong
Matthew Lacognata
Michael Lazarow
Tyler Lee
Ryan Leibowitz
Sameer Madhukar
Georges Micera
Carl Muhler
Frankie Occiogrosso
Julián Perelman
Alec Pizarro
GianMarco Scotti
Caleb Schneider
Kolter Yagual-Rolston

BASS

Aaron Benfer
James Carson
John DeMarco
Joshua Edmunds
Ross Ferguson
Takuma Fukuzumi
Duff Heitmann
Jonathan Ho
Emerson Katz-Justice
Sean Kearns
Seonuk Kim
Allen Li
Louis Lombardi
Gabriel Lukijaniuk
Sean McBurney
Joseph Mezza
Ryan Newsome
Akshaj Pandey
Nathaniel Persad
Tom Piatkowski
Guillermo Pineiro
Andrew Quesada
Jason Rosen
Michael Semancik

The Rutgers University Glee Club is one of the oldest and most distinguished men's choruses in the United States, and is the oldest student organization at Rutgers University. Tracing its roots back to 1872, the Rutgers University Glee Club has been among the nation's premier collegiate choirs for 148 years. Under the direction of Dr. Patrick Gardner since 1993, the Glee Club has moved to the forefront of men's choral music, performing on a national and international stage and commissioning new works from major composers. The ensemble is made up almost entirely of non-music majors; the few music education and voice majors in the group do not receive degree credit for their work in the Club.

The Glee Club has been selected to sing at four divisional and two national ACDA conventions and has presented works commissioned by Pulitzer Prize winners William Bolcom (*The Miracle*, 2001 National Convention, San Antonio), Jennifer Higdon (*The Voice of the Bard*, New York City Eastern Division, 2006) and Lewis Spratlan (*Travels*, Eastern Division, Baltimore, 2014). They will appear at the Eastern Division ACDA seminar this coming March.

The Glee Club has also been invited to perform with some of the world's finest orchestras in prominent venues. In 2000, the club joined the Philadelphia Singers to perform Schoenberg's *Gurrelieder* under the baton of Sir Simon Rattle; the following year, the club appeared at Avery Fisher Hall to present the New York premiere of Bolcom's *The Miracle*. Critics from the New Jersey Star Ledger and Home News Tribune lauded Patrick Gardner's "superb direction" and the Glee Club's "honeyed blend and sense of ticking rhythm." In the fall of 2006, the Glee Club returned to Avery Fisher Hall to perform Shostakovich's Symphony No. 13, *Babi Yar*, with Valery Gergiev and the Kirov Orchestra. March of 2014 the Glee Club performed Stravinsky's *Oedipus Rex* when they hosted the National Seminar of the Intercollegiate Men's Choruses association at Rutgers.

Patrick Gardner is Distinguished Professor of Music at the Mason Gross School of the Arts where he conducts the Rutgers University Glee Club and the Rutgers University Kirkpatrick Choir and leads the graduate conducting program. His performances have been acclaimed by New York audiences, critics, and an international roster of composers whose orchestral and choral works he has conducted. Active in premiering new music, he has won the praise of notable composers such as John Luther Adams, William Bolcom, John Harbison, Lou Harrison, Jennifer Higdon, Tarik O'Regan, and Lukas Foss. The performance of major works by Lou Harrison he curated and conducted at Trinity Wall Street NYC was named in the New York Times list of "Best Classical Performances of 2017." Now in his 29th season as director of the Riverside Choral Society (RCS), Gardner has prepared that ensemble for performances with the London Symphony, at the Mostly Mozart Festival, and with the Orchestra of the Age of Enlightenment. He has conducted over 100 major works for chorus and orchestra, including Bach's *B Minor Mass* and *Christmas Oratorio* and the Mozart Requiem at Carnegie Hall and Beethoven's *Missa Solemnis*, and the Brahms *Requiem* at Lincoln Center with RCS and the Kirkpatrick Choir. In addition, Gardner has prepared RCS for performances of Handel's *L'Allegro* for the Mark Morris Dance Group at Lincoln Center and for performances of *Dido and Aeneas* and *Four Saints in Three Acts* for the 25th anniversary of the MMDG. Gardner served on the 2011 grants panel of the National Endowment for the Arts and has served on the grants panel for the Pew Charitable Trust.

