

PUC

2023/24

Debut



PRINCETON
UNIVERSITY
CONCERTS



Chanticleer

Charles S. Robinson Memorial Concert

2023/24 SEASON



Dear Friends,

Welcome to the inaugural concert in Princeton University Concerts' 130th Concert Classics series!

It is thrilling to launch this season with Chanticleer's long-awaited debut, under the directorship of Princeton alumnus Tim Keeler '11—and with a whirlwind of related events that celebrate the scope of our mission.

These past few days, Chanticleer has worked with Princeton University students in the Glee Club; sung alongside community members of all ages in our annual Chamber Jam; brought a moment of zen in a Live Music Meditation; and stimulated conversation in a fascinating pre-concert talk. I am so grateful for these musicians' endless passion and devotion to exploring music's broad reach.

In curating tonight's program, they ask us to consider the sounds of the world around us—and to imagine what our world might be like without them. I cannot wait to explore all of the sounds that await us this season and to continue to ensure, as a community, that music remains a steadfast part of our world.

Thank you for joining us in this exploration and celebration of our 130th season.

A handwritten signature in black ink, appearing to read "Marna Seltzer". The signature is fluid and cursive, with a large, sweeping initial "M" and a long, horizontal flourish at the end.

Marna Seltzer
Director of Princeton University Concerts

Thursday, October 12, 2023 at 7:30PM • Richardson Auditorium, Alexander Hall

Pre-concert discussion led by composer Majel Connery '01 at 6:30PM with Princeton University professors Gabriel Crouch and Jeff Dolven, and Tim Keeler '11

Charles S. Robinson Memorial Concert

CHANTICLEER Tim Keeler '11, Music Director

Countertenor Tavian Cox • Cortez Mitchell • Gerrod Pagenkopf* • Bradley Sharpe
Logan Shields • Adam Brett Ward • **Tenor** Vineel Garisa Mahal* • Matthew Mazzola
Andrew Van Allsburg • **Baritone/Bass** Andy Berry* • Jared Graveley • Matthew Knickman

in collaboration with the

Princeton University Glee Club, Gabriel Crouch, Director

Music of a Silent World

I KURT WEILL

(1900–1950)

arr. Gene Puerling

Lost in the Stars†

II MAJEL CONNERY

(b. 1979)

arr. Majel Connery & Doug Balliett

The Rivers are our Brothers

I Am the Air

I Am a Cloud

I Am a Mountain

I Am Snow

I Am a Rock

I Am a Tree

I Am a River

III AYANNA WOODS

(b. 1992)

I miss you like I miss the trees

ANN RONELL

(1905–1993)

arr. Joseph H. Jennings

Willow Weep for Me†

INTERMISSION

IV

HEINRICH ISAAC

(c. 1450–1517)

Cibavit eos
Innsbruck, ich muss dich lassen

V

MAX REGER

(1873–1916)

Zehn Gesänge für Männerchor, Op. 83
Lieblich hat sich gesellet, No. 2
Abendständchen, No. 3
Hochsommernacht, No. 5
Eine ganz neue Schelmweys, No. 6
Abschied, No. 9

VI

JONI MITCHELL

(b. 1943)

arr. Vince Peterson

Both Sides Now†

HOAGY CARMICHAEL

(1899–1981)

arr. Jared Graveley

Stardust

VII

FRANK CHURCHILL

(1901–1942)

arr. Adam Brett Ward

Little April Shower

CLYDE LAWRENCE GRACIE LAWRENCE JON BELLION JONATHAN KOH JORDAN COHEN

arr. Vineel Garisa Mahal

The Weather

IRVING BERLIN

(1888–1989)

arr. Jennings

Blue Skies†

† These pieces have been recorded by Chanticleer.

*Andy Berry occupies *The Eric Alatorre Chair* given by Peggy Skornia. Vineel Garisa Mahal occupies *The Tenor Chair*, given by an Anonymous Donor. Gerrod Pagenkopf occupies *The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*, given by Ning and Stephen Mercer.



