

Spring 1-13-2006

University Glee Club of New York City & Lehigh University Choir and Glee Club

Lehigh University Music Department

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**UNIVERSITY GLEE CLUB
OF NEW YORK CITY**

FRANCISCO J. NUÑEZ
Conductor

JON HOLDEN
Interim Accompanist

One Hundred Twelfth Season
2005-2006

**TWO HUNDRED TWENTY THIRD
MEMBERS' CONCERT**

**AVERY FISHER HALL
LINCOLN CENTER**

FRIDAY EVENING, JANUARY 13, 2006
AT EIGHT O'CLOCK

UNIVERSITY GLEE CLUB OF NEW YORK CITY

ORGANIZED MARCH 8, 1894 INCORPORATED JULY 2, 1894

2005-2006 BOARD OF DIRECTORS

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UNIVERSITY GLEE CLUB OF NEW YORK CITY

The University Glee Club of New York City began singing in 1886 and was formally organized in 1894 "to encourage male voice singing of the highest excellence."

Members' concerts are given in the spring and winter of each year by active members for retired actives, associate members and guests. Additional concert activities take place throughout the year.

The Club rehearses weekly during the fall and spring on Thursday evenings. Associate members are welcome at rehearsals and "afterglows," the annual Summer Fest and other Club activities.

Associate members must be proposed and seconded by active or associate members. Information with regard to applications and dues may be obtained from the Secretary for Associates and Retired Actives, E. Foster Conklin. Candidates for active singing membership must be proposed and seconded by active, retired active or associate members.

Candidates must also successfully complete a voice tryout. Information about active membership may be obtained from the Director of Music and Admissions, Robert J. Sommer. Active, retired active, honorary and associate members are listed at the back of this program.

To learn more about the UGC, including information on concerts, rehearsals and membership, please visit our website at <www.ugcofnyc.org>.

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CONDUCTOR: FRANCISCO NUÑEZ

Francisco Nuñez is in his sixth year of conducting the UGC. He is also increasingly well known as the Founder and Conductor of the Young People's Chorus of New York City, composed of students of all ages in the city's schools. The YPC tours across the United States and overseas, to wide acclaim.

ACCOMPANIST: DAVID JAMES

To our great dismay, David suffered a stroke in mid-December and is unable to accompany the UGC for this concert. However, he seems well on the path to recovery and this band of brothers eagerly awaits his return.

INTERIM ACCOMPANIST: JON HOLDEN

This evening our good friend Jon Holden is substituting for David James, as he has before in concert and at rehearsals. Jon teaches at NYU and is a well-known accompanist for the Young People's Chorus and for other groups in the New York area. Jon is well known to the UGC, having traveled abroad with the Club.

CONDUCTORS OF THE UGC

1891-1922	Arthur D. Woodruff
1922-1927	Marshall Bartholomew
1927-1961	Channing Lefebvre
1961-1999	John Low Baldwin
2000-	Francisco Nuñez

PRESIDENTS OF THE CLUB

1894-1896	John T. Walker	1947-1948	Arthur J. O'Neill
1896-1898	James E. Weld	1948-1949	Frank H. Baxter
1898-1900	Noah H. Swayne, II	1949-1951	John J. Hessey
1900-1908	Arthur M. Cox	1951-1953	Dermod Ives
1908-1910	Burt L. Fenner	1953-1955	Clarence E. Davies
1910-1912	James W. Walker	1955-1957	Daniel F. Brophy
1912-1914	Edward Burns	1957-1959	Austin A. Matthews
1914-1916	Otto A. Hack	1959-1961	Frank T. Williams
1916-1917	Laurence I. Neale	1961-1963	William A. Moore
1917-1918	Ryland L. Lockwood	1963-1965	Alan M. Welty
1918-1919	Philip M. Brett	1965-1967	William R. Soons
1919-1920	John B. Wells	1967-1969	John W. Benson
1920-1922	William S. Haskell	1969-1971	J. Wesley Mapletoft
1922-1924	Douglas J. Miller	1971-1973	G. Richard Ludlow
1924-1926	Benjamin Johnson	1973-1975	Richard W. Sheppard
1926-1928	Wilbur S. Wilding	1975-1977	J. Warren Tapscott
1928-1929	Edward S. Barber	1977-1979	Charles A. Weaver, Jr.
1929-1930	Chester B. Van Tassel	1979-1981	L. Neiland Gallagher
1930-1932	Phillips Wyman	1981-1983	John L. Danforth
1932-1932	Alfred K. Taylor	1983-1985	John Dorer
1932-1933	Laurence I. Neale	1985-1987	Danilo J. Mena
1933-1934	James A. Leyden	1987-1989	Wesley W. Oliver
1934-1936	Quincy De G. Baldwin	1989-1991	Richard B. McGlynn
1936-1938	Lounsbury D. Bates	1991-1993	George G. Nemeth
1938-1940	Murray D. Welch	1993-1995	David Weild, III
1940-1942	David O. Anderson	1995-1997	Alan M. Welty, Jr.
1942-1943	James A. Leyden	1997-1999	Roger W. Englander
1943-1945	E. Wood Gauss	1999-2001	Edward J. Greenberg
1945-1947	Paul R. Hollenbach	2001-2003	Clyde E. Reetz
		2003-2005	Kenneth W. Liebman
		2005-	Philip S. Olick

**THE LEHIGH UNIVERSITY CHOIR
and GLEE CLUB**

The Lehigh University Choir today is an active force in campus life. The 60 mixed voices of the Choir are auditioned at the beginning of the academic year. They are drawn from all majors at the University. During the year, they give four major concerts on campus and tour internationally. Recent tours include Moscow, St. Petersburg, and Berlin; California, the Virgin Islands, Germany and the Czech Republic, Austria and Hungary; France and East Asia.

