



PRINCETON
UNIVERSITY
CONCERTS

Chanticleer

VOCAL ENSEMBLE

Sat, December 7, 2024 | 7:30PM



24/25 SEASON



Dear Friends,

Welcome to the Princeton University Chapel for this very special holiday program with the GRAMMY® Award-winning vocal ensemble Chanticleer, known around the world as “an orchestra of voices.” It feels particularly meaningful to gather in the Princeton University Chapel, a magical space, during a season that invites reflection and connection.

Following their dazzling debut on our series last year, Chanticleer returns to fill the chapel with the unparalleled beauty of the human voice and the transformative power of song. In this season of togetherness, their music reminds us how deeply harmony can unite and uplift us. Thank you for sharing in this moment; we hope tonight’s performance brings warmth and joy to your holiday season.

A handwritten signature in black ink, appearing to read "Marna Seltzer". The signature is fluid and cursive, with a large, sweeping initial 'M'.

Marna Seltzer
Director of Princeton University Concerts

Saturday, December 7, 2024 at 7:30PM • Princeton University Chapel

CHANTICLEER Tim Keeler '11, Music Director

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

A Chanticleer Christmas

I

GUILLAUME DU FAY

(1397–1474)

JOHN DUNSTAPLE

(c.1390–1453)

ALEXANDER AGRICOLA

(c.1445–1506)

TOMÁS LUIS DE VICTORIA

(1548–1611)

Ave maris stella

II

SARAH QUARTEL (b. 1982)

ENGLISH (15th c.)

WILLIAM WALTON

(1902–1983)

This endris night
Now make we joy⁺
Make we joy now in this fest

III

ENGLISH (15th c.)

BENJAMIN BRITTEN

(1913–1976)

TRADITIONAL WELSH

arr. Lance Wiliford

Ther is no rose of swych vertu⁺
From *A Ceremony of Carols*
There is no rose
Balulalow
Suo Gân⁺

IV

ENGLISH (15th c.)

STEPHEN SAMETZ (b. 1954)

ANONYMOUS (13th c.)

arr. Steven Sametz

Nowell sing we
Noel Canon⁺
A Christmas Fanfare
(Angelus ad Virginem)

V

JOHN FRANCIS WADE
 (1711–1786), arr. Amanda Taylor
FRANZ BIEBL
 (1906–2001)

O come, all ye faithful*
 Ave Maria[†]

*Arrangement commissioned by Chanticleer in 2022

VI

TRADITIONAL ENGLISH
 arr. Gladys Pitcher
TRADITIONAL ENGLISH
 arr. Dale Grotenhuis
TRADITIONAL ENGLISH
 arr. Jared Graveley
LOWELL MASON
 (1792–1872), arr. Adam Ward
FRANZ XAVER GRUBER
 (1787–1863), arr. Graveley

Wassail Song
 Tomorrow shall be my dancing day[†]
 Good King Wenceslas
 Joy to the world
 Silent night

VII

MAJEL CONNERY (b. 1979)
 arr. Majel Connery & Doug Balliett
TRADITIONAL APPALACHIAN
 arr. Tim Keeler

I Am Snow[†] **
 from *The Rivers Are Our Brothers*
 And the trees do moan

**Arrangement commissioned by Chanticleer and Musica Sierra in 2023
 with support from Ken Grant.

VIII

TRADITIONAL SPIRITUAL
 arr. Joseph H. Jennings
TRADITIONAL SPIRITUAL
 arr. Jennings

(Everywhere I go) Somebody
 talkin' 'bout Jesus[†]
 Oh, Jerusalem in the mornin'[†]

[†]These pieces have been recorded by Chanticleer.

*Andy Berry occupies the *Eric Alatorre Chair*, given by Peggy Skornia. Luke Elmer occupies the *Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*, given by Ning and Stephen Mercer. Vineel Garisa Mahal occupies the *Tenor Chair*, given by an Anonymous Donor. Cortez Mitchell occupies the *Cortez Mitchell Chair*, given by James R. Meehan.



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.”

Chanticleer made its Princeton University Concerts debut last fall. We proudly welcome them back with Tim Keeler, class of 2011, who became its Music Director in 2020.

