

DEPARTMENT OF
MUSIC
AT PRINCETON



Monday, May 6, 2024, 7:30 PM
Princeton University Chapel

VIRIDITAS

Princeton University Vocal Consort

Gabriel Crouch, director
Dr. Jacqueline Horner-Kwiatek, director

*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.***

PROGRAM

Nature Boy	Eden Ahbez, arr. The Real Group
Ambitious love	William Byrd
Love is a fit of pleasure	William Byrd
Like as the doleful dove	Thomas Tallis
Yours	Molly Trueman
O Viridissima Virga	Hildegard of Bingen
Viriditas	Emily Della Pietra
London by Night	Carol Coates, arr. Gene Puerling
Nine Sili Nebesniya	Alexander Sheremetev
Sovet Prevechniy	Pavel Chesnokov
guest contralto: Emma Simmons, GS	
Let my love be heard	Jake Runestad
Bring Me Little Water, Silvy	Huddie Ledbetter, arr. Moira Smiley
Samson	Regina Spektor, arr. Jessica Joan Graham
Down in the River to Pray	Spiritual, arr. Emily Della Pietra
How do you keep the music playing?	Michel Legrand, arr. L'Estrange

PROGRAM NOTES

As our time at Princeton draws to an end, we are increasingly aware of our affection for the people and places surrounding us. It feels only right to present a senior recital which features some of our own original work, and celebrates the different forms of love that have shaped our journey throughout our years here.

We open the concert with *Nature Boy*, a standard written by Eden Ahbez and popularized by Nat King Cole. The lyrics focus on the enchanting power of nature and love: “the greatest thing you’ll ever learn is just to love and be loved in return.” Our two other vocal jazz arrangements, *London by Night* and *How Do You Keep the Music Playing*, describe the bewitching qualities of cityscapes and the romances within them.

Ambitious Love and *Love is a Fit of Pleasure* by William Byrd are joyful expressions of the reverence of the natural world and true love as gifts from the Divine. By contrast, *Like As the Doleful Dove* by Thomas Tallis, portrays the sadness which comes from love’s absence.

Yours, based on the text by Daniel Hoffman, is completely rooted in nature-inspired metaphors to show one’s love. With lines like “Possessed by the scent of linden blossoms” and “Without you, I’d be an unleafed tree,” this poem manages to express such strong, pure love despite being so short and simple.

O Viridissima Virga and *Viriditas* focus on the role of nature in the theology of Hildegard von Bingen. Hildegard was a German Benedictine abbess, composer, and visionary during the High Middle Ages, widely regarded as one of the best-known composers of sacred chant. Central to her theology are the concepts of the divine femininity of nature and *Viriditas*. *Viriditas* can be literally translated to many things—greenness, growth, vitality—but to Hildegard, it was the creative healing life force in all living things. Hildegard’s philosophy placed Mother Earth at the forefront of importance from which all life was derived. *O Viridissima Virga* begins with a salutation to the virgin Mary and praises nature’s beauty. *Viriditas* personifies and gives voice to its namesake with a poetic adaptation of Hildegard’s writings.

Pavel Chesnokov and Aleksandr Sheremetev lived contemporaneously in the late 19th and early 20th centuries. *Nine Sili Nebesniya* is an ultimate demonstration of reverence. It is usually heard at the solemn moment when the bread and wine prepared for communion are brought to the altar. *Sovet Prevechnii* (The Pre-Eternal Council) is a sacred choral work depicting the Annunciation. The text is from the point of view of the heavenly council that predestined Mary’s role and celebrates her virtues.

Let My Love Be Heard relates an all too familiar experience - one’s plea to the heavens to send love and redemption to their own lost loved ones, “and as grief once more mounts to heaven and sings let my love be heard,” and was popularized following a performance at a vigil honoring the victims of the 2015 terrorist attacks in Paris. We hope now, as it was then, it serve as a plea for peace and camaraderie.

Our upper voices celebrate the portrayal of water imagery as a symbol for rebirth in American folk songs. Both *Bring Me Little Water, Sylvie*, and *Down in the River to Pray* are two African American spirituals, arrangements of which have become ubiquitous in the world of American choral music. Their melodies and text have appeared in many different iterations over the years.

Finally, we would like to emphatically thank our directors, Gabriel and Jacqui, as well as the Music Department for making this recital possible. We would also like to thank Mike McCormick and the rest of the choral program at Princeton for the memories and constant support. To Braiden and Sophia, we could not be leaving the program in better hands - we wish you luck for your remaining time at Princeton and cannot wait to see what next year has in store for you. It is impossible to believe that this will be our last time sharing the stage at Princeton, but who knows, maybe we’ll be back before you know it!