The Lehigh University Glee Club has re-formed this year as a subset of the Lehigh University Choir. It is comprised of 20 men of all classes who are dedicated to men's music and preserving the traditions of Lehigh.

Conductor Steven Sametz

Dr. Steven Sametz is the Ulrich Professor of Music and Director of Choral Activities at Lehigh University. He is also Artistic Director of the professional vocal ensemble, The Princeton Singers, and director of the Lehigh University Summer Composers' Forum. Dr. Sametz founded the Lehigh Choral Union and has been instrumental in recruiting the finest singer-scholars to Lehigh through the Cutler-Sametz Choral Arts Scholars program. Active internationally as a composer and conductor, his "*in time of*" is featured on Chanticleer's Grammy award winning CD, "Colors of Love". Dr. Sametz is the fifth Director of Choral Activities in Lehigh's 130-year choral tradition.

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**ANGELS, PATRONS, SPONSORS &
FRIENDS OF THE UGC
JANUARY 2006**

We gratefully acknowledge the generous support of our Angels, Patrons, Sponsors and Friends, including those whose names were not received in time to be included here:

ANGELS

Toni and Ken Liebman
Phillip and Alice Olick
Rory Radding and Nina Duchaine
William R. Soons
Drue and David Weild

PATRONS

Mildred Black
Asher Bernstein
Arthur Carney
Douglas Chalmers
Evelyn and Monroe Diefendorf
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Tom and Charlene Giannetti
Edward and Sue Greenberg
Stephen and Lucy Kass
Paul and Maggie Loewenwarter
Sam and Emily Mann
Dennis and Eugenia McCrary

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Helen and Bill Roosevelt
James and Kathy Scott
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Larry Boes
Foster and Sandra Conklin
Roger and Simone Englander
Liz and Tom Haller
Jeffrey and Laura Manning
Richard and Margaret Swarbrick

SOME WORDS OF THANKS FROM UGC PRESIDENT PHIL OLICK

The production of a UGC concert at Lincoln Center is a major undertaking requiring the skill and dedication of many people. As a former Vice President of this organization, and thus a former producer of four of these concerts, I have first hand knowledge of how complex and difficult it is. This year, the project has been expertly managed by our talented and effective Vice President, Ward Dorer, to whom I offer my personal thanks and the gratitude of all UGC members for a job well done. He has had the sturdy support of his Concert Committee members: E. Foster Conklin Jr., Donald J. Foster, Laurence W Hunter, Paul L. Loewenwarter, Gordon R. McLaren, Charles A. Rodin and Robert D. Weeks Jr.

On the performance side, we must have a challenging and entertaining repertoire, wonderful singers and carefully chosen soloists. Our music chairman this year is Bob Sommer, who has worked long and hard to organize and cast the program we hope you are all enjoying tonight. Our sincere thanks go to Bob for all his thoughtful and sensitive work, and our gratitude to the members of Bob's Music Committee, Don Eddy, Roger Englander, Tyler Hirschey, John McLellan, Mike Ogurick, John Ong, Gregory Peterson, Ron Romaine and Paul Zola.

Finally, some words about our Board of Directors. As a volunteer organization, we depend on many people to make this all happen, as it has continuously for the past 111 years. The names of our directors are in this program, and each one deserves praise. Thank you all.

It will be my privilege to introduce our professional leaders during the concert.

THE PROGRAM IN BRIEF

THE UNIVERSITY GLEE CLUB

- BEHOLD MAN Albert D. Van Nostrand and Ron Nelson
- PRISONERS' CHORUS Ludwig van Beethoven
- BALLAD OF LITTLE MUSGRAVE
AND LADY BARNARD Benjamin Britten
- EL VITO ANDALUSIAN FOLK TUNE
Arr: Joseph Willcox Jenkins
- SALMO 150 Ernani Aguiar
- AWAY FROM THE ROLL OF THE SEA Allister MacGillivray
Arr: Diane Loomer
- OL' MAN RIVER Oscar Hammerstein & Jerome Kern
- MY FAIR LADY MEDLEY .. Alan Jay Lerner & Frederick Loewe
- IN THAT GREAT GETTIN' UP MORNIN' Arr: Fenno Heath

INTERMISSION

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THE LEHIGH UNIVERSITY CHOIR

- UMMAH SALLIH John Pamintuan
Traditional Molbog melody with text from the Koran
- SICUT CERVUS Giovanni Pierluigi da Palestrina
- from Psalm 42
- RESONET IN LAUDIBUS Orlandus Lassus

LEHIGH UNIVERSITY GLEE CLUB

- BLAGOSLOV'EN DUSHE MOYA GOSPODA Traditional Russian
Psalm setting
- ZINGA Steven Sametz