Maureen Hurd Hause is the head of the woodwind faculty and professor of clarinet at the Mason Gross School of the Arts at Rutgers University. She has appeared in concerts and master classes throughout Europe, Asia, and North America. She has performed at Carnegie's Zankel Hall, with the Metropolitan Opera Orchestra, at Merkin Hall, with the Chamber Music Society of Lincoln Center in Alice Tully Hall, and in South Korea, France, England and Mexico. She has recorded for Naxos, MSR Classics, and Marquis Classics. Recent releases include premiere recordings of works by Evan Hause and William Bolcom and a recording of Michael Daugherty's clarinet concerto Brooklyn Bridge. She earned all of her graduate degrees including her doctor of musical arts from the Yale School of Music where she worked with materials in the Benny Goodman Papers of the Irving S. Gilmore Music Library.

Yale Glee Club

Jeffrey Douma, *director*

T. Sean Maher, *operations and production manager*

Daniel Tucker, *assistant conductor*

Brooke Milosh and Emery Kerekes, *student conductors*

President	Sofia Laguarda	Manager	Mahima Kumara
Spring Tour Managers	Raquel Sequiera Angela Gong	Winter Tour Managers	SungMi Johnson Brooke Milosh
Alumni Coordinators	Jack McCauliffe Ryan Howzell	Archivists	Mehana Daftary Aria Falcone
Community Engagement Officers	Sarah Grube Charlotte Winkler	Publicity Chairs	Sophie Latham Brendan Campbell
Stage Managers	Alex Whittington Ella Henry	Social Chairs	Angela Zhao Jonathan Jalbert
Wardrobe	Divine Uchegbu	Web Managers	Laura Schull Annli Nakayama

SOPRANO I

Loren Bass-Sanford '23, Undeclared
Angela Gong '21, Chemistry
Sarah Grube '22, Political Science
Maya Ingram '23, History
Sophie Latham '21, Environmental Studies
Mary Clare McMahon '21, History
Avery Mitchell '23, English, Art
Shreya Pathak '23, Undeclared
Lara Schull, '21 Computer Science
Charlotte Winkler '20, Molecular, Cellular, & Developmental Biology
Angela Zhao '21 Economics

ALTO I

Chloe Duval '23, Undeclared
Ece Bozkurt '20, Computing & the Arts
Isabel Guarco '20, History
Lucy Ellis '22, Music
Ryan Howzell '20, History
Eleanor Iskander '21, Psychology
Mahima Kumara '20, Statistics & Data Science
Emily Lau '21, Undeclared
Hanah Leventhal '23, Mechanical Engineering
Ruby Park '22, Undeclared
Raquel Sequeira '21, Molecular Biophysics & Biochemistry

SOPRANO II

Rachel Ababio '22, Psychology
Laura Clapp '21, Urban Studies
Aria Falcone '22, Political Science, French
Lena Goldstein '22, Anthropology
Sofia Laguarda '20, English
Brooke Milosh '21, Cognitive Science
Elisabeth Moore '23, Music, Mathematics
Hannah Morrison '23, Linguistics
Eliza Poggi, '23 Geology & Geophysics
Alexa Vaghenas '20, Psychology
Malini Wimmer '22, Undeclared
Isa Zou '22, Undeclared

ALTO II

Kayla Bartsch '20, Philosophy, Humanities
Mehana Daftary '22, Undeclared
Amelia Haynes '20, Cognitive Science
Ella Henry '20, Mathematics, Physics
SungMi Johnson '21, Psychology
Annli Nakayama '22, Ecology & Evolutionary Biology
Lauryn Phinney '21, Urban Studies
Helen Rowner '20, English
Sasha Thomas '22, Undeclared
Rianna Turner '21, English
Divine Uchegbu '21, Political Science
Kathryn Yeager '23, Undeclared

