FROM FAR AND NEAR
By: AUSTIN TAMUTUS

In some ways, the world never changes. It’s not really important what generation and time period we were born in. Because when you get down to it, certain things are just intrinsic to us as people. In other ways, the world is changing every day. Sometimes, when things change in some very noticeable way, it’s easy to overlook that those changes sometimes need to be made to prevent a more important heritage from being lost.

Ever changing, yet eternally the same, our group is perpetually aware of our meaning to the University. We sing its Alma Mater at every Convocation, at every Commencement, and at many school functions in-between. Our reputation as the chorus of Rutgers’ history precedes us; people all around New Jersey have heard the Rutgers University Glee Club through our performances of the History Lesson and the Fight Song at Scholars Days, where we sing to prospective students, and APA days, where we sing to incoming students. It falls on us to tell the nation what Rutgers is about. It falls on us to sing of our school’s pride to the student body.

Our purpose—to sing about the past and present of Rutgers—is a tradition that should never change. To preserve that tradition, it’s important that our songs represent each member of our diverse student body; it’s important that our school songs allow everybody in the school to share in the same experience as one another. The culture and traditions have always been sure to reflect the student body of the day, so that everybody could share in that camaraderie. And for that reason, the Glee Club is pioneering an update to Rutgers University’s Alma Mater that foregoes references to gender, to make the Alma Mater inclusive of all genders of students and backgrounds.

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Rutgers University Glee Club, circa 1902

Singing the Alma Mater as fellow students is a tradition that shouldn’t be blemished by something as awkward and alienating as misgendering. The experience that the Alma Mater stands for is something that should live on unchanged. That underlying experience is far more valuable than the lyrics themselves, which have always been eternally the same, our group is perpetually aware of our meaning to the University. We sing its Alma Mater at every Convocation, at every Commencement, and at many school functions in-between. Our reputation as the chorus of Rutgers’ history precedes us; people all around New Jersey have heard the Rutgers University Glee Club through our performances of the History Lesson and the Fight Song at Scholars Days, where we sing to prospective students, and APA days, where we sing to incoming students. It falls on us to tell the nation what Rutgers is about. It falls on us to sing of our school’s pride to the student body.

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Our Alma Mater was written in 1873. In 1914, most of its verses were replaced because they were all about hazing and being rowdy. But when the school became more widely known, and prestige became more prominent, it became important for the student body to set its sights higher, and to sing an Alma Mater that inspired reverence.

In 1989, the lyrics “my boys” became “my friends” to reflect that Rutgers had become coeducational years ago, in 1972. It took 17 years for the community to make that gesture of camaraderie, but the gesture was an important one, and stays with us to this day. This revision was an important start to resolving the disconnect that then existed between a coeducational student body and its time-honored Alma Mater.

But the disconnect was still there, in the gendered lyrics of the first two lines:

“My father sent me to Old Rutgers
And resolved that I should be a man”

This way of portraying a man’s maturation, of the man’s coming of age, was a prominent shared experience of the time the lyrics were written. It stands out in literature and historic records of the period as something very important and pervasive. Nevertheless, in all of those records, the depiction of the experience is something specific to men. “Becoming a man” is not a phrase without baggage, and it has a lot of meaning that’s impossible to tease away. It comes from a history steeped in patriarchy, a world where women weren’t allowed to attend a public university, where “becoming a woman” meant...
something that was distinctly not the pursuit of an education.

Because of all this, there was more work needed to make the lyrics genuinely wholeheartedly inclusive of what the Rutgers community had become with the integration of Douglass College, an experience that was hugely important to those men, but an experience that could only be described in an entirely different way for women of that same time.

In the 24 years following the previous change, no suitable update had been made to the opening line. The University was losing its tradition of having a relevant Alma Mater that reflected the student body. Perhaps in their fear of change, people lost sight of the tradition that truly matters: sustaining camaraderie through songs of pride, unifying the entire student body through music, and maintaining the Alma Mater as an important representation of our college experience.

It wasn’t as if people didn’t try. There were many changes suggested over the years, but none of the proposals were perfect. And unfortunately, there was no established protocol for making revisions, whatever the nature. The Alma Mater is something that belongs to the students and alumni of Rutgers, not the administration. There is no protocol or procedure for revising the Alma Mater. No official has the proprietary power to change it, so revisions simply have to be made organically.