LEHIGH UNIVERSITY CHOIR

- KING OF KINGS Ladysmith Black Mambazo
- GAUDETE! Steven Sametz

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COMBINED UGC AND LEHIGH GROUPS

SET DOWN SERVANT Arr: Robert Shaw

HOW CAN I KEEP FROM SINGING? QUAKER HYMN
Arr: Gwyneth Walker

THE UGC WITH RETIRED MEMBERS AND LEHIGH CHOIR

GLORIOUS LEHIGH

LEHIGH ALMA MATER

UGC MEDLEY

THE PROGRAM IN DETAIL

UNIVERSITY GLEE CLUB

BEHOLD MAN Albert D. Van Nostrand and Ron Nelson

Dr. Nelson has gained wide recognition as a composer of choral, band and orchestral works. He was Professor of Music at Brown University, and served as head of the music department. He retired from Brown in 1993 and currently resides in Arizona. Conductor Leonard Slatkin may have described Ron Nelson best: "Nelson is the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he's a little hard to categorize is what makes him interesting."

Behold Man
God summoned, yet God bound
To be the creature of his own ideas
To work his will
To will the work of God in him.
Behold mankind
By this divine complicity begot!

PRISONERS' CHORUS Ludwig van Beethoven
Tenor Soloist: Jeffrey Reynolds
Bass Solist: Gregory Peterson

"Fidelio" takes place in a prison in which a local tyrant has locked up his enemies without trial and for indeterminate terms. He has in fact "disappeared" them. Leonora, the heroine of the opera, has come to the prison disguised as a man in an attempt to find her husband whom she fears is being held there. In an attempt to see if he is one of the prisoners, she persuades the jailer to let the prisoners out into the prison yard, since they have been held in darkness for months or years without seeing the light of sun and sky. The Prisoners' Chorus is heard as the prisoners stagger slowly out of the prison in their filthy rags.

From notes by Paul Zola

English translation from the German:

O boundless joy
To breathe the air so fresh and pure around us,
New life and health surround us.
Our prison but a tomb cold and bare.
New life and health surround us.
Our prison cold and bare.

A light still burns inside us: We trust in God.
His strength will help and guide us.
I feel new hope arise in my breast:
We shall be free, we shall find rest.

O heaven! Rescue! No more fear!
Oh, freedom could soon be here.
Speak softly, you must watch each word;
Your every move is seen and heard!
Speak softly, you must always watch each word;

O boundless joy to breathe the air
So pure and fresh around us, O boundless joy!
New life and health around us.
Speak softly, you must watch each word.
Our every move is seen and heard.

BALLAD OF LITTLE MUSGRAVE

AND LADY BARNARD Benjamin Britten

This morality tale of lust and revenge in old England has ancient origins. Even today, folk singers set it to new melodies of their own. Benjamin Britten, arguably one of Great Britain's finest composers, wrote this version in 1943 in honor of British prisoners in a Nazi camp in Eichstätt, Germany. One of the prisoners had gotten word to Britten, a personal friend, asking him to compose it. Britten somehow managed to deliver the score to his prisoner friend across enemy lines. The prisoners rehearsed in the Stalag and gave the first-ever performance in the prison camp in February of 1944.

As it fell on one holy-day, as many be in the year,
When young men and maids together did go,
Their matins and mass to hear,
Little Musgrave came to the church-door,
The priest was at private mass—
But he had more mind of the fair women,
Then he had of Our Ladye's grace.

The one of them was clad in green,
Another was clad in pall,
And then came in my Lord Barnard's wife,
The fairest amongst them all.
Quoth she, "I have loved thee, Little Musgrave,
Full long and many a day."
'So have I loved you, fair ladye,
Yet never a word durst (*) I say.'

"But I have a bower at Bucklesfordberry,
Full daintily it is dight (**)

If thou'lt wend thither, thou Little Musgrave,
Thou's ligh (***) in my arms all night."
"Yet, Never a word, Never a word, Never a word."

With that beheard a little tiny page.
By his ladye's coach as he ran.
Says, "Although I am my ladye's foot-page,
Yet I am Lord Barnard's man."
Then he cast off his hose and cast off his shoon,
Set down his feet and ran,
And where the bridges were broken down,
He bent his bow and swam.

"Awake! awake! thou Lord Barnard,
As thou art a man of life!
Little Musgrave is at Bucklesfordberry,
Along with thine own wedded wife."
He called up his merry-men all:
"Come saddle me my steed.
This night must I to Bucklesfordberry,
For I never had greater need"

But some they whistled, and some they sang,
And some they thus could say,
Whenever Lord Barnard's horn it blew:
"Away, Musgrave, away! ..."
"Methinks I hear the threstle cock,
Methinks I hear the jay,
Methinks I hear Lord Barnard's horn,
Away, Musgrave, away!"—

"Lie still, lie still, thou little Musgrave,
And huggle me from the cold;
Tis nothing but a shepherd's boy
A-driving his sheep to the fold!"

By this, Lord Barnard came to his door
And lighted a stone upon;
And he's pulled out three silver keys,
And opened the doors each one.
He lifted up the coverlet, He lifted up the sheet:

"Arise, arise, thou Little Musgrave,
And put thy clothes on;
It shall ne'er be said in my country
I've killed a naked man.
I have two swords in one scabbard,
They are both sharp and clear;
Take you the best, and I the worst,
We'll end the matter here."

