



HARVARD GLEE CLUB &
PRINCETON GLEE CLUB
PRESENT:

THE
HARVARD-PRINCETON
FOOTBALL CONCERT
2017

OCTOBER 21
2:00 PM
SANDERS THEATRE

PROGRAM

Princeton University Glee Club

Gabriel Crouch, conductor

Veni, dilecte mi!

Wolfram Buchenberg
(b. 1962)

C'era una vecchia di Polla
from *Nonsense*

Goffredo Petrassi
(1904–2003)

Princeton University Chamber Choir

Gabriel Crouch, conductor

Dissimulare etiam sperasti

Cipriano de Rore
(ca. 1515–1565)

Agnus Dei
from *Missa Papae Marcelli*

Giovanni Pierluigi da Palestrina
(ca. 1525–1594)

Princeton University Glee Club

Gloria Yin, conductor

Os justi meditabitur

Anton Bruckner
(1824–1896)

Gabriel Crouch, conductor

Fest- und Gedenksprüche
2. Wenn ein starker Gewappneter
3. Wo ist ein so herrlich Volk

Johannes Brahms
(1833–1897)

Make Our Garden Grow
from *Candide*
Kristin Hauge '18, pianist

Leonard Bernstein
(1918–1990)

Football Medley
Caroline Jones '18, PUGC president
Kristin Hauge '18 & Gloria Yin '18, pianists

Intermission

Harvard Glee Club
Andrew Clark, conductor

Mogamigawa Funauta Adrian Berliner GSAS '19, soloist	Traditional arr. Osamu Shimizu
Ave Maria, mater Dei	William Cornysh (d. 1523)
If ye love me	Thomas Tallis (ca. 1505–1585)
Nine sili nebesniya	Aleksandr Sheremetev (1859–1931) arr. Vladimir Morosan
Lowlands Nick Hornedo '19, soloist	American Sea Shanty arr. Alice Parker & Robert Shaw
Selections by Harvard Glee Club Lite	
Sometimes I Feel Like a Motherless Child Adam Martin '18, soloist	Spiritual arr. Fenno Heath
Not While I'm Around from <i>Sweeney Todd</i>	Stephen Sondheim (b. 1930) arr. Robert Page
Glorious Apollo	Samuel Webbe (1740–1816)
Football Songs Tom Sheehan & Tristan Yang '21, pianists	Harvard Traditional arr. Noam Elkies Ph.D. '86

Princeton University Glee Club & Harvard Glee Club

Old Nassau	Karl Langlotz arr. Walter Nollner
Fair Harvard Connor Horton '18, HGC president	Traditional Irish Melody

TEXTS & TRANSLATIONS

Princeton University Glee Club

Veni, dilecte mi!

Veni, dilecte mi, egrediamur in agrum,
commoremur in villis.
Mane surgamus ad vineas:
videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica;
ibi dabo tibi ubera mea.

*Come, my beloved, let us go forth into the field;
let us lodge in the villages.
Let us get up early to the vineyards;
let us see if the vines flourish,
whether the tender grapes appear,
and the pomegranates bud forth:
there will I give thee my love.*

—Song of Solomon 7:11–12

C'era una vecchia di Polla

C'era una vecchia di Polla,
mala, malamente pigiata tra la folla,
alcuni ne uccise a pedata
altri schiacciò a bastonate,
quell'impulsiva, vecchia di Polla.

*There was an Old Maid of Stroud,
Who was horribly jammed in a crowd;
Some she slew with a kick,
Some she scrunched with a stick,
That impulsive Old Maid of Stroud.*

—translation into Italian by Carl Izzo

—Edward Lear

Dissimulare etiam sperasti

Dissimulare etiam sperasti, perfide, tantum
posse nefas tacitusque mea decedere terra?
nec te noster amor nec te data
 dextera quondam
nec moritura tenet crudeli funere Dido?
quin etiam hiberno moliri sidere classem
et mediis properas Aquilonibus ire
 per altum,
crudelis? quid, si non arva aliena domosque
ignotas peteres, et Troia antiqua maneret,
Troia per undosum peteretur classibus aequor?
mene fugis? per ego has lacrimas
 dextramque tuam te
(quando aliud mihi iam miserae nihil
 ipsa reliqui),
per conubia nostra, per inceptos hymenaeos,
si bene quid de te merui, fuit aut tibi quicquam
dulce meum, miserere domus labentis et istam,
oro, si quis adhuc precibus locus,
 exue mentem.