The Glee Club commissioned the original Alma Mater, and nowadays has the most interaction with the Alma Mater. So it made sense that the Glee Club and its current director should incorporate the new lyrics. Dr. Gardner discussed this issue over a number of years with many dedicated alumni, faculty, and most importantly, the current members of the Rutgers University Glee Club. Those discussions within the Glee Club became particularly intense in the last few years as numerous campus events brought sensitive gender and social issues to prominence. In the past two years, numerous Glee Club members and alumni brought new versions of the Alma Mater to Dr. Gardner. Last spring, we held several open discussions of the issue prior to campus performances. Dr. Gardner eventually worked out a set of lyrics that incorporated the best of what people came up with and avoided most of the pitfalls.

Dr. Gardner recalls, “Alumnus John Bauer sent me a line very similar to the new second line, but it was most difficult to replace that famous first line: “my father sent me to old Rutgers.” It became clear that this line was nearly as problematic as the second line that obviously didn’t describe the situation for a woman studying at Rutgers. It has often been suggested that we simply start all over and write a new Alma Mater. But I feel so closely attached to “On the Banks of the Old Raritan” that I couldn’t bear to part with it. And honestly, I think that it would not only have been a terrible loss, but I am also sure it would have been much more difficult to have it be truly adopted. The changes in the new text last for approximately six seconds of the entire two minutes of On the Banks. It describes accurately that our students come from many places and that they come here to learn.”

So the Glee Club simply presented this change and asked for support from the University community. Students and community members sang the new version with great pride at our Spring Concert and at the University wide commencement for the class of 2014. While we understand that some alumni will continue to sing words that may resonate more strongly with them, the current official version is clearly already being sung with pride by this year’s class.

We have received much support for our efforts: the updated lyrics were printed in the Commencement materials not just for the University-wide Commencement but for all of the school graduation Convocations from SEBS to the School of Engineering, from SMLR to Mason Gross, and are listed on the university’s web page of school songs. A strong editorial from the entire Daily Targum staff supported the change, as did an editorial from the Star Ledger. The New York Times applauded the move and President Barchi publicly supported the change. A recording of the Glee Club singing the updated lyrics is on that same web page, as the university’s official Alma Mater recording.

The first line of the Alma Mater now begins:

"From far and near we came to Rutgers And resolved to learn all that we can,"

The rest remains the same:

"And so we settled down, In that noisy college town, On the banks of the old Raritan."

(Refrain)

Then sing aloud to Alma Mater And keep the scarlet in the van’ For with her motto high Rutgers’ name shall never die On the banks of the old Raritan.

(Refrain)

Collectively, the Glee Club is extremely happy to have a set of lyrics that bring the University into an age where we can embrace our fellow people in an interwoven, diverse community. We sing to bring people together. The things that matter are not our gender or our background, but our choice to attend Rutgers University and pursue Truth. It is powerful to have a set of lyrics that brings every student and alumnus the sense of belonging to something great. Being able to sing together about our shared experience is far more valuable than the relic of any antiquated language. It keeps us all in touch with the reason we sing. It keeps the Alma Mater alive, and preserves what makes it meaningful.
Brothers in Song. It’s the esprit-de-corps that binds the Glee Club across generations. The idea means something different to each of us, but just recently its strength of kinship became very real to me.

Seungmin (Peter) Whang was my classmate and brother in song from 1996-2000. Hailing from Clifton, NJ, Peter enrolled at Rutgers’ School of Engineering with his close friend from home, Louis Lagonik. Over the next four years, Peter was a stalwart member, contributing officially as a junior officer and unofficially wherever he was needed. He was a constant presence at those scarcely attended early morning gigs when we needed every strong voice we could get. Peter was also member of the merry band of bags that traveled to Eastern Europe in 2000, and his fun-filled personability was evident in the many pictures he appears in from that tour. The club doesn’t function without the dedication and musicality of men like Peter.

After college, Peter moved down to Atlanta to further his career. Being a sociable guy, he found a group of friends that, among other things, enjoyed going out together to sample as many different beers as they could find.

This past November, Louis Lagonik sent me the unfortunate news that Peter had suddenly passed away. When communicating the details to Louis, his sister revealed that music was a core piece of his life, and asked if there was any way that a few of us could sing at his funeral. After some emails and ‘phone calls, Scott Pashman (RC ‘97), Duy Nguyen (CC ‘98), Louis and I were able to attend, but we needed more voices. In the truest sense of kinship, current RUGC members agreed to help send off our fallen brother in song. Tom Canty, Aaron Thomson, Ifcanyi Ezeanya, David Trestini, and Angel Cardoza rearranged their schedules to travel to northern New Jersey on a rainy Friday night to memorialize a man they never met, but had a bond with regardless.

