# The Katzenjammers

# The Katzenjammers

Celebrating 50 Years!

The early '70s were a time of great transformation at Princeton. Out of initial meetings cloaked in secrecy, the nation's oldest co-ed collegiate a cappella singing group, The Princeton Katzenjammers, was launched at an arch sing in Blair Arch in the fall of '73. This original group of exceptional singers and musicians started a new a cappella tradition that over the years has shaped and transformed the lives of many Tigers.

From the outset, the Katzenjammers have represented the best of Princeton, with a brilliant legacy resonating inside and outside the hallowed halls and arches of Old Nassau.

Known for their amazing musicality and remarkable arrangements, the Katzenjammers have not only left their mark on musical life at Princeton, but also encouraged generations of Princetonians to fully develop and engage their passion for the arts. The Katzenjammers sing everything from Bach to the Beatles with an award-winning repertoire of arrangements by undergraduates in the group. The Katzenjammers have always welcomed singers from all backgrounds, whether first-time singers or classically trained prodigies.

Outside of the musical legacy, the real magic of the Katzenjammers lies in the lifelong friendships and camaraderie forged through the group. The Katzenjammers have always provided a home away from home for their members. The shared memories and joy of singing together transcend decades and created a family, a Katzenfamily, of kindred spirits. Old friendships continue to flourish, while new ones are fostered between generations.

The joy of being part of this fearless and amazing Katzenjammer tradition persists, time after time. Fifty years on, the group continues to thrive and evolve, embracing a new generation of Tigers.

# Celebrating 50 Years

## Maria (Mimi) Danly '74

The Katzenjammers began as a dream for me during the summer before I entered Princeton as a freshman in the fall of 1970. Being among the first group of women admitted to Princeton, I knew that there were no women in the all-male a cappella groups and I wanted to create a mixed singing group.

It was during my freshman orientation week at Princeton that autumn, however, when my dreams of creating a mixed singing group became a passion. Not knowing how to begin, I asked each of the musical directors from the Nassoons, the Footnotes, and the Tigertones to meet with me to discuss how I might start a group.

Somehow I imagined these three leaders would welcome my idea .. but each of them gently discouraged me. They encouraged me instead to start an all-female singing group. I assumed they must be right so I agreed and turned my attention to creating a female singing group that autumn. I called the group the Tigerlilies. Our first performances were for alumni gatherings on campus or for parties at the eating clubs. We often performed alongside the other males groups. It was during those evenings that I I watched Peter Urquhart conduct the Nassoons.

I told Peter that I wanted to start a mixed singing group. Once Peter was no longer musical director of the Nassoons, in our junior year, and the Tigerlilies elected a new musical director, we decided it was time to create t. We wanted to include a wide range of music from Bach to the Beetles, a wide range of our favorite classical arrangements along with modern arrangements as well. We wanted each of the original members to have a terrific ear so we could get a great blend, tight harmonies and synergy from the beginning.

We began creating the Katzenjammers by having a meeting, inviting individuals from the Nassoons, Footnotes, and Tigerlilies, representing every singing part. There was great interest but there were loyalty issues and also many of the singers didn't want to be in two groups at the same time. As time went by and choices were made, we admitted a few other people and the Katzenjammers was born.

#### Peter Urquhart '74

In the Fall of '73 we had no name. Somehow the name Katzaniammer came up, was overlooked briefly, and then considered again. That was it! We imagined ourselves the youngest but most musical group on campus. The repertoire continued to include both popular and classical music...arrangements were made tough, on purpose, to challenge our enfants terribles.

By the spring, we may well have become the most musical group on campus. There were Reunions gigs, some raised eyebrows from the Nassoon alums, and amazing arch sing in Blair. For the first time ever, I felt comfortable giving an announcement in front of an audience; I could represent this group without holding back, because I had created it. Or had I? Princeton is a funny place. Things happen there that don't seem to happen elsewhere. Music sounds a certain way only in an arch during Reunions Friday

night. I do feel that the creation of the Kazenjammers, and the music we made together, was the height of my Princeton career. But without those arches, without all those other people, the models of the Nassoons and footnotes, the Princeton ambience, etc. Katzenhammers could not have been.

#### Trey Farmer

#### Lily Arbisser Shorr '08

I wanted to become a Katzeniammer because I knew immediately upon hearing the group how serious (yet joyful!) they were about the level of musicianship and musicality expected of its members. It was exciting to me that the group sang jazz standards as well as repertoire from the classical music canon.