The first stroke Little Musgrave struck,
He hurt Lord Barnard sore;
The next stroke that Lord Barnard struck,
Little Musgrave ne'er struck more.
"Woe worth you, woe worth, my merry men all,
You were ne'er born for my good!
When you saw me wax so wood?"

"For I have slain also the fairest ladye,
That ever wore woman's weed,
For I've slain the fairest ladye,
That ever did woman's deed.
A grave, a grave," Lord Barnard cried,
"To put these lovers in!
But lay my ladye on the upper hand,
For she comes of the nobler kind."

* Middle English: dared
** Middle English: decorated
*** Middle English: lie

EL VITO Andalusian Folk Tune
Arr: Joseph Willcox Jenkins

SALMO 150 Ermani Aguiar

Ermani Aguiar is a Brazilian composer, musicologist and choral director. He has written a number of instrumental pieces, but his most famous works are his choral pieces, such as Salmo 150, which feature rhythmic backgrounds with very rapid articulations. Salmo 150 has proved a very popular piece among choral conductors worldwide. He is currently a professor of music at the University of Rio de Janeiro.

The English translation from the Latin:

Praise the Lord in his sacred places,
Praise him in the firmament of his power.
Praise him for his mighty acts,
Praise him according to his excellent greatness.

Praise him with the sound of the trumpet,
Praise him with the psaltery and the harp.
Praise him with the timbrel and the dance,
Praise him with strings and pipes.

Praise him with high sounding cymbals,
Praise him with cymbals of joy.
Let everything that has breath praise the Lord!

AWAY FROM THE ROLL OF THE SEA

Words and music by Allister MacGillivray
Arranged and Adapted by Dianne Loomer

This is just one of the many folk songs by Allister MacGillivray which have become commercially successful with the growth of folk singing in Canada. Arranger Dianne Loomer, one of Canada's best-known musicians, has achieved international recognition as a choral conductor and teacher.

Small craft in the harbour that's still and serene
Give no indication what their ways have been.
They rock at their moorings all nestled in dreams,
Away from the roll of the sea.

Their stern lines are groaning a lullaby air -
A ghost in the cuddy, a gull on the spar.
But never they whisper of journeys afar,
Away from the roll of the sea.

Oh, had they the tongues for to speak
What tales of adventure they'd weave.
But now they are anchored to sleep and slumber alee.

Come fair winds to wake them tomorrow we pray.
Come harvest aplenty to them every day.
'Til guided by harbour lights their home to stay.
Away from the roll of the sea.
Away from the roll of the sea.

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OL' MAN RIVER Oscar Hammerstein & Jerome Kern Soloist: Michael Ogurick

Edna Ferber published her novel, "Show Boat" in 1924. By 1926 Jerome Kern had completed much of the script and music for what would become one of the most famous musicals of the American Stage. Ol' Man River was added to the score, theatre lore has it, mostly to cover a noisy scene change at the end of Act 1, Scene 1. But when Kern first played and sang the song for Edna Ferber, "I give you my word," she confessed, "my hair stood on end, the tears came to my eyes, I breathed like a heroine in a melodrama. This was great music. This was music that would outlast Jerome Kern's day and mine." With a deep bow toward Paul Robeson, the UGC offers this choral version of the song.

There's an ol' man called de Mississippi;
There's an ol' man that I want to be!
What does he care if the world's got troubles?
What does he care if the man ain't free?
Ol' Man River, that Ol' Man River
He must know somethin', but don't say nothin',
He just keeps rollin', he keeps on rollin' along.

He don't plant taters, he don't plant cotton,
And them that plants 'em, is soon forgotten.
But Ol' Man River, he just keeps rollin' along

You an' me, we sweat an' strain,
Body all achin' an' racked wid pain -
Tote that barge! Lift that bale!
You get a little drunk, and you land in jail...
Ol' Man River, he just keeps rollin'
He just keeps rollin' along.

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MY FAIR LADY MEDLEY . . . Alan Jay Lerner & Frederick Loewe

The first encounter between Professor Henry Higgins, the brilliant, crotchety, middle-aged bachelor who is England's leading phoneticist, and Eliza Doolittle, the little cockney bird, takes place near the Royal Opera House, Covent Garden, late on a cold March night. Eliza is selling violets. Higgins is out on his endless quest for new dialects of London's speech and invites Eliza to come to Higgins' flat to be instructed in the English language, in order to transform herself into a "lady." There, Colonel Pickering, a fellow linguist and both friend and rival of Higgins, challenges Higgins to "metamorphose the guttersnipe into a paragon of verbal correctitude."

The rest is musical history, thanks to Lerner, Lowe, Julie Andrews, Rex Harrison, and now the UGC.

THE STREET WHERE YOU LIVE

I have often walked down this street before;
But the pavement always stayed beneath my feet before.
All at once am I several stories high,
Knowing I'm on the street where you live.
Are there lilac trees in the heart of town?
Can you hear a lark in any other part of town?
Does enchantment pour out of ev'ry door?
No, it's just on the street where you live!
And oh! The towering feeling
Just to know somehow you are near.
The overpowering feeling
That any second you may suddenly appear!

People stop and stare. They don't bother me.
For there's no where else on earth that I would rather be.
Let the time go by, I won't care if I
Can be here on the street where you live.

