#### Jeffrey Parsonnet '75

Pearl, Marilyn, Kristin, Ben, Scott,

I was one of the original Katzenjammers. I was president of the Footnotes at the time the group was being formed, but when I heard that Mimi and Peter were starting a co-ed group, I jumped at the opportunity to join. The greatest motivating factor for me was the respect and affection I had for the "founders" (Mimi and Peter), but also my desire

to hear a different blend of voices and to sing with a group of more serious musicians. The group was kick-started by members of existing a cappella groups (Nassoons, Tigerlilies, Footnotes) and rounded out by other motivated and talented singers. At the risk of omitting someone, I fondly recall Deb, Bob, Tina, Dan, Charlene,

Amy, Jim and Zach as other members of that first group. We did things "differently" than the other groups, with multiple members directing songs and more physicality to our rehearsals. Peter's arrangements were exciting, of course; with his permission (I think!), have performed "Stoned Soul Picnic" and "Ticket to

Ride" with a community choral group in Vermont, and I could certainly sing tenor or bass on either at a moment's notice. Unfortunately I was not able to remain in the group for all of my senior year because of competing demands (Footnotes and thesis!), but I cherish my Katzenjammer experience as much as any

other from my days at Princeton. The sound of our voices filling an arch is easily and fondly recalled.

#### Matthew Price '95

If there was one single thing that remained present throughout my four years at Princeton, it was the Katzenjammers—it was Katzenlife! Classes came and went, seasons, and other musical opportunities did the same. The Katz were always there. As time passes, it's nice to reflect upon how integral a part of my Princeton life this crazy, kooky and rather cool group was.

As we grew and evolved as a group over my four years, there was a rather stunning emerging quality to our musical ability and the complexity of what we could perform. This sense of accomplishment is unforgettable, but it also became a proving ground for many aspects of adult life to come. We were inspired and we persisted. Apparently we even self-governed ourselves too—impressive,

seen from today!

memories.

We also navigated city-hopping and international borders, with the proverbial planes, trains and automobiles, along with interpersonal complexities . London, New Orleans, San Francisco, (Las Vegas) and more were our haunts, and formed our

May the Katz persist for many decades to come! Fine job!!

### Anne Paxton '81

I spent the first year o the pandemic holed up with my family in our farmhouse in western New Jersey, hearing news of sirens and midnight grocery store

runs from friends who staved in the city. We fell into a rhythm of writing, teaching or singing on zoom, reading, taking long walks, and enjoying wonderful dinners. The first excursion I made after many months of seclusion was a day trip to Princeton, a 45-minute drive away. The campus was quiet and I walked alone, soaking in the beauty of the buildings and grounds, and reflecting on the passage of time. Music filed my head, especially

as I passed under the arches. Blair Arch brought to my mind "Sam you made the pants too long" with Charlene belting the solo. The archway at Pyne Hall brought the memory of visiting as a recent alumna and joining undergrads singing "Go Lovely Rose." The 1879 arch echoed with songs with a fuller sound like "Stoned Soul Picnic," delivered in

he dark to a raucous crowd on a weekend night. In the decades since I left university, what I remember most vividly is the music we sang. I did not realize how significant the community would be to my life when I auditioned—the friendships across age groups, and the changing repertoire as new arrangements were created—and yet was drawn to the sound, amplified naturally by the arches of these beautiful, old stone buildings.

Todd Purdum '82 It is a sobering task to celebrate the Katz at fifty when you knew the Katz at five. I became a member because my R.A., Wendy Weisand '79, urged me to try out. My pitch was good but my beat was awful, and I'm afraid I never really did learn the bass part of "Too Much of Nothing"— not in callbacks, and not in three and a half years in the group. Wendy claimed at the time to have recused herself from deliberations about my audition, but I later learned she'd said I was the kind of guy who could become president of the group, which I eventually did. So my fondest memory of the Katz is of Wendy, and of all the other

wonderful friends and memories I made. In those days, we were a scrappy, informal if clean-cut bunch often deployed by the university as the model of what coeducation could be. Now we're an institution, with a foundation and a rich

history that requires waivers to record for posterity. And if my recent listening is any guide, more musically talented and dedicated than ever. Here's to another half century of making music and friendships, with fondest wishes for all the members and memories yet to come. Fine job!