TENOR I

James Applegate '23, Undeclared
John Cooper '21, Economics
Zev Kazati-Morgan '22, History, Political Science
Ethan Lester '20, Chemistry, Molecular Biophysics & Biochemistry
Jack McAuliffe '20, Theater Studies
Max Moe '23, Undeclared
Jack Softcheck '22, Undeclared
Yiming Zhang '22, Physics

TENOR II

Pablo Causa '23, Undeclared
Josh Czaczkes '22, Economics & Mathematics
Eric Duong '20, Math & Philosophy
Justin Ferrugia '23, Undeclared
Andrés Gómez-Colunga '21, Mathematics
Christopher Irsfeld '21, History, Economics
Kevin Li '23, Undeclared
Calvin Schwartzberg '20, Mathematics
Peter Sykes '23, Undeclared
Alex Whittington '22, Music, Theater Studies
Tavi Wolfwood '21, Sociology
David Zhu '23, Undeclared

BASS I

Andrew Ballard '20, English
Brendan Campbell '21, Cognitive Science
Robert Hill '23, Undeclared
Emery Kerekes '21, Music, Linguistics
Julian Manresa '22, Literature
Ethan McBride '21, Economics, Math & Philosophy
Kohsuke Sato '22, Mathematics & Physics
Ethan Seidenberg '22, Philosophy
Matthew Sutermeister '21, Mechanical Engineering
William Suzuki '22, Architecture
Daniel Tucker GS '20, Choral Conducting

BASS II

Josh Brooks '21, Political Science
Emmett Chen-Ran '22, Computer Science
James Hawes '23, Undeclared
Anthony Hejduk '20, Philosophy, Classical Civilization
Jonathan Jalbert '22, Undeclared
Nicholas Jones '22, Undeclared
Corin Katzke '22, Philosophy
Eric Linh, '23, Biomedical Engineering
Dustin Zhao '20, Economics
Devin O'Banion '20, English
Louis Sokolow '21, Music

From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as an eighty-voice all-gender chorus, the **Yale Glee Club**, Yale's principal undergraduate mixed chorus and oldest musical organization, has represented the best in collegiate choral music. In recent seasons, the Glee Club's performances have received rave reviews in the national press, from *The New York Times* ("One of the best collegiate singing ensembles, and one of the most adventurous...an exciting, beautifully sung concert at Carnegie Hall") to *The Washington Post* ("Under the direction of Jeffrey Douma, the sopranos - indeed, all the voices - sang as one voice, with flawless intonation... their treacherous semitones and contrapuntal subtleties became otherworldly, transcendent even"). The students who sing in the Yale Glee Club might be majors in music or engineering, English or political science, philosophy or mathematics. They are drawn together by a love of singing and a common understanding that raising one's voice with others to create something beautiful is one of the noblest human pursuits.

The Glee Club's repertoire embraces a broad spectrum of choral music from the 16th century to the present, including Renaissance motets, contemporary choral works, world music, spirituals and folk songs, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premieres of newly commissioned works and sponsors two annual competitions for young composers. They have been featured on NPR's Weekend Edition, WQXR's "The Choral Mix," and BBC Radio 3's "The Choir." The great choral masterworks are also an important part of the Glee Club's repertoire; recent performances include Beethoven *Mass in C*, Verdi *Requiem*, Mozart *Requiem*, Stravinsky *Symphony of Psalms*, Orff *Carmina Burana*, Vaughan Williams *Dona Nobis Pacem*, Bernstein *Chichester Psalms*, Britten *War Requiem* and *Cantata Misericordium*, Fauré *Requiem*, Haydn *Missa in Tempore Belli*, *Missa in angustiis*, and *Creation*, Brahms *Ein deutsches Requiem* and *Nänie*, Mendelssohn *Elijah*, Penderecki *Credo*, Aaron Jay Kernis *Symphony of Meditations*, and choral symphonies of Mahler and Beethoven.

