

DEPARTMENT OF  
**MUSIC**  
AT PRINCETON



Saturday, March 25, 2023, 7:30 PM  
Richardson Auditorium, Alexander Hall

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# Princeton University Chamber Choir Byrd Song

Gabriel Crouch, *director*

Joyce Chen, *harpsichord*  
Tim Keeler, *countertenor*

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*The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance. **For more information about the Department of Music and other upcoming events, and to sign-up for our mailing list, please visit [music.princeton.edu](https://music.princeton.edu).***

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## PROGRAM

**Sing Joyfully**

William Byrd  
1539/43-1623

**O Salutaris Hostia**

**Ave Verum Corpus**

(Adapted for three choirs)

**Ave Verum Corpus Reimagined**

Roderick Williams  
b. 1965

**Ye Sacred Muses (epitaph for Thomas Tallis)**

-Tim Keeler, *voice*

-Joyce Chen, *keyboard*

**Haec Dies**

**John, come kiss me now**

-Joyce Chen, *keyboard*

**Tristitia et Anxietas**

**Vigilate**

**Quomodo Cantabimus**

**My Lady Nevell's ground**

Joyce Chen, *keyboard*

**Though Amaryllis Dance in Green**

**Too much I once Lamented**

Thomas Tomkins  
1572-1656

**Laudibus in Sanctis**

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## PROGRAM NOTES

2023 marks the 400th anniversary of the death of a composer who might well be the most influential and beloved in the history of English music – William Byrd. His legacy is extraordinarily broad-ranging and touches many areas of music: Keyboard players, viol consorts, and devotees of the English madrigal all revere the name of Byrd... and of course his church music, which had both a public and a deeply private function in his lifetime, is as popular as ever. His life story is long, and complicated. His career spanned four monarchies, and as a favored musician of the Crown he was expected to serve music which fitted the taste, and faith, of the King or Queen. With the gruesome punishments visited upon recusant Catholics during the reign of Queen Elizabeth the First, it is not surprising that evidence for the religious preferences of her greatest composers can be vague or contradictory. Byrd was the most famous ‘Catholic’ figure in English music, but he never did anything so brazen as to publicly declare his faith – instead, at times when Catholicism was outlawed, he served his God in encoded messages, woven in to the texts he selected for his Latin motets – especially those published in his 1589 *Cantiones Sacrae*.

In this publication, more than in any other collections of Byrd’s output, we find the composer’s faith and politics laid bare through a bitter, delicately-coded commentary on the humbling of the Catholic church in Elizabethan England. Almost all the texts are non-liturgical, and are sometimes knitted together from different sources so that no extraneous words dilute Byrd’s angst and introspection. The image of the destroyed city of Jerusalem, a clear metaphor for English Catholicism, pervades several of the works – and the lost inhabitants pleading for guidance and mercy are an eloquent representation of all those engaged in secret religious ceremonies in darkened private rooms throughout England at the time. At his most agitated, Byrd warns his brethren to watch their backs in the restless, madrigalian motet *Vigilate* (‘watch therefore, lest coming in all of a sudden, he find you sleeping...’), but it is the plangent self-pity of the longer motet *Tristitia et Anxietas* which really typifies this period of Byrd’s writing.

One of the most telling pieces of circumstantial evidence for Byrd’s Catholicism is the now-celebrated exchange of motets with Philippe de Monte, a prolific Flemish composer who made his living in various courts of southern Europe. Monte may have briefly met a very young Byrd during the visit to England by Philip II of Spain in 1554 (at which time de Monte was part of King Philip’s entourage), but essentially they were only known to each other by reputation. But Monte was certainly aware of the spiritual agony being suffered in England by his fellow Catholics, and he sent Byrd a setting of *Super Flumina Babylonis* (‘By the Waters of Babylon’ – psalm 136) in 1583 as a gift. The text is significant since it describes the pain of exile and the sense of religious dislocation experienced by the enslaved Israelites, and Byrd showed his gratitude by replying with an answering setting of different verses from the same psalm – *Quomodo Cantabimus* – a masterpiece of 8-part writing which sits at the heart of tonight’s program.