I had been a member of the Tigerlilies so knew both Peter and Mimi and wanted to continue under their musical directorship in a mixed voices group. For a time I tried to do both groups but Katz won my heart and soul and I dropped the Lils my junior and senior years. Marilyn Robie and Dan Dempsey were the other 2 '75ers I recall. I loved being in the presence of such musical talent and I probably had a crush on BOTH Mimi and Peter! I loved our warmups massages, and the ramping up of my skill of reading music that being in Katz encouraged and made possible. We were a warm and close group that truly cared about each other way beyond our varied musical talents. To continue to grow, offer unusual

and to each other.

musical arrangements, to bring humor,

sensitivity and delight to its audiences

Deb Petty Dalton '75

## Katherine Raber '16

The Katzenjammers simply sounded the best, no question about it. The group also seemed to have so much fun palpable energy in their small basement room! As a freshman, I yearned to have

such a friend group, readymade for me, and one that was unabashedly gifted artistically Being chosen by them was my dream, and I had to be patient until the spring!

There are too many treasured memories. This was my family on and off campus and my safe place to retreat to multiple days each week. Travels with the KJs were priceless—from LA to NOLA; singing with them even more so. Singing \*for\* them after graduation, at Reunions and weddings, has been truly heart-warming and humbling. What wonderful, motivated people these fellow Katz have become! I remember staying up into the wee hours after auditions were concluded, giddy with the excitement of choosing our new friends, brimming with energy—over-plied with alcohol and underslept—caterwauling into the soft morning light as we paraded across campus to bring our newest members into the family

fold. And I remember my first Katzen-versary, the 45th, where I was gifted with the Katzenjammer compendium of songs, and my life became full of our group's music

I believe the Katzenjammer legacy to be quality music for quality people—an open atmosphere where the group's value for artistry allows every person to come as they are and

leave as one voice.

### Kate Raisz '80

I started singing at age 3 to the annoyance of my older brothers and am still singing at 64 in a Boston-based chorale. So as soon as I got on campus, I wanted to join an a capella group. I was thrilled to become a Katzenjammer. The extraordinary Tina deVaron was our music director. Many memories arch sings, road trip to New England, recording the first ever Katzenjammers album. But what I remember most are the voices of the people with whom I was so fortunate to sing: The ethereal sopranos Tina, Emily, Linda, Pearl, Wendy. The resonating altos Barb and Mary. The angelic tenors Brad, Eric, John, Rick. And the bassi

# Amy Rogers '76

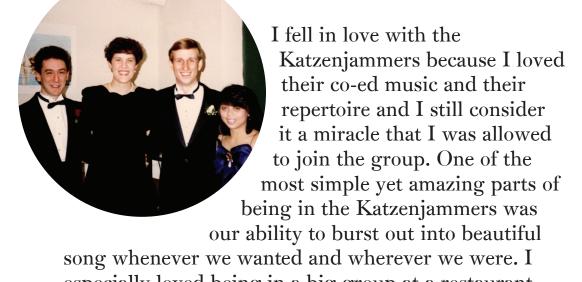
profundi Dave, David, Dougie, Paul, Zac.

Why become a Katzenjammer? The thrill of singing everything from Debussy to Zappa! The chance to be part of the first iteration of the first co-ed a cappella group at Princeton! The delight of making music with a remarkable contingent of gifted, imaginative, dedicated companions! Most treasured memory: Nothing beats the exhilaration of singing for a

crowd in Blair, the sound of harmony billowing up and spilling out of the stone arch and across campus.

Legacy: The liberating expansion of the kinds of music included in the a cappella canon; the creation of a group that made room both for serious, trained voices and for those who simply loved to sing; and...the early-days embrace of a more diverse student body—women at

# Janine Schloss '88



song whenever we wanted and wherever we were. I especially loved being in a big group at a restaurant, usually having attracted the ire of the people around us because we were obnoxiously loud college students and then, just before we left, we would arch up and start singing—and people's jaws would just drop. This never ceased to thrill me!