WITH A LITTLE BIT OF LUCK

The Lord gave man an arm of iron
So he could do his work and never shirk
With a little bit of luck, with a little bit of luck,
Someone else'll do the blinkin' work!
With a little bit...with a little bit...
With a little bit of luck you'll never work!
The Lord above made man to help is neighbor,
No matter where, on land, or sea, or foam.
The Lord above made man to help his neighbor-but
With a little bit of luck, with a little bit of luck,
When he comes around you won't be home!
With a little bit...with a little bit...
With a little bit of luck, you won't be home.
Oh, you can walk the straight and narrow;
But with a little bit of luck you'll run amuck!
The gentle sex was made for man to marry,
To tend his needs and see his food is cooked
(but he gets rooked!)
The gentle sex was made for man to marry-but
With a little bit of luck, with a little bit of luck,
You can have it all and not get hooked.
With a little bit...with a little bit...
With a little bit of bloomin' luck!

I'VE GROWN ACCUSTOMED TO HER FACE

I've grown accustomed to her face.
She almost makes the day begin.
I've grown accustomed to the tune that
She whistles night and noon.
Her smiles, her frowns,
Her ups, her downs
Are second nature to me now;
Like breathing out and breathing in.
I was serenely independent and content before we met;
Surely I could always be that way again-
And yet
I've grown accustomed to her look;
Accustomed to her voice;
Accustomed to her face.

I COULD HAVE DANCED ALL NIGHT!

I could have danced all night!
I could have danced all night!
And still have begged for more.
I could have spread my wings
And done a thousand things I've never done before.
I'll never know what made it so exciting;
Why all at once my heart took flight.
I only know when he
Began to dance with me I could have danced,
danced, danced all night!

Good night, my fair lady, good night

IN THAT GREAT GETTIN' UP MORNIN' Arr: Fenno Heath Soloist: Steven L. Herbst

An early collection of spirituals from 1887 calls this song "a remarkable paraphrase of the Book of Revelation, and one of the finest specimens of negro spirituals." It is said that the song was brought to the attention of a collector in the mid-1800's by an old African-American man who could neither read nor write, nor count the number of rails his master required that he split each day, (150!). Typically in African-American churches, an "exhorter" would "line out" the verse of a song, in this case "In That Great Gettin' Up Morning," and the congregation would reply: "Fare Thee Well, Fare Thee Well."

In that great gettin' up mornin', fare the well, fare thee well
In that great gettin' up mornin', fare the well, fare thee well
Stop and let me tell you 'bout the comin' of the Saviour
God's gonna up and speak to Gabriel
Run and look behind the altar
Then the time shall be no longer
For the judgment day is comin'
Now pick up your silver trumpet
Blow your trumpet Gabriel
Lord how long shall I blow it
Blow it so my people know it
Then you'll see the coffins burstin'
See the dry bones come a-creepin'
Hell shall be uncapped and burnin'
And the dragon shall be loosened
Then you'll see the moon a-bleedin'
You will see the stars a-fallin'
Then you'll see the sinner sayin'
But the righteous will be marchin'
Marching to their home in heaven

And the Christians will be risin'.....
Marching to their home with Jesus.....
In that Great Gettin' up Mornin'
Fare thee well, fare thee well.

INTERMISSION

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New CD

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SPENT"**

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THE LEHIGH UNIVERSITY CHOIR

UMMAH SALLIH John Pamintuan
Traditional Molbog melody with text from the Koran
Soloists: Brett Philpotts, baritone, Dan Halle, percussion

The Molbog number fewer than six thousand souls who live in the Balabac islands near Manila. Their religion is Islam. Composer John Pamintuan lives in Manila and is an internationally known choral conductor, specializing in the indigenous music of the Molbog.

Father, we offer you, Lord Muhammad, this newborn child.
Bless him; we beseech your favor, Muhammad.
We intone your blessing.

SICUT CERVUS ... (from Psalm 42) ... Giovanni Pierluigi da Palestrina
In translation from the Latin

As pants the hart for running streams,
So my soul desires you, O Lord.

RESONET IN LAUDIBUS Orlandus Lassus
In translation from the Latin

Let praises ring out and joyful acclaim:
The one whom Mary bore has appeared to the faithful in Zion.
As predicted by Gabriel. Eja! A virgin has given birth to God,
As He wished in His divine mercy.
Today has appeared in Israel, born of the Virgin Mary, a King.
Great is the name of the Lord, Emanuel,
Which was announced by Gabriel.

LEHIGH UNIVERSITY GLEE CLUB

The Glee Club is a recently formed small group whose members also sing with the Lehigh University Choir. The Glee Club presents a Russian piece and a very American piece, *Zinga*, which pokes fun at people who have a great regard for what they have to say for themselves.

BLAGOSLOV'EN DUSHE MOYA GOSPODA ... Traditional Russian
Psalm setting
In translation from the Russian

Concertino: Terry McLaughlin, Nick Tatalias, Owen Ferrik, John Rodgers,
Tom Ludlow, Brett Philpotts, Rich Kurz, Nate Medford, Tom Blank

Bless the Lord, O my soul. Blessed are you, O Lord.
You are clothed with glory and majesty Lord, my God.
My Lord, how great you are.
On the mountains, the waters arise
The waters flow through the mountains
Glorious are your works, O Lord.
In wisdom you have made them.
Praise to you, O Lord, who has created all.