*Traitor, did you even hope to hide so terrible a crime,
To leave my lands without so much as a word?
Can nothing stop you—not love, nor the
 hand you pledged,
nor even the cruel death that lies in wait for Dido?
Even in winter, are you preparing a fleet to
 scurry away
across the ocean among the north winds, cruel man?
Even if you were not seeking out new territory
and foreign homes, even if your ancient
 Troy still stood,
would you return to Troy across such rough seas?
Is it me that you flee? By these tears and by
 your right hand
(since I am now left wretched with nothing
 else to cling to)
by our wedding, the union we began,
if I did anything deserving of you or if anything of
mine was sweet to you, take pity on a fallen house,
I pray, if there is still place for prayers,
 change your heart.*

—Virgil, *Aeneid* IV, 305–319

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, who takes away the sin of the world,
grant us peace.*

Os justi meditabitur

Os justi meditabitur sapientiam:
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluia.

*The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart:
and his feet do not falter.
Alleluia.*

—Psalm 37:30–31

Fest- und Gedenksprüche

2. Wenn ein starker Gewappneter

Wenn ein starker Gewappneter seinen
Palast bewahret,
so bleibt das Seine mit Frieden.

*When a strong man guards his palace,
his possessions are safe.*

—Luke 11:21

Aber: ein jeglich Reich, so es mit ihm selbst
uneins wird,
das wird wüste; und ein Haus fället über
das andere.

*But: every kingdom divided against itself
will be laid waste
and house will fall against house.*

—Luke 11:17, Matthew 11:25

3. Wo ist ein so herrlich Volk

Wo ist ein so herrlich Volk, zu dem Götter
also nahe sich tun
als der Herr, unser Gott, so oft wir ihn
anrufen?
Hüte dich nur und bewahre deine Seele wohl,
dass du nicht vergessest der Geschichten,
die deine Augen gesehen haben,
und dass sie nicht aus deinem Herzen kommen
alle dein Leben lang.
Und sollst deinen Kindern
und Kindeskindern kundtun. Amen.

*Where is so great a nation, that has God so
near to them,
as the Lord, our God, is in all things for
which we call upon him?
However, take care and watch your soul,
that you do not forget the stories,
the things which your eyes have seen,
that you do not let them depart from your
heart all your life long.
And teach them to your children
and to your children's children. Amen.*

—Deuteronomy 4:7,9

Make Our Garden Grow

You've been a fool and so have I,
But come and be my wife,
And let us try before we die
To make some sense of life.
We're neither pure nor wise nor good;
We'll do the best we know.
We'll build our house, and chop our wood,
And make our garden grow,
And make our garden grow.

I thought the world was sugar-cake,
For so our master said,
But now I'll teach my hands to bake
Our loaf of daily bread.

We're neither pure nor wise nor good;
We'll do the best we know.
We'll build our house, and chop our wood,
And make our garden grow,
And make our garden grow.

Let dreamers dream what worlds they please;
Those Edens can't be found.
The sweetest flowers, the fairest trees
Are grown in solid ground.

We're neither pure nor wise nor good;
We'll do the best we know.
We'll build our house, and chop our wood,
And make our garden grow,
And make our garden grow.

—Richard Wilbur

Harvard Glee Club

Mogamigawa Funauta

*E-ya en-ya e
En-ya e-to
Yo-i sa-no ma-kasho
En-ya ko-ra ma-kasho*

Sakata sa egu hage mame derocha
Hayari kaze nado higane yoni

Wakare tsurasu yo yamase no kaze da
Ore wo uramu na kaze urame

Sakata sa imamachi naite tōru karasu
Zeni mo motazuni kao kao to

Goken nishaku no gozaho wo agete
Kudasu sakata no ōminato

Ano ko no tame da
Nanbo tottemo tanto tanto

*En-ya e-to
Yo-i sa-no ma-kasho
En-ya ko-ra ma-kasho*

rhythmic rowers' chant, no translation

*I'm headed to Sakata and back;
be well while I'm away.
There's a cold going around;
take care not to get sick.*

*It's tough to be apart, but don't blame me;
Blame the season and the cold mountain wind.*

*Let's go, boys, down to Sakata's Imamachi,
where the crows fly.
Like the crows, we'll cry out, and shout that
we're anxious to buy.*

*Raise the ten-meter sail and ride the river down,
Down to the mouth: Sakata's harbor.*

*It's all for her.
No matter how much we make, it could
never be enough.*

All for her.