CHANTICLEER

The GRAMMY Award-winning vocal ensemble **Chanticleer** is known around the world as “an orchestra of voices” for its wide-ranging repertoire and dazzling virtuosity. Founded in San Francisco in 1978 by singer and musicologist Louis Botto, Chanticleer quickly took its place as one of the most prolific recording and touring ensembles in the world, selling more than one million recordings and performing thousands of live concerts to audiences around the globe.

Rooted in the Renaissance, Chanticleer’s repertoire has been expanded to include a wide range of classical, gospel, jazz, and popular music, and to reflect a deep commitment to the commissioning of new compositions and arrangements. The ensemble has dedicated much of its vast recording catalogue to these commissions, garnering GRAMMY Awards for its recordings of Sir John Tavener’s *Lamentations and Praises* and the ambitious collection of commissioned works entitled *Colors of Love*. Chanticleer is the recipient of Chorus America’s Dale Warland Commissioning Award and the Chorus America/ASCAP Award for Adventurous Programming. During his tenure with Chanticleer, Music Director Emeritus Joseph H. Jennings received the Brazeal Wayne Dennard Award for his contribution to the African American choral tradition.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, Chanticleer continues to maintain ambitious programming in its hometown of San Francisco, including a large education and outreach program, and an annual concert series that includes its legendary holiday tradition, “A Chanticleer Christmas.”

Princeton University Concerts proudly welcomes back Tim Keeler, class of 2011 who became Chanticleer's Music Director in 2020. This concert marks Chanticleer's Princeton University Concerts debut.

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble. In addition to the many individual contributors to Chanticleer, the Board of Trustees thanks the following foundations, corporations and government agencies for their exceptional support:

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Artist Management: Opus 3 Artists, Ltd.
Founder: Louis Botto (1951–1997)
Music Director Emeritus: Joseph H. Jennings
www.chanticleer.org

PRINCETON UNIVERSITY GLEE CLUB

Ulysses S. Grant was President and Verdi's Requiem had just premiered when the **Princeton University Glee Club** was founded by Andrew Fleming West, the first Dean of the Graduate College, in 1874. 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. Nowadays the Glee Club performs frequently, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. In the last few years performances have included Mendelssohn's *Elijah*, Bach's *St. Matthew* and *St. John Passions* and Mass in B Minor, Mozart's Requiem, James MacMillan's *Seven Last Words* and Sarah Kirkland Snider's *Mass for the Endangered*. In 2014 the Glee Club was the first collegiate choir to perform Wynton Marsalis' *Abyssinian Mass*, and in 2018 gave the United States premiere of Sir John Tavener's *Total Eclipse*, alongside the world premiere of Shruthi Rajasekar's *Gaanam*. The performing arts series "Glee Club Presents" was founded in 2014 to bring professional vocal and choral artists to Princeton to work with and perform alongside the Glee Club. Since then the Glee Club has shared the Richardson stage with artists of the caliber of Tenebrae, Roomful of Teeth, and Ladysmith Black Mambazo. 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 folk music and college songs. The spectrum of Glee Club members is every bit as broad as its repertoire: undergraduates and graduate students, scientists and poets, philosophers, and economists—all walks of academic life represented in students from all over the world, knit together by a simple belief in the joy of singing together.

**FREE
FOOD!**



PRINCETON UNIVERSITY STUDENTS: COME TO INTERNOSHIN'!

Tonight, at intermission, meet your fellow student attendees in the Richardson Lounge (basement level) and share your thoughts about the concert over free snacks.

Hosted by the **Student Ambassadors of Princeton University Concerts**: a group of Princeton University students who are passionate about classical music, and who develop and implement initiatives that enhance the concert-going experience for Princeton students.

