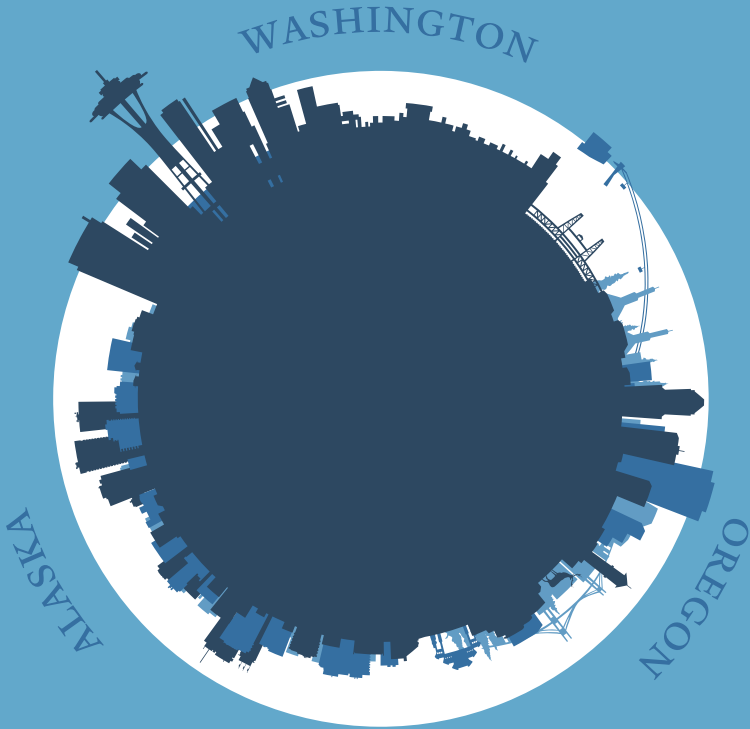




YALE GLEE CLUB



SPRING TOUR
2024

PROGRAM

Selections will be chosen from the following.

Gaudeamus Igitur

Traditional student song

I.

Yale Glee Club

Jeffrey Douma, *conductor*

Have ye not known/ Ye shall have a song

Randall Thompson (1899–1984)

from The Peaceable Kingdom

Have Ye Not Known

Have ye not known?

Have ye not heard?

Hath it not been told you from the beginning?

Have ye not understood from the foundations of the earth?

—Isaiah 40:21

Ye Shall Have a Song

Ye shall have a song, as in the night when a holy solemnity is kept;
and gladness of heart, as when one goeth with a pipe to come into the mountain
of the Lord.

—Isaiah 30:29

Randall Thompson composed *The Peaceable Kingdom* in 1936 as a collection of eight choruses that reflect themes of peace and harmony in a turbulent world. “Have Ye Not Known?” and “Ye Shall Have a Song” are the final two of these choruses, and encapsulate the power of unity and the joy it brings with transporting, carefully-woven harmonies. The text, drawn from the Book of Isaiah, conveys the testimony that it is God who made the earth and governs the world, and who alone ought to be worshipped, the celebration of His victory on behalf of the Israelites, and the strength of their unity, their jubilation, and their faith in Him. Thompson brings to these sentiments a setting which, despite its simplicity of means, evokes the glory of spiritual abundance while still capturing the serenity of the human experience. As we come away from this emotional journey, we are reminded that, even in times of adversity, we may find solace and strength in unity and in song. —*Aviv Fetaya*

II.

Lingua Tonga

Shruthi Rajesekar (b. 1996)

Lingua Tonga, composed by Shruthi Rajesekar, is a delightful homage to the musical styles of Bollywood commissioned for the 163rd Yale Glee Club. Rajesekar is a talented and visionary Indian-American musician; trained both as a Carnatic singer and a Western classical soprano, she focuses on intersectionality in her work, incorporating foundational elements of South Asian musical style while imbuing her work with an intensity and joy that is palpable and accessible to all singers. The title of the piece encapsulates this intersectionality, with “tonga” a combination of the English word “tongue” and the Hindi word “tonga,” a type of carriage, making *Lingua Tonga*, in Rajesekar’s words, “a vehicle of expression.” –Emily Lau