One of the most traveled choruses in the world, the Yale Glee Club has performed in every major city in the United States and embarked on its first overseas tour in 1928. It has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa. Historically a leading advocate of international choral exchange, the Glee Club has hosted countless guest ensembles at Yale and at New York's Lincoln Center in conjunction with its own international festivals. In 2012, the Glee Club carried this tradition forward with the first Yale International Choral Festival in New Haven, and in June of 2018 presented the third incarnation of the festival, hosting choirs from Sri Lanka, Mexico, Germany, and New York City, along with the Yale Alumni Chorus and Yale Choral Artists.

The Glee Club has appeared under the baton of many distinguished guest conductors from Leopold Stokowski to Robert Shaw. Recent collaborations have included performances under the direction of Marin Alsop, Grete Pedersen, Matthew Halls, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, and Helmuth Rilling.

The Yale Glee Club has had only seven directors in its 159-year history and is currently led by Jeffrey Douma. Previous directors include Marshall Bartholomew (1921-1953), who first brought the group to international prominence and who expanded the Glee Club's repertoire beyond college songs to a broader range of great choral repertoire; Fenno Heath (1953-1992), under whose inspired leadership the Glee Club made the transition from male chorus to mixed chorus; and most recently David Connell (1992-2002), whose vision helped carry the best traditions of this ensemble into the twenty-first century.

Since 2003, **Jeffrey Douma** has served as Director of the Yale Glee Club, hailed under his direction by *The New York Times* as "one of the best collegiate singing ensembles, and one of the most adventurous." He also serves as Professor of Conducting at the Yale School of Music, where he teaches in the graduate choral program, as founding Director of the Yale Choral Artists, and as Artistic Director of the Yale International Choral Festival.

Douma has appeared as guest conductor with choruses and orchestras on six continents, including the Royal Melbourne Philharmonic Orchestra, Singapore's Metropolitan Festival Orchestra, Lithuanian Chamber Orchestra, Estonian National Youth Orchestra, Daejeon Philharmonic Choir, Buenos Aires Philharmonic Orchestra, Moscow Chamber Orchestra, Tbilisi Symphony Orchestra, Orquesta Solistas de la Habana, Istanbul's Tekfen Philharmonic, Norway's Edvard Grieg Kor, the Symphony Choir of Johannesburg, the New Haven Symphony Orchestra, and the Central Conservatory's EOS Orchestra in Beijing, as well as the Yale Philharmonia and Yale Symphony Orchestras. He also currently serves as Musical Director of the Yale Alumni Chorus, which he has lead on ten international tours. He served for five years as Choirmaster at the Cathedral of St. Joseph in Hartford, CT, where performances ranged from Bach *St. John Passion* with baroque orchestra to Arvo Pärt *Te Deum*, and currently serves as Director of Music at the Unitarian Society of New Haven. Choirs under his direction have performed in Leipzig's Neue Gewandhaus, Dvorak Hall in Prague, St. Peter's Basilica in Rome, Notre Dame de Paris, Singapore's Esplanade, Argentina's Teatro Colon, the Oriental Arts Center in Shanghai, Lincoln Center's Avery Fisher and Alice Tully Halls, and Carnegie Hall, and he has prepared choruses for performances under such eminent conductors as Marin Alsop, William Christie, Valery Gergiev, Sir Neville Marriner, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling.

Douma has presented at conferences of the ACDA and NCCO, and the Yale Glee Club has appeared as a featured ensemble at NCCO national and ACDA divisional conferences. Active with musicians of all ages, Douma served for four years on the conducting faculty at the Interlochen Center for the Arts, America's premier training ground for high school age musicians, conducting the Concert Choir, Women's Choir, and Festival Choir. He frequently serves as clinician for festivals and honor choirs. Recent engagements include conducting masterclasses at the China International Chorus Festival, the University of Michigan School of Music, the Jacobs School of Music at Indiana University, the Royal Academy of Music in London, the Hochschule der Künste in Zurich, the Florence International Choral Festival, and the Berlin Radio Choir's International Masterclass, as well as residencies at the Central Conservatory of Music, Beijing and at Luther College as Visiting Conductor of the internationally renowned Nordic Choir.