That Byrd survived and flourished under the Catholic purges of the late 16th Century is due both to his extraordinary gift and to his political acumen, for he was able to compose excellent music for the Protestant Rite whenever an act of such musical fealty seemed expedient. The anthem *O Lord, Make thy Servant Elizabeth*, composed in the simple style beloved of the Protestants, is a shameless tribute to the head of the Anglican Church – but tonight we represent this part of Byrd’s output with the anthem *Sing Joyfully*.

Byrd was less well known for his secular output, and a reasonable argument can be made that he was not the peerless master of the madrigal that he was of the motet: Three Thomases – Morley, Tomkins and especially Weelkes – were the acknowledged masters of this form, and it was Tomkins who produced a masterpiece of musical and psychological invention when Byrd died in 1623 – *Too much I once lamented*. Laden with extended suspensions and heaving musical sighs, Tomkins seems so twisted with grief that he resorts to bitter irony in his delivery of the hackneyed madrigalian ‘Fa la la’ refrain. For his part, Byrd had earlier composed an epitaph on the death of his friend and mentor Thomas Tallis – *Ye Sacred Muses* – which employs a peculiarly English form – the ‘consort song’ – intended for solo voice and viols but adaptable, as in tonight’s performance, for performance with keyboard.

We are especially grateful for the contributions of our friends Dr Tim Keeler and Dr Joyce Chen to our music-making this week, and are thrilled to be sharing the stage with them this evening!

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## TEXT & TRANSLATIONS

**Sing joyfully unto God** our strength.  
Sing loud unto the God of Jacob.  
Take the song and bring forth the timbrel,  
the pleasant harp and the viol.  
Blow the trumpet in the new moon,  
even in the time appointed  
and at our feast day.  
For this is a statute for Israel,  
and a law of the God of Jacob.  
—Psalm 81: 1-4

**O salutaris hostia**

Quae caeli pandis ostium:  
Bella premunt hostilia,  
Da robur, fer auxilium.

*O sacrifice that brings salvation,  
you who open wide the gate of heaven,  
we are hard pressed by hostile war:  
give strength, bring help.*  
—Antiphon for the Feast of Corpus Christi

**Ave verum corpus,** natum  
De Maria virgine:  
Vere passum immolatum  
In cruce pro homine.

*Hail, true body, born  
of the virgin Mary:  
truly you suffer, offered in sacrifice  
on the cross for man.*

Cuius latus perforatum  
Unda fluxit sanguine:  
Esto nobis praegustatum  
In mortis examine.

*From whose pierced side  
flowed the blood:  
may we have tasted of you  
when we come to the trial of death.*

O dulcis, o pie, o Jesu, Fili Mariae,  
miserere mei. Amen.

*O gentle, loving Jesus, Son of Mary,  
have mercy on me. Amen.*  
—Hymn to the Blessed Sacrament, Corpus Christi

**Haec dies** quam fecit Dominus;  
exultemus, et laetemur in ea. Alleluia.

*This is the day which the Lord has made;  
let us rejoice, and be glad on it. Alleluia.*  
—Psalm 117: 24

**Tristitia et anxietas**

occupaverunt interiora mea.  
Moestum factum est cor meum in dolore,  
et contenebrati sunt oculi mei.  
Vae mihi, quia peccavi.

*Sadness and anxiety  
have overtaken my inmost being.  
My heart is made sorrowful in mourning,  
my eyes are become dim.  
Woe is me, for I have sinned.*

Sed tu, Domine,  
qui non derelinquis  
sperantes in te,  
consolare et adjuva me  
propter nomen sanctum tuum,  
et miserere mei.

*But you, O Lord,  
who does not forsake  
those who hope in you,  
comfort in help me  
for your holy name's sake,  
and have mercy on me.*  
—Adapted from Lamentations 5: 17

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## TEXT & TRANSLATIONS

**Vigilate**, nescitis enim quando Dominus domus,  
veniat,  
sero, an media nocte, an gallicantu, an mane.  
Vigilate ergo, ne cum venerit repente, inveniatur vos  
dormientes.  
Quod autem dico vobis, omnibus dico, vigilate.

*Watch ye therefore, for you know not when the  
Lord of the house cometh, at evening, or at midnight,  
or at the cock crowing, or in the morning.  
Watch therefore, lest coming in all of a sudden,  
he find you sleeping.  
And what I say to you, I say to all: Watch.  
—Mark 13: 35-37*

**Quomodo cantabimus** canticum  
Domini in terra aliena?  
Si oblitus fuero tui, Jerusalem,  
oblivioni detur dextra mea.  
Adhaereat lingua mea faucibus meis,  
si non meminero tui;  
si non proposuero Jerusalem  
in principio laetitiae meae.  
Memor esto, Domine, filiorum  
Edom in die Jerusalem.