ZINGA Steven Sametz
Soloists: Thomas Blank, bass, '06
Robert Guzzon, bass '06
Thomas Ludlow, baritone, '08
John Rodgers, tenor '08

LEHIGH UNIVERSITY CHOIR

KING OF KINGS Ladysmith Black Mambazo
Arr. Steven Sametz
Soloist: William Frece, tenor

Kings of Kings, we kneel before you, Father, appealin'
Asking for peace in the rest of the country
Lord of Lords, we kneel before you, Father appealin'
Asking for peace in the rest of the country
Our Father, Our Father, we are asking for peace in the world.
Reveal yourself, reveal yourself to be from heaven.
Because we are directing to you forever Almighty
The sun rise and set, rise and set forever, Almighty
Your promise, our Father, said:
"Fear thou not; for I am with thee, fear not this minute,
For I am thy God, I will stand with thee.
Yes I will help thee, I will surround thee
With my ration of my righteousness."
Reveal yourself almighty,
Reveal yourself, O Lord.

GAUDETE! Steven Sametz
In translation from the Latin

Rejoice! Christ is born of the Virgin Mary
The time of grace has come for which we have prayed
Let us devoutly sing songs of joy.
God is made man, while nature wonders.
The world is renewed by Christ the King.
The closed gate of Ezekiel has been passed through.
From where the light has risen, salvation is found.
Therefore let our assembly sing praises now
At this time of purification,
Let it bless the Lord; greetings to our King.

THE UGC AND THE LEHIGH CHOIR

SET DOWN SERVANT. Arr: Robert Shaw
Lehigh soloists: Tenor: Jeffrey Zubernis,
Bass: Nathan Medford,
UGC soloists: Tenor: Dennis Doran
Bass: Phil Olick

HOW CAN I KEEP FROM SINGING? Quaker Hymn
Arr: Gwyneth Walker

The song How Can I Keep From Singing was written by the Rev. Robert Lowrey, who published it for the first time in an 1869 Protestant hymnal. The song was popularized by folk singer Pete Seeger in his recordings, musical publications, and especially when he used it as the closing number in his concerts in the 60s and 70s. This hymn touches many modern Quakers, particularly through its emphasis on singing about what is in one's soul. It has appeared in Quaker musical publications since the late 1960s.

My life goes on in endless song
Above earth's lamentations,
I hear the real, though distant song
That hails a new creation.

Through all the tumult and the strife
I hear the music ringing,
It sounds an echo in my soul.
How can I keep from singing?

While though the tempest loudly roars,
I hear the truth, it's living.
And though the darkness 'round me close,
Songs in the night it's giving.

No storm can shake my inmost calm,
While to that rock I'm clinging.
Since I believe that love abides,
How can I keep from singing?

When tyrants tremble when they hear
The bells of freedom ringing,
When friends rejoice both far and near
How can I keep from singing?

In prison cell and dungeon dark
Our thoughts to them are winging,
When friends hold courage in their heart
How can I keep from singing?

No storm can shake my inmost calm,
While to that rock I'm clinging.
Since I believe that love abides,
How can I keep from singing?

THE UGC WITH RETIRED MEMBERS AND LEHIGH CHOIR

GLORIOUS LEHIGH

LEHIGH ALMA MATER

UGC MEDLEY

SENIOR ACTIVE MEMBERS

50 OR MORE YEARS OF ACTIVE SERVICE

Theodore Fuller	2T	Princeton	1948
William R. Soons	2B	Princeton	1951
S. Warren Metcalf	2T	Princeton	1952
Russell L. Christopher	1B	Michigan	1954

25 OR MORE YEARS OF ACTIVE MEMBERSHIP

C. Jefferson A. Parker	2B	Michigan	1958
Macdonald Budd	2T	Virginia	1960
David Weild III	1T	Yale	1960
Joseph Caron	2T	Texas	1961
John Dorer	2B	Brown	1961
Donald D. Eddy	1T	Yale	1961
Roger W. Englander	1T	Yale	1961
Edgar J. Smith Jr.	2T	Hamilton	1962
Philip S. Olick	2B	Columbia	1963
Norman H. Volk	2T	Valparaiso	1963
David C. Logan	1B	Wisconsin	1964
Richard B. McGlynn	2T	Princeton	1965
Charles F. Michel	2B	Fordham	1965
Charles A. Weaver Jr.	2T	Fordham	1965
John P. Braunschweig	2B	Wisconsin	1966
George R. Medley	2B	Oklahoma U	1966
F. Paul Spera	1B	Fordham	1966
Jay H. Greener	1T	Grinnell	1967
Wesley W. Oliver	2B	Colgate	1968
Marvin B. Berenblum	2B	Yale	1969
H. Ward Dorer	1B	Washington & Lee	1972
Danilo J. Mena	1B	B.P.I.	1972
Robert S. Ashton	1B	Cornell	1973
George G. Nemeth	1B	NYU	1973
Gordon R. McLaren	2B	Penn	1974
Martin J. Usdan	2B	Virginia Tech.	1974