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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Music Director Emeritus: Joseph H. Jennings
www.chanticleer.org



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Chanticleer's newsletter

From our friends at the Princeton University Chapel

A Yuletide Feast for Organ and Brass

Sunday, December 8, 2:30 pm

Join Eric Plutz, University Organist, and Timberdale Brass in a special holiday concert, including opportunities for the audience to join in singing Christmas carols. Reception to follow in the Chancellor Green Rotunda.

FREE AND OPEN TO ALL. NO TICKETS REQUIRED.



About the Program

By Tim Keeler © 2024 • Princeton Class of 2011

“**Ave maris stella**” is an early Christian hymn of praise and supplication to the Virgin Mary in which she is asked to “make our journey safe” and is compared to the “star of the sea.” The chant first appears in a 9th-century Swiss manuscript from the Abbey of St. Gall and has been the inspiration for countless musical settings since that time. In our concert, we explore various arrangements of the melody by a few Renaissance masters. We begin with Guillaume Du Fay’s simple parallel triads (a technique known as *fauxbourdon*) and move to John Dunstaple’s version, which shows slightly more creativity with three independent vocal lines. Alexander Agricola’s arrangement demonstrates true polyphony and a clever inner voice canon, while Tomás Luis de Victoria gives us refined, late Renaissance harmony and structure.

“**This endris night**” begins our exploration of early English carols, this one set by the contemporary Canadian composer Sarah Quartel. A prolific and celebrated choral composer, Quartel has been commissioned by the American Choral Directors Association, the National Children’s Chorus of the United States of America, and New Dublin Voices, among others. She has been exclusively published by Oxford University Press since 2018.

We find “**Now make we joy**” in the Ritson Manuscript, which is a 15th-century collection of carols, masses, and motets held by the British Library. This piece demonstrates a few trademarks of early English carols. We hear a choral *burden*, or refrain, that sets up the story and mood. A duet verse follows. The text then oscillates between English and Latin, with the Latin text either progressing the story or acting as commentary. The 20th-century English composer, William Walton, demonstrates a modern take on this form with his “**Make we joy now in this fest.**”

The English carol pattern holds for “**There is no rose of swych vertu,**” which comes from the Trinity Carol Roll, another 15th-century manuscript held at the Wren Library in Trinity College, Cambridge. In a modern version of “**There is no rose,**” Benjamin Britten avoids the standard *burden* repetition and instead uses the repeated Latin texts to structure the piece. He seamlessly cycles through several keys during the English verses, while the Latin interpolations repeat the same unison pitch every time they return. “There is no rose” and “**Balulalow**” both come from Britten’s 1942 collection, *A Ceremony of Carols*, originally scored for harp and treble choir. In “Balulalow,” the soloist promises a personal form of praise by saying “The knees of my heart shall I bow.” We conclude this intimate set with an arrangement of the Welsh lullaby, “**Suo Gân,**” by Lance Wiliford. While not explicitly about Christmas, the piece is often associated with the season as we envision Mary rocking the baby Jesus to sleep.

The celebratory carol “**Nowell sing we**” comes from the Trinity Carol Roll, and Steven Sametz’s “**Noel Canon**” takes its text from our final carol source for the evening, the 15th-century Selden Manuscript, which is held at the Bodleian Library in Oxford. Sametz has a long relationship with Chanticleer and has written many pieces for the group over the years. He recently retired from Lehigh University, where he had been the Director of Choral Activities since 1979. His setting of “Angelus ad virginem” in “**A Christmas Fanfare**” is a joyful retelling of the angel Gabriel’s announcement to Mary that she will be the mother of Jesus.

Amanda Taylor brings us to more familiar carols with her arrangement of “**O come, all ye faithful,**” which she wrote for Chanticleer in 2022. She takes an intimate approach to the familiar hymn and changes the meaning of the text from a command to a warm and personal invitation. Taylor is a two-time GRAMMY Award-nominated arranger and one fourth of the vocal jazz supergroup, *säje*. In addition to her arrangements for *säje*, Taylor has also written for groups like Manhattan Transfer and Kings Return.

Franz Biebl’s “**Ave Maria**” has become synonymous with Chanticleer. Every Christmas season we look forward to sharing this gem with our audiences around the country. Biebl’s setting is actually a version of the “Angelus,” a Catholic devotional prayer, which tells the story of the annunciation and incarnation. The TTBB arrangement we sing in these concerts, as well as two other editions for SATB chorus, are published by Hinshaw Music as part of the Chanticleer Choral Series.