I loved being in the Katzenjammers for more than just the music, though. I also fell in love with the people. We were more than just a group of students or musicians. We had no idea ho life-changing three years in Katzenjammers would be. Sure—I can still remember most of my parts in the songs we sang, but

for me, the real legacy of the Katzenjammers are the family bonds we created together. They have lasted for the 34 years since I graduated from Princeton and I know they will continue for the rest of my life.

# Claire Rifelj '02

The Katzenjammers essentially were my Princeton experience, the two can't be disentwined, nor would I have it any other way. I came to Princeton wanting to be a part of something, unclear what that would be, but

singing always made me feel whole so I'm not surprised I was lured by a cappella audition signs. The co-ed element of the Katzenjammers felt right, not only for the range of voices, but also the people. And having been a part of jazz combos and choirs in high school, the jazz-classical spectrum too made the Katz rise above the rest. I had no idea that in seeking this path out, I'd receive a lifetime of music, friendship, and understanding—even when I haven't seen a fellow Katz in ages, that feeling continues. My most treasured memory is

likely the same for many of the Katzenjammers of my era: recording Lauridsen in the Princeton University Chapel, wearing wool socks and warm headbands, with the incredible team of Karyn Joaquino Clemmons and Rick Hoffenberg listening in and mastering our sound, voices blending in (im) perfect ways. All of the shenanigans and dramas on tours and The Street didn't hurt either to cement some solid life lessons. I hope the legacy of the group is the following: to continue bringing people together in ways that generate an expansive range of feeling, both for themselves and for those that have the chance to hear them.

# John Rogers '88

The Katzenjammers appealed to me because of the co-ed-ness, certainly, and the beautiful music that can come from the right soprano-alto-tenor-bass mix. And we sure did make some beautiful music. Songs from so many genres and so many decades of musical evolution (and snatches from even further back in time), for a repertoire that set us apart from other groups, and kept things interesting for us as singers. (Particularly when a kind arranger would give us bass types something beyond mono-syllabicity.)

But I was also attracted to the Katz culture, or what I could see of it from the outside. It seemed to me like the kind of milk-and-cookies environment that I could fit into. That evolved—we were even on occasion wearing tuxedos in my later years—but I guess that helped me learn that you can enjoy milk and cookies even while dressed like a true grownup.

I don't know all the ways the group has evolved in the decades since I headed off to the real world and other musical pursuits, but it's clear that if the Katzenjammers hadn't sprung into being in the wake of Princeton becoming co-ed, something a whole lot like it would have. The time was right, the need was there, and, in the Princeton Katzenjammers, the stars aligned to bring together well-developed talents, newer entrants into the musical space, and a shared commitment to beautiful SATB music. Something to treasure indeed.

# Adrienne Rubin '88

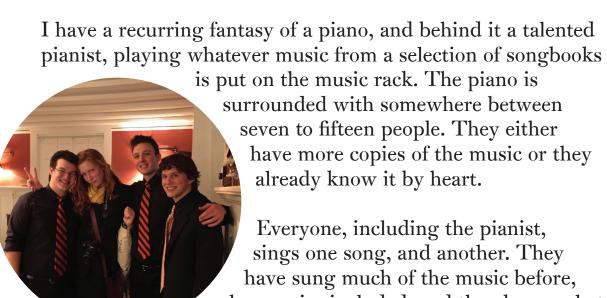
When I first arrived at Princeton, I sat through an entire arch sing to decide which group I would most want to be in. At the end of that two-hour musical experience, I had my answer. I wanted to be a Katzenjammer. I loved their combination of classical and modern repertoire and I thought they had the best sound. (I might have already been biased...) I will never forget the amazing feeling of finally getting into the group and being sung in with "Ticket to Ride" (after barely getting to sleep that night). And I still say "Fine Job!" when someone I know does something great.

Our tours and recordings stand out as some of my favorite memories. Katzenjammers gave me the opportunity to travel in a way I had not been able to prior to that point. I learned to ski on our trip to Stowe, Vermont. Going to Disney World had always been a dream of mine and I went there with the Katzenjammers, singing in exchange for hotel rooms and park admissions. I still have those Mouse ears! And our Paris tour in my senior year was the piece de resistance, an amazing trip in which we sang in exciting places, including the metro, and saw wonderful sights and

The Katzenjammer Legacy? I believe it is the gift of inspiring singers and groupies and audiences with wonderful music, great opportunities and lasting friendships. I'm lucky to have been able to be a part of it.

museums.