*How shall we sing the Lord's song  
in a foreign land?  
If I should forget you, Jerusalem,  
let my right hand fall idle.  
Let my tongue stick in my throat,  
if I do not remember you;  
if I do not keep Jerusalem  
as the greatest of my joys.  
Remember, Lord, what the sons  
of Edom did on that day in Jerusalem.  
—Psalm 136: 4-7*

### **Though Amaryllis dance in green**

Like the fairy queen;  
And sing full clear  
Corinna can, with smiling cheer.  
Yet since their eyes make heart so sore,  
Heigh ho, chill love no more.

### **Too much I once lamented**

While Love my heart tormented. Fa la.  
Alas, and Ay me, sat I wringing;  
Now chanting go, and singing. Fa la.

**Laudibus in sanctis** Dominum celebrate  
supremum: Firmamenta sonent inclyta facta Dei;  
Inclyta facta Dei cantata sacraque potentis.  
Voce potestatem saepe sonate manus.  
Magnificum Domini cantet tuba  
martia nomen:  
Pieria Domino concelebrate lyra.  
Laude Dei resonent reonantia tympana summi:  
Alta sacri resonent organa laude Dei.  
Hunc arguta canant tenui psalteria corda  
Hunc agili laudet laeta chorea pede.  
Concava divinas effundat cymbala laudes,  
Cymbala dulcesona laude repleta Dei.  
Omne quod aethereis in mundo  
vescitur auris,  
Halleluia canat tempus in omne Deo.

*Praise God in his holy places;  
Let the heavens echo the glorious deeds of God.  
Sing the glorious deeds of God and with holy voice  
sound forth the power of his mighty hand. Let the  
warlike trumpet sound forth the Lord's magnificent  
name;  
Celebrate the Lord with the lyre. Let the resounding  
drums ring with the praise of the most high, the  
loud organs with the praise of God.  
Let the melodious psalteries sing to him with strings,  
the joyful dance praise him with agile foot. Let  
the hollow cymbals pour forth divine praises, the  
sweet-sounding cymbals full of the praise of God.  
Let everything on earth that feeds upon the air of  
heaven,  
Sing Alleluia in every season to God.  
—Psalm 150 (Paraphrase)*

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## ABOUT

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 on Princeton's campus, 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*, 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 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.

**Gabriel Crouch** is Director of Choral Activities and Professor of the Practice in Music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where his solo credits included a Royal Wedding, and performances which placed him on the solo stage with Jessye Norman and Sir Laurence Olivier. 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. Since moving to the USA in 2005, he has built an international profile as a conductor and director, with recent engagements in Indonesia, Hawaii and Australia as well as Europe and the continental United States. In 2008 he was appointed musical director of the British early music ensemble Gallicantus, with whom he has released six recordings under the Signum label to rapturous reviews, garnering multiple 'Editor's Choice' awards in *Gramophone Magazine*, *Choir and Organ Magazine* and the *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. His recording of *Lagrime di San Pietro* by Orlando di Lasso was shortlisted for a Gramophone Award in 2014, and his follow-up recording - *Sibylla* (featuring music by Orlandus Lassus and Dmitri Tymoczko) was named 'star recording' by *Choir and Organ* magazine in the summer of 2018. His most recent release is *Mass for the Endangered*, a new composition by Sarah Kirkland Snider released on the Nonesuch/New Amsterdam labels, which has garnered high acclaim from *The New York Times*, *Boston Globe*, NPR's 'All Things Considered' and elsewhere.

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## ABOUT

A native of Taiwan, **Joyce Chen** is currently a Ph.D. candidate in the Department of Music (Historical Musicology) and the Interdisciplinary Doctoral Program in Humanities at Princeton University. Under the guidance of Wendy Heller, Joyce is currently working on her dissertation, “Musica Experientia/Experimentum: Acoustics, Aesthetics, and Artisanal Knowledge in Seventeenth-Century Europe,” which explores the intersection between science, music, and aesthetics involving instrument making, sensory experience, and the development of acoustical theory. For this project, Joyce has spent a total 4 months (from August 2020 – Summer 2021) working as an apprentice at Zuckermann Harpsichords International—the last harpsichord manufacturing factory in the United States— in Stonington, Connecticut. In addition, she just finished building her first harpsichord from a Troubadour Virginal Kit.