Ave Maria, mater Dei

Ave Maria, mater Dei, regina caeli,
domina mundi imperatrix inferni,
miserere mei et totius populi Christiani;
et ne permittas nos mortaliter peccare,
sed tuam sanctissimam voluntatem adimplere.
Amen.

*Hail Mary, mother of God, queen of heaven,
conquerer of the world of hell,
have mercy on me and all Christian people;
and do not let us commit mortal sin,
but fulfill your most holy will.
Amen.*

If ye love me

If ye love me, keep my commandments.
And I will pray the Father,
and he shall give you another Comforter,
that he may abide with you for ever,
Even the Spirit of truth.

—John 14:15–17a

Nine sili nebesniya

Nine sili nebesniya s nami nevidimo sluzhat:
se bo fhodit Tsar slavī,
Se, zhertva taynaya sovershena dorinositsia.
Veroyu i liuboviyu pristupim,
da prichastnitsī zhīzni vechniya budem.
Alliluiya, alliluiya, alliluiya.

*Now the Powers of Heaven do serve
invisibly with us;
lo, the King of Glory enters.
Lo, the mystical sacrifice is upborne, fulfilled.
Let us draw near in faith and love
and become communicants of life eternal.
Alleluia, alleluia, alleluia.*

—Cherubic Hymn for the Lenten Liturgy of
Pre-Sanctified Gifts

Lowlands

Lowlands, lowlands, away, my John,
O, my old mother, she wrote to me,
My dollar and a half a day.

She wrote to me to come home from sea,
Lowlands, lowlands, away, my John,
She wrote to me to come home from sea,
My dollar and a half a day.

A dollar a day is a Hoosier's pay,
Lowlands, lowlands, away, my John,
A dollar a day is a Hoosier's pay,
My dollar and a half a day.

All in the night, my true love came,
Lowlands, lowlands, away, my John,
All in the night, my true love came,
My dollar and a half a day.

She came to me, all in my sleep,
Lowlands, lowlands, away, my John,
She came to me, all in my sleep,
My dollar and a half a day.

Lowlands, lowlands, away, my John,
And then I knew my love was dead,
My dollar and a half a day.

Sometimes I Feel Like a Motherless Child

Sometimes I feel like a motherless child,
A long way from home.
Sometimes I feel like I'd never been born,
A long way from home.
Sometimes I feel like I'm almost gone,
A long way from home.

Not While I'm Around

Nothing's gonna harm you,
not while I'm around.
Nothing's gonna harm you, no sir,
not while I'm around.
Demons are prowling ev'rywhere nowadays.
I'll send 'em howling. I don't care, I got ways.

No one's gonna hurt you, no one's gonna dare.
Others can desert you, not to worry,
whistle, I'll be there.
Demons'll charm you with a smile for a while.
But in time, nothing can harm you:
not while I'm around.

—Stephen Sondheim

Glorious Apollo

Glorious Apollo from on high beheld us
Wand'ring to find a temple for his praise;
Sent Polyhymnia hither to shield us
While we ourselves such a structure might raise.
Thus then combining, hands and hearts joining,
Sing we in harmony Apollo's praise.

Here every gen'rous sentiment awaking,
Music inspiring unity and joy.
Each social pleasure giving and partaking,
Glee and good humour our hours employ.
Thus then combining, hands and hearts joining,
Long may continue our unity and joy.

—Samuel Webbe

Princeton University Glee Club & Harvard Glee Club

Old Nassau

Princeton Alma Mater

Tune ev'ry heart and ev'ry voice,
Bid ev'ry 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 we'll give, while we shall live,
Three cheers for Old Nassau.