An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award, and has premiered new works by such composers as Jennifer Higdon, Caroline Shaw, Dominick Argento, Bright Sheng, Ned Rorem, Jan Sandström, Ted Hearne, Hannah Lash, Martin Bresnick, David Lang, Rene Clausen, Lewis Spratlan, and James Macmillan. He also serves as editor of the Yale Glee Club New Classics Choral Series, published by Boosey & Hawkes. His original compositions are published by G. Schirmer and Boosey & Hawkes. A tenor, Douma has appeared as an ensemble member and soloist with many of the nation's leading professional choirs.

In 2003, Douma was one of only two North American conductors invited to compete for the first Eric Ericson Award, the premier international competition for choral conductors. Prior to his appointment at Yale he served as Director of Choral Activities at Carroll College, and also taught on the conducting faculties of Smith College and St. Cloud State University.

Douma earned the Bachelor of Music degree from Concordia College, Moorhead, MN, and the Doctor of Musical Arts degree in conducting from the University of Michigan. He lives in Hamden, CT, with his wife, pianist and conductor Erika Schroth, and their two children.

Princeton University Glee Club

Gabriel Crouch, *director*
Stephanie Tubiolo, *associate director*

President Meredith Hooper
Concert Manager Mariana Corichi Gómez
Publicity Chairs Zoe Kahana
Ishani Kulkarni
Archivist Hannah Bein
Editor Joanna Zhang

Manager Maddy Kushan
Tour Manager Colton Casto
Social Chairs Catherine Sweeney
Kevin Williams
Alumni Liaison TJ Li
Webmaster Theo Trevisan

SOPRANO I

Hannah Bein '22
Lizzie Curran '23
Alex Giannattasio '22
Chloe Horner '22
Cecilia Hsu '20
Zoe Kahana '21
Catherine Keim '23
Madeline Kushan '20
Noel Peng '22
Jacqueline Pothier '22
Anagha Rajagopalan '23
Charlotte Root '22
Anastasia Shmytova GS
Molly Trueman '23

ALTO I

Corinna Brueckner '23
Meigan Clark '22
Mariana Corichi Gómez '21
Emily Cruz '22
Michaela Hennebury '21
Meredith Hooper '20
Dee-Dee Huang '20
Ishani Kulkarni '22
Yunona Iwasaki '23
Diana Little GS
Apolline Pernet GS
Katelyn Rodrigues '23
Tara Shawa '22
Jean Suttasunthorn '23

TENOR I

Timothy Amarell '22
TJ Li '21
Jonathan Love GS
Ashwin Mahadevan '22
Jonathan Makepeace '20
Neel Nagarajan '21
Daniel Pinto '20
Josh Seo GS
Paul Nix GS

BASS I

Nicholas Allen '23
Jack Bound '22
Tyler Bruno '22
Nicolas Gregory '22
Christopher Howard '20
Brian Luntz '23
Haaris Mian '23
Benjamin Parker '20
Liam Seeley '23
Sririam Srinivasan '22
Sahil Suneja '23
Brendan Tang '23
David Timm '22
Matthew Weatherhead '23

SOPRANO II

Hansini Bhasker '19
Katie Chou '23
Emily Della Pietra '23
Lucy Dever '22
Lulu Hao '23
Sloan Huebner '23
Marley Jacobson '22
Frances Mangina '22
Megan Pan '22
Laura Robertson '23
Jessica Schreiber '20
Allison Spann '20
Natalie Stein '21
Catherine Sweeney '20

ALTO II

Alisya Anlas GS
Eli Berman '20
Yedoh Kang '22
Mari Kawakatsu GS
Elliot Lee '23
Sophie Lewis GS
Halle Mitchell '23
Megan Ormsbee '20
Yang Shao '20
Shruti Venkat '23
Joanna Zhang '21