The remainder of our Christmas program features a collection of contemporary Christmas songs, some well-known and some brand new. These include familiar arrangements of “**Wassail Song**” and “**Tomorrow shall be my dancing day,**” as well as new arrangements of “**Good King Wenceslas**” and “**Silent night**” by bass-baritone Jared Graveley, and “**Joy to the world**” by countertenor Adam Ward.

Finally, *A Chanticleer Christmas* always concludes with a selection of Christmas spirituals arranged by our music director emeritus, Joseph H. Jennings. This year, we feature “**(Everywhere I go) Somebody talkin’ ‘bout Jesus**” and “**Oh, Jerusalem in the mornin’.**” In 2014, Jennings was the first recipient of Chorus America’s Brazeal Wayne Dennard Award acknowledging his contribution to the African American choral tradition. His 25-year tenure with Chanticleer as singer and music director transformed the group, and his gospel and spiritual arrangements became part of Chanticleer’s identity. We are honored to maintain and continue that legacy today.

Ave maris stella - Guillaume Du Fay, John Dunstaple, Alexander Agricola, Tomás Luis de Victoria
 Ave maris stella, Dei Mater alma,
 Atque semper Virgo, Felix caeli porta.

Hail, star of the sea, loving Mother of God
 and also always a virgin, Happy gate of heaven.

Sumens illud Ave, Gabrielis ore,
 Funda nos in pace, Mutans evae nomen.

Receiving that Ave from Gabriel's mouth
 confirm us in peace, Reversing Eva's name

Solve vincla reis, Profer lumen caecis,
 Mala nostra pelle, Bona cuncta posce.

Break the chains of sinners, Bring light to the
 blind, Drive away our evils, Ask for all good.

Monstra te esse matrem
 Sumat per te preces,
 Qui pro nobis natus, Tulit esse tuus.

Show yourself to be a mother
 May he accept prayer through you
 he who, born for us, Chose to be yours.

Virgo singularis, Inter omnes mitis,
 Nos culpis solutos, Mites fac et castos.

O unique virgin, Meek above all,
 Make us, absolved from sin, Gentle and chaste.

Vitam praesta puram, Iter para tutum:
 Ut videntes Iesum, Semper collaetemur.

Keep life pure, Make the journey safe, So that,
 seeing Jesus, We may always rejoice together.

Sit laus Deo Patri,
 Summo Christo decus,
 Spiritui Sancto, Tribus honor unus. Amen.

Let there be praise to God the Father,
 Glory to Christ in the highest,
 To the Holy Spirit, One honor to all three. Amen.

This endris night – Sarah Quartel

This endris night I saw a sight,
 A star as bright as day,
 And ever among, a maiden sung:
 'Lully, by by, lullay.'

The child then spake whilst she did sing,
 And to his mother did say,
 'Yea, I am known as Heaven-King
 In crib though I be laid.

This lovely lady sat and sang,
 And to her child did say:
 'My son, my brother, father dear,
 Why liest thou thus in hay?

For angels bright down on me light;
 Thou knowest 'tis no nay.
 And for that sight thou may delight to sing,
 By by, lullay'

My sweetest bird, 'tis thus required,
 Though thou be king veray,
 But nevertheless I will not cease to sing
 By by, lullay.'

-Please turn the page quietly

'Now sweet son, since it is so,
That all is at thy will,
I pray thee grant to me a boon,
If it be right and skill,

That child or man, who will or can
Be merry on my day,
To bliss them bring, and I shall sing,
Lully, by by, lullay.'

Now make we joy – English, 15th c.

Now makè we joy in this fest

In quo christus natus est [In which Christ was born]

A patre uni genitus [begotten of one father]

Through a maiden is come till us

Sing we to him and say: 'Welcome!'

Veni Redemptor gencium. [Come, Redeemer of the nations]

Make we joy now in this fest – William Walton

Make we joy now in this fest

In quo christus natus est. [In which Christ was born.]

Eya

A patre Unigenitus [Begotten of one father]

Is through a maiden come to us.

