

DEPARTMENT OF  
**MUSIC**  
AT PRINCETON



Friday, April 5th, 2024, 8:00pm  
Princeton University Chapel

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**In Association with the 2024 SSCM Conference:**

# Princeton University Chamber Choir Music in Memoriam

Gabriel Crouch, *director*

Michael McCormick, *choral specialist*

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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

### **Glories of Saxony**

<b>Selig Sind die Toten</b>	Andreas Gleich (1625-1693)
<b>Die mit Tränen</b>	Heinrich Schütz (1585-1672)
<b>Ich will Schweigen</b>	Johann Michael Schein (1586-1630)
<b>Das ist je Gewisslich Wahr</b>	Heinrich Schütz

### **Passions on the Death of Prince Henry (1612)**

<b>Domine tu Eruisti</b>	Thomas Tomkins (1572-1656)
<b>Sleep Fleshly Birth</b>	Robert Ramsey (c. 1595-1644)
<b>Then David Mourned</b>	Thomas Tomkins

### **Funeral Music for Queen Mary**

1. March
2. In the midst of life
3. Thou knowest, Lord
4. Canzona

Henry Purcell  
(1659-1695)

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## PROGRAM

### Early Russian Polyphony

**Духовная моя братия  
(My spiritual brethren)**

Anonymous

**Kalophonic Eirmos**

Petros Bereketis  
(c. 1665-1725)

**Плачуся и рыдаю  
(I cry and weep)**

Anonymous

**Трисвятое Надгробное  
(Burial Trisagion)**

Anonymous

### A Salzburg Requiem

**Sinfonia Terza Concertata**

Stefano Bernardi  
(c. 1585-1636)

**Missa Pro Defunctis**

I. Introitus  
II. Kyrie  
VII. Communio

Stefano Bernardi

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## TEXT & TRANSLATIONS

### **Selig sind die Toten,**

Die in dem Herrn sterben,  
Von nun an.  
Ja, der Geist spricht:  
Sie ruhen von ihrer Arbeit;  
Und ihre Werke folgen ihnen nach.

*Blessed are the dead  
Which die in the Lord  
From henceforth:  
Yea, saith the Spirit,  
That they may rest from their labors;  
And their works do follow them.*

**Die mit Tränen säen,** werden mit Freuden ernten.  
Sie gehen hin und weinen und tragen edlen Samen  
Und kommen mit Freuden und bringen ihre Garben.

*They who sow with tears will reap with joy.  
They go out and weep and carry worthy seed,  
And return with joy and bring their sheaves.*

**Ich will schweigen** und meinen Mund nicht auftun.  
Herr, du wirst's wohl machen.  
Wende deine Plage von mir,  
denn ich bin verschmacht von der Strafe deiner Hand.  
Wenn du einen züchtigst um der Sünde willen,  
so wird seine Schöne verzehret wie von Motten.  
Ach, wie gar nichts sind doch alle Menschen.

*I was dumb, I opened not my mouth;  
because thou didst it.  
Remove thy stroke away from me:  
I am consumed by the blow of thine hand.  
When thou with rebukes dost correct man for iniquity,  
thou makest his beauty to consume away like a moth:  
surely every man is vanity.*

### **Das ist je gewißlich wahr,**

Und ein teuer wertes Wort,  
Daß Christus Jesus kommen ist in die Welt,  
Die Sünder selig zu Machen,  
Unter welchen ich der fürnehmste bin.  
Aber darum ist mir Barmherzigkeit widerfahren,  
Auf daß an mir fürnehmlich Jesus Christus  
erzeigete alle Geduld,  
Zum Exempel denen,  
Die an ihn glauben sollen,  
Zum ewigen Leben.  
Gott, dem ewigen Könige,  
Dem Unvergänglichen und Unsichtbaren  
und allein Weisen,  
Sei Ehre und Preis in Ewigkeit,  
Amen.