TENOR II

Adam Ainslie GS
Christien Ayers '23
Jake Caddeau '20
Colton Casto '21
Sean Crites '22
Benjamin Graham '23
Charles Hemler '20
Matthew Higgins-Iati '22
Samuel Lockwood '23
Iman Lulla '21
Tim Peterson '22
Tajin Rogers '20
Nathan Spilker '21

BASS II

Ilia Curto Pelle '22
Tynan Gardner '20
Thomas Jankovic '20
David Kim '20
Rupert Peacock '23
Yoshihiro Takahashi '23
Theo Trevisan '21
Wilbur Wang '21
Kevin Williams '21

Ulysses S. Grant was president, Verdi's *Requiem* was premiered, and the Battle of Little Big Horn was still two years in the future when the **Princeton University Glee Club** was founded in 1874 by Andrew Fleming West, the first Dean of the Graduate College. In its early years, the group consisted of a few young men and was run entirely by its student members, but in 1907, Charles E. Burnham became the first of a long line of eminent professional musicians to lead the Glee Club. Since that time, the ensemble has established itself as the largest choral body on Princeton's campus, and has distinguished itself both nationally and overseas.

The Glee Club first achieved national recognition under famed organist Alexander Russell, when it performed the American premiere of Stravinsky's *Oedipus Rex* with Leopold Stokowski and the Philadelphia Orchestra in 1931. Further accolades saw performances of Bach's *Mass in B Minor* at the Metropolitan Opera House in 1935, and with the Vassar College Choir, the first United States performance of Rameau's *Castor et Pollux* in 1937. The custom of joining together with the women's choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, and Smith colleges continued until the advent of coeducation. In the 1950s, under the direction of its longest-serving conductor, Walter L. Nollner, the Glee club traveled outside the United States for the first time, establishing a pattern of international concert tours to Europe, Asia, South America, and the South Pacific. Two world tours followed, and most recently, PUGC has toured Hawai'i, Argentina, Paris, Germany, Prague, 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 Faure's *Requiem*.

The choir embraces a vast array of repertoire, from Renaissance motets and madrigals, Romantic partsongs, and 21st century choral commissions to the more traditional Glee Club fare of spirituals, folk music, and college songs. The spectrum of Glee Club members is perhaps even broader: undergraduates and graduate students, scientists and poets, philosophers and economists – all walks of academic life are represented, knit together by their belief in the nobility and joy of singing together.

Princeton University Chamber Choir

SOPRANO I

Lizzie Curran '23
 Alex Giannattasio '22
 Sloan Huebner '23
 Zoe Kahana '21
 Madeline Kushan '20
 Molly Trueman '23

ALTO I

Corinna Brueckner '23
 Mariana Corichi Gómez '21
 Meredith Hooper '20
 Megan Ormsbee '20

TENOR

Adam Ainslie GS
 Charles Hemler '20
 Matthew Higgins Iati '22
 TJ Li '21
 Ashwin Mahadevan '22
 Daniel Pinto '20
 Josh Seo GS

BASS I

Liam Seeley '23
 Dustin Swonder GS
 David Timm '22
 Kevin Williams '21

SOPRANO II

Hannah Bein '22
 Katie Chou '23
 Noel Peng '22
 Charlotte Root '22
 Natalie Stein '21
 Catherine Sweeney '20

ALTO II

Eli Berman '20
 Ishani Kulkarni '22
 Shruti Venkat '23

BASS II

Tynan Gardner '20
 Thomas Jankovic '20
 David Kim '20
 Rupert Peacock '23

The **Princeton University Chamber Choir** is a select group of mixed voices that sings a range of challenging music from the Renaissance period through the twenty-first century. This ensemble performs in concert with the Princeton University Glee Club as well as on a separate concert series, and is frequently invited to perform off campus. Recent repertoire has included Bach's *Jesu meine Freude*, Lassus' *Magnificat Praeter Rerum Seriem*, Parry's *Songs of Farewell*, and Handel's *Dixit Dominus*. Upcoming engagements include a performance of Poulenc's *Figure Humaine* this coming April.