Sing we of him and say

'Welcome!' *Veni Redemptor gencium* [Come, Redeemer of the nations]

Agnoscat omne seculum [Let every age perceive]

A bright star made three kings to come

Him for to seek with their presentes

Verbum Supernum pordiens [The high Word coming forth]

A solis ortus cardine [From the rising of the sun]

So mighty a lord is none as he,

And to our kind he hath him knit

Adam Parens Quod Polluit [which our father Adam defiled]

Maria ventre concepit [Mary conceived in her womb]

The Holy Ghost was aye her with.

Of her in Bethlehem born he is,

Sonsors Paterni Luminis [Sharing in the light of his Father]

O *Lux beata Trinitas* [O blessed light of the Trinity]
 He lay between an ox and ass,
 Beside his mother-maiden free:
Gloria tibi Domine! [Glory to Thee, O Lord]

There is no rose of swych vertu – English, 15th c.

There is no rose of such virtue
 as is the rose that bare Jesu.
Alleluia

For in this rose containèd was
 Heaven and earth in little space
Res miranda [A miraculous thing]

By that rose we may well see
 That he is God in persons three,
Pari Forma [All of the same form]

The angels sungen the shepherds to:
Gloria in excelsis Deo,
 [Glory to God in the highest]
Gaudeamus [Let us rejoice]

Leave we all this worldly mirth,
 And follow we this joyful birth;
Transeamus [Let us go]

There is no rose from A Ceremony of Carols – Benjamin Britten

There is no rose of such vertu
 As is the rose that bare Jesu.
Alleluia

For in this rose containèd was
 Heaven and earth in litel space,
Res Miranda. [A miraculous thing]

By that rose we may well see
 That be one God in person three,
Pares forma. [All of the same form]

The aungels sungen the shepherds to:
Gloria in excelsis Deo!
 [Glory to God in the highest]
Gaudeamus [Let us rejoice]

Leave all this werdly mirth,
 and follow we this joyful birth.
Transeamus [Let us go]

Balulalow from A Ceremony of Carols – Benjamin Britten

O my deare heart, young Jesu sweit,
 Prepare thy creddil in my spreit,
 And I sall rock thee to my hert,
 And never mair from thee depart.

But I sall praise thee evermoir
 With sanges sweit unto they gloir;
 The knees of my hert sall I bow,
 And sing that richt Balulalow!

Suo Gân – Traditional Welsh, arr. Lance Wiliford

Huna blentyn ar fy mywes,
Clyd a chynnes ydyw hon;
Breichiau mam sy'n dynn amdanat,
Cariad mam sy dan fy mron
Ni cha dim amhar u'th gyntun
Ni wna undyn â thi gam;
Huna'n dawel, annwyl blenytn,
Huna'n fwyn ar fron dy fam.

Sleep, child, at my bosom,
Where you are snug and warm;
Mother's arms are fast about you
Mother's love is in my heart.
Nothing shall disturb your sleeping,
No one will do you harm
Sleep softly, dear child,
Sleep gently on your mother's breast.

Paid ag ofni, dim ond deilen
Gura, gura ar y ddôr
Paid ag ofni, ton
fach unig
Sua, sua ar lan y môr
Huna blentyn, nid oes yma
Ddim i roddi iti fraw;
Gwena'n dawel yn fy mynwes
Ar yr engyl gwynion draw.

Don't be frightened, it's only a leaf
That's knocking, knocking at the door;
Don't be frightened, it's only a lonely
little wave
That's lulling, lulling at the seashore.
Sleep child, here there's nothing
to be afraid of;
Smile softly in my embrace,
At the blessed angels far away.

Nowell sing we – English, 15th c.

*Nowell sing we both all and some;
now Rex pacificus [the King of peace] is ycome*

Exortum est [It occurred] in love and liss;
now Christ his grace he gan us giss, and with his
body us bought to bliss,
Both all and some

De fructu ventris [Of the fruit of the womb] of Mary bright;
Both God and man in her alight;
Out of disease he did us dight,
Both all and some.

Puer natus [A baby boy] to us was sent,
To bliss us bought, fro bale us blent,
And else to woe we had y-went
Both all and some.

Lux fulgebit [The Light shall shine] with love and light,
 In Mary mild his pennon pight,
 In her took kind with manly might,
 Both all and some.

Gloria tibi [Glory to Thee] ay and bliss:
 God unto his grace he us wiss,
 The rent of heaven that we not miss,
 Both all and some.

