Princeton University Glee Club
WALTER NOLLNER, CONDUCTOR

BACH to OLD NASSAU
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For its debut on records, the Princeton Glee Club presents a program that is representative of its work for the past several seasons. Side one is composed exclusively of concert selections, including a group of three 19th-century German works for male chorus and brass instruments. Side two begins with a group of American folksongs, acknowledges the Glee Club's several concert tours of Puerto Rico, continues with a bit of Houseparty Concert nonsense, and concludes with songs known to Princeton men everywhere.

SIDE ONE
1. To Thee in chorus now we raise (from the Christmas Oratorio)—Johann Sebastian Bach (arr. Walter Nollner)
   Two settings of the well-known chorale melody Vom Himmel hoch as they appear in Bach's largest work for the Christmas season.

2. Two choruses from Christus am Ölberg (Christ on the Mount of Olives)—Ludwig van Beethoven
   Having participated recently in three complete performances of Beethoven's much-neglected oratorio, the Glee Club has chosen these two male choruses for recording. The first is a march of the Roman soldiers on their way to capture Jesus: "we saw him go to this mountain; he cannot escape us." The second is a chorus of discovery by the Romans: "here he is, the exile, who calls himself King of the Jews, seize and bind him," with interpolations by a chorus of Disciples: "what will happen to us, surrounded by this rough group of warriors? Have mercy!"

3. Nachtgesang im Walde (Night music in the Forest) (1827)—Franz Schubert
   Composed in the year before his death, Schubert's most extended work for four French horns and male chorus is a setting of a poem by J. G. Seidl.
   The piece is a song of praise to the night as it appears in the forest, with its silvery light pouring into the branches' leafy groves, its moon hanging like a lamp in the bower, and its murmuring breezes hushing one to sleep. And yet, the night is too beautiful for sleep, awake! The tempo quickens. The leaves and trees, the birds and fountain, all come to life, while the door departs, thinking 'twill soon be dawn. An echo is heard to the cry "O forest, home of night." Then let us double greet thee here in the forest, o lovely night, where all is that is beautiful shines here in greatest light.

4. Blest du im Wald gewandelt (from Der Rose Pilgerfahrt)—Robert Schumann
   Movement 15 of Schumann's little-known oratorio The Pilgrimage of the Rose is perhaps the composer's finest work for male chorus and brass instruments. To the French horn quartet a trombone is added. The poem is by Moritz Hohn.
   Have you wandered in the forest at dawn, when it rustles secretly and birds pricket up their ears? O heart, when the earth breaks its vows and promises, come to my sweet repose; my kiss will heal your wounds. Have you wandered in the forest during the stillness of the sun's final ray, when the moonlight bathes each tree in silver and one offers one's evening prayer? O heart, when mankind wounds you, what comfort and angel will touch your heart.

5. Jagdchorus (from Der Freischütz)—Carl Maria von Weber
   The hunters' chorus as a type abounds in 19th-century opera. Here is probably the most famous one of all, from Weber's best-known dramatic work.
   The joy of the hunter is unsurpassed on earth. To the sound of the horns he flies in pursuit. A prince might envy his pleasure. Rest and the wine-cup await him at the end of this day. Jo, Jo, la, la, la, la.
   At night, Diana illumines the bower in which we take shelter by day. We know the wolf's cavern and the boat's lair. A prince (etc.).

   a. Chorus of fast young men
   b. Chorus of private dining room waiters at the Café Anglais Urbain (Headwaiter): William Parker '65
   c. Finale: Chorus of Parisians
      Pompa di Marzadores (Brazilian): John Pieper '65

SIDE TWO
1. Got glory and houn—Negro spiritual (arr. Walter Nollner)
   Baritone: Elliott Chapman '64, Bass: John Blanchard '65
   A distinguished melody of an unusual type, completely uninfluenced by late 19th-century musical styles.

2. You may bury me in the East—Negro spiritual (arr. John Work)
   Tenor: John Pieper '65
   One of the most expressive of Mr. Work's many fine spiritual arrangements.

   The Director Emeritus of the Yale Glee Club is represented by a typically brilliant working of this amusing hill tune.

4. Recordet la juventud—Alma Mater, Inter-American University
   First performed by the Princeton Glee Club on the Inter-American University campus, San Germán, Puerto Rico; Spring Vacation Tour, 1962.

5. Cantemos unidos—Augusto Rodríguez; Alma Mater, University of Puerto Rico
   First performed by the Princeton Glee Club on the University of Puerto Rico campus, Río Piedras, Puerto Rico; Spring Vacation Tour, 1960.

6. El frazerito—Ernesto Leccona
   Baritone: William Parker '65
   From the pen of Cuba's most famous composer of popular music comes this lively pregen. The fruit-peddler approaches, crying out the names of his delectable tropical fruits, enticing the housewife to the gentleman to buy, and then departs with a warning to those who may be too late. The percussion parts are played by a group of particularly versatile Glee Club members.

7. Modern Russian folk-tale—Michael Hewitt '62
   While the Glee Club hunts a Russian-type tune in the background, Mr. Hewitt (a Glee Club second tenor on other occasions) declares his unique contribution to East-West understanding. Unfortunately this disc cannot capture the Stanislavsky School gestures which accompany his performance.

8. Princeton Football Medley—(arr. J. Merrill Knapp)

9. Old Nassau—Carl Langtore (arr. Walter Nollner); Alma Mater, Princeton University

PRINCETON GLEE CLUB

The Princeton University Glee Club was founded by Andrew Fleming West and thirteen other students in 1874. Its history has included appearances with the Boston Symphony Orchestra and tours to the West Coast, Florida, and Puerto Rico. As it approaches its centenary, the Club looks forward annually to its many appearances in joint concerts with singing groups from Smith, Wellesley, Bryn Mawr, Sarah Lawrence and other women's colleges, to its Puerto Rico tour, and to its unexcelled repertoire for male and mixed chorus.

WALTER NOLLNER, Conductor

Formerly conductor of the glee clubs at the University of California, Berkeley, and at Williams College, Mr. Nollner has been Conductor of the Glee Club and Associate Professor of Music at Princeton since 1958. His numerous arrangements have greatly enriched the Club's repertoire. He also continues to make appearances as a concert pianist.

CREDITS

Accompanists:
Elizaveta K. Carbon (arr. Walter Nollner)

Conductor's photograph:
Walter Nollner Photographed by:
Kenneth Wright

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