With hopes that the music will always keep playing,

Emily Della Pietra ‘24, Tim Manley ‘24, Priya Naphade ‘24, Rupert Peacock ‘24, Molly Trueman ‘24

TEXT & TRANSLATIONS

Nature Boy

There was a boy,
A very strange enchanted boy,
They say he wandered very far,
Very far, over land and sea.
A little shy and sad of eye,
But very wise was he.

And then one day,
A magic day, he passed my way
And while we spoke of many things,
Fools and kings,
This he said to me:
'The greatest thing you'll ever learn
Is just to love and be loved in return'

'The greatest thing you'll ever learn
Is just to love and be loved in return'

Ambitious love hath forced me to aspire,
the beauties rare which do adorn thy face:
Thy modest life yet bridles my desire,
whose severe law doth promise me no grace.
But what? may love live under any law?
No, no: his power exceedeth mans conceit:
Of which the Gods themselves do stand in awe,
for on his frown, a thousand torments wait.
Proceed then in this desperate enterprise,
with good advise, and follow love thy guide,
that leads thee to thy wished Paradise.
Thy climbing thoughts, this comfort take with all,
that if it be, thy foul disgrace to slide,
thy brave attempt, shall yet excuse thy fall.

Love is a fit of pleasure,

bred out of Idle braines,
his fancies have no measure,
no more than have his paines,
his vaine affections like the weather,
precise or fond, we wot not whether.

Like as the doleful dove

delights alone to be,
and doth refuse the bloomed branch,
choosing the leafless tree,
where on wailing his chance,
his bitter tears bespent,
doth with his bill his tender breast
oft pierce and all to rent;
whose grievous groanings though,
whose grips of pining pain,
whose ghastly looks, whose bloody streams
outflowing from each vein,
whose falling from the tree,
whose panting on the ground,
examples be of mine estate,
though there appear no wound.

Yours

I am yours as the summer air at evening is
Possessed by the scent of linden blossoms,

As the snowcap gleams with light
Lent it by the brimming moon.

Without you I'd be an unleafed tree
Blasted in a bleakness with no Spring.

Your love is the weather of my being.
What is an island without the sea?

TEXT & TRANSLATIONS

O viridissima virga ave,
que in ventoso flabro sciscitationis
sanctorum prodisti.
Cum venit tempus
quod tu floruisti in ramis tuis:
ave, ave sit tibi,
quia calor solis in te sudavit
sicut odor balsami.

Nam in te floruit pulcher flos
qui odorem dedit omnibus aromatibus
que arida erant.

Et illa apparuerunt omnia
in viriditate plena.

Unde celi dederunt rorem super gramen
et omnis terra leta facta est,
quoniam viscera ipsius
frumentum protulerunt,
et quoniam volucres celi
nidos in ipsa habuerunt.

Deinde facta est esca hominibus,
et gaudium magnum epulantium:
unde, o suavis virgo,
in te non deficit ullum gaudium.

Hec omnia Eva contempsit.

Nunc autem laus sit altissimo.

*Hail, O greenest branch,
sprung forth in the airy breezes
of the prayers of the saints.
So the time has come
that your sprays have flourished:
hail, hail to you,
because the heat of the sun has exuded from you
like the aroma of balm.*

*For the beautiful flower sprung from you
which gave all parched perfumes
their aroma.*

*And they have radiated anew
in their full freshness.*

*Whence the skies bestowed dew upon the pasture,
and all the earth was made joyful
because her womb
brought forth corn,
and because the birds of the firmament
built their nests in her.*

*Then there was harvest ready for Man
and a great rejoicing of banqueters,
whence, O sweet Virgin,
no joy is lacking in you.*

Eve rejected all these things.

Now let there be praise to the Highest.

Viriditas

I am green, I am greening.

I am rooted in the sun
She lights me up, she keeps me warm.

She shines, I shine,
We shine.

I am enfolded,
woven in the divine.

She unfolds me, reddens me to dawn.
She burns.

TEXT & TRANSLATIONS

London By Night

Wherever my footsteps may wander,
It's still the same moon shining down.
But I can't forget when I saw the sun set
And the moon rise on old London town.

London by night is a wonderful sight!
There is magic abroad in the air.
I'm often told that the streets turn to gold
When the moon shines on Circus and Square.