From Fall 2021 to Spring 2022, Dr. Chen was Adjunct Professor of Keyboard and University Accompanist at Delaware State University, where she also introduced a pilot program of HBCU early music access project in collaboration with Early Music America. Outside of academia, Joyce has an active performing career as a solo harpsichordist. Joyce is a recipient of the 2018 Individual Artist Fellowship from the Delaware Division of the Arts. In May 2019, Joyce was a featured solo performer of the Emerging Artist Showcase by Early Music America at the Bloomington Early Music Festival. Joyce holds a Doctor of Musical Arts degree in Harpsichord Performance from Stony Brook University and a Bachelor of Science degree in Mechanical Engineering from UC Berkeley. She has studied harpsichord with Charlene Brendler, Arthur Haas, and Davitt Moroney.

**Dr. Tim Keeler** is music director of the San Francisco-based, GRAMMY® award-winning vocal ensemble Chanticleer. Performing nearly 100 concerts every year all over the world, Chanticleer has been a staple of the American choral sound for over 45 years.

Prior to moving to San Francisco, Tim forged a career as an active conductor, singer, and educator. He has performed with New York Polyphony, The Clarion Choir, the Choir of Trinity Wall Street, and sang with Chanticleer for their 2017-2018 season. He has also performed frequently as a soloist, appearing regularly in the Bach Vespers series at Holy Trinity Lutheran Church in New York City, as well as with TENET, New York's preeminent early music ensemble. An avid proponent of new and challenging repertoire, Tim remains a core member of Ekmeles, a vocal ensemble based in New York City and dedicated to contemporary, avant-garde, and infrequently-performed vocal repertoire.

As an educator, Tim has directed the Men's Chorus at the University of Maryland, served as director of choirs at the Special Music School High School in Manhattan, and worked closely with the Young People's Chorus of New York City as a vocal coach and satellite school conductor. He was also the choral conductor for Juilliard's new Summer Performing Arts program - a two-week intensive summer course in Geneva, Switzerland.

Tim holds a BA in Music from Princeton University with certificates in Vocal Performance and Computer Science, an MPhil in Music and Science from Cambridge University, an MM in Choral Conducting from the University of Michigan, and a DMA in Choral Conducting from the University of Maryland.

While studying with Dr. Jerry Blackstone at the University of Michigan, Tim served as assistant conductor of the Grammy award-winning UMS Choral Union, preparing the choir for performances with Leonard Slatkin and the Detroit Symphony Orchestra. At Maryland, under the supervision of Dr. Edward Maclary, Tim helped prepare choirs for performances with the National Symphony Orchestra and the Baltimore Symphony Orchestra.

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## PERFORMERS

### Princeton University Chamber Choir

#### **Soprano**

Emily Della Pietra '24  
Alex Giannattasio '23  
Lulu Hao '23  
Sophia Huellstrunk '25  
Catherine Keim '23  
Maddy Kushan GS  
Madeline Murnick '26  
Reese Owen '24

#### **Mezzo/Meane**

Katie Chou '23  
Claire Dignazio '25  
Rachel Glodo GS  
Sloan Huebner '23  
Katelyn Rodrigues '23  
Anastasia Shmytova GS  
Molly Trueman '24

#### **Alto**

Cherry Ge '24  
Emma George GS  
Lucy McKnight GS  
Madeline Miller '26  
Priya Naphade '24  
Alison Silldorf '25  
Emma Simmons GS  
Shruti Venkat '23  
Giao Vu Dinh '24

#### **Tenor**

Braiden Aaronson '25  
Rafael Collado '24  
Matthew Higgins-lati '23  
Nicholas Hu '26  
Martin Miller  
Gary Sun '26  
William Yang '25  
Hunter York GS

#### **Bass**

Nicholas Allen '23  
Henry Hsiao '26  
Tim Manley '24  
Haaris Mean '23  
Rupert Peacock '24  
Liam Seeley '23  
David Timm '23  
Kevin Williams '22  
Zach Williamson '26

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