It felt like the right fit because I wanted an

opportunity to sing with other passionate

singers interested in a more classicallytrained vocalism. The first [treasured Katzenjammer memory that comes to mind for me is the love I felt (and still feel in remembering these moments) whenever my fellow Katzenjammers would "kat-call" from behind me or in front of me on a path, singing

I think [the Katzenjammer legacy] would be in gifting to the alumni Katzenjammers a wonderful group of close friends and also distant alumni acquaintances brought closer by the highs and lows of laboring to keep a functional and ambitious a cappella group going through all the intensity of a Princeton education.

the tell-tale Katzen Perfect 4th, to which one could

respond by singing a descending P5 from Do. It was a

great way to encounter a dear friend around campus.

### Lisa Mihalick Beale '87

I wanted to be in an a cappella group because I loved arch sings and wanted to sing in those marvelous acoustics! I wanted to become a Katzenjammer because wanted a coed group, which I think offers a much fuller sound than a single sex group. Plus they had great voices, and I knew some them from Freshman Singers. I thought I was too busy with marching band and Glee Club (and I probably was!), but I auditioned in my sophomore spring and fortunately came to discover that when you love something, you find a way to make time for

It's hard to choose my most treasured Katzenjammer memory. The most exciting memory was probably when the Katz came to my dorm room at 2 am to sing me in after auditions—what a thrill! It was also wonderful going on trips with the group—those were great for bonding and deepening our friendships. But I'd have to say my most treasured memory is of very time we sang together in a

Princeton arch. Pure magic!

I think the Katzenjammer legacy from my time was love and kindness. Back in my day, the many single sex a cappella groups seemed to be focused on projecting a "cool" image and sex appeal The Katz of my time were different—we were a diverse array of personalities with a common love of singing, and we appreciated our variety and grew to love each other. Katzenlove, baby!

### Ryan Brandau '03

any other group.

in the same way.

I auditioned immediately for Glee Club

but had no plans for a cappella—until the first arch. The Nassoons' polish and the Tones' charismatic soloists impressed and charmed, but I wasn't moved to audition. Then—a mixed group with a funny name. "When I Fall in Love"! I'd sung it a thousand times in high school felt musical kinship. The rest of the rep resonated, too (classical!), but it was the sound that got me. Bogo, grounded by Bass voices grown up enough to be felt more than heard. "Do the Walls," wrapping me in Claire Rifelj's velvet alto and sending the platinum ping of that era's sopranos soaring up ribs of 1879. Green and 18, I simply wasn't equipped for "'Round Midnight." I sank, ears first, into its midnight-blue sonorities, grooved on its walking bass and scats, and reeled back at its neon final chord. The voltage of Adrienne, Nicole, Kirsten, and Lauren perfectly stacking high F/Bb/D/F blew circuits I

I'll always treasure Sassafras and Moonshine—its creation, and, especially, what it captures. We used a single mic pair, so the balance, blend, phrasing, and intra-take tuning (warts and all), reflect not digital repairs but instead the peculiarly ironclad commitment we had to each other and to the music, forged as much in our fierce friendships as in hours (and hours) of rehearsal. It's an irreplaceable keepsake but also an imprint of an unabashed, instinctual ensemble musicality that, in two decades as a professional conductor, I've never quite rekindled

hadn't even known I had. I didn't think for a second of auditioning for

The individual musical accountability and ensemble skills demanded by our group's idiosyncratic arrangements has clearly, over the decades, fielded a certain type of member and left a mark on them. Grads from my four years became conductors, jazz singers, musicologists, and members of the LA Master Chorale and San Francisco and Dallas Symphony Choruses (among other ensembles)! Just last season I had the pleasure of featuring a KJ alum ('08) as a soloist and singing alongside another ('22) at a pro gig.

### Mary Babson Fuhrer '79

Vhat a marvelous journey! I still remember the joy of being "sung in"—followed by so many other Katz joys: hearing our "What Wondrous Love is This?" resonate through the chapel, singing in the Capital Rotunda, exploring Disney World together nd snorkeling in the Florida Keys

> some shared tears. But most of all I remember the joy of looking around at my fellow Katzs' faces as we sang in an arch, drinking in the warmth of our shared love. What I did not know then was that this love would endure and that my Katz family would

> We have sung at each others' weddings, shared in the journeys of our children, traveled to be with each other for close on to 50 years now.