A full room of over 250 people attended the ceremony. After an elegant eulogy by Louis, our group of past and present Glee Club members performed Rutgers Prayer and Spasemiye for Peter’s friends and family. Afterwards, Peter’s father rose and looked at us with a melancholy pride. “I came to all of Peter’s Glee Club performances. It was like he was up there singing with you.” We looked at each other, nodded and responded, “he was.” This event, to me, is the truest manifestation of our Glee Club kinship.

Care and sorrow now be gone, Peter. Brother, sing on!

IN REMEMBRANCE: PETER WHANG
By: MATTHEW CIRRI

TRAVELS
By: DAVID PILMENSTEIN

Sometime this past summer, the Glee Club’s executive council spent a weekend in a hotel conference room pondering the endeavors we’d be undertaking over the coming year. A new CD was mentioned at some point since we had not released anything since 2009. “Who wants to take charge of this?” Dr. Gardner asked around the room, and I timidly raised my hand, not knowing what kind of growth experience this would turn out to be.

Travels is a six-year retrospective of the Glee Club’s adventures around the world from Miami of Ohio, to Wellesley and Mt. Holyoke, to the great cities of Italy: Firenze, Milano, il Vaticano. Once Dr. Gardner had selected the track-list, I found myself carting off to Princeton for a few weeks to work with John Baker. An incredibly talented and respected recording engineer, John has credentials that include recordings of New York Polyphony, the Rutgers Symphony Orchestra, and Westminster Choir College—as well as a tenure in the Navy. We sat and talked each Tuesday, my mouth agape, as I watched him work his magic. His craftsmanship and audio engineering skills are unlike any I’d ever seen. To an outsider like myself, it seemed that John has some sort of power even over our performance. He could play god, in a musical sense, and “edit” the sounds we put into his recording equipment during our performance. Not to say that this music is “edited” in the cheap sense of the word, but, for example, there’s a moment where a baby’s cry rips through a recording and John was able to analyze the audio and remove that sound as easily as flicking a light switch. It’s as if that cry had never even happened that day, allowing for an incredibly pristine sound that many people will enjoy for years to come.

Once we had the finished master recordings, I contacted a manufacturer near Philadelphia for a first pressing. An initial run of 300 copies was made and we sold many of them after the Christmas Series performances. Public response has been astounding, as the music here is top-notch. From Steven Sametz’s En Kelohenu from the Three Mystical Choruses, to the Glee Club’s recent show-stopping Wedding Qawwali (A.R. Rahman arr. Ethan Sperry), to the world premiere of Lewis Spratlan’s Travels, the repertoire truly combines the duality that the Glee Club is best known for: beauty and complexity.

“...the repertoire truly combines the duality that the Glee Club is best known for: beauty and complexity.”
ON SAMETZ AND SNAPS: A RECOLLECTION OF ACDA
By: COLIN MILLETT

As a member of the Rutgers University Glee Club, I have been lucky enough to attend not one, but two American Choral Directors Association conferences. While my first ACDA conference in Philadelphia in 2010 was in the middle of a harsh snowstorm, this year’s conference in Baltimore was significantly warmer. Though the weather was radically different, there were some things that remained the same. As we did in 2010 with Dulcis Amor, this year we performed two of our works with the composers present in the audience. Steven Sametz was present both for our performance in 2009 of his work Dulcis Amor, and for this year’s performance of En Kelohenu. En Kelohenu is a morning Shabbat prayer, and an homage to the timeless classic, the Biebl Ave Maria, which was our first piece on the program. Dr. Gardner cleverly presented these songs next to each other in the program to get the audience to hear the inspiration that Sametz drew from Biebl. Pulitzer Prize-winning composer Lewis Spratlan was present to hear our performance of his three-movement work, Travels. Taking us on a journey from Australia, to New Jersey, and finally to France, Travels embodies the soul of each respective location, using text written by Mary Jo Salter and Brad Leithauser. Our performance was punctuated by the energizing Wedding Qawwali written by A.R. Rahman, Academy Award winning composer for the Slumdog Millionaire score. With a tabla, and tabla player in tow, the pulsing rhythms of this joyous piece are simply electric and perfectly encompass the atmosphere of a Bollywood wedding.