Noel Canon – Steven Sametz

Noel! Sing we Noel,
 Sing we both all and some Noel!
 Out of your sleep awake,
 for God, mankind, now hath He take
 all of a maiden without any make.
 Noel! Sing we Noel!

A Christmas Fanfare (Angelus ad Virginem) – Anonymous, 13th c., arr. Sametz

The angel came to Mary meek,
 Secretly into her chamber,
 Hailed her there with Aves sweet,
 Calming her fear of danger:
 “Hail be thou full of maidenly grace,
 Heaven’s light shall shine upon your face;

For you shall bear the son of all man-kind,
 The king, the savior of the world,
 For you shall bring the light divine,
 The savior of the world!”

Softly to him answered she,
 The gentle maiden then:
 “How can then these tidings be
 For I know nought of men?”
 Gabriel then said to Mary bright:
 “Fear thee not in God is all aright;

For you shall bear the son of all mankind,
 The king, the savior of the world,

For you shall bring the light divine,
 The savior of the world!”

When the maiden understood
 What these words did presage,
 Bringing peace and love and good
 Through the heavenly message:
 “To thee shall I give my consent;
 To the Lord my mind and will assent;”

For I shall bear the child, of all mankind,
 The king, the savior of the world,
 To me is granted light divine,
 The savior of the world!”

Maiden, mother, let us sing:
 “Borne for us a savior!”
 Let the world in gladness ring
 Out our songs to praise her!
 She, the chosen of the Lord above,
 Bears the Prince of Peace through
 God’s own love:

-Please turn the page quietly

For she shall bear the song of all mankind,
The king, the savior of the world,
For she shall bring the light divine,
The savior of the world.

Sing nowell, for us is borne today
The savior borne of Mary!

O come, all ye faithful – John Francis Wade, arr. Amanda Taylor

O come, all ye faithful,
joyful and triumphant!
O come ye, O come ye to Bethlehem!
Come and behold him,
born the King of angels.

Sing, choirs of angels,
sing in exultation,
sing, all ye citizens of heav'n above!
Come and behold him,
born the King of angels.

*O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord.*

*O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord.*

Ave Maria – Franz Biebl

Angelus Domini nuntiavit Mariae
et concepit de Spiritu sancto.

The angel of the Lord made his annunciation
to Mary and she conceived by the Holy Spirit.

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

Hail Mary, full of grace, the Lord is with you;
blessed are you among women,
and blessed is the fruit of your womb, Jesus.

Maria dixit: Ecce ancilla Domini;
fiat mihi secundum verbum tuum.

Mary said, "Behold the servant of the Lord;
let it be unto me according to Your word."

Et verbum caro factum est
et habitavit in nobis.

And the Word was made flesh
and dwelt among us.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus.
Sancta Maria, ora pro nobis
nunc et in hora mortis nostrae. Amen.

Holy Mary, Mother of God,
pray for us sinners.
Holy Mary, pray for us
now and at the hour of our death. Amen.

Wassail Song – Traditional English, arr. Gladys Pitcher

We've been a while a wandering
 Among the fields so green,
 And now we come a wassailing,
 So plainly to be seen:
*For tis' Christmas time, and we travel far and near:
 May God bless you and send you a Happy New Year.*

We are not daily beggars
 That beg from door to door;
 We are your neighbors' children
 Whom you have seen before:

God bless the master of this house,
 The mistress also;
 And all the little children
 That 'round the table go:

Tomorrow shall be my dancing day – Traditional English, arr. Dale Grotenhuis

Tomorrow shall be my dancing day;
 I would my true love did so chance
 To see the legend of my play,
 To call my true love to my dance;
*Sing, oh! My love, oh! My love, my love, my love,
 This have I done for my true love.*

Then was I born of a virgin pure,
 Of her I took fleshly substance
 Thus was I knit to man's nature
 To call my true love to my dance.

In a manger laid, and wrapped I was
 So very poor, this was my chance
 Betwixt an ox and a simple poor ass
 To call my true love to my dance.