I do not have Katz photos from the '70s (who could afford film then?!), but I include an image from 1979's 25th reunion, with beloved '79 Katz John Ricketson (tenor), Dave Foster (bass), me (alto), Jeff Fuhrer (my husband, a Footnote bass but also an "honorary Katz"), Wendy Weisand Kuran (soprano) and Linda Eastman Field (soprano). (We missed Jeannie Teutonico (alto) who I think was in Italy at the time.) It is those loving friendships forged around making music together at a deeply formative time in our lives that I most treasure. Thank you, my dear Katz!

### Tova Bergsten '15

When first visiting Princeton as a prospective cappella groups perform for the first time. It took until my sophomore year though, to gather the courage to audition. I was just blown away by their talent, so auditioning seemed like a somewhat insurmountable hurdle. But after a year of listening to their arch sings, I was simply too in love not to try.

The complexity of the Katzenjammer repertoire combined with the quality of their performances was so magical and enticing! I had been trained classically for over a decade, but jazz had always been an interest so the blend of more traditional choral music, soulful jazz, and the occasional pop song led me to think KJs would be a great fit musically. And the talent of the members was in my humble opinion, unmatched. I could tell this was a group of musicians who really appreciated the works and put their hearts into not only learning every song, but learning how to do them justice. It was evident that if I was lucky enough to join, it would be an incredible experience to fall more in love with music, my time at Princeton, and make wonderful friends.

Once on a tour, we had stumbled into a state house of some kind, maybe a capitol building. And the space was just phenomenally resonant—like it could not have been any more perfect a place for an impromptu performance by a group of musicians. We gathered in a circle under the building's domed ceiling. And we sang with our eyes closed. It was such a magical moment to hear every little note from each person with such clarity. I just remember being filled with happiness and extremely grateful for the experience and my fellow Katzenjammers.

I think one of the things I appreciated most about Katzenjammers was how alented a musician every member was. A lot of us were in Glee Club as well, or orchestras or bands, or even majoring in music/performance. As someone who had decided not to professionally follow the path of music or performance, but who had studied for years and just couldn't imagine giving it up, Katzenjammers provided the perfect home: a place for serious musicians to have a blissful amount of fun and enjoyment. I haven't been able to visit in several years, but I like to think that's our legacy.

### Nikki Bruno '98

I wanted to be a Katzenjammer because I swooned so hard hearing Michelle Smith's and Heather Allard's performances ("Do the Walls" and "Unexpected Song") during frosh week in 1994. The Katz were the best group by far, and I fell in love. The outrageously talented and sexy women drew me in and kept me in. My most treasured Katzenmemories are reading from a book with ridiculous accents in Stowe, singing at the tree lighting at Rockefeller Center, tequila

Tuesdays, excuses to dress in formal wear, learning/ debuting new arrangements (like "Route 66" and "Killing Me Softly") singing orgasmic "'Round Midnight" chords having gay/out/proud friends for the first time, having Rick Hoffenberg direct "'Round Midnight," NOT calling the Katzenjammers the KJs (sorry-not-sorry, can't handle this nickname), Sophie Dean being hilarious all the time, creating and performing

the Les Mis announcement, singing in the

newbies, making cover art for "Traffic Jam," tons of hugging and touching and love, attending and singing at Katzenweddings, knowing everyone's voices SO immediately on the phone, calling to one another with the Katzeninterval on campus, "Let's SING!!", music directing the recording of two songs, singing the "Do the Walls" solo in our jam my senior year, playing mafia in Cape Cod, San Francisco tour/ partying with Stanford's Everyday People. Family. The Katzenjammer legacy is our arrangements, our standard of musical excellence at Princeton, our incredible recordings, the happiness we bring fellow Princetonians through our music on and off campus,

and unusually sexy women. :-)

Debbie S. Barrington '93 the "Katzenjammer Call," recording Why did I want to be a Katzeniammer? It's a sessions, so much laughter, so much music simple answer really—I just wanted to sing. And there they were, these fantastic people in this bizarre, but absolutely wonderful ritual waking me up in the middle of the night, because they wanted to sing with me. As my memories of a Katzenjammer in the early 90s flood to the forefront of my mind, I wish remain life-long dear ones. that the time we live in now did not forget the charm of the time we lived in back then