For more information visit
puc.princeton.edu/students

student
ambassadors
OF PRINCETON UNIVERSITY CONCERTS

Princeton University Glee Club

Gabriel Crouch, Director

Soprano I

Emily Della Pietra '24
Anna Ferris '26
Ada Frederick '27
Natalie Hahn '26
Caroline Hochman '24
Caitlin Hodge '27
Sophia Huellstrunk '25
Laurel Jarecki '27
Saumya Malik '24
Lena Molyneux '25
Reese Owen '24
Samantha Sasaki GS
Sasha Villefranche '26
Chloe Webster '25

Soprano II

Madison Anderson '27
Sydney Eck '24
Sophia Girand '24
Yujia Huang
Amelia Kauffmann '24
Grace Morris '24
Madeleine Murnick '26
Sicile Naddeo-Gjergji '26
Navani Rachumallu '26
Laura Robertson '24
Sophia Root '26
Brendan Sperling GS

Alto I

Claire Dignazio '25
Laurie Drayton '26
Anna Eaton '24
Julia Granacher PD

Sarah Lekaj '25
Diana Little GS
Jenia Marquez '25
Natalie Oh '26
Micah Petit-Bois '26
Emma Schrier '27
Alison Silldorff '25
Molly Trueman '24
Piper Winkler GS
Julia Young '27

Alto II

Karlo Andrei Antalan '25
Isabella Bustos '27
Skye Duplessis '27
Katya Grygorenko '27
Seryn Kim '27
Bonnie Ko GS
Lale Kurtulush '27
Sophie Miller '27
Vanessa Rivkin '25
Allison Rodrigues '26
Samantha Spector '24

Tenor I

Braiden Aaronson '25
Arturo Cruz Urrutia '27
Akash Jim '26
Gary Sun '26
Morgan Taylor '27
Alden Vieira '27
William Yang '25
Yuyu Yasuda '25
Hans Yu GS

Tenor II

Michael Cheng '25
Nicholas Hu '26
Daniel Liu '26
Michael McCormick
Kalu Obasi '25
Khoa Sands '26
Tal Schaeffer '24
Stanley Stoutamire, Jr. '27
Josh Warner '26
Peter Wu '26

Bass I

Misha Bilokur '25
Andrew Deschenes '27
Zach Gardner '26
Will Grimes '27
Henry Hsiao '26
Romit Kundagrami '26
Josef Lawrence GS
Jacob Neis GS
Mark Rosario '24
Evan Shidler '27
Jeremy Slotter '27
Otto Trueman '27
Theo Wells-Spackman '25
Zach Williamson '26

Bass II

Charles Ambach '26
Thomas Buckley '26
Tim Manley '24
Robert Mohan '26
Rupert Peacock '24



About the Program

By Lucy Caplan © 2023 • Program Annotator

Lucy Caplan is Professor of Music at Worcester Polytechnic Institute and a winner of the Rubin Prize for Music Criticism.

The pianist and composer Mary Lou Williams often observed that music history was like a tree. Invoking metaphor to describe the jazz tradition in which she worked, Williams imagined its roots growing out of the soil of earlier musical genres from spirituals to ragtime, and its branches unfurling to make room for musical innovators across all manner of styles. Narratives of classical music's past tend to prioritize the figurative trunk of the tree rather than its branches, focusing on clear-cut linear growth: how the archaic harmony of Purcell's songs evolves into the sublime wonder of a Schubert piano sonata evolves into the jagged lushness of Debussy's string quartet, and so forth. If we widen our lens just slightly, though, we might catch sight of the abundance emerging from these very roots: the many musical works that may not have secured recognition as history-making classics, yet are nonetheless in deep kinship and interdependence with centrally located works.

“The goal is to give nature a voice. I wanted to allow these vibrant things to speak on their own behalf.”

—Majel Connery, Composer

The eight programs that comprise this year's Concert Classics series take an expansive approach to the question of what counts as a classic. Several programs celebrate the standard repertory's most-loved works: Hélène Grimaud offers a program featuring the quintessential trio of Bach, Beethoven, and Brahms, while the pianists Mitsuko Uchida and Jonathan Biss offer an all-Schubert program.