*This is a certain truth,  
And a statement of high value,  
That Jesus Christ came into the world  
To make sinners holy,  
Among which I am the foremost.  
But on this count I received mercy,  
That in me first Jesus Christ proved  
all his patience,  
To be an example to those  
Who should choose to believe in him,  
That they should have everlasting life.  
Unto God, the eternal King,  
The immortal and invisible  
who is alone in his wisdom,  
Let there be honor and glory for ever and ever,  
Amen.*

**Domine, tu eruisti** animam meam,  
ut non periret.  
Projecisti omnia peccata mea  
post tergum tuum.

*Lord, you have rescued my spirit  
that it should not die.  
You have cast forth all my sins  
out of your sight.*

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## TEXT & TRANSLATIONS

**Sleep, fleshly birth**, in peaceful earth  
And let thine ears list to the music of the spheres  
While we around this fairy ground  
Thy doleful obit keeping, make marble melt with weeping.  
With num'rous feet we'll part and meet.  
Then choruslike in a ring thy praises sing,  
While showers of flowers bestrew thee, we'll thus with tears bedew thee.  
Rest in soft peace, sweet youth, and there remain,  
Till soul and body meet to join again.

**Then David mourned** with his lamentation over Saul,  
and over Jonathan his son.

### **Music for the Funeral of Queen Mary**

In the midst of life we are in death:  
of whom may we seek for succour,  
but of thee, O Lord,  
who for our sins art justly displeas'd?

Yet, O Lord, O Lord most mighty,  
O holy and most merciful Saviour,  
deliver us not into the bitter pains  
of eternal death.

Thou knowest, Lord, the secrets of our hearts;  
shut not thy merciful ears unto our prayer;  
but spare us, Lord most holy, O God most mighty.

O holy and most merciful Saviour,  
thou most worthy Judge eternal,  
suffer us not, at our last hour,  
for any pains of death, to fall from thee. Amen.

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## TEXT & TRANSLATIONS

**Духовная моя братия** и спостницы,  
не забудьте мене, егда молитесь,  
но видевше мой гроб,  
поминайте мою любовь, и молитесь Христу,  
да учинит дух мой с праведными.

**My spiritual brethren** who fasted with me,  
do not forget me when you pray,  
but having seen my tomb,  
remember my love and pray to Christ,  
that he may settle my spirit with the righteous.

These two polyphonic settings are both based on a monophonic znamenny chant. Written from the perspective of a reposed monk as he lies in his tomb, this chant was to be sung at the funeral rite in his monastic community. The first setting is an example of the unique Slavic demestvenny polyphony, an ornamented style based on the medieval znamenny scale. The second setting is written in "continuous partes" polyphony, a late seventeenth century Muscovite style in which the chant is accompanied by consonant homophonic harmonies.

### Kalophonic Eirmos

Θεὸν ἀνθρώποις ἰδεῖν ἀδύνατον,  
ὃν οὐ τολμᾷ Ἄγγέλων ἀτενίσαι τὰ τάγματα,  
διὰ σοῦ δὲ Πάναγνε, ὡράθη βροτοῖς,  
Λόγος σαρκακωμένος, ὃν μεγαλύνοντες,  
σὺν ταῖς οὐρανίαις στρατιαῖς σε μακαρίζομεν

*It is impossible for men to see God,  
upon Whom the orders of Angels dare not gaze.  
But through thee, O all-pure one, did the Word  
incarnate appear to men, and with the Heavenly  
Hosts we magnify Him, and thee we call blessed.*

An example of the late kalophonic style, this eirmos showcases older Byzantine elements alongside Ottoman influences. A characteristic element of Petros Bereketis' compositional style and Ottoman influence is the use of descending scales spanning more than an octave.