> today—race/ethnicity, gender, sexuality, financial means, political and academic interests, thought, humor and style. However, what transcended the Great vision was our joy of singing voices. Our brazen tribe of musicians affirmed the very essence of life with all of its energy and spectacle, while we

We were a collection of individuals diverse in

every characteristic that fractures our society

delivered performances that could touch the soul As a spectator, you were going to bop with us, tap your feet with us, sway with us, groove with us and sing along with us. As you listened to our soloists, you were going to feel empowered or perhaps even begin to believe in angels before the song had ended. And you most definitely were going to have belly laughs after our 'oh so inappropriate' but highly creative, witty and comical song introductions. Indeed we were young, free, and imperfect, but our musical

legacy, at its core, was love.

Maeve Brady '15 The music, the music, the music. I have a clear memory of meeting up with Abby (S'15) at the open house evening

our freshman spring and just locking eyes with her as the group sang and knowingggggg tha I wanted to make this type of music while at Princeton. My most treasured Katzenjammer memory is] my first rehearsal back

after my semester off. I was SO nervous and evervone was so kind it was like I never left. That acceptance and the quiet sense of welcome as rehearsal started period of time was something I'll always be

The Katzenjammer legacy is friendship made through the hard work and joy of music

#### Tiffany Bluemle '83

My most vivid memories of Princeton nearly always involve Katzenjammers: barreling down a hill in Los Angeles in a station wagon filled with sopranos but lacking brakes (we survived); an arch sing when Lorraine's buttery mezzo stunned a raucous crowd into silence; the delight of my first reunions arch as a newbie when I first heard Charlene's rendition of "Sam"; and falling in love with a sweet baritone who looked like Clark Kent (in spite of his strange habit of routinely folding his crew-neck sweaters to his ribcage during rehearsal).

Katzenjammers were my family at Princeton. Like siblings, we argued over the order of show and whether the basses really got the timing right in "Too Much." We competed with one another for solos and to avoid the middle seat on long tour rides. We've dated and married one another and sung at the weddings. And in recent years we have come together

I auditioned for a singing group because I liked to sing. What I found in the Katzenjammers was

### Lauren Buckley Schaer '01

this reflection because I couldn't imagine being able to capture what being a Katzenjammer means to me. All of my best memories from my time at Princeton feature my beloved Katzenjammers and I'm pretty sure a lot of my lost memories revolve around the same people...I've gone through so many things since then but the second I open up my mental "KJ" file so many feelings come flooding back. Eating lobster in Provincetown at the Lobster Pot, singing "Beyond the Sea" in Cape Cod, bringing down the house at arch sings, breaking a toe in the Catskills, that swell in "Do the Walls," whipping cream by hand, basking in the sun in San Francisco, rolling our own sushi in

Oh my goodness, where do I begin? I put off writing

My first semester at Princeton was overwhelming and hard for me and the Katzenjammers saved me. I realized that music was my lifeline and I will always be bonded with them no matter how much time

We made music, we traveled, we laughed, we loved, we got drunk

We learned how to be ourselves together And that GONG...running through campus ringing the gong...best feeling in the world.

### Beth Brockman Miller '89/90

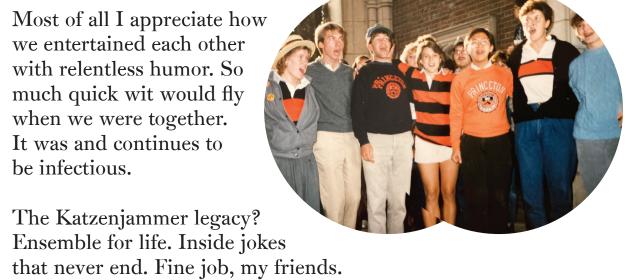
What I treasure about being a Katzenjammer was participating in a true ensemble where each one is valued and encouraged. Just as our voices joined and created a sum greater than the parts, our spirits connected to create an uncommon harmony which continues to this day. Rehearsing, performing, and traveling together forged such deep familial bonds.