Fair Harvard

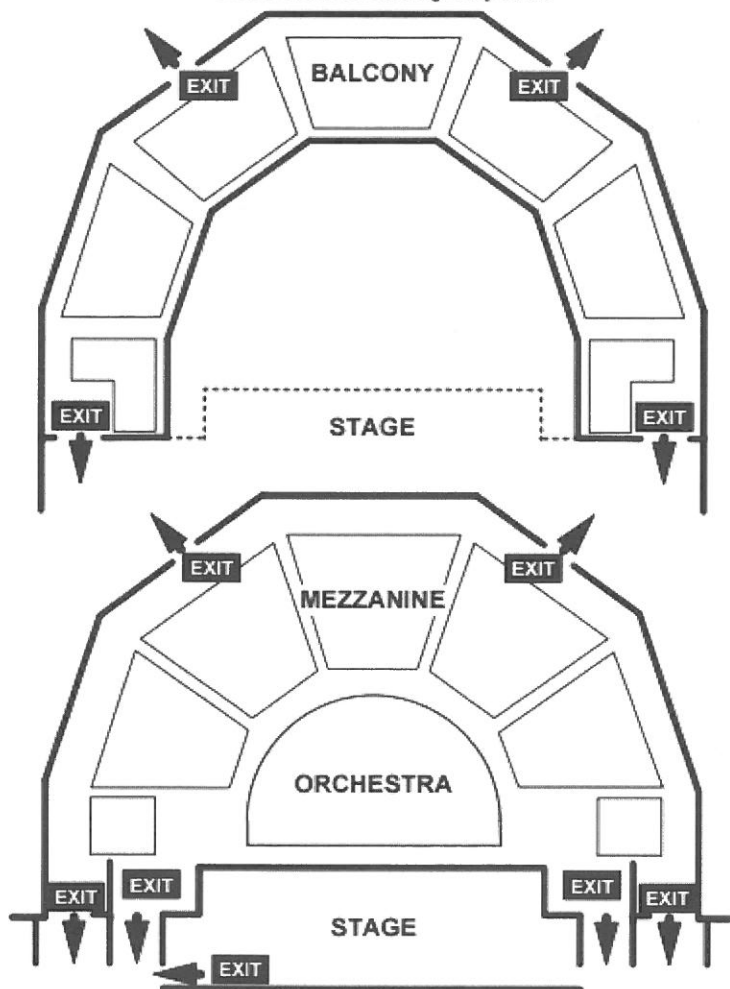
Harvard Alma Mater

Fair Harvard! we join in thy Jubilee throng,
And with blessings surrender thee o'er
By these Festival-rites, from the Age that is past,
To the Age that is waiting before.

O Relic and Type of our ancestors' worth,
That hast long kept their memory warm,
First flow'r of their wilderness! Star of their night!
Calm rising thro' change and thro' storm.

Sanders Theatre Exit Plan

For your safety, please note the location of the nearest emergency exit.



PRINCETON GLEE CLUB

Gabriel Crouch, *Director*
Stephanie Tubiolo, *Assistant Director*

President Caroline Jones | **Vice Presidents** Sarah Baber & Helena Tenev | **Secretary** Meredith Hooper
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Tour Manager Emma Watkins | **Publicity Chairs** Paige Kunkle & Shruthi Rajasekar
Social Chairs Danny Pinto & Allison Spann | **Archivist** Eli Berman | **Webmaster** Anna Dong

Soprano

Sarah Baber '18
Marcia Brown '19
Hansini Bhasker '19
Avanthi Cole '18
Anna Dong '20
Cecilia Hsu '20
Charlotte Jeppsen '18
Claire Jones '18
Zoe Kahana '21
Hinako Kawabe '19
Sophie Knight '21
Paige Kunkle '18
Madeline Kushan '20
Annika Lee '19
Solène Le Van '18
Apolline Pernet GS
Shruthi Rajasekar '18
Jessica Schreiber '20
Allison Spann '20
Natalie Stein '21
Catherine Sweeney '20
Helena Tenev '19
Kaamya Varagur '18
Jenny Xin '20
Kathy Zhang '19