Ten piedad de nosotros y escucha nuestra oración

Ismael Huerta Marin

Winner, 2023 Yale Glee Club Emerging Composers Competition

Andrew Liu MUS’24, conductor

*Ten piedad de nosotros y escucha nuestra
oración*

Have mercy on us and hear our prayer

Each year, the Yale Glee Club holds the Emerging Composers Competition, seeking to add a new piece by an up-and-coming composer to our tour repertoire. This year’s winning piece is *Ten Piedad de Nosotros*, composed by Ismael Huerta. Huerta is a Chilean composer currently completing his 7th and final year in the masters of composition program at the University of Chile. He studied engineering in his undergrad and only decided to pursue music after the death of his father caused him to reevaluate what he was truly passionate about. Huerta takes inspiration from Andean folk music and from composers such as Penderecki and Ravel. The text of the piece, “*Ten piedad de nosotros y escucha nuestra oración*,” means, “have mercy on us and hear our prayer.” For Huerta, though, this is not explicitly tied to religion. The prayer that he wants the audience to hear is the music itself. Through dramatic dynamic changes and shifts between dissonance and consonance, Huerta creates a contrast between feelings of anguish and hope. After a calm beginning to the piece, all the voice parts begin to overlap to create dissonance, growing in desperation and ending on a big cluster chord. Directly afterwards, hope emerges as the second sopranos sing a tender melody, soaring over the rest of the choir. Later, in an aleatoric section, the sopranos and altos are invited to repeat phrases of the Spanish text or to give their own “prayers.” The piece ends on an uplifting B-flat major chord, leaving us in a place of hope that Huerta constantly returns to throughout the piece. –Violet Barnum

Psalms 86

Udi Perlman (b. 1990)

Noah Stein '25, *conductor*

Eliza Kravitz, Jack Purdue, and Even Brock, *soloists*

הטה יהוה אזנך ענני כי עני ואביון אני

Bow down thine ear, O Lord, hear me:
For I am poor and needy.

חנני אדני כי אליך אקרא כל היום

Be merciful unto me, O Lord:
For I cry unto thee daily.

האזינה יהוה תפלתי והקשיבה בקול תחנונותי

Give ear, O Lord, unto my prayer;
And attend to the voice of my
supplications.

ביום צרתי אקראך כי תענני

In the day of my trouble I will call upon
thee: For thou wilt answer me.

אין כמוך באלהים אדני ואין כמעשיך

Among the gods there is none like
unto thee, o Lord;
Neither are there any works
like unto thy works.

כי גדול אתה ועשה נפלאות אתה אלהים לבדך

For thou art great, and doest
wondrous things:
Thou art God alone.

אודך אדני אלהי בכל לבבי ואכבדה שמך לעולם

I will praise thee, O Lord my God,
with all my heart:
And I will glorify thy name for
evermore.

Originally from Tel Aviv and currently residing in Berlin, Udi Perlman is a doctoral student in composition at the Yale School of Music. His music showcases a distinctive fusion of influences from his upbringing in Israel with contemporary classical music sensibilities. Originally composed for and premiered by the Yale Glee Club Chamber Singers in 2022, his setting of Psalm 86, sung in Hebrew, alternates between strong declamatory passages (“Bow down thine ear, O Lord, hear me”), complex dance-like rhythms, and gentle, lyrical entreaties.

If I Were a Swan

Kevin Puts (b. 1972)

I would ride high above my own white
weight. I would ride
through the lightening
of the earth
and the darkening,
stillness and turbulence coming on in the core
of me, and spreading
to the hard rain,
to the dazzle. Leaves
would turn, but I
would keep my eyes
in my head, watching
for grasses. This
is what I would know
deeply: the feathering
of my bones
against the bank.
For the rest,
I would be the easiest
wave, loving just enough
for nature's sake.
The world would move
under me and I would always be exactly
where I am, dragonflies
angling around my head.
Under the black mask
of my face, I would think
swan, swan,
which would be nothing
but a riding, a hunger,
a ruffle more pointed
than wind and waves,
and a hot-orange
beak like an arrow.

—Fleda Brown

Kevin Puts has recently been in the news for his opera *The Hours*, which premiered last fall at the Metropolitan Opera. “If I Were a Swan” shows a more intimate side of the Pulitzer Prize-winning composer’s art. Set to image-laden verses by Fleda Brown, the eight-part a cappella chorus – like several other works on tonight’s program – was written for *Conspirare*, the venturesome Texas-based ensemble founded by Craig Hella Johnson. Puts tells us that he originally intended “If I Were a Swan” to be part of a multimovement choral work titled *Touch the Sky*, incorporating texts by nine women writers, but ultimately decided “it would succeed better on its own. I have loved the poem since I first read it as a teenager and imagined its protagonist gliding over the calm, inland-lake waters of northern Michigan, where Brown finds boundless inspiration and [which she] now calls home.”