The Hagen String Quartet brings together landmarks of the genre by Haydn, Beethoven, and Debussy. The Danish String Quartet juxtaposes similarly celebrated quartets, by Haydn and Shostakovich, with two reworkings: Britten's arrangement of Purcell's kinetic chaconne, plus their own reimaginings of Scandinavian folk songs. A similar breadth characterizes the Doric String Quartet's program, in which the quartets of Schubert and Beethoven share space with a 21st-century work by Brett Dean. The Melnikov-Faust-Queyras trio ventures into lesser-heard corners of renowned composers' repertoire, including a late work by the esteemed Elliott Carter. A recital by soprano Golda Schultz and pianist Jonathan Ware foregrounds music by female composers—figures who, by virtue

of their gender, have often been relegated to a peripheral status rather than a “classic” one. Their music is a collective reminder of how fruitful it can be to widen our listening beyond the tried and true.

In “Music of a Silent World,” the Chanticleer program which opens this year’s series, the tree might be thought of as both metaphor and subject. Several contemporary works on the program highlight the profound interconnectedness of our natural world—the kinship between people and place, the vital voices of non-human actors. Others reach back to earlier eras, from the Renaissance to the Romantic era. Still others depart from the strictly classical realm and into the work of celebrated 20th-century songwriters. The world that they collectively evoke is abuzz with sound, from its deepest roots to its outermost branches.

Music of a Silent World

By Tim Keeler, ©2023

A river gurgles. Wind rushes. Branches creak. Snowflakes faintly fall. Every piece of the world has a sound. But if you listen *really* closely, you might also find that each of these pieces has a voice. In *Music of a Silent World*, Chanticleer sings the songs of the natural world and gives a voice to the otherwise voiceless rocks and stones and trees and rivers that share this planet with us. While inhabiting those voices, we also explore what the world might be like without them.

The program centers around a new arrangement of Majel Connery’s song cycle, ***The Rivers are our Brothers***, which was written in, around, and about the Sierra Nevada mountains. Each movement inhabits a different part of the Sierra’s natural beauty: from its high peaks to its forests, rocks, rivers, and snowbanks. “The goal,” she says, “is to give nature a voice. I wanted to allow these vibrant things to speak on their own behalf.” By giving agency to these inanimate parts of our world, we are compelled to empathize with otherwise silent beings, uncovering their unique characters, personalities, and motivations. Majel describes herself as a “vocalist, composer, and roving musicologist making electro-art-dream-pop with repressed classical influences.” She tours frequently with her art-rock band Sky Creature and is the host and producer of *A Music of Their Own*—a podcast exploring female experiences in the music industry (CapRadio/NPR). The arrangements were co-commissioned by Chanticleer and Musica Sierra in 2023 with support from Ken Grant.

In dialogue with those vibrant parts of the natural world are works from across the choral spectrum, including selections from Max Reger's **Zehn Gesänge für Männerchor**, Op. 83. Written in 1904 for the Vienna Men's Choral Society, much of this collection features early German Romantic poetry about nature, which Reger sets with his typically dense, late Romantic harmony, where chromatic voice leading is the standard instead of the exception ("**Abendständchen**," "**Abschied**," and "**Hochsommernacht**"). Paired with these harmonically complex movements are simple songs in four-part harmony that harken back to the early days of German Männerchor singing. "**Lieulich hat sich gesellet**" is a lilting love song, and "**Eine ganz neue Schelmweys**" is a lively drinking song. Admittedly, these two movements also have their fair share of 20th-century harmonic twists and turns, but their sentiment is one of nostalgia.

Our concert begins by placing us and our natural world in a larger context. Kurt Weill's "**Lost in the Stars**" comes from his musical adaptation of Alan Paton's novel, *Cry, the Beloved Country*. Set in the years immediately before apartheid in South Africa, Paton's Black protagonist, Stephen Kumalo, sings "Lost in the Stars" when confronting a crisis of faith in the face of an unjust society. His feelings of helplessness resonate today, as we continue to grapple with our respect for each other and for the natural world. Gene Puerling arranged "Lost in the Stars" for Chanticleer in 1995.