What an absolute joy to have that ensemble experience expand at Katz reunions to include several decades of Katzenjammers. Most alums cannot return to campus and relive their extracurricular experience—e.g., act or dance in the same production or play with their sports team. So, it is such a thrill to return to Old Nassau and sing in narmony not only with those we sang with before but also with older alums

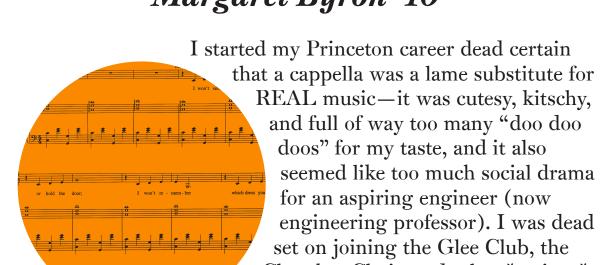
Looking back, I particularly loved when we instantly transformed from being a motley crew of college students to an impressive musical group at our impromptu performances in pizza parlors, airport terminals, subway stations, etc. Harmony was our

and current undergraduates!

with relentless humor. So much quick wit would fly when we were together. It was and continues to be infectious. The Katzenjammer legacy? Ensemble for life. Inside jokes



### Margaret Byron '10



choral outlets (which I eventually did). One evening, early in the 2006 Fall semester, I was wandering by Woolworth "Bogoroditse Devo" drifting from 1879 arch... of course, it was the Katzenjammers, in perfect tuning and somehow multiplying ten or twelve think such a glorious, dramatic piece of music required. My whole musical universe (and, let's be honest, my musical snobbery) shifted that day. The Katzenjammers were the only a audition twice to get in!). While my years with the group (including one year as MD) had more

than enough drama for any reality TV show,

all the shared joy of creating beautiful music.

they were also full of friendship, fun, and above

Chamber Choir, and other \*serious\* when I heard what sounded like Rachmaninoff's voices to seem like the enormous ensemble you'd cappella group I auditioned for (though I had to

Carey Camel '17 When I arrived at Princeton my first year, I wasn't sure if I even wanted to do a cappella, having become slightly burnt out singing in choirs in high school. But then I saw the Katzenjammers perform and was

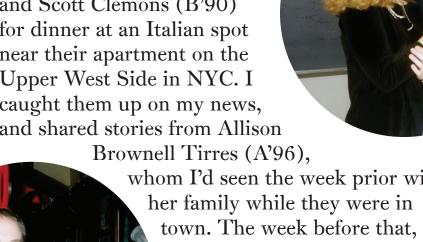
very impressed, and after meeting some amiable KJ upperclassmen, I was convinced to give it a go. I had a blast at callbacks so I wasn't even a bit embarrassed when a drunken cadre of relative strangers, in various states of undress. showed up at my door to give me the good news.

While the experience of being accepted into the group will forever remain unforgettable, it wasn't until the 40th reunion concert in 2013 that I fully understood what a unique thing it is to be a Katzenjammer. To see so many generations of fantastic musicians so eager to recreate for a fleeting moment our intricate arrangements, to feel once again the power of the collective voice, I quickly realized (with tears in my eyes!) how I'd inadvertently found myself part of a lifelong family of truly passionate, generous, and talented people. What a

This community of musicians is what I see as the most important element of the Katzenjammer legacy. To know that there are people, quite literally all over this globe, who will help you out just because you know the same kooky arrangement of "Stoned Soul Picnic" is very special. I'm so glad to be a part of it.

and Scott Clemons (B'90) for dinner at an Italian spot near their apartment on the Upper West Side in NYC. caught them up on my news,

Alex Ciepley '97



whom I'd seen the week prior with her family while they were in was down in D.C., and I had dinner with Dan Schwartz (T'97) on a Thursday night and Alice Clapman (A'98) that Friday. I'd also gotten to

visit Alice in France earlier in the spring while her family was temporarily relocated there. And all of this on the heels of spending a pandemic year in Eugene, Oregon—living and working alongside Sophie Dean Therrell (A'96) and having occasional visits with Michelle Smith Ryan (A'96), who lived about 45 minutes north.