Douglas A. S. Chalmers M.D.	2T	Oregon State	1975
Monroe M. Diefendorf Jr.	1B	Bucknell	1976
Paul A. Zola	2T	Columbia	1976
James H. Cornehlisen	2T	Dartmouth	1977
Paul L. Loewenwarter	1B	Lehigh	1977
Steven L. Herbst	1B	Penn	1978
Christopher A. Moore	1T	Lafayette	1978
Holcomb B. Noble	2T	Amherst	1978
Jerry B. Finkel	1B	Columbia	1979
Robert A. Klipstein	2T	Columbia	1979
John H. McLellan	2T	Harpur College	1979
Arthur T. Meyerson	1B	Columbia	1979
Rory J. Radding	1B	Hamilton	1979
Gerald W. Richman	2B	NYU	1979
Charles A. Rodin	1B	Cornell	1979
David F. Smith	2B	Penn	1979

ACTIVE MEMBERS

Francisco J. Nunez (NYU) Conductor
David F. James (Auckland University) Accompanist

FIRST TENORS

Mark Bolsam, (Colgate)	Robert S. Lewton (Columbia)
E. Foster Conklin Jr. (Boston University)	Kenneth W. Liebman (Yale)
Jason M. Corrigan (Colgate)	Leonard J. Logsdail (London Coll. of Fashion)
Dennis G. Doran (Manhattan College)	Dennis D. McCrary (Geo. Peabody)
Donald D. Eddy (Yale)	Richard J. Miller Jr. (Williams)
Martin P. Edelman (Brooklyn Polytechnic Institute)	Christopher A. Moore (Lafayette)
Thomas M. Eisele Univ. of Texas - Austin)	Brian A. Murphy (Syracuse)
Roger W. Englander (Yale)	Barry C. Phelps (Princeton)
Jesse M. Eshkel (Yale)	Jeffrey W. Reynolds (Indiana)
Brad Fusco (Amherst College)	John N. Romans (Williams)
Samuel Gold (CCNY)	David Saunders (Denison)
Jay H. Greener (Grinnell)	John W. Spurdle (Wesleyan)
Tyler S. Hirschey (Hamilton)	Luke R. Tullberg (Stanford)
Dennis J. Kiernan (NYU)	David W. Vining (Sarah Lawrence)
Ari Komblit (Bates College)	David Weild III (Yale)
	Mark B. Wilson (Rutgers)

SECOND TENORS

Frederic S. Berman (Columbia)	Emmett, Jason (Wagner College)
Macdonald Budd (Virginia)	Theodore Fuller (Princeton)
Joseph Caron (Texas)	Meyer A. Gross (Cornell)
Douglas A. S. Chalmers M.D. (Oregon State)	Charles Granquist (Bates College)
James H. Cornehlsen (Dartmouth)	Kevin F. Kearns (Notre Dame)
Nick D'Vachio, (Westminster Choir College)	Reuben K. Kenigsberg (Wesleyan)
Eric W. Davidson (Fairleigh Dickinson)	Robert A. Klipstein (Columbia)
	Lawrence R. Krakoff (Yale)
	Stephen Lepp (Cornell)

Thomas K. Loizeaux (Williams)	Sigourney B. Romaine Jr. (Yale)
Richard B. McGlynn (Princeton)	Arthur G. Sachs (Harvard)
Michael E. McGoe (Washington University)	Ernest S. Sciutto (Columbia)
J. Branden McLellan (Univ. of Delaware)	A. Barrett Seaman (Hamilton)
John H. McLellan (Harpur)	Edgar J. Smith Jr. (Hamilton)
S. Warren Metcalf (Princeton)	Michael F. Smith (Notre Dame)
Alex Morrison (Hamilton)	Richard W. Stewart (Washington & Lee)
Taher M. Naggari (Ohio University)	Richard C. Swarbrick (Seton Hall)
Holcomb B. Noble (Amherst)	Jeremy A. Sykes (George Washington Univ.)
Robert M. Ogden III (Univ. of Denver)	Timothy F. Thompson (Notre Dame)
John F. H. Ong (Amherst)	Benjamin O. C. Townson (Hamilton)
Nicholas H. Penfold (Yale)	Norman H. Volk (Valparaiso)
	Charles A. Weaver Jr. (Fordham)
	Paul A. Zola (Columbia)

BARITONES

Robert S. Ashton (Cornell)	Elliott Grabill, (Univ. of Virginia)
Bruce A. Baker (Ohio Wesleyan)	John P. Grant Jr. (Amherst)
David L. Bell (Univ. of Texas - Austin)	Edward J. Greenberg (Yale)
Lawrence W. Boes Esq. (Columbia)	Robert S. Gross (Syracuse)
Russell L. Christopher (Michigan)	Steven L. Herbst (Penn)
Dennis W. Cross (Yale)	Laurence W. Hunter (Lehigh)
Monroe M. Diefendorf Jr. (Bucknell)	Mark S. Johnson (Bowdoin)
Mark E. Dingle (Cornell)	Jay C. Jost (The Citadel)
Harvey R. Dobrow (Tufts)	Stephen R. Kass (Queens College)
John Dorer Jr. (Brown)	Raymond E. B. Ketchum II (USMA)
H. Ward Dorer (Washington & Lee)	David W. Keyt (Colgate)
Jerry B. Finkel (Columbia)	Paul L. Loewenwarter (Lehigh)
John D. Garretson (Harvard)	David C. Logan (Wisconsin)
Howard W. Geiger Jr. (Dartmouth)	Robert J. Loughlin (Univ. of Bridgeport)
Thomas L. Giannetti (Yale)	Samuel Mann (Univ. of Cincinnati)
Robert W. Gordon (Morehouse)	Danilo J. Mena (B.P.I.)