"**I miss you like I miss the trees**," by Chanticleer's composer-in-residence, Ayanna Woods, takes its text from Franny Choi's 2019 poem, "How to Let Go of the World." It is an intense exploration of climate grief and wrestles with feelings of helplessness in the face of powers beyond our control. Ayanna Woods is a GRAMMY-nominated performer, composer, and bandleader from Chicago. Her music explores the spaces between acoustic and electronic, traditional and esoteric, wildly improvisational and mathematically rigorous. "I miss you like I miss the trees" is her third composition for Chanticleer. This work was commissioned by Chanticleer in 2023.

"**Innsbruck, ich muss dich lassen**," by the Netherlandish Renaissance composer Heinrich Isaac, is a lament on leaving the city of Innsbruck, Austria. Nestled among the Alps and overlooking the powerful Inn River, Innsbruck was for Isaac a symbol of stability and a beautiful home. In this program, Innsbruck perhaps represents an idyllic former world untouched by concerns of a changing climate. Due to his talent and popularity, Isaac was one of the first musicians in history to be called a "composer" by his contemporaries. His music remained popular into the 20th century, with many German Romantics considering him a kind of national and musical ancestor of J.S. Bach. Isaac wrote prolifically in

many languages, genres, and styles, but his largest undertaking by far was the *Choralis Constantinus*, a collection of over 375 settings of Mass propers in three volumes. “**Cibavit eos**,” an introit for the Feast of Corpus Christi, comes from this collection.

The remainder of the program contains some favorite arrangements from our catalog, including “**Willow Weep for Me**” and “**Blue Skies**” by our music director emeritus, Joseph H. Jennings. Vince Peterson’s version of “**Both Sides Now**,” by Joni Mitchell, features on our most recent album, *On a Clear Day*. And new for this season are three arrangements by current members of the group: “**Stardust**,” by Hoagy Carmichael, arranged by bass-baritone Jared Graveley, “**Little April Shower**,” from *Bambi*, arranged by alto Adam Brett Ward, and “**The Weather**,” by Lawrence, arranged by tenor Vineel Garisa Mahal. The arrangement of *Both Sides Now* was commissioned by Chanticleer in 2013.



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*The Admit All program is supported by the
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and Eric White.*

We are happy to thank all of our staff and volunteers for their support.

Princeton University Concerts

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2023–2024 Princeton University Concerts Committee

The first concert in what is known today as Princeton University Concerts was presented on October 29, 1894, thus establishing one of the oldest continuous series of musical events in the country. From 1894 to 1914, the “Ladies Musical Committee” presented concerts by the Kneisel Quartet. After 1914, the programs diversified. In 1929, the Ladies Committee became the Princeton University Concerts Committee—a town and gown group of interested and knowledgeable music lovers—which has guided the University Concerts to date.

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Presenting the world’s leading classical musicians at Princeton University since 1894, Princeton University Concerts aims to enrich the lives of the widest possible audience. We are grateful to **Dan Trueman**, Chair and Professor of Music, and the **Department of Music** for its partnership in and support of this vision. For more information about the Department and its vibrant student- and faculty-led programming, please visit music.princeton.edu.

SUPPORT US

Supporting Princeton University Concerts is critical to our future. Ticket sales cover less than half of the cost of presenting the very best in world-class music. Remaining funds come, in part, from our generous endowment, left to PUC by the Ladies' Musical Committee in 1929. We remain eternally grateful for the support of the Philena Fobes Fine Memorial Fund and the Jesse Peabody Frothingham Fund.

Other support comes from donors like you. We are grateful to the individuals whose support at all levels ensures that musical performance remains a vital part of Princeton, the community, and the region.

If you wish to make a donation to Princeton University Concerts, please call us at 609-258-2800, visit puc.princeton.edu, or send a check payable to Princeton University Concerts to: Princeton University Concerts, Woolworth Center, Princeton, NJ 08544.

THANK YOU!