Gabriel Crouch is Director of Choral Activities and Senior Lecturer in Music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned cappella group The King's Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a grammy nomination), and gave more than 900 performances in almost every major concert venue in the world. Special collaborative projects saw him working and performing with some of the world's most respected artists, including percussionist Evelyn Glennie, pianists Emmanuel Ax and George Shearing, singer Barbara Hendricks and 'Beach Boy' Bruce Johnston.

Since moving to the USA in 2005, first to run the choral program at DePauw University in Indiana, and now at Princeton University, he has built an international profile as a conductor and director, with recent engagements in China and Australia as well as Europe and the United States. In 2008 he was appointed musical director of the British early music ensemble 'Gallicantus', with whom he has released four recordings under the Signum label to rapturous reviews, garnering 'Editor's Choice' accolades in Gramophone and Early Music Review, and, for the 2012 release 'The Word Unspoken', a place on BBC Radio's CD Review list of the top nine classical releases of the year. When the academic calendar allows, Mr. Crouch maintains parallel careers in singing and record production, crossing the Atlantic frequently to appear with such ensembles as Tenebrae and The Gabrieli Choir, and in the US, performing recitals of lutesong with such acclaimed lutenists as Daniel Swenberg and Nigel North. As a producer his latest credits have included Winchester Cathedral Choir, The Gabrieli Consort and Tenebrae.

His achievements in the choral world have led to many invitations to adjudicate choral competitions, notably the mixed choir final of 'Sainsbury's Choir of the Year' (televised by the BBC). His work as a singer, coach and musical director has led to his name appearing in the London Times' list of 'Great British Hopes'.

UPCOMING PERFORMANCES

GLEE CLUB PRESENTS: **Basiani**, the State Ensemble of Georgian Folk Singing
Jointly presented with Princeton University Concerts

Monday, November 18th at 7:30pm
Princeton University Chapel

Symphony of Psalms: Stravinsky, MacMillan, Allegri, Pärt and Shaw
Featuring Stravinsky's *Symphony of Psalms* in its two-piano version

Sunday, December 8th at 5:00pm
Richardson Auditorium

GLEE CLUB PRESENTS: **Antioch Chamber Ensemble**
Performing alongside PUGC and PU Chamber Choir

Saturday, February 29th at 7:30pm
Richardson Auditorium

PRINCETON CHAMBER CHOIR: **Liberté**
Featuring Poulenc's *Figure Humaine*

Saturday, April 4th at 7:30pm
Richardson Auditorium

THE NOLLNER MEMORIAL CONCERT: **Mass for the Endangered**
Featuring works by Sarah Kirkland Snider, Caroline Shaw, and more

Sunday, April 19th at 3:00pm
Richardson Auditorium

TREGO SINGERS: **The Communiversality Choral Festival**
In collaboration with the Trenton Youth Singers, Princeton High School Chorale, and more

Sunday, April 26th at 7:30pm
Richardson Auditorium

REUNIONS: **The 10th Annual *Spem in Alium***

Friday, May 29th at 4:30pm
Richardson Auditorium

For tickets, visit music.princeton.edu.

GLEE CLUB FUND

Our concert series *The Glee Club Presents*, in which world class choral ensembles visit campus to engage and collaborate with our students and perform for our community, has already made a huge impact on the Glee Club's life. We rely on donations to the Glee Club Fund to build and sustain this innovative series, and we hope that you will consider supporting our effort to raise \$25,000 to cover the costs of our 2019-2020 season.

Your support of the Glee Club Fund will directly impact:

- our *mission* to inspire artistry, kinship, and a love for great music among Princeton students
- our *traditions* which are cherished by generations of Princeton alumni, friends, and parents
- our *innovation* through our choral concert series in Princeton – *The Glee Club Presents*
- our *students* as they become exposed to a world of new repertoire, choral techniques and musical cultures

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