### Плачуся и рыдаю

егда помышляю смерть,  
вижду во гробех лежащую  
по образу божию созданную нашу красоту,  
безобразну и безславну,  
не имущую видения, ни доброты.  
О чудо!  
Что сие еже о нас бысть таинство;  
како придахомся тлению;  
како сопрягохомся к смерти;  
Воистину бога повелением,  
якоже пишет,  
представленному упокоение.

### I cry and weep,

*when I think about death,  
and I see our beauty lying  
in the tombs, created in the image of God,  
deprived of beauty and glory,  
without form.  
Oh wonder!  
That this is a mystery about us;  
how we succumb to decay;  
how we join with death;  
truly by God's command,  
as it is written,  
Who gives repose to the deceased.*

This concerto comes from the Orthodox funeral rite and is an example of "contrasting partes polyphony", characterized by polyphonic imitation and repetition of text between the voices. The evocative text is a meditation on the meaning of death for the Orthodox Christian.

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## TEXT & TRANSLATIONS

### **Трисвятое Надгробное**

Святый Боже, Святый Крепкий,  
Святый бессмертный, помилуй нас.

### ***Burial Trisagion***

*Holy God, Holy Mighty,  
Holy Immortal, have mercy on us.*

Troestrochny polyphony is one of the oldest styles of Slavic polyphony, along with demestvenny, and is also based on medieval znamenny monody. This festive Trisagion is from the Orthodox funeral rite, sung over the tomb of the deceased.

### **Introitus**

Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
Et tibi redetur votum in Jerusalem  
Exaudi orationem meam  
Ad te omnis caro veniet.

*Eternal rest give unto them, O Lord  
And let perpetual light shine upon them  
A hymn, O God, becometh Thee in Zion  
And a vow shall be paid to thee in Jerusalem  
Hear my prayer  
All flesh shall come before you.*

### **Kyrie**

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

*Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.*

### **Communio**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis,  
quia pius es.

*Let everlasting light shine upon them, Lord,  
with Thy saints for ever,  
for Thou art merciful.  
Grant them eternal rest, Lord,  
and let perpetual light shine upon them,  
for Thou art merciful.*

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## ABOUT

The **Chamber Choir** at Princeton is the smaller sibling of the Princeton University Glee Club, and forms part of a large network of choral and vocal groups on our campus which includes the Glee Club, Chapel Choir, Playhouse Choir (for theatrically-inclined singers), a Vocal Consort Certificate program (for students interested in one-to-a-part singing) and as many as fifteen *a cappella* groups. Led by Gabriel Crouch since 2010, the choir has grown significantly in size and in ambition and has distinguished itself in some notable collaborations and invited performances: The complete motets of JS Bach with the Leipzig vocal ensemble 'Calmus' in 2014, performed in both Princeton and Leipzig; headline performances for the conference of the American Handel Society of *Dixit Dominus* and a new German language edition of *Messiah* in 2017; the forgotten masterpiece *Black Christ of the Andes* by Mary Lou Williams with pianist Cyrus Chestnut; and in 2022, a performance of Francis Poulenc's epic cantata *Figure Humaine*, which earned the choir a place in the closing concert of the 2023 National Collegiate Choral Organization (NCCO) in Atlanta, performing the same work.

As with all our choirs at Princeton, our singers receive no credit for participation, and the vast majority of them are normally found in departments far removed from Music!

**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

**Michael McCormick**, originally from Oneida, New York, serves as the Choral Specialist at Princeton University. He graduated from Westminster Choir College with a B.M. in Music Education (summa cum laude) where he was named an Andrew J. Rider Scholar, and received an M.M. in Choral Conducting from Rutgers University where he was awarded a Robert E. Mortensen Fellowship. In addition to his work at Princeton, Michael serves as the Music Director and Organist at St. Mark's Episcopal Church in Basking Ridge, NJ and Music Director of Ars Musica Chorale in Ridgewood, NJ.