III.

Slava v vishnikh Bogu

Mvt. 7 from *All-Night Vigil*

*i na zemli mir,
v chelovetseh blagovoleniye. Ghospodi,
ustne moi otverzeshi,
i usta moya vozvestiat hvalu Tvoyu.*

Sergei Rachmaninoff

Glory to God in the highest,
and on earth peace,
good will among men.
O Lord, open Thou my lips,
and my mouth shall proclaim Thy
praise.

Slava v vishnikh Bogu is the seventh movement of Sergei Rachmaninoff’s *All-Night Vigil*, a masterwork of choral composition. This 15-movement a cappella piece was premiered in 1915, and as we perform it this year, we celebrate 150 years of Rachmaninoff’s life and legacy. *Slava* features as many as nine distinct parts that uniquely create and complement a simple, beautiful melody. With no notated time signature, the piece forces singer and listener alike to find their sense of groundedness in the text: *Glory to God in the highest, and on earth peace, good will among all people.*

As we consider the *All Night Vigil* today, we are reminded not just of its musical majesty, but of the nuanced historical context surrounding Rachmaninoff and his work. In light of the weaponization of culture and language in today’s Russo-Ukrainian War, we would like to acknowledge the historical context that allowed artists like Rachmaninoff to flourish, while those of surrounding ethnicities to struggle to gain traction without accepting a Russian identity. Unfortunately,

this is not an outlier of an approach in the historical context of empire, but in this region's specific history accountability for its cultural impact has not yet been acknowledged –*Sophie Dvorak and Christina Logvynyuk*

Lux aeterna

from *Requiem Brevis*

Jonathan Bailey Holland

*luceat eis, Domine:
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis cum sanctis tuis
in aeternum, quia pius es.*

May eternal light shine on them, Lord,
with your saints for ever, for you are
good.
Give them eternal rest, Lord,
and may light perpetual shine upon
them, for you are good.

Jonathan Bailey Holland composed his *Requiem Brevis* in memory of his mother, who had passed away a short time before its composition in 2008. “Lux aeterna” is the fourth and final movement of the a cappella work, and like the first three movements, alternates between moments of gentle reassurance and painful dissonance, meant in Holland’s words to evoke, “the sorrow that is part of loss, even though it can be something spiritual at the same time.” Holland, a graduate of the Curtis Institute and Harvard University, is the newly appointed Dean of Northwestern University’s Bienen School of Music.

Slava

*Otsiu i Sinu i sfiatomu Dukhovi!
Khfal'i dushe moya Hospoda!
Budu khfaliti Hospoda poki zhittia moho!
Spivatimu Bohovi moyomu poki zhivu.
Ne nadiytesia na kniaziv, ne na siniv
liudskikh. Ne priyde vid nikh
spasinnia,
ne priyde vid nikh.
Vyde dukh yoho i znovu vernetsia vin
do zemli sfoyeyi.
Tohozh samoho dnia zniknut' fsi zamiri
yoho.*

Lesia Dychko

Glory to the Father and Son and Holy
Spirit! Praise my soul the Lord!
I will praise the Lord as long as my life
allows!
I will sing to my God as long as I live.
Do not trust in princes, not in the sons
of men. Salvation will not come
from them,
will not come from them.
His spirit will depart and he will again
return to his earth.
That very same day all his intents will
disappear.

Renowned Ukrainian composer and educator Lesia Dychko was born in 1939 in Kyiv, where she still resides. A prolific creator whose body of work includes opera, ballet, and works for orchestra, she is particularly noted as a composer of choral music drawing on Ukrainian folk and church traditions and was one of the first composers during the Soviet era to compose sacred works. “Slava” is a rhythmically vibrant setting (Antiphon II) from her *Liturgy of St. John Chrysostom*. The text, drawn from Psalm 146 (145 in the Ukrainian psalter), includes the line, “Do not trust in the world’s leaders, not in the sons of men. Salvation will not come from them.”

IV.

Yale Glee Club Chamber Singers

Andrew Liu MUS'24, *conductor*

Aufer a nobis

*Aufer a nobis iniquitates nostras
ut digni canamus tibi gloriae melos.
Quibus indigni omni laude
Dignissimam collaudamus.*

Francisco López Capillas (1615–1673)

Take away from us our sins,
So that worthy, we may sing you a
song of glory.
We unworthy, with