



THE GLEE CLUB PRESENTS

Roomful of Teeth

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

Brad Wells, *artistic director*

SATURDAY, DECEMBER 9, 2017 ♦ 3:00PM
RICHARDSON AUDITORIUM IN ALEXANDER HALL

PRINCETON UNIVERSITY GLEE CLUB AND CHAMBER CHOIR

Cristobál Morales
(1500-1553)

Parce mihi Domine
from *Officium Defunctorum*

from the *Codex Calixtinus*
(early 12th century)

Dum pater familias
Clemens servulorum

Princeton University Chamber Choir

Julius Foo, Caroline Jones, Faridah Laffan, Amber Lin, Kyle Masson,
Jamie O'Leary, Kaamya Varagur, and Calvin Wentling, *soloists*

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

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

Joby Talbot
(1971-)

Santiago
from *Path of Miracles*

libretto by Robert Dickinson
(1962-)

Princeton University Glee Club

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

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

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

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

Herr Santiago *Holy St. James*
Grot Sanctiagu *Great St. James*
Eultreya esuseya *Now and evermore*
Deus aia nos. *God helps us.*

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

*Longed-for spirit returns,
with joy, adorned with
shining flowers. The birds
sing so sweetly,, there is
pleasant song on every
side.*

-Carmina Burana

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

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

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

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

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

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

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

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

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

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

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

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

Holy St James, great St. James,
God help us now and evermore.

ROOMFUL OF TEETH

Caroline Shaw
(1982-)

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

Sol LeWitt
(1928-2007)

further selections to be announced from the stage

Merrill Garbus
(1979-)

Quizassa

Roomful of Teeth with the Princeton University Glee Club

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

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

NOTES FROM THE COMPOSERS

Partita for 8 Voices (2009-2011)

The score's inscription reads: "*Partita* is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another."

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

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

-CS

Quizassa (2011)

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

-MG

PRINCETON UNIVERSITY GLEE CLUB

Gabriel Crouch, *director*
Stephanie Tubiolo, *associate director*
Gloria Yin, *student conductor*

President	Caroline Jones	Vice Presidents	Sarah Baber
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	Shruthi Rajasekar		Allison Spann
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SOPRANO I	ALTO I	TENOR I	BASS I
Sarah Baber '18	Grace Collins '21	TJ Li '21	Fergus Binnie '21
Cecilia Hsu '20	Mariana Corichi-Gómez '21	Neel Nagarajan '21	James Brown-Kinsella '19
Claire Jones '18	Jennifer El-Fakir '18	Daniel Pinto '20	Sam Duffey '19
Paige Kunkle '18	Kristin Hauge '18	Calvin Wentling '18	Raymond Guo '19
Madeline Kushan '20	Dee-Dee Huang '20		Devin Kilpatrick '19
	Margaret Li '19	TENOR II	BASS II
SOPRANO II	Brooke Phillips '19	Daniel Granberg '19	Charles Hemler '20
Zoe Kahana '21		Jay Lee '19	Christopher Howard '20
Annika Lee '19	ALTO II	Mark Martinez GS	Julius Foo '21
Jessica Schreiber '20	Alisya Anlas GS	Ryan Melosini '19	Kevin McElwee '18
Natalie Stein '21	Aparna Raghu '18	TENOR III	Michael Rahimzadeh '19
Kaamyaa Varagur '18	Yang Shao '20	Jake Caddeau '20	Kevin Williams '21
	Rebecca Singer '18	Iman Lulla '21	BASS III
SOPRANO III	Ro van Wingerden '20	Jonathan Makepeace '20	Harry Bound '21
Hansini Bhasker '19	Joanna Zhang '21	Tajin Rogers '20	Damien Capelle GS
Solène Le Van '18	Caroline Zhao '19		Tynan Gardner '20
Hinako Kawabe '19	ALTO III	TENOR IV	Colton Hess '18
Sophie Knight '21	Sara Anjum '19	Adam Ainslie GS	Michael Yeung '21
Apolline Pernet GS	Ann Dockery '21	Colton Casto '21	
	Matré Grant GS	Nathan Spilker '21	BASS IV
SOPRANO IV	Meredith Hooper '20	Reuben Zeiset '19	Eli Berman '20
Marcia Brown '19	Mari Kawakatsu GS		Joshua Latham '20
Avanthi Cole '18	Sophie Lewis GS		David Nie '19
Anna Dong '20	Emma Watkins '18		Theo Trevisan '21
Charlotte Jeppsen '18			Billy Wade '21
Allison Spann '20	ALTO IV		
	Caroline Jones '18		
SOPRANO V	Megan Ormsbee '20		
Shruthi Rajasekar '18	Alice Tang '18		
Catherine Sweeney '20	Valerie Wilson '19		
Helena Tenev '19	Aleesha Ye '20		
Kathy Zhang '19	Gloria Yin '18		

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

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

Nowadays the Glee Club performs frequently on Princeton's campus, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. Perhaps the choir's most celebrated performing tradition began in 1913, with the annual concerts presented jointly with the Glee Clubs of Harvard and Yale on the eve of the respective football games. A more recent tradition has seen the establishment of annual performances of choral masterworks with professional soloists and orchestra, now supported by an endowment fund to honor Walter Nollner. In the last few years these have included Orff's *Carmina Burana*, Mendelssohn's *Elijah*, Bach's *St. Matthew* and *St. John Passions* and *Mass in B Minor*, Mozart's *Requiem*, Honneger's *Le Roi David*, and Faure's *Requiem*.