Bass

Eli Berman '20
Fergus Binnie '21
Harry Bound '21
James Brown-Kinsella '19
Damien Capelle GS
Sam Duffey '19
Julius Foo '21
Tynan Gardner '20
Raymond Guo '19
Charles Hemler '20
Colton Hess '18
Christopher Howard '20
Devin Kilpatrick '19
Joshua Latham '20
Kevin McElwee '18
David Nie '19
Michael Rahimzadeh '19
Theo Trevisan '21
Billy Wade '21
Kevin Williams '21
Michael Yeung '21

Alto

Sara Anjum '19
Alisya Anlas GS
Grace Collins '21
Mariana Corichi-Gómez '21
Ann Dockery '21
Jennifer El-Fakir '18
Matré Grant GS
Kristin Hauge '18
Meredith Hooper '20
Dee-Dee Huang '20
Caroline Jones '18
Mari Kawakatsu GS
Sophie Lewis GS
Margaret Li '19
Megan Ormsbee '20
Brooke Phillips '19
Aparna Raghu '18
Yang Shao '20
Rebecca Singer '18
Alice Tang '18
Emma Watkins '18
Valerie Wilson '19
Rosamond van Wingerden '20
Aleesha Ye '20
Gloria Yin '18
Joanna Zhang '21
Caroline Zhao '19

Tenor

Adam Ainslie GS
Jake Caddeau '20
Colton Casto '21
Daniel Granberg '19
Reid Kairalla '19
Jay Lee '19
Iman Lulla '21
Jonathan Makepeace '20
Mark Martinez 'GS
Ryan Melosini '19
Neel Nagarajan '21
Daniel Pinto '20
Tajin Rogers '20
Nathan Spilker '21
Calvin Wentling '18
Reuben Zeiset '19

Princeton University Chamber Choir

Soprano

Sarah Baber '18
Zoe Kahana '21
Hinako Kawabe '19
Paige Kunkle '18
Madeline Kushan '20
Faridah Laffan '18
Natalie Stein '21
Catherine Sweeney '20
Helena Tenev '19
Kaamya Varagur '18

Alto

Eli Berman '20
Mariana Corichi-Gómez '21
Caroline Jones '18
Amber Lin '19
Jamie O'Leary '19
Megan Ormsbee '20
Rebecca Singer '18
Rosamond van Wingerden '20
Gloria Yin '18
Kathy Zhang '19

Tenor

Sebastian Cox '18
Daniel Granberg '19
Ryan Melosini '19
Daniel Pinto '20
Tajin Rogers '20
Calvin Wentling '18

Bass

Harry Bound '20
James Brown-Kinsella '19
Damien Capelle GS
Julius Foo '21
Tynan Gardner '20
Charles Hemler '20
Christopher Howard '20
Kyle Masson GS
Theo Trevisan '21
Michael Yeung '21

Andrew Clark, *Director*
Nathan Reiff, *Resident Conductor*
Thomas Sheehan, *Accompanist*

HARVARD GLEE CLUB

President Connor Horton | **Vice President** Wizz Zhao | **Manager** Haden Smiley
Manager Emeritus Connor Horton | **Operations Manager** Matthew Li | **Secretary**
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Tech Manager Michael Horton | **Stage Manager** Fin Ong | **2018 Spring Tour Manager**
Roshan Padaki | **HGC Lite Conductor** Andrew Jing | **HGC Lite Manager** Nathan Robinson

Tenor 1

Westley Cook '20
Shijie Gu '18
Max Hopkins '18
Steven Jin '19
Jasper Johnston '20
Matthew Li '19
Nathan Robinson '20
Nico Tuccillo '19
Dennis Zhang '18

Bass 1

Oliver Berliner '20
CJ Dowd '21
Will Evans '21
Matthew Giles '21
Nick Hornedo '19
Michael Horton '20
Andrew Jing '19
Andrew LaScaleia '21
Victor Li '21
Andrew Liang '21
Benton Liang '20
Adam Martin '18
Roshan Padaki '20
Jared Perlo '19
Sean Telford GSAS
Joey Toker '21
Rowen VonPlagenhoef '21
Curtis Wu '18
Wizz Zhao '19