### Marquito Rodriguez '16



Everyone, including the pianist, sings one song, and another. They have sung much of the music before, harmonies included, and they know what they're doing (mostly). Sometimes they find something brand new—or really old—and sightread it. Eventually the pianist will stop playing and just

sing with everyone else. I just described my memory of a Katzenjammer rehearsal. I just described a process that was very time-consuming. and sometimes pretty painful. We pushed ourselves hard. Rehearsal was a means to the end of making beautiful music. So why is that memory a recurring fantasy for me? Because from time to time, in rehearsal, the pianist—almost always our

music director—had to stop playing. Without saying, "let's do

it without the piano." They just had to put their hands down

and sing. Because from time to time, we just got it. A piano

That sounds strange, doesn't it? That when you're making music, a piano is... somehow getting in

was superfluous.

A moment like that was more precious than any performance. Not like a rehearsal, either. It was just... us, and the music.

# Daniel Schwartz '97

I did not arrive at Princeton in September of 1993 with any intention of trying out for an a cappella group. While I enjoyed singing and frequently led services at my synagogue, was entirely untrained and had no experience sight-reading music (for

voice, at least) or singing arrangements with complex harmonies. But for whatever reason I stopped by the Katzenjammer booth at the student activities' fair in Firestone Plaza during orientation week. It was being manned at the time by

End of the Trail

Rabbi Lauren (Eichler) Berkun S'94. Perhaps out of an eagerness to recruit more practicing Jews into the group, she persuaded me to try out. I did so with no expectation that I would be accepted, and was frankly shocked that they were willing to take a chance on someone as raw as I was. Little did I know that being a Katzenjammer would become one of the most enjoyable and fulfilling experiences of my four years at Princeton and really of

my life. I have so many treasured Katzenjammer memories, but if I had to choose one, it would be the concert we did with the Nassoons in the spring of 1995 in the chapel. I recall singing Franz Biebl's eight-part "Ave Maria" and just being bowled over by its beauty. (Quite a journey for a yeshiva high school boy!) Listening to it still moves me deeply, though now it is not only the music itself, but the memories of times past, that stirs the heartstrings.

I generally associate terms like "legacy" with dead people and defunct groups. The Katzenjammers should remain alive and well and continue to evolve in ways that cannot be entirely foreseen. That said, when I think of the Katzenjammers, I think of music that combines a high level of challenge with deep soulfulness, of close friendships and sometimes more than that, and of a confidence in being the best.

### Pearl Seril Pell '77

1973 Auditions

Even after 50 years, I still remember that audition!

As a freshman in September 1973, I noticed a poster announcing tryouts for Princeton's first coed a cappella group. I thought—why not? The group was already largely assembled but there were still a few slots open.

At the audition I sang the solo which I had prepared. Next, I was asked to sight-sing a soprano line along with Charlene. Then I held that part down alone against the other voice parts. The blend of the voices was a major consideration, and everyone was listening hard

Most memorable was when Peter Urquhart, sitting at the piano, played a series of chords with 5 or 6 notes in each, asking after each chord that I sing back the 3rd highest note, or the 2nd lowest, etc. I remember being horrified by this.

of new members. Our names were posted in Woolworth a day or two later. The years have flown and, as many of us have discovered, the strength and flexibility of our voices has diminished. But the memories of Katzenjammer music-making and

friendships remain strong. I'm amazed

There were no callbacks, and no "singing in"

and delighted to have taken part in building an enduring tradition at Princeton.

#### Sophie Dean Therrell '96

I wanted to become a Katzenjammer because out of all of the singing groups, they sang the best music. And they seemed to have so much fun that I wanted in as soon as possible.