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

PRINCETON UNIVERSITY CHAMBER CHOIR

SOPRANO I	ALTO I	TENOR	BASS I
Sarah Baber '18	Mariana Corichi-Gómez '21	Daniel Granberg '19	James Brown-Kinsella '19
Zoe Kahana '21	Amber Lin '19	Ryan Melosini '19	Julius Foo '21
Madeline Kushan '20	Jamie O'Leary '19	Daniel Pinto '20	Charles Hemler '20
Natalie Stein '21	Rebecca Singer '18	Tajin Rogers '20	Christopher Howard '20
Kaamya Varagur '18	Ro van Wingerden '20	Calvin Wentling '18	Michael Yeung '21
SOPRANO II	ALTO II		BASS II
Hinako Kawabe '19	Eli Berman '20		Harry Bound '21
Paige Kunkle '18	Caroline Jones '18		Damien Capelle GS
Faridah Laffan '18	Megan Ormsbee '20		Tynan Gardner '20
Catherine Sweeney '20	Gloria Yin '18		Kyle Masson GS
Helena Tenev '19	Kathy Zhang '19		Theo Trevisan '21

The **Princeton University Chamber Choir** is a select group of 24-36 mixed voices that sings a range of challenging music from the Renaissance period through the twenty-first century. This ensemble performs in concert with the Princeton University Glee Club as well as on a separate concert series, and is frequently invited to perform off campus. Recent repertoire has included Bach's *Jesu meine Freude*, Lassus' *Magnificat Praeter Rerum Seriem*, Parry's *Songs of Farewell*, and Handel's *Dixit Dominus*. Upcoming engagements include a collaboration with the Fretwork viol consort in March 2018.

ABOUT PATH OF MIRACLES

The world's most enduring route of Catholic pilgrimage was first formally acknowledged as such by Bishop Diego Gelmirez in the early 12th Century, but it has always belonged to a wider fellowship even than the Catholic church. Long before the body of St James was discovered in Iria Flavia in the early 9th Century, and brought to its final resting place in Santiago; before the Saint even began his life of service, first as an apostle, and later as a preacher in Spain, the 'Camino Frances' was under construction. Part of the route still runs along the sturdy Roman roads which were used to subdue and colonise northern Iberia. To the pre-Christians, this road followed the path of the Milky Way, and took its travellers to the end of the earth. Centuries later, it was used by the Moors to reach Spain's northern outposts, only to be pushed back along it by Charlemagne, and served as an arterial route for the establishment of the Roman Rite and the purging of its Hispanic predecessor. Today it is used by tourists, travellers and explorers, as well as by confirmed Catholics and the spiritually curious.

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

*Herr Santiago, Grot Santiago,
Eultreya esuseya, Deus aia nos.*

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

You have left behind the life you lived before... Dates become meaningless; a day is merely the passing of the sun from one hand to the other, from behind you to in front... Then you slough off your worries. There is only one thing to worry about now and that is whether you and your feet will last the day.

Somewhere between 50 and 200 thousand people arrive at the gates of Santiago's Cathedral each year, at least eighty percent of them on foot. A good number of these continue on to Capo di Finisterre, a further 85 kilometres to the west, to reach what Europeans pre-Columbus considered to be the end of all westward journeys. An item of clothing is placed on a beach-fire to symbolise the old life left behind.

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

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

Despite all the celebrations, the journey is, in fact, not quite over. The full Camino experience requires the pilgrim to find the strength for another 80 kilometers of walking, right down to the ocean which was said to have borne the saint's body on its journey to Spain. Fittingly, the destination is Finisterre - literally the 'end of the earth', as the early pilgrims would have believed it. This final section has a reflective, epilogic tone, a benign hangover from the party in Santiago. And we hear a reference to another cherished tradition of the Camino - of lighting a fire on the beach at Finisterre, burning an item of clothing which represents whatever the pilgrim is looking to shake off - whatever burdens made the journey necessary in the first place - and then casting the ashes in to the sea. And at this point, the journey is truly complete.

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GLEE CLUB FUND

Our concert series *The Glee Club Presents*, in which world class choral ensembles visit campus to engage and collaborate with our students and perform for our community, has already made a huge impact on the Glee Club's life. We rely on donations to the Glee Club Fund to build and sustain this innovative series, and we hope that you will consider supporting our effort to raise \$25,000 to cover the costs of our 2017-2018 season.

Your support of the Glee Club Fund will directly impact:

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

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<http://princetongleeclub.com/donation>

UPCOMING PERFORMANCES

Handel's *Dixit Dominus* and Tavener's *Total Eclipse*
THE WALTER L. NOLLNER MEMORIAL CONCERT

Saturday, March 3rd at 7:30pm
Richardson Auditorium

GLEE CLUB PRESENTS: A workshop with *Tenebrae*
IN ADVANCE OF THEIR CONCERT IN PU CHAPEL

Wednesday, March 14th at 7:30pm
Location TBD

Concert and Symposium: Fretwork Viol Consort
WITH THE PRINCETON UNIVERSITY CHAMBER CHOIR

Friday, April 13th at 7:30pm
Taplin Auditorium

Benjamin Britten's *War Requiem*
WITH THE PRINCETON UNIVERSITY ORCHESTRA

Friday and Saturday, April 27th and 28th at 7:30pm
Richardson Auditorium

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