Thirty years after being sung into the group, and I'm still lucky enough to connect constantly with the most hope to know. This is



#### G. Scott Clemons '90

To paraphrase Walt Whitman, Princeton is large, it contains multitudes. I found the university overwhelming upon my arrival in 1986. I wanted to find an engaging family of kindred spirits with whom I could share my Princeton experience at the individual level, and serendipity presented just

Katzenjammers taught the freshman class the alma mater during Freshman week. Something prompted me to introduce myself to the music director, Valerie Vigoda '87, who encouraged me to try out despite my lack of vocal experience. The rest is

proverbial history.

such an opportunity when the

Little did I know then that my four years at Princeton and in the Katzenjammers would become a life-long source of encouragement, stimulation, and inspiration. Not only did I meet my wife (Karyn Joaquino '89) in the Katzenjammers, rarely does a month go by that I don't have some sort of meaningful interaction with a Katzenjammer alum, even if we were never on campus together. This is the power of the Katzenjammer fellowship: the joy in lifting our voices together in shared song transcends the decades.

I am proud that so many Katzenjammers have pursued successful careers in music. I like to think that countless performers, teachers, composers and conductors around the world were seeded in the gothic arches of Princeton. As for me, I have come to the conclusion, and retain this belief ever now, that the most valuable part of my Princeton education took place in an arch

David Danar '78



I was transfixed when I saw the a cappel groups perform during Freshman Week. The Katzenjammers were the most welcoming group, and, of course, had the best sound. I thought I would work my way up to that level, so I delayed and sang only in the Freshman Singers for first semester. Hence, being accepted into the group was that much more of a joyous surprise. One of my most treasured memories is being "sung in" for Spring semester of 1975. Happy, freshfaced, singing undergraduates showed up at my door at the old Princeton Inn and dragged me across the golf course in deep snow to our next "victim."

> We surrounded a stairwell and sang while Bob Cohen Stillman improvised harmonies. It was magical. But there are so many memories—our first road trip through Virginia (with a famous pillow fight in the hotel), singing under the St. Louis Arch, the arch sings on campus, and the famous circle back rubs at every rehearsal. Through it all were the

When we recorded the first album, we didn't know the legacy that was beginning—that of a family of forever friends, joined by the joy of singing together. Singing with the Katz was, simply, the best part of my Princeton experience, and doing it again at Reunions is something that I look forward to all year,

support from fellow KJs under the great pressures of

lifelong friendships that formed, and the mutual

undergraduate life at Princeton.

### Dee Dockery '87



desire to join them was all about the music. Having sung in my church and school choirs. I loved the sound of SATB harmony. And I have a picky ear—Pitch and tight singing were important to me. The Katzenjammers Among my happy Katzen-memories,

our winter ski trip to Stowe, VT, in 1985 floats above: not because the crowds in the warming huts were great, which they were. Not because the skiing was invigorating and fun (despite widely disparate skill levels!). But because of what happened one night after dinner. Back at the hotel, lying on the carpet all over the room—tired and happy—someone proposed a game: Each person laid their head on another's stomach, forming a meandering, intact human ring. The instructions were simple: "Don't laugh." It was tactile, and tender, and hilarious!

And another memory—one that binds us together: As I lay in bed staring at the ceiling at 2:30 a.m. one September night in 1984, I heard the faint sound of "Ticket to Ride" in my entryway four flights below. The song grew louder until the Katz were finishing the last verse around my bed, with my roommates across the room smiling—Thrilling!

The Katzenjammer legacy is its tradition of recruiting great singers from all corners of the student body, joining those voices with beautiful arrangements from all sectors of the a cappella canon, and, as Princeton ambassadors, spreading that magic throughou the Princeton community and



### Martha Elliott '82

I remember sitting on the steps of Blair arch on the warm sunny days of freshman week listening to all the singing groups perform. I'm pretty sure I came every day. By the end of the week, I was certain that I wanted to be in the Katzenjammers. I think they were the only group I auditioned for and I was thrilled to be accepted. I remember being sung-in in the middle of the night, and our tour to Florida that first winter. One

of the best things about being a Katz alum is getting to see generations of my former students at our major gatherings. I'm even starting to see children of former students and fellow Katzenjammers come to Princeton. What an amazing collection of singers and

beautiful people to be a part of.

#### Kimberly Riether Coupounas '89

I wanted to become a Katzenjammer, because I loved the quality of their music. The musicianship of the group was a step above the other groups on campus. In high school, I'd been an avid singer in musical theater and classical choirs. I'd also had a serious classical orchestral background (I played the French horn professionally). So, for me it was important that any a cappella group

stroke of luck!

I joined during college had to share an appreciation for truly excellent music. The Katzenjammers filled that need for me while also being an unexpected source of communit and lifelong friendships through the years post-graduation.

fellow Katzen-folk.