Good King Wenceslas – Traditional English, arr. Jared Graveley

Good King Wenceslas looked out
On the Feast of Stephen
When the snow lay round about
Deep and crisp and even
Brightly shone the moon that night
Though the frost was cruel
When a poor man came in sight
Gathering winter fuel

Sit there, count your fingers
What can you do?
Little girl, you're through
Sit there, count your little fingers
Unhappy little girl blue
Sit there, count the raindrops
Falling on you
It's time you knew
All you can ever count on
Are the raindrops
That fall on little girl blue

In his masters steps he trod
Where the snow lay dinted
Heat was in the very sod
Which the Saint had printed
Therefore, Christian men, be sure
Wealth or rank possessing
Ye, who now will bless the poor
Shall yourselves find blessing.

Joy to the world – Lowell Mason, arr. Adam Ward

Joy to the world, the Lord is come!
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing,
And heaven, and heaven, and nature sing.

Joy to the world! the Saviour reigns;
Let men their songs employ;

While fields and floods, rocks, hills, and plains
Repeat the sounding joy,
Repeat, repeat the sounding joy.
He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of His love,
And wonders, wonders, of His love.

Silent night – Franz Xaver Gruber arr. Graveley

Silent night! Holy night!
All is calm, all is bright
'round yon virgin mother and child!
Holy infant, so tender and mild,
sleep in heavenly peace.

Silent night! Holy night!
Shepherds quake at the sight.
Glories stream from heaven afar,
heav'nly hosts sing, "Alleluia!
Christ the Savior is born!"

Silent night! Holy night!
All is calm, all is bright
radiant beams from Thy holy face
with the dawn of redeeming grace,
Jesus, Lord, at Thy birth!

(Everywhere I go) Somebody talkin' 'bout Jesus – Traditional Spiritual, arr. Joseph H. Jennings

Everywhere I go, everywhere I go, my Lord
Everywhere I go, somebody talkin' 'bout Jesus.

They turned away Mary and Joseph from the inn.
Born in a stable in Bethlehem.

Born, born of the Virgin Mary,
Born, born on a Christmas morning,

Hark the herald angels sing.
Glory to the newborn King.

Oh, Jerusalem in the mornin' – Traditional Spiritual, arr. Jennings

Mary, Mary, what's the matter?

Oh, Jerusalem in the mornin'

I said, my poor Mary, what's the matter?

Oh, Jerusalem in the mornin'

Oh Joseph, Joseph, what is the matter?

Oh, Jerusalem in the mornin'

Well now Joseph, Joseph, what's the matter?

Oh, Jerusalem in the mornin'

Night is chilly, what's the matter?

Oh, Jerusalem in the mornin'

The night is chilly, what is the matter?

Oh, Jerusalem in the mornin'

I hear the oxen bawlin', I hear the lambs a-squallin'

I'm singin' Oh, Jerusalem in the mornin'

I hear the cattle lowin', and the rooster crowin'

Singin' Oh, Jerusalem in the mornin'

Mary, Mary, what's the matter?

Oh, Jerusalem in the mornin'

I'm singin' oh, Jerusalem in the mornin'

Oh well now little baby Jesus born in a stable,

Oh, Jerusalem in the mornin'

I'm singin' oh, Jerusalem in the mornin'

Oh well now little baby Jesus lyin' in a manger,

Oh, Jerusalem in the mornin'

Mary baby born today, wrapped in swadlin' clothes,
Laid him in a manger, Lord that's how the story goes.

Shepherds bidin' in the fields, watchin' o'er their sheep,
Angels singing loud and clear woke them from their sleep.

I'm singin' oh, Jerusalem in the mornin'

Oh well now, little baby Jesus born in a stable,

Oh, Jerusalem in the mornin'

Wise men saw the shinin' star, shinin' in the east,
 Came on camels from afar bringin' gifts to the prince of peace.

I'm singin' oh, Jerusalem in the mornin'
 Oh well now little baby Jesus born in a stable,
 Little baby Jesus lyin' in a manger,
 Little baby Jesus born to be our savior
 Oh, Jerusalem in the mornin'

See the stars a-glowin', their luster showin'
 Oh, Jerusalem in the mornin'
 I see the moon in crescent, phosphorescent,
 Oh, Jerusalem in the mornin'

Mary, Mary what is the matter?
 Oh, Jerusalem in the mornin'
 Mary, Mary what is the matter?
 Oh, Jerusalem in the mornin'

I see the
 doves a-cooin'
 cows a-moo'in'
 asses braying'
 horses neighin'
 goats a-bleatin'
 birds a-tweetin'
 geese a-squawkin'
 parrots talkin'
 mice a-prancin'
 Lupie dancin'
 heav'nly choir
 singin' higher

Mary, Mary,
 Joseph, Joseph,
 Little baby Jesus,
 What is the matter?
 Oh, Jerusalem in the mornin'!