Deep in the dark that envelops the park
There's romance in each cigarette's glow.
Down by the Thames, lights that sparkle like gems
Seem to wink at girl and her beau.

Up comes the moon when the city's asleep;
He's not alone, for it seems
Somewhere up there stands an angel to keep
watch while each Londoner dreams.

My love and I saw the sun leave the sky,
Then we kissed in the fast fading light.
Most people say they love London by day,
But lovers love London by night.

Nīne silī nebesnīya s nami
nevidimo sluzhat;
se bo fhodit Tsar slavī.
Se, Zhertva taynaya sovershena dorinositsia.
Veroyu i liuboviyu pristupim,
da prichastnitsi zhīzni vechnīya budem.
Alliluya, alliluya, alliluya.

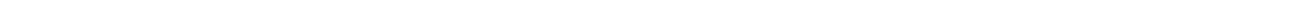
*Now ye Powers of Heaven
do serve invisibly with us;
Lo, the King of Glory enters.
Lo, the mystical sacrifice is upborne, fulfilled.
Let us draw near in faith and love
And become communicants of life eternal.
Alleluia, alleluia, alleluia.*

Sovet prevechnyi otkryvaya Tebe Otrokovice,
Gavriil predsta,
Tebe lobzaya i veshaya:
"Raduisya, zemle nenaseyannaya:
Raduisya, kupino neopalimaya:
Raduisya, glubino neudobozrimaya:
Raduisya, moste k Nebesem privodyai,
i lestvice vysokaya, yuzhe lakov vide:
Raduisya, Bozhestvennaya stamno manny:
Raduisya, razreshenie klyatvy:
Raduisya, Adamovo vozzvanie,
s Toboyu Gospod'

*Gabriel stood before thee, O Maiden,
Revealing the pre-eternal counsel,
Saluting thee and exclaiming:
"Rejoice, O earth unsown!
Rejoice, O bush unburnt!
Rejoice, O depth hard to fathom!
Rejoice, O bridge leading to the heavens
and lofty ladder, which Jacob beheld!
Rejoice, O divine jar of Manna!
Rejoice, annulment of the curse!
Rejoice, restoration of Adam:
the Lord is with thee!*

Let My Love Be Heard

Angels, where you soar
Up to God's own light,
Take my own lost bird
On your hearts tonight;
And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.



TEXT & TRANSLATIONS

Bring me little water, Silvy

Bring me little water now
Bring me little water, Silvy
Every little once in a while

Bring it in a bucket, Silvy
Bring it in a bucket now
Bring it in a bucket, Silvy
Every little once in a while

Silvy come a runnin'
Bucket in my head
I will bring you little water
Yes, yes I can

Can't you see we coming?
Can't you see me now?
I will bring you little water
Every little once in a while, while

Samson

You are my sweetest downfall
I loved you first, I loved you first
Beneath the sheets of paper lies my truth
I have to go, I have to go
Your hair was long when we first met
Samson went back to bed
Not much hair left on his head
He ate a slice of Wonder Bread
And went right back to bed
And the history books forgot about us
And the Bible didn't mention us
And the Bible didn't mention us, not even once
You are my sweetest downfall
I loved you first, I loved you first
Beneath the stars came fallin' on our heads
But they're just old light, they're just old light
Your hair was long when we first met
Samson came to my bed
Told me that my hair was red
Told me I was beautiful
And came into my bed

Oh, I cut his hair myself one night
A pair of dull scissors in the yellow light
And he told me that I'd done alright
And kissed me 'til the mornin' light, the mornin' light
And he kissed me 'til the mornin' light
Samson went back to bed
Not much hair left on his head
He ate a slice of Wonder Bread
And went right back to bed
Oh, we couldn't bring the columns down
Yeah, we couldn't destroy a single one
And the history books forgot about us
And the Bible didn't mention us, not even once
You are my sweetest downfall
I loved you first

As I went down in the river to pray

Studying about that good old way
And who shall wear the robe and crown
Good Lord, show me the way!

O brothers let's go down
Let's go down, come on down
Come on brothers let's go down
Down in the river to pray

Refrain

O fathers let's go down
Let's go down, come on down
Come on mothers let's go down
Down in the river to pray

Refrain

O mothers let's go down
Let's go down, come on down
Come on fathers let's go down
Down in the river to pray

TEXT & TRANSLATIONS

How do you keep the music playing?

How do you make it last?
How do you keep the song from fading
Too fast?