What I will remember most from this conference was something that had nothing to do with the music. In our performances in the beautiful churches of St. Ignatius, and Old St. Pauls, we were preceded by the Vassar College Women’s Chorus, and Nittany Valley Children’s Choir Concordia Singers. The day before our performance, we kept getting the same question from both choirs: “Why is everyone snapping?” To which we explained, “It’s quieter than clapping” (of course we know the real reason). To our surprise and delight, after the Qawwali had finished, we were greeted by thunderous applause in the audience, and the soft snapping of the choirs waiting in the wings. That is the magical thing about ACDA: you get to perform at a high level for all of your peers and colleagues, who better than understand the dedication and work it takes to bring the music to life.

THE VALUE OF A GOOD BBQ
By: JOE CIAMPI

An organization rooted in history and tradition must have a strong connection to the individuals who have created that history. This is why the robust organization of the Rutgers University Glee Club has always sought to keep the brotherhood in song alive, even after graduation. The alumni of the Glee Club are the truest members of the organization, in that their bond to the club is time-tested. Alumni who have graduated 10, 20, even 50 years ago still enjoy coming to events such as the Christmas Series concerts and the Spring Concert, and to the summer Alumni BBQ, and will continue to do so for as long as our organization hosts them.

The summer Alumni BBQ, which has been held in August at the Log Cabin at the Rutgers Gardens in recent years, is a great way for alumni members to stay active in the social aspect of the organization. They are invited to enjoy a day of quality food, singing, and a display of the Glee Club historical archive, including Glee Gabs that date back for decades. Most importantly, it is a place to gather with all of your old friends from Glee Club and in-

“...we do not want to lose this event, which provides us with opportunity to strengthen alumni support and camaraderie.”

form the new members of how much better your tour years were than theirs! We have set up a donation table where alumni can “outbid” for the top donation slot. There has been such a positive response to this barbecue and alumni attend in great numbers, which is why we work hard to put out a varied menu of burgers, chicken, hotdogs, vegetarian entrees, salads and more.

Recently, the Glee Club has been met with the issue of the rising cost of renting the Rutgers Gardens or other Rutgers recreation center pavilion, which is due to the fact that we are competing for a weekend in prime wedding season. Of course, we do not want to lose this event, which provides us with opportunity to strengthen alumni support and camaraderie. Our solution is not to shy away from the event, but rather to bolster the event and set record attendance and donation levels to help club offset the
HOSTING IMC
By: SCOTT SINCOFF

Organizing a national conference is no small feat, yet the rewards far outweigh the price it takes to make it happen. I have learned firsthand that it can be extremely difficult to coordinate with 12 nationally and internationally esteemed choral groups, ranging from locations as near as Rutgers Preparatory School and far as Pudice, Czech Republic, and to get them all to one location to present the highest caliber of choral repertoire. This year’s Intercollegiate Men’s Choruses conference, which was held here at our very own Rutgers University New Brunswick campus, allowed us to further pave a way for musical excellence and create strong bonds between brothers in song.

After countless hours of emailing and planning for this event, these talented and dedicated men were not only able perform their beautiful art for a world of men’s choirs, but they were also given an opportunity to experience what this unique niche of choral music has to offer. The repertoires that were presented in our very own Nicholas Music Center provided a once-in-a-lifetime experience to the sold out crowds that attended each night of the concert in addition to the artists that performed. From the touching Tell My Father presented by the community group Measure for Measure, to the creative displays of Dr. Ohrt and the Central Bucks High School-West choir, to Rutgers’ presentation of Stravinsky’s Oedipus Rex, each performance astonished every audience member and me. We heard Penn State sing a gorgeous new piece by Joseph Gregorio at the opening concert, and our friends from the University of Virginia and Miami University performed on Friday and then we really had to be on our toes to perform at the closing concert where we were preceded by Morehouse College (yes they performed Betlehemu and it rocked!), Ohio State, and Harvard! It was truly a weekend of immeasurable talent and dedication, culminating in a remarkable showcase of global song, spirit, and brotherhood.