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 April 1, 2024 and November 1, 2024. 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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In addition to the donor's above, we gratefully acknowledge Reba Orszag, Pamela Patton, and Eric White for their generous support of Admit All, our ticket access program.

PLANNED GIVING

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.

John H. Burkhalter III
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We are happy to thank all of our staff and volunteers for their support.

Princeton University Concerts

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Director

Alexis Branagan
Communications & Events Coordinator

Lou Chen
Neighborhood Music Project

Kerry Heimann
Operations & Patron Services Manager

Dasha Koltunyyuk
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Lukas Arenas '26

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Concert Office Assistants

2024–2025 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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Production Technician

Lawrence Roth

Senior Production Technician

James Taylor

Assistant Director of Service & Operations

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.



Spring 25

At the Princeton Public Library

Thu, January 2, 2025 | 10:30AM & 7PM (Book Groups)
Fri, January 10, 2025 | 12:30PM (Keynote Stephen Hough)
“ROUGH IDEAS”

BY SIR STEPHEN HOUGH

Virtual Reality

Sat-Tue, January 11-14, 2025
**MAHLER CHAMBER ORCHESTRA:
IN VIRTUAL REALITY!**
Woolworth Music Center

Concert Classics Series

Thu, January 30, 2025 | 7:30PM
CHRISTIAN GERHAHER* *Baritone*
GEROLD HUBER* *Piano*

Live Music Meditation

Wed, February 5, 2025 | 12:30 PM
RAPHAËL FEUILLÂTRE *Guitar*

Performances Up Close

Wed, February 5, 2025 | 6PM & 9PM
RAPHAËL FEUILLÂTRE* *Guitar*

Healing with Music

Wed, February 12, 2025 | 7:30PM
KAYHAN KALHOR* *Kamancheh*
DEBORAH AMOS *Moderator*
Finding Home in the Music of Iran

Performances Up Close

Thu, February 13, 2025 | 6PM & 9PM
Pre-Concert: Do-Re-Meet Speed Friending | 7PM
DOOSTRIO*

Concert Classics Series

Thu, February 20, 2025 | 7:30PM
TAKÁCS STRING QUARTET
SIR STEPHEN HOUGH* *Piano*

Richardson Chamber Players

Sun, March 2, 2025 | 3PM
SERENADE MEETS STEAMPUNK

*Princeton University Concerts Debut

All in the Family

Sat, March 15, 2025 | 1PM
MEET THE MUSIC Ages 6-12

Performances Up Close

Sun, March 23, 2025 | 3PM & 6PM
Pre-Concert: Do-Re-Meet Speed Dating | 1PM
THOMAS DUNFORD *Lute*

Live Music Meditation

Mon, March 24, 2025 | 12:30 PM
THOMAS DUNFORD *Lute*

Concert Classics Series

Thu, March 27, 2025 | 7:30PM
MAHLER CHAMBER ORCHESTRA
MITSUKO UCHIDA *Piano*

Concert Classics Series

Wed, April 2, 2025 | 7:30PM
MARTIN FRÖST *Clarinet*
ANTOINE TAMESTIT *Viola*
SHAI WOSNER* *Piano*

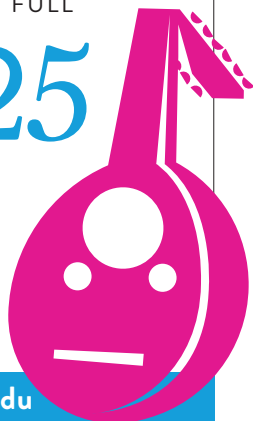
Concert Classics Series

Thu, April 10, 2025 | 7:30PM
Post-Concert: Dance Chamber Jam
JESS GILLAM *Saxophone*
THOMAS WEAVER *Piano*

CHECK OUT THE FULL

24/25

LINEUP HERE:



Tickets: 609.258.9220 | puc.princeton.edu