How do you lose yourself to someone
And never lose your way?
How do you not run out of new things
To say?

And since you know we're always changing
How can it be the same?

And tell me how year after year
You're sure your heart won't fall apart
Each time you hear his name?

I know the way I feel for you is now or never
The more I love, the more that I'm afraid
That in your eyes I may not see forever, forever

If we can be the best of lovers
Yet be the best of friends
If we can try with every day to make it better as it grows
With any luck than I suppose
The music never ends

I know (how do you keep the music playing)
The way I feel for you is now or never (how do you make it last)
The more I love the more that I'm afraid
(how do you keep the song from fading)
That in your eyes I may not see forever
(Keep the song from fading)
Forever

If we can be the best of lovers
Yet be the best of friends
If we can try with every day to make it better as it goes
With any luck than I suppose
The music never ends

ABOUT

The **Princeton University Vocal Consort** is a music department certificate ensemble composed of 8-10 singers with an interest in one-to-part singing, of unaccompanied vocal music from any era or genre, to pursue their passion together in a supervised setting.

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.

Dr. Jacqueline Horner-Kwiatek, mezzo-soprano, is a singer, conductor, educator, and composer. She was a member of the world-renowned vocal quartet Anonymous 4 and recorded twelve award-winning CDs with the ensemble including *American Angels* which twice topped Billboard's classical music charts, and *The Cherry Tree*, one of the top selling classical CDs of 2010. Anonymous 4's performance of the Irish lament "Caoineadh" on Christopher Tin's album *Calling All Dawns*, with Jacqueline as featured soloist, led to a Grammy for Best Classical Music Crossover Album. She is currently Artistic Director of ModernMedieval Voices, a women's ensemble dedicated to creating programs that combine early music with new commissions. Dr. Horner-Kwiatek has a D.M.A. from The Juilliard School and is on the performance faculty at Princeton University where she teaches voice, directs the Early Music Princeton Singers and is Associate Director of the Certification Program in Consort Singing. She is also on the voice faculty at New York University. She is in demand as a clinician and gives masterclasses, ensemble technique workshops, and vocal pedagogy for composers seminars all over the USA. Her website is ModernMedieval.org.

PERFORMERS

Princeton University Vocal Consort

Emily Della Pietra '24	Soprano I
Sophia Huellstrunk '25	Soprano II
Molly Trueman '24	Alto I
Priya Naphade '24	Alto II
Braiden Aaronson '25	Tenor
Tim Manley '24	Bass I
Rupert Peacock '24	Bass II

Emily Della Pietra is a senior in the chemistry department. Emily spends a lot of her time singing as possible, and when she's not singing with her friends in consort, you can find her singing with them anyways in the glee club, chamber choir, Tigerlilies, and Decem (or maybe just spontaneously in Molly's room).

Priya Naphade is a senior in the computer science department. When she isn't singing or coding, Priya enjoys frolicking outside and napping.

Rupert Peacock is a senior in the music department. Captain of the Men's Rugby here at Princeton, he enjoys a wide range of extracurricular activities, but particularly enjoys singing as a way of relaxing.

Molly Trueman is a senior in the music department. When she's not in consort, you can find her singing in Glee, Chamber Choir, Tigressions, and Decem. Outside of ensemble singing, she enjoys writing and producing her own music.

Tim Manley is a senior studying Computer Science with certificates in Music Performance and in Applied and Computational Mathematics. At Princeton he is a former Social Chair of the Glee Club, and a member of the Chamber Choir and the Vocal Consort. He is the current Music Director of the student run vocal consort Decem, and for two years was the music director of the Nassoons. Originally from the U.K., he was a chorister at the Choir of King's College Cambridge, and then head chorister at Eton College.

Sophia Huellstrunk is a junior studying math with certificates in vocal consort singing and applied and computational mathematics. She loves to sing, and is involved in chamber choir, glee club, opera scenes, and a production of the Magic Flute in addition to consort. She's particularly excited to sing this 'love and nature' repertoire in the chapel with her consort friends, and hopes you enjoy the program!

Braiden Aaronson hails from Fort Worth, Texas, bringing with him a propensity to say "y'all" and a strong appreciation for the fast food chain Whataburger. He is a junior studying public policy with minors in music and statistics & machine learning and a proud member of the Footnotes, low-voice a cappella group. You can find him around campus hanging out around Terrace F. Club or in a Woolworth practice room, often musing about cats or various books that he's enjoyed reading.