An experienced choral singer, Michael has performed with some of the leading choirs and orchestras in the United States, such as the Westminster Choir, Philadelphia Symphonic Choir, Philadelphia Orchestra, New York Philharmonic, and Orchestra of St. Luke's. His collaborations also include professional engagements with Spoleto Festival USA, Downtown Voices, Norfolk Chamber Choir, St. Bartholomew's Church NYC, and St. Vincent Ferrer Church NYC. His solo engagements include works by Joseph Haydn, Arthur Honegger, Lili Boulanger, and Claude Debussy with the Rutgers University Kirkpatrick Choir and Glee Club, and Riverside Choral Society. As a conductor, he has served as a Conducting Fellow at the International Conductor Training Program at University of Cincinnati, Conducting Apprentice at Berkshire Choral International, and will serve as a Conducting Fellow with the Norfolk Chamber Choir at the Yale Summer School of Music in August, 2024.

### About the Department of Music

The Department of Music at Princeton University provides its undergraduates—whether they major or minor in Music—the opportunity to learn from a world-renowned faculty of scholars and composers. Performance opportunities include student-led and departmental ensembles like symphony orchestras, multi-genre choruses, jazz, contemporary music, African music, steel band, laptop orchestra, and much more, and students have access to private instrumental and voice lessons from eminent performing artists. The graduate program offers two distinct and prestigious PhD programs in composition or musicology; graduate students receive fully-funded, immersive experiences conducting research, advancing their craft, and collaborating with faculty within Princeton University's inspiring, interdisciplinary campus.

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A native of Taiwan, **Dr. Joyce Wei-Jo Chen** 陳瑋若 is Assistant Professor of Historical Keyboards at the University of Oregon. She is also 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 and Artisanal Knowledge in the Global Seventeenth Century," which explores the intersection between science, music, and aesthetics involving instrument-making, sensory experience, and the development of acoustical theory. For this project, Joyce spent 4 months 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.

As a solo harpsichordist, Joyce has performed throughout the United States, France, Belgium, and Taiwan. Joyce received the 2018 Individual Artist Fellowship from the Delaware Division of the Arts and was a featured soloist in the 2019 Emerging Artist Showcase by Early Music America. Joyce is releasing her first solo harpsichord album featuring English virginalist music in 2024/2025. Joyce holds a Doctor of Musical Arts in Harpsichord Performance from Stony Brook University and a Bachelor of Science in Mechanical Engineering from UC Berkeley.

Outside academia, Joyce is a dedicated church musician with over 12 years of experience. As an organist specializing in the baroque repertoire, Joyce recently received the Colleague certification from the American Guild of Organists.

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## ABOUT

**Dušan Balarin** is a Peruvian, New York-based, soloist and accompanist on lutes, theorbos and early guitars. His passion for inventive artistic explorations has led him to perform with an eclectic array of leading artists and ensembles in the fields of Early Music, Jazz and contemporary orchestral and chamber music. Notable collaborations include; Masaaki Suzuki, Lionel Meunier, William Christie and Les Arts Florissants, Cécile McLorin Salvant, Rachel Podger, Bruce Dickey, Stephan MacLeod, ARTEK, TENET, Paul Watkins and Phil Setzer of the Emerson Quartet, Tessa Lark, Reginald Mobley, and Nicholas Phan. In addition, he regularly performs with historically-informed ensembles such as The Washington Bach Consort and Early Music New York.

Dušan attended the Juilliard School as a graduate recipient of the Historical Performance Scholarship where he rigorously performed with Juilliard 415. Before settling in New York, he apprenticed with virtuoso lutenist Nigel North and received his MM in Historical Performance with the highest of honors from the Jacobs School of Music at Indiana University.

### **Washington Cornett and Sackbutt Ensemble**

Considered one of the premiere ensembles of its kind in North America, the Washington Cornett and Sackbutt Ensemble (WCSE), directed by Michael Holmes, consists of historic brass instrument specialists based in Washington D.C. Assemblages of cornetts (curved hybrid brass/woodwind instruments) and sackbuts (early trombones) comprised what was the standard brass ensemble of the late Renaissance and early Baroque eras of Western music.