We are deeply grateful for the support we have received and thank all of our donors and volunteers. The list below acknowledges gifts of \$100 or more, received between May 1, 2023 and October 1, 2023. If you see an error or would like to make a change in your listing, please contact the Concert Office at 609-258-2800.

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Planned gifts made to Princeton University Concerts carry on the vision of an extraordinary group of ladies who founded the series. We are grateful to the individuals below who will continue this legacy and will help shape the series' future for years to come. To inquire about planned giving opportunities, or if you have already included Princeton University Concerts in your plans, please contact Marna Seltzer in the Princeton University Concert Office at 609-258-2800.

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ABOUT THE CHARLES S. ROBINSON MEMORIAL CONCERT

This concert is funded in part by a gift from a trust, initially established in 1924 by Charles S. Robinson in loving memory of his father, John T. Robinson, and in appreciation of Princeton University for its services to the Princeton community. Since 1964, the trust has supported Princeton University Concerts performances of chamber and orchestral music.

A well-known benefactor of cultural activities in Princeton, Robinson served on the Princeton Battle Monument Commission and as Princeton's Postmaster. Born into a family of publishers of early Princeton newspapers such as the *Princeton Press* (1854–1860) and the *Princeton Standard* (1859–1870), he was also owner and editor of the *Princeton Press* (1873–1916), a predecessor to both the *Princeton Packet* and the Princeton University Press.



23/24

SEASON



< **GOLDA SCHULTZ**
Soprano

CONCERT CLASSICS

Thursday, October 12, 2023 | 7:30PM
CHANTICLEER VOCAL ENSEMBLE*

Thursday, November 2, 2023 | 7:30PM
DANISH STRING QUARTET

Wednesday, January 24, 2024 | 7:30PM
HÉLÈNE GRIMAUD* Piano

Thursday, February 15, 2024 | 7:30PM
ISABELLE FAUST Violin
JEAN-GUIHEN QUEYRAS Cello
ALEXANDER MELNIKOV Piano

Thursday, March 7, 2024 | 7:30PM
HAGEN STRING QUARTET

Wednesday, April 3, 2024 | 7:30PM
JONATHAN BISS Piano
MITSUKO UCHIDA Piano

Monday, April 8, 2024 | 7:30PM
GOLDA SCHULTZ* Soprano
JONATHAN WARE* Piano

Thursday, May 2, 2024 | 7:30PM
DORIC STRING QUARTET*

PERFORMANCES UP CLOSE

Sunday, October 8, 2023 | 3PM & 6PM
DREAMERS' CIRCUS* Violin, Cittern, Accordion

Thursday, October 26, 2023 | 6PM & 9PM
THÉOTIME LANGLOIS DE SWARTE* Baroque Violin
JUSTIN TAYLOR* Harpsichord

Wednesday, November 8, 2023 | 6PM & 9PM
JEAN RONDEAU* Harpsichord

Thursday–Sunday, January 18–21, 2024
MAHLER CHAMBER ORCHESTRA in virtual reality

RICHARDSON CHAMBER PLAYERS

Sunday, November 19, 2023 | 3PM: *Les Six*
Sunday, March 24, 2024 | 3PM: *A French Afternoon*

*Princeton University Concerts debut

SPECIAL EVENTS

Thursday, February 1, 2024 | 7:30PM
BRAD MEHLDAU Piano

Thursday, February 8, 2024 | 7:30PM
VÍKINGUR ÓLAFSSON Piano

HEALING WITH MUSIC

Wednesday, November 15, 2023 | 7:30PM
SULEIKA JAOUAD* Writer
JON BATISTE* Musician
Healing from Cancer through Music

Sunday, March 3, 2024 | 3PM
DANCE FOR PD® A Mark Morris Dance Group Program
Exploring the intersection of music, dance, and Parkinson's Disease.

Wednesday, April 24, 2024 | 7:30PM
JONATHAN BISS Piano
ADAM HASLETT* Writer
Anxiety, Depression, and Music

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Saturday, October 14, 2023 | 1PM & 3PM
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Saturday, March 16, 2024 | 1PM
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