Tenor 2

Adrian Berliner GSAS
Daniel Cho '21
Andrew Ford '21
Samuel Hsiang '20
Austin Jordan GSAS
Guanchen Liao HES
Fin Ong '21
Niko Paladino '20
Handong Park '18
Haden Smiley '19

Bass 2

Jonny Adler '19
Henry Brooks '19
Luran He '18
Connor Horton '18
Allen Liu '20
John Miller '19
Ernest Omondi '20
Darwin Peng '20
Dhilan Ramaprasad '21
Andy Secondine '18
Soumil Singh '20
Dave Waddilove HLS
Daran Zhao '21

PRINCETON GLEE CLUB

Ulysses S. Grant was president and Verdi's *Requiem* was premiered when the Princeton University Glee Club was founded in 1874 by Andrew Fleming West '74, the first Dean of the Graduate College. In those 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 distinguished 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 Alexander Russell, one of the great organists of the day, 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 Jean Philippe Rameau's *Castor et Pollux* in 1937. (The custom for joining together with the women's choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, or 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 round-the-world tours followed, and most recently, the choir has toured Hawaii, Argentina, Europe and South Africa.

Nowadays the Glee Club performs frequently on Princeton's campus, enjoying the wonderful acoustics and surroundings of Richardson Auditorium in Alexander Hall. There are four major performances each year, and numerous special appearances at functions and gatherings around campus. 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* and Poulenc's *Stabat Mater*.

The choir's repertoire is extremely diverse, embracing anything 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

The Chamber Choir is a select group of 25–30 mixed voices that sings a range of challenging music from the Renaissance period through the twenty-first century. Most of the choir's membership also sings in the Glee Club. This ensemble performs in concert with the Glee Club as well as on a separate concert series, and is frequently invited to perform off campus. Because of the advanced repertoire and relatively light rehearsal load, a Chamber Choir member possesses a high level of musicianship, and normally has some experience of high level choral singing. Recent repertoire has included Bach's complete motets, Lassus' *Magnificat Praeter Rerum Seriem* and Handel's *Dixit Dominus*.

GABRIEL CROUCH | *Director*

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 *a 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.'

STEPHANIE TUBIOLO | *Assistant Director*

Stephanie Tubiolo is the incoming Assistant Director of Choirs at Princeton University. She spent the past seven years in New Haven, CT, where she worked as a Teaching Artist with the Yale Music in Schools Initiative, eventually serving as its first Postgraduate Fellow. Since 2015, she has developed and directed Morse Chorale, a performance-intensive choir for New Haven Public School students in grades 4–12, and will continue on as its director. Most recently, Morse Chorale was featured at the Connecticut Music Educator's Association All-State conference, the statewide Superintendent's retreat, the Urban Music Leadership Conference, in concert with the Yale Camerata, and in frequent performances on their home stage in Sprague Hall at Yale.

Stephanie earned her MM in Choral Conducting at the Yale School of Music and Institute of Sacred Music, where she studied with Marguerite Brooks, Jeffrey Douma, and David Hill. As a graduate student, her experience as a chorister and conductor was extensive; most notably, she performed, recorded, and toured in the Yale Schola Cantorum and co-directed the choir at the University Church in Yale. She earned her B.A. in Music from Yale College in 2014.

HARVARD GLEE CLUB

An ensemble of approximately sixty tenor and bass voices, the Harvard Glee Club is among America's oldest collegiate choruses. Since our founding in 1858, we have sought to cultivate and sustain the art of men's choral music through regular concerts in Sanders Theatre as well as performances on the road at Carnegie Hall, the Kennedy Center in Washington, DC, Disney Concert Hall in LA, and the Musikverein in Vienna, Austria. Keeping with this tradition, our most recent tour took us to East Asia, where we had the privilege of performing in Taipei's National Concert Hall, Tokyo's Kioi Hall, and in Gunsan's City Hall.

The Harvard Glee Club's membership is composed of both undergraduate and graduate students, with interests and concentrations ranging from Applied Mathematics to Sociology. One of our many goals as a choir is to provide diverse ways for students to bridge their varying interests and backgrounds and express their shared love of music. The choir's status as a student-run 501(c)(3) non-profit provides our members opportunities for leadership and arts management including planning and executing multi-week international tours, organizing concerts with collaborating universities, and marketing the Glee Club's concerts and merchandise.