I have so many treasured memories from my time in the group—singing in Stowe, VT, Disneyworld, the New York Princeton Club, and many more. The Katzenjammers (from my time in the group) even sang at my wedding in 1992! But, my most treasured memories were from the Katzenjammers 1988 Spring Break tour in Paris, France. I had been studying in France during my junior year, and I used part of my time there to organize a Spring Break tour of Paris. We sang in so many wonderful places during the tour, from the American Embassy in Paris to the famous Harry's Bar - to random street performances in the Paris Métro. We were warmly received by the French people,

Being a Katzenjammer was one of the highlights of my undergraduate experience. I know that's true for most of my fellow KJ alumni. The Katzenjammers' legacy for both Princeton and for collegiate a cappella is and will be significant. The Katzenjammers have throughout their history set a very high bar for both musical excellence and for creating a sense of family and community across many generations of Princeton students and alumni.

and it was truly a joy to be able to share my love for France with my

## Tina deVaron '78 (entered as '77)

I showed up at Princeton at 18, very unconfident, especially with regard to music.

But curiosity overcame my lack of confidence when I heard singing at 1879 arch one September twilight. A sound not like anything I had heard before, SATB blend, gorgeous and true intonation. movement, pulse, crazy suspensions (though I didn't know that's what you called em back then).

finished arrangement. "Too Much of Nothing." This angular guy was conducting. I didn't know about a capella. Never heard anything like this. When they had auditions, I showed up, and sang a soulful song by Laura Nyro, "Louie" full of angular jazzy tri-tones. I made it to callbacks, and sang in my regular mix. They asked me if I had more

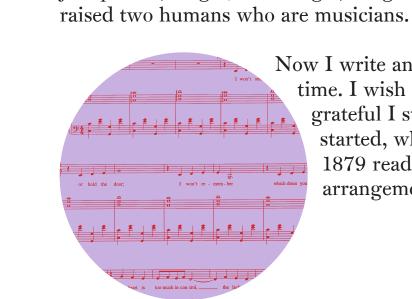
power in my chest voice. So when I was singing my part in "Ticket

doing but all of a sudden this great big sound came out. And I got

to Ride" I turned on the juice. I didn't really know what I was

People were reading through a handwritten manuscript of a freshly

That was the beginning of building my musical confidence, brick by brick. I graduated and became a working musician—journeywoman jazz pianist/singer, then singer/songwriter; I married a musician,



Now I write and compose music full time. I wish I had started earlier, but I'm grateful I started at all. And, really, I started, when I heard those singers at 1879 reading through a brand new arrangement.

0 0 0 0

# 

#### Nicky Eaton (now Eaton-Guinn) '86

I loved that it was the oldest co-ed group on campus and the musicality seemed above and beyond most of the

other groups.

Going on Katzentrips... I remember laughing and singing and having fun as we wound our way up and down the East Coast. I also remember doing a time share tour with Scott in the Pokonos on one of our trips, pretending we were interested in buying a timeshare, so we could get their free gifts which I believe were inflatable rafts to go rafting. Unfortunately, it is all so long ago now, that I don't remember many specific memories.

Musical excellence and the first co-ed group at Princeton. Plus, I am thrilled that my niece Anna Eaton is in the group so that we span generations.



I really wanted to become a Tiger Lilly, which shows how little l knew myself as an 18-year-old. I might have been miserable! (Be careful what you ask for) But God saved me and the TL rejected me first semester. Dave Feit, RA

extraordinaire, convinced me that Katz was the way, and it was. The one year I spent rehearsing almost daily with them during the school vear was one of the best experiences of belonging to something greater and feeling like the sum was greater than

I was kind of a quiet only-child, dour more than jolly. Coming into Katz, where several people were just naturally funny, exposed me for the first time to people who saw life comically. When Debby Barrington and I did "Anything you can do (I can do better)" together, going very high and very low, the audience response with laughter was a highlight!

Co-education at Princeton began relatively late, the fact that KJ was a place where I could harmonize with people of different races, classes, backgrounds was amazing opportunity for me. It made me a better doctor, a better wife and mother, and now a state senator.