What struck me most about this conference was each group’s willingness to co-mingle and interact. It was so interesting to hear the experiences of what it means to be a member of the Ohio State or Harvard Glee Clubs. As it turns out, our lives and theirs are very similar in that each of our Glee Clubs is an extracurricular club in which you do not need to be a music major to make world-class music. One of my favorite memories of that weekend has to be hearing Morehouse, Harvard, and Rutgers singing their respective drinking and brotherhood songs at a reception one night. It made me realize that men’s choirs are not only groups of tenors and basses getting together to sing a specific repertoire of choral music. These men’s choirs from around the world all share that common link of brotherhood in song, as we all have experienced in our time as members of the Rutgers University Glee Club. The IMC conference is more than just a showcase of the talent that these male choirs can offer. Rather, it is a reminder of how strong and pervasive our unspoken bond of brotherhood is, and I, for one, am proud to be a brother.
A LOYAL SON REMEMBERS:  
FROM MCKINNEY TO THE PRESENT  
An Interview with John Bauer  
By: JOE CIAMPI

Being a member of the Rutgers University Glee Club can allow for many interesting opportunities. In addition to singing world-class music for audiences around the globe with a great group of friends, there is the ever-present sense that this singing brotherhood will last longer than your college years. This reassurance, at least for me, always comes from conversing with alumni.

I had the chance to interview one of our most cherished and well-known alumni, John Bauer. Sharing many similar interests: both being English majors at Rutgers, brothers in song, and both sharing the experience of being an officer in the organization that we love, John and I had much to bond over. His wisdom, generosity, and wit are unmatched. Without much further ado, here is our Featured Alumnus, John Bauer.

Hello John! To begin, I was wondering if you could give me a little background information on yourself (Graduation year, which school you graduated from, and your major).

Hello Joe. I graduated in 1959 from Rutgers College with a degree in English.

What extra-curricular clubs and other groups did you join while you were attending Rutgers? Obviously the Glee Club, but were there any others?

I was the Glee Club President from 1958 to 1959 under Dr. Howard McKinney and Soup Walter. I remember they took us officers to the University Club of New York for an elegant dinner and then to Broadway to see West Side Story that had just opened. It was such a great experience. On top of that, I was a part of University Choir, and sang the Verdi Requiem with the New York Philharmonic, conducted by Leonard Bernstein and I also sang Mahler’s Second Symphony with the Philadelphia Orchestra which was conducted by Eugene Ormandy. I was a member of the Kirkpatrick Chapel Choir led by David Drinkwater and I took private voice lessons with John Powell at Douglass College in what is now the Marryott Building. I was a part of the Queens Theatre and did a production of “Wonderful Town” and many workshops performances. I was a Phi Gamma Delta fraternity member as well. We sang each night after dinner and won the various song contests on campus. I was song leader in my junior and senior years. I was also a member of Crown & Scroll honor society in junior year. Finally I was in the ROTC program (the Air Force in freshman and sophomore years; Army in junior and senior years). I was commissioned as 2nd Lieutenant at graduation.

Very interesting. Can you tell me a little about your post college experiences, where you worked and how you got to where you are today?

After gradation I received a deferment to attend graduate school at New York University. I received a Master’s Degree in English in May 1960. Then, I went on active duty for two years at Fort Monmouth, NJ. While there I led the Soldiers Chorus. After my discharge I entered a certification program in the teaching of English at Newark State College (now Kean University) in Union. I taught secondary English for a year and a half and lectured two summers at Baruch College and then returned to graduate school for a Ph.D. In the meantime, I was hired to teach at Newark State College (now Kean University), where I spent my career. I retired in 2001 and became Professor Emeritus and was soon invited to join the Kean University Foundation. My Ph. D. Dissertation in 1973 was entitled The Man-Woman Relationship in the Novels of Frank Norris.

As you know, the Glee Club is scheduled to tour to England and the Netherlands in 2015. What tours were you and your sister
Nancy apart of? Do you have a favorite tour memory?
I joined the Friends and Family Tour of Germany in 2007 and with my sister went on the Friends and Family Tour of Italy in 2011. Hearing the Glee Club sing mass in St. Peter’s was absolutely thrilling. I realize that many of the men were probably sight-reading the service music for the first time but the performance was so outstanding I still remember it to this day.

Do you have a favorite memory of club, or favorite performance?
My favorite performance is nearly always the one that I have just heard. I never tire of the Biebl Ave Maria or Rain. I thought the Oedipus Rex performance was a tour de force, and I listened to it streamed on WQXR several times. It was an amazing and emotional performance.