The Glee Club's *cappella* subset, Glee Club Lite, allows students to arrange, conduct, and perform their own pieces. This smaller pop-driven ensemble expands our normal repertoire with performances that include everything from Disney tunes to jazz. In addition, the Glee Club has a working relationship with the Choir of Men and Boys at All Saints Church in Dorchester, MA. The Glee Club's first conductor, Archibald T. Davison, served as choirmaster there before joining the Harvard Music Department in 1910.

Our repertoire has historically drawn from the collegiate, folk, and sacred music of Europe and North America, incorporating pieces dating from the Renaissance onward. The Glee Club regularly performs choral-orchestral masterworks from these genres with the other two Harvard Choruses: the Radcliffe Choral Society and the Harvard-Radcliffe Collegium Musicum. To foster the growth and vitality of men's choral repertoire, the Glee Club has commissioned pieces from composers such as Morten Lauridsen, Robert Kyr, and Sir John Tavener. In 2015, we premiered John Muehleisen's *The Field*, written for the sesquicentennial of the end of the American Civil War. This year, we worked with New York-based composer Paul Moravec to unveil a set of works entitled *Winter Songs*.

The Glee Club strives to provide a unique musical experience for all members through excellence in performance, student management, education, and community. A brotherhood of song, the Glee Club ventures to serve as a testament to the preservation of men's choral music and our four cardinal virtues: *glee, good humor, unity, and joy*.

CHORAL MUSIC AT HARVARD

The Harvard Choruses is comprised of three choirs: the Harvard Glee Club (tenors and basses), the Radcliffe Choral Society (sopranos and altos), and the Harvard-Radcliffe Collegium Musicum (mixed choir). The ensembles' annual season includes separate and combined performances, often with professional orchestras and soloists, as well as international and domestic concert tours, commissions and present world premières, and collaborations with community and campus organizations. Choral singers are drawn from an array of undergraduate and graduate disciplines.

Together we value continuous and ongoing growth for our singers and the choruses at large: as students, through leadership and creativity; as musicians, through dedication to art-making; and as citizens, through community engagement. We seek to embody these values through the student-run nature of our ensembles and our exploration and expansion of choral traditions.

ANDREW CLARK | Conductor

Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard–Radcliffe Collegium Musicum, the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard Summer Chorus and teaches courses in conducting, choral literature, and music and disability studies in the Department of Music. Since arriving at Harvard in 2010, Dr. Clark has conducted the Harvard Glee Club in performances at Carnegie Hall and the Kennedy Center and helped develop the Archibald T. Davison Fellowship Program, a community partnership with the Ashmont Boys Choir in Dorchester, MA. Under his direction, the Radcliffe Choral Society won the Grand Prize and two gold prizes at the International Competition for Chamber Choirs at Petrinja, Croatia in 2012. His performances with the Collegium Musicum of Handel's *Israel in Egypt* and Rachmaninoff's *All-Night Vigil* received critical acclaim, as did their recent debut with the Boston Modern Orchestra Project performing Arvo Pärt's *St. John Passion* and Tigran Mansurian's *Requiem* in Jordan Hall. Clark has organized Harvard residencies with distinguished conductors, composers, and ensembles, including Sir John Eliot Gardiner, Sweet Honey in the Rock, Harry Christophers, and Maria Guinand. He has commissioned numerous composers and conducted important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks.

His choirs have been hailed as "first rate" (*Boston Globe*), "cohesive and exciting" (*Opera News*), and "beautifully blended" (*Providence Journal*), achieving performances of "passion, conviction, adrenalin, [and] coherence" (*Worcester Telegram*). He has collaborated with the National Symphony, the Pittsburgh and New Haven Symphonies, the Boston Pops, the Rhode Island Philharmonic, the Boston Philharmonic, the Boston Modern Orchestra Project, the Trinity Wall Street Choir, the Washington Chorus, Stephen Sondheim, and Dave Brubeck, among others.

Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers and served as Director of Choral Activities at Tufts University for seven years. He previously held conducting posts with the Worcester Chorus, Opera Boston, and Clark University. Clark currently serves as a founding faculty member of the Notes from the Heart music program near Pittsburgh, a summer camp for children and young adults with disabilities and chronic illness. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and Robert Page. He lives in Medford, MA, with his wife Amy Peters Clark, and their daughters, Amelia Grace and Eliza Jane.

NATHAN REIFF | Resident Conductor

Active as a conductor, educator, and vocalist, Nathan Reiff holds a Master of Music degree from the University of Michigan and a Bachelor of Arts degree from Yale University, where he has also completed the coursework toward a Doctor of Musical Arts degree. Reiff's work as a conductor has brought him before ensembles representing some of the broad diversity of the choral world, including the Young People's Chorus of New York City, the Yale Glee Club, the Yale Camerata, and the Ann Arbor Cantata Singers. As a candidate for the Doctor of Musical Arts degree at Yale, Reiff's scholarly projects focused on the intersection of polystylism and incrementalism in Alfred Schnittke's *Concerto for Choir*. Beginning in the fall of 2017, Reiff serves as Resident Conductor of the Harvard Glee Club and Instructor at Boston Conservatory at Berklee, where he will teach a survey sequence on choral repertoire and conduct the Women's Chorus and Chorale. Reiff's primary teachers of conducting have included Jerry Blackstone, Marguerite Brooks, Jeffrey Douma, and David Hill.

Prior to his graduate studies, Reiff received a B.A. in Music with distinction at Yale, where he performed as a member and Music Director of the Whiffenpoofs, the nation's oldest all-male *a cappella* singing group. In addition to his work as a conductor, he taught music at the International School of Trieste in Trieste, Italy and assisted the violinist Midori with the administration of non-profit organizations specializing in music education and community outreach.

THE HARVARD CHORUSES

UPCOMING CONCERTS

Andrew Clark, *Director of Choral Activities*

Meg Weckworth, Jonathan Mott, Nathan Reiff, *Resident Conductors*

*Concerts listed without specified location take place at
Sanders Theatre, Harvard University*

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| Saturday
October 28
8 PM | Bernstein Memorial Concert, featuring <i>Chichester Psalms</i>
Harvard-Radcliffe Orchestra & Harvard Choruses |
| Saturday
November 4
8 PM | Brahms <i>Requiem</i> and Bach <i>Actus tragicus</i>, BWV 106
Harvard-Radcliffe Collegium Musicum
Justin Blackwell and Scott Allen Jarrett, pianists |
| Saturday
November 11 | Rising Voices: A Treble Choral Festival
Radcliffe Choral Society with Invited Ensembles and
High School Singers, featuring Dr. Lynnel Jenkins |
| Wednesday
November 15
4 PM | Masaaki Suzuki Public Masterclass
Harvard-Radcliffe Collegium Musicum
J.S. Bach Cantata 106: <i>Gottes Zeit ist die allerbeste Zeit</i> |
| Friday
November 17
8 PM | Harvard-Radcliffe Chorus: Music of J.S. Bach
<i>Ein feste Burg</i> (BWV 80)
Mass in G Major (BWV 236) |
| January 12
– January 20 | Winter Tour to the Bay Area
Radcliffe Choral Society |
| Friday
February 23
8 PM | Metamorphoses: Orpheus in Oedipus, featuring Stravinsky's <i>Oedipus Rex</i>
Harvard Glee Club with Emmanuel Music |
| Saturday
March 3
8 PM | Radcliffe Choral Society Spring Concert
Paine Hall |
| March 10
– March 18 | Spring Tour to the Upper Midwest
Harvard Glee Club |
| Friday
March 31
8 PM | Arthur Honegger: <i>Joan of Arc at the Stake</i>
Harvard-Radcliffe Collegium Musicum
with Odyssey Opera and the Boston Modern Orchestra Project |
| Friday
April 6
8 PM | Harvard Glee Club & Harvard-Radcliffe Collegium Musicum Spring Concert
Memorial Church |
| Friday
April 20
8 PM | Mahler: Symphony No. 2
Harvard Choruses & Harvard-Radcliffe Orchestra |

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