Harmony is my one memory of Katz. If you would like to contribute to a force for good in Iowa, please go to figaroforiowa.com and hit the donate

## Todd A. Cox '87

I first saw the Katzenjammers my first week of Freshman year. The group was singing "A Nightingale Sang in Berkeley Square" in Blair Arch and I was immediately hooked. I had been a member of several theater and singing groups but had never heard anything like this before. I was immediately attracted to the a cappella sound and close harmonies. I fell in love with the group when I met and sang with them during auditions

They were committed to their music but also to having fun and enjoying spending time with each other. Ultimately, that is why I decided to join and I will always be grateful for the opportunity they gave me to sing with the group. I have many treasured memories, but I deeply enjoyed our recording sessions (produced on vinyl and cassette tapes!), road trips to sing with groups at

other schools, and singing new members into the group with "Ticket to Ride." I am proudest to have been President when Karyn Joaquino Clemons and her class and cohort of Katzenjammers joined the group, ushering in new and amazing arrangements and energy, and opening

an exciting new era for the group. The warmth, friendship and support of the Katzenjammers meant so much to me. I will always remember the group's commitment to music as well as to each other. I am happy the group is thriving and proud that it

remains central to the Princeton experience.

#### Scott DeVeaux '76

I wanted to become a Katz the first time I heard them. I was a sophomore who had just quit the Footnotes. Tired of the all-male singing groups, I felt all that singing group stuff was behind me. Then I heard a group of singers in a practice room in Woolworth Peter Urquhart and the handful he'd gathered to read through one of his classic arrangements—probably "Ticket to Ride." It grabbed me. Damn, I said, if they'll take me, I'm in. I'm still in.

8 8 A B B

The Katz were, of course, the coed, mixed-sex, SATB version of the college singing group—the first in the country, by all account. It's a terrific idea. The SATB format let us sing anything we wanted, from classical repertoire to new music we could create on our own. But the real fire came from Peter Urquhart's arrangements. "Ticket," "Stoned Soul," "Sam," "Too Much of Nothing": they set a standard that I, and everyone else who's written for the Katzenjammers, have been reaching for all along.

My personal memories are too distant now to write down. I miss that initial crew of singers, some of whom—too many have already fallen by the wayside. The biggest thing we did was to set that spark that got everything rolling. I've heard lots of college groups during my time as a music professor, but the Katz still smokes them all. I can't say "Fine job!" (I'm so old that that phrase postdates me) but I salute you all!

## David E. Feit '90



that connectedness and that culture singing a cappella—making the arch air vibrate and hearing harmony back in our eardrums and necks, opening our mouths in knowing synchrony, feeling the thrumming among our touching shoulders, the ease of breath and syllables—all that was completely intoxicating to me and I depended on it for my daily sanity. So there you go: I joined the group for questionably-healthy attachments and questionably-healthy

I wouldn't change a thing. I loved each of my fellow Katzenjammers then, I love each of them today. Then, the trust allowed for deep and honest conversations about life, the universe and everything the intellectual stimulation of liberal arts legend. Today, my best friendships are still modeled on the best of those. We had affection, we had strife, we had silliness, we worked hard for each other, we

Of my favorite memories from Katzenjammers, none can be shared publicly. Of my second-tier memories, all arise from premiering new singers (Kathleen, Debbie, Margaret, Kevin) or new arrangements ("Through the Long Night," "In the Mood," "Shop Around")—pride and pleasure echoing in the archways.



#### Kirsten Findell '92 Being a Katzenjammer was central to my Princeton experience. Making music was a necessary part of my life at age 18: I couldn't imagine NOT singing, and as soon as orientation

began, I knew that the Katzenjamme was the group I belonged in. I still remember watching Amadeus together in the cozy living room of our host lodge in Stowe, Vermont—the movie will never be as good (nor the volume as loud). I remember finding fresh peaches at a road side stand in Long Island, and sleeping on the windy beach. I remember

laughing (and laughing and laughing) on the porch of Terrace club with other K-words. I remember making harmonies to "Jeremiah was a bullfrog" in a car on I95 in Delaware. I remember having to get out of the car and run circles around it to burn off energy when others were tired of me bouncing off the walls. I remember moments of splendor when Blair arch resonated just so, and holding onto the note just that little bit longer.

But mostly, I remember trying ever-so-hard to find that

perfect moment to say, "Let's sing!!!" Katzenjammers is a treasure. It was a treasure when I was at Princeton, and it will continue to nurture young adults for decades to come, helping them discover who they are and what they want in this world. I will always be grateful for the music we made, the joy we shared, and the laughter that still rings in my heart.