Arthur T. Meyerson (Columbia)
 George G. Nemeth (NYU)
 John W. Ogletree III (Univ. of N. Carolina)
 Grant R. Patrick (Amherst)
 Robert A. Pearson (Amherst)
 Gregory J. Peterson (Columbia)
 William L. Plumb (Cornell)
 Jonathan Prager (Dartmouth)

Clyde E. Reetz (Boston College)
 Charles A. Rodin (Cornell)
 Roger W. Ross (NYU)
 Robert J. Sommer (Michigan State)
 F. Paul Spera (Fordham)
 Alan M. Welty Jr. (Dartmouth)
 Matt Workman, (Western Michigan)
 Edward S. Yocum II (Duke)

BASSES

Max G. Ansbacher (Univ. of Vermont)
 Andrew J. Avril (Cornell)
 Ted A. Berenblum (Yale)
 Marvin B. Berenblum (Yale)
 Asher Bernstein (NYU)
 J. Stuart Bevan (Yale)
 John P. Braunschweig (Wisconsin)
 Frederick F. Butler (Villanova)
 Stephen N. Carter (Univ. of London)
 John Dorer (Brown)
 Donald J. Foster (Lehigh)
 Timothy Gillam (Haverford College)
 A. Sidney Holderness Jr. (Yale)
 Richard P. Johnson (Yale)
 Laurence M. Lerner (NYU)
 Jeffrey R. Manning (Yale)
 Christopher A. Martinez (Fordham)
 Gordon R. McLaren (Penn)

George R. Medley (Oklahoma U)
 Charles F. Michel (Fordham)
 Michael P. Ogurick (Hamilton)
 Philip S. Olick (Columbia)
 Wesley W. Oliver (Colgate)
 C. Jefferson A. Parker (Michigan)
 Robert J. Reid (Columbia)
 Gerald W. Richman (NYU)
 John E. Rothschild (Cornell)
 Warren A. Schneider (Rutgers)
 Donald M. Shea (NYU)
 Jeffery P. Sholeen (Illinois)
 David F. Smith (Penn)
 William R. Soons (Princeton)
 Alexander M. Stewart (Stanford)
 J. Gary Taylor (Amherst)
 Martin J. Usdan (Virginia Tech.)
 Robert D. Weeks Jr. (Duke)
 Peter D. Wolf (Grinnell)

RETIRED ACTIVE MEMBERS

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 Phillips Babcock (Amherst)
 Townsend A. Belisle (Skidmore)
 Ted A. Berenblum (Yale)
 Jarvis R. Brecker (Lehigh)
 James M. Buck III (Princeton)
 John B. Burke (Yale)
 Richard T. Camp (Yale)
 Frederic D. Carter Jr. (Yale)
 James H. Christie CFP (St. Lawrence)
 Warren Clark III (Pitzer)
 Denis K. Copeland (Univ. of Vermont)
 Michael Copeland (Colgate)
 Richard H. Coyle (Northwestern)
 Edwin H. Cromeley (Adelphi)
 Keith Crowningshield (St. Lawrence)
 John L. Danforth (Brown)
 Andrew F. Derr III (Michigan)
 Drew Desky (Dartmouth)
 Peter Dix Devers (Holy Cross)
 Monroe M. Diefendorf (Amherst)
 Sterling Dimmitt (Brown)
 Wolcott G. Ely (Yale)
 George McC. Gill MD (Dickinson College)
 Robert W. Gordon (Morehouse)
 Alan L. Greener (Dartmouth)
 Thomas M. Griffing (Michigan)
 Eugene F. Gross (Harvard)
 Thomas J. Haller (Penn)
 Peter J. Healy (Fordham)
 David B. Healy (Santa Clara)
 Andrew P. Heaney (Yale)
 J. D. Helms (Princeton)
 A. Sidney Holderness Jr. (Yale)
 Paul R. Howes (Connecticut)
 A. Oliver Hult (Northwestern)
 Gregory A. Jorgensen (USC)
 Leonard J. Logsdail (London Coll. of Fashion)
 James F. Lotspeich (Princeton)
 Henry F. Merritt (Princeton)
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 John W. Noonan (Columbia)
 Hayden T. O'Connor (Union)
 Richard B. Olver (Haverford)
 Anthony T. Petri (CCNY)
 Barry C. Phelps (Princeton)
 Edward W. Probert (Yale)
 Timothy V. I. Ratner (Dartmouth)
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 Willis M. Rivinus (Princeton)
 John A. Ruvane (Princeton)
 George B. Sanderson (Princeton)
 William M. Schmidt (Penn)
 Bert Schweigaard-Olsen (Lehigh)
 David P. Seaman (Yale)
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To join, begin by quizzing the Member or Associate Member who invited you tonight.

You may also find our website, <ugcofnyc.org>, and click on Membership. Details are there, including an Associate Membership Application form.

We'd be delighted to have you as an Associate Member. You won't even have to sing to enjoy all the activities of the UGC.

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