WCSE's membership has modified and grown considerably since its inception in 1997, performing extensively and in high demand in the Eastern U.S. with some of the more prominent historic vocal and instrumental groups in the American early music community. Its repertoire is vast, exploring nearly every possible style, period and region where early brass sources were represented, including music from the Italian, German, Polish, Bohemian, Moravian, Scandinavian, Spanish, and English courts, as well as the Americas. In the summer of 2001, WCSE produced its first recording of music by Giovanni Gabrieli and Heinrich Schütz. In August 2003, they were invited to be the featured ensemble at the Historic Brass Society Festival at Yale University (New Haven, CT). WCSE was also featured in the 2004 CD recording *Mass in Honor of the Immaculate Conception* in music by Monteverdi, Gabrieli, Frescobaldi, Marenzio, and Ugolini, in collaboration with the choir of the National Shrine of the Immaculate Conception in Washington D.C. Another one of their recordings of a canzona by Claudio Merulo circulated widely to numerous North American universities in 2005 as part of the anthology for Craig Wright and Brian Simms's music history textbook *Music in Western Civilization*.

WCSE performed at the 2015 Boston Early Music Festival, and more recently was the featured ensemble for the Washington Bach Consort's Christmas with the Consort in December 2016. The ensemble continues to provide their unique, mellifluous, and historically informed sound for numerous choirs who want to enrich their programming through the glorious forgotten practice of colla parte ("doubling the choral parts") or providing Stadtpfeiffer ("town piper") fanfares and flourishes for ceremonial occasions.

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## PERFORMERS

### Princeton University Chamber Choir

Gabriel Crouch, *director*

Michael McCormick, *choral specialist*

#### Soprano

Emily Della Pietra '24  
Rachel Glodo GS  
Sophia Huellstrunk '25  
Amelia Kauffmann '24  
Madeline Kushan GS  
Madeleine Murnick '26  
Reese Owen '24

#### Mezzo

Madison Anderson '27  
Claire Dignazio '25  
Anna Eaton '24  
Sydney Eck '24  
Jenia Marquez '25  
Sara Shiff '25  
Anastasia Shmytova GS  
Molly Trueman '24

#### Alto

Laurie Drayton '26  
Yujia Huang  
Yuri Lee '27  
Lucy McKnight GS  
Priya Naphade '24  
Emma Simmons GS  
Giao Vu Dinh '24

#### Tenor

Braiden Aaronson '25  
Rafael Collado '24  
Logan Emmert '25  
Nicholas Hu '26  
Michael McCormick  
Gary Sun '26  
William Yang '25  
Hunter York GS

#### Bass

Henry Hsiao '26  
Tim Manley '24  
Jacob Neis GS  
Rupert Peacock '24  
Francois Praum '26  
Zach Williamson '26

#### Ensemble Demestvo

Maddy Kushan, *verh* (top)  
Lucy McKnight, *demestvo*; *niz* (bottom)  
Anastasia Shmytova, *put'* (way)  
Emma Simmons, *niz* (bottom)

#### Partes concerto

Sopranos: Maddy Kushan, Anastasia Shmytova  
Altos: Emma Simmons, Lucy McKnight  
Tenor: Gabriel Crouch  
Bass: Evgeny Skurat

#### Byzantine chant

Soloist: Evgeny Skurat  
Ison: Gabriel Crouch, Jacob Neis, Hunter York

### Washington Cornett and Sackbutt Ensemble

Alexander Bonus, *cornett*  
Patrick O'Connell, *cornett*  
Barry Bocaner, *alto sackbutt*  
Paul Arbogast, *tenor sackbutt*  
Michael Holmes, *tenor sackbutt*  
David Searle, *bass sackbutt*

Joyce Chen, *keyboards*  
Dusan Balarin, *theorbo*

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