Do you think Glee Club was vital to your college experience? If so, why do you think Club has impacted you positively?
Absolutely. Music is a universal language. It’s not physical but can have a physical effect. It’s spiritual and transcendent. It does feed the soul. Some amplified things that people call music, I just call noise. I hear a lyric or a tune that automatically triggers something within me. I’ve of a lyric or a tune that automatically triggers something within me. I’ve told my students that poetry does the same thing for me. The Glee Club continues to be my main connection to Rutgers. It’s part of the history lesson for me. Hey, I even got to ring the Old Queens bell!

“The excellent training I received at Rutgers enriched my life, and I’m happy to give my time and treasure to perpetuate Rutgers and its Glee Club.”

I really look forward to having that experience as ringing the bell is such an honor and respected tradition. Your sister Nancy also has had a presence at Rutgers. Can you give me a little background on her experiences and contributions to Rutgers?
Nancy is a graduate of Trenton State College (now The College of New Jersey) and a former elementary school teacher. She has been quite active in Kiwanis and has served the New Jersey District for some time. She supports my charities and efforts, and I support hers. Both of us are widowed, and we share interests in the arts, theatre and music. We worked hard to get the Summit Playhouse, the oldest continuously operating community theater in New Jersey, on the State and National Registers of Historic Places (2007). (Many workshops, meetings, grant applications, fund-raisers, and trips to Trenton). Currently, we are both members of Preservation New Jersey.

That is very inspiring. You both attend many Glee Club events throughout the year. Why do you feel it is important for alumni to stay connected to our organization?
The Glee Club continues to refresh us and inspire us. As Henry James writes in The Ambassadors, “Live, live all you can. It’s a mistake not to.” In the tradition of Howard McKinney and Soup Walter, Pat Gardner continues to teach us to be all we can and enjoy doing it.

You and your sister have been a generous donor to both Rutgers and to the Glee Club. Recently, evidence of this is the naming of the “Bauer Room” and Dr. Gardner’s new office inside of Mortensen Hall. What inspires you to give back to our university and to our organization?
The excellent training I received at Rutgers enriched my life, and I’m happy to give my time and treasure to perpetuate Rutgers and its Glee Club.

Do you have any closing words or advice for the current members of Glee Club?
Always remember to keep in touch with your friends and Rutgers, and to give back.

Upcoming Events

“March Men of Rutgers!”
An Introduction to the Great American Football Fight Songs
Thursday, October 30, 2014 at 7:30 p.m.
Winants Hall, College Avenue Campus
More information is available by calling 848-932-7061.

What do college fight songs have to do with gladiatorial combat?
Come and find out, as Dean George Stauffer explains and the Rutgers University Glee Club, under the direction of Dr. Patrick Gardner, sings favorites from the Big Ten and more!

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<td><strong>HOMECOMING:</strong> Alumni, join us as we sing the National Anthem and Alma Mater on the field before we beat Wisconsin!</td>
<td>Saturday, November 1, 2014 Noon Kick-off Contact Joe Ciampi at <a href="mailto:joe.ciampi@rutgers.edu">joe.ciampi@rutgers.edu</a> for timing and details. Alumni must purchase football tickets this year – contact Joe for details!</td>
<td>Noon Kick-off</td>
<td>Rutgers Stadium</td>
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<td>Kirkpatrick Choir and RUGC Fall Concert to celebrate <strong>HOMECOMING</strong> Box Office 848-932-7511</td>
<td>Saturday, November 1, 2014</td>
<td>8 p.m.</td>
<td>Kirkpatrick Chapel</td>
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<td><strong>Christmas in Carol and Song</strong> Mason Gross Box Office 848-932-7511</td>
<td>Friday, December 6, 2014 Saturday, December 7, 2014</td>
<td>6 p.m. and 9 p.m. 5 p.m. and 7:30 p.m.</td>
<td>Kirkpatrick Chapel</td>
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### Rutgers University Glee Club CD Order Form

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<td>and ____ copies of the 2003 European Tour CD @ $15.00 each</td>
<td></td>
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<tr>
<td>and ____ copies of the 2007 Hear The Voice @ $15.00 each</td>
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<tr>
<td>Plus $2.50 each for postage</td>
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<tr>
<td>Amount Enclosed:</td>
<td></td>
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</tbody>
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Please allow 2 to 3 weeks for delivery

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The Rutgers University Glee Club  
Marryott Music Building  
81 George Street  
New Brunswick, NJ 08901-1568