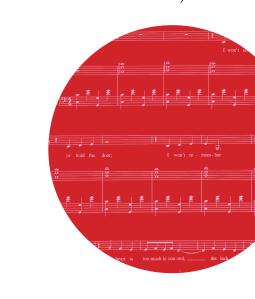
I have so many treasured memories, but the one that pops into my head is beach week at Sanjay's house in Cooperstown? I can't remember where we were, but that was the best house and the most amazing week ever! We organized a haunted house prank on someone, I can't remember who right now, but holy smokes, it was epic. Well, and another memory that is definitely m MOST TREASURED, is learning "'Round Midnight" with my bestie, Alex Ciepley at the piano

in the Forbes lobby.

I hope the KJ's are remembered for spirit, inclusivity, great musicians, great music, love, fun, and terrible announcements!

### Jeanne Marie Teutonico '79

After taking a year off, I returned to Princeton as a junior in the fall of 1977 and was looking for both a place to make music and a community. Upon being accepted as a Katzenjammer, I found both and it radically changed my Princeton experience. I found a joyful escape and creative outlet, as well as friendships that have lasted to this day.



Edward Wang '14

Hearing the Katzenjammers

for the first time was new

yet familiar, combining

the choral repertoire

I'd grown up with.

jazz and pop tunes with

When they launched into

Rachmaninoff's "Bogoroditse

Devo" (with all that alto power!), J

knew that this was the group for me.

I'll always remember the 2010 senior dinner.

looking for the perfect lasagna noodles. By

Tom and I spent hours driving around Trenton

the time dinner was ready, it was 10:15

and the seniors were so hungry

they probably would have eaten

anything. I'd like to think that

our lasagna was worth the wait.

The Katzenjammers' legacy is,

put simply, great music with

wonderful people. Tours and

card games; staying up until 6

in the morning after auditions;

performing "A Nightingale Sang in

Berkeley Square" with lifelong friends under

moonlit Blair Arch—what could be better than

The Katzenjammer legacy is surely first and foremost about bringing coeducation to the a cappella singing community at Princeton. But it is also fundamentally about the music made and shared.

# Val Vigoda '87

Singing, dear friends, laughter—three of the very best things in life and all integral parts of being a Katzenjammer, from 1984 till now and beyond.

My favorite memories are of puppy piles of friends, lounging on Amagansett (or Stowe) couches...gales of laughter ringing through the summer breeze (or the ski condo) as some of our sun-kissed number make dinner and we all lazily sing our parts from wherever we happen to find ourselves.

Being a Katzenjammer gave me a sense of belonging, acceptance and easy camaraderie unlike anything I'd had before...and people I encountered in this highpowered motley/quirky crew are still to this day some of the closest friends I

I think that's really the legacy of this incredible group; the music brings us together and gives us the joy of collective effervescence on the regular...and the friendship and laughter continue to bind us together throughout our lives.

I feel incredibly lucky to have NOT been accepted into the Tigerlilies back in 1984...I mean, I'm sure I would have had a lovely time with them, and simply a different friend trajectory...(maybe a better wardrobe HA!)...but it's hard to imagine because I view my KJ years as so formative. I think I'd be a pretty different person, and I kinda like who

Jane Shidler '96

John "JT" Travis '08

Saturday night, orientation

Auditorium, bopping my

rocked, I was hooked.

week, and I'm in Richardson

head to the sweet tunes of the

become obsessed with. They

Then came the opening notes of

enough. It was Katzenjammers or bust!

inclusivity. Like our nation, Princeton

has a complicated history, and I

know that a young black man

from West Philadelphia would

not have always been welcome.

got to make great music with

a diverse group of people and

I hope that the group remains a

place for excellence and inclusion

With the Katzenjammers, I

over the next 50 years.

the Katzenjammers' rendition of I'll Be Seeing You... and

Confused and unable to pursue both groups, I waited until

Cut to Spring 2006 in Sligo, Ireland. On tour, somewhat

against larger, professional choirs from all across Europe.

languages, but the Bruckner "Locus Iste" that evening was

While only good enough for 2nd place, the €700 was a nice

our tour bus was MIA. But that's a story for another time.

As the first co-ed group on campus, I believe the Princeton

Katzenjammers serve as a symbol of increasing diversity and

consolation prize and quite necessary the next morning when

the single greatest choral performance I've ever participated in.

We sang a range of classical repertoire across multiple

comically, we had entered an international choral competition

immediately my heart had found a new love: co-ed vocal jazz.

the spring to fully commit to auditioning. By then I had heard

all-male a cappella group I'd

"Time after Time I tell myself that I'm so lucky

to be loving you..." From the moment I heard the

Katzenjammers sing that tune, I was in love with the

group. To this day, I tell myself how lucky I was

and am to be a Katzenjammer. I wanted to

hearing the Katz, I was blown away by

their voices and musicianship. I then

attended their open house, and I was

even more blown away by the heart of

the group, which was truly singular, so

I decided not to audition for any other

a cappella groups. I was thrilled when

I heard them enter Patton Hall singing

"Ticket to Ride" in the wee hours that fall

morning of my freshman year, taking my hand as they

led me and the other newbies to Blair Arch. That was

definitely one of my most precious Princeton memories.

from beach weeks to Stowe to San Francisco to London to

our yearly Chinese dinner. There are countless beautiful

memories, like the sweet moment when Rick told me

that he was going to bring back "Ride the Chariot" for

me. Equally sweet was when the group started calling

TweedleJess. I will be grateful for Katzen Talent and

Katzen Love always, our legacy "Time after Time."

me and my Katzen sister Jess Godfrey TweedleJane and

I treasure every moment from then on with the group—

be in a coed a cappella group, and after

Theo Trevisan '22 because of the amazing musicality and community that I could see

even as a frosh looking at groups. I remember checking out the recordings of all of the acapella groups before I arrived on campus, and listening to the KJs sing "Round

Midnight" was stunning—I didn't think acapella groups could do such virtuosic arrangements. Later, at Glee Club pickups, I ended up talking a lot to Reid Kairalla T'19, and talking with him and other members of the group at open house showed me that the group was a

beautiful.

welcomed by the many activities the group did together and the running jokes that emerged from that tour.

I see the Katzenjammer legacy as a wonderful community of superb musicians whose talent can't and shouldn't be boiled down to just one thing—the group has done a huge and musicianship rather than

"'Round Midnight" and "Do the Walls Come Down." These two songs were the reason I wanted to join the Katzenjammers. During my first weeks on campus, I played the tracks over and over again in my dorm room. "'Round Midnight" was sophisticated and slick with more complex harmonies than I had ever sung in high school choirs. And "Do the Walls" was this precious jewel, a simple melody enveloped by sumptuous, swelling harmony. I wanted more than anything to sing those arrangements with the cool Katz.

I have so many treasured memories of my time in the Katzenjammers, especially the big tours. Yet some of the most special moments for me happened right in Rocky Classroom where we held auditions and callbacks. The room with its dark wood panels always felt intimate and classy. The night of callbacks we would always end with a group sing that celebrated the best of our current sound—new songs, favorite solos, and our most impressive repertory. It was how we introduced ourselves

grow and evolve with new

For me, our legacy is sound. The instantly recognizable voices. The arrangements, each generation building on the last. I

the Katzenjammers didn't exist at that point. I was disappointed not to make it into the Lilies, but since they were looking for a second alto and I was a second soprano/first alto, it just wasn't a fit. I became friends with Charlene Cosman '76. Through her, I learned early in my sophomore year that Peter Urquhart and Mimi Danly, both of the

singing group. I loved listening to their informal archsings and I wanted in! I auditioned in the first audition group and was thrilled to be accepted and "sung My favorite concert was at Harvard with the Krokodiloes and the Yale Whiffenpoofs. Up until then, we had struggled with announcements, but at that concert, we finally hit our stride. I also remember the very first

road trip to St. Louis for the Princeton Club's 100th

Kristin White Moore '76

Class of 1974, were talking with fellow

Anniversary.

singers about starting a co-ed a cappella

I've always loved singing, and I mean always! In my

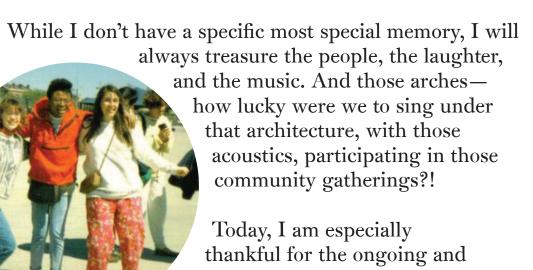
freshman year, I tried out for the Tigerlilies, since

The best memories, though, are of my two dear friends, Charlene Cosman '76 & Jim Marketos '76, both of whom have passed away in the past couple of years. Our friendships deepened and solidified during our years as Katzenjammers, and I miss them so. Katz Reunions will not be the same without them.

In closing, music brings people together, and there is nothing like being able to sing "Stoned Soul Picnic" or "Ticket to Ride" along with the current undergraduates and all the singers in between—that unbroken chain!

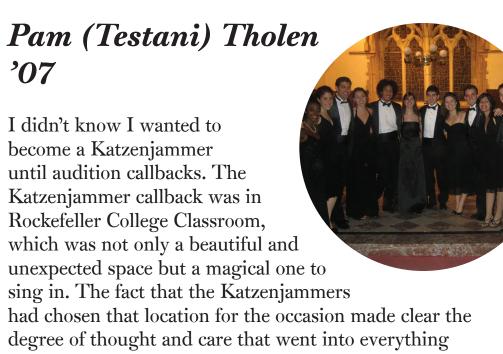
# Sandy York '92

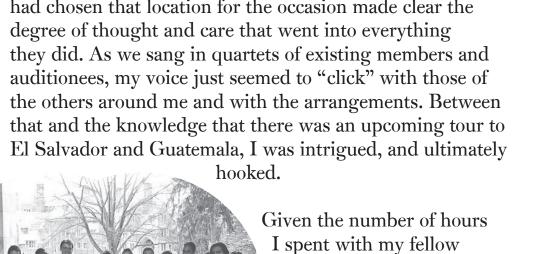
My sophomore year, I was desperate for some a cappella singing and the Katzenjammers had the best arrangements and sexiest members (singers), and were nice! Plus, they were the only group that would have me. I commend their good taste.

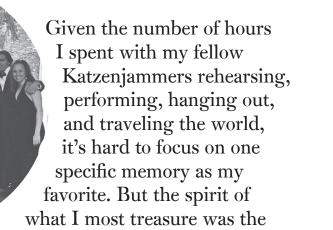


and Major Reunions. I have fantasies of offshoot groups for alums (a la Dead Ivy) so that I can sing, Katzenstyle, into old age. Until then, the Katzenjammer legacy certainly includes a killer repertoire, outstanding musicianship, generally excellent humans, and fantastic swag.



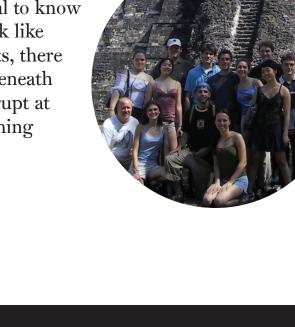


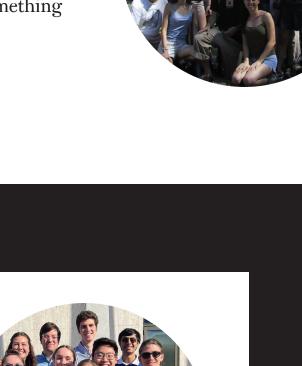


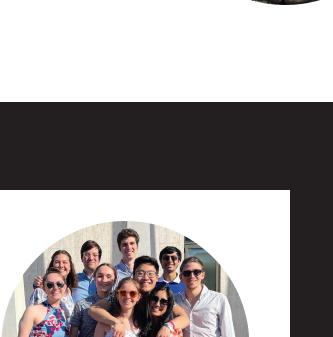














community that I had a lot in common with. It's tough to choose my favorite Katzenjammer memory because I have been fortunate to have had so many great experiences with the group, but my most treasured KJ memory would probably be my first tour to Boston in fall 2017. The start of the tour was slightly chaotic, with the whole tour having been rescheduled last minute (it was initially going to be in Puerto Rico) and then some travel and injury issues, but once we were all in Boston I felt very



# Nicole (Pantos) Vilkner '00

potential newbies and tried to showcase the things we valued most in our music. Callbacks were always electrified with anticipation as we blended our voices with new ones, we'd get a bit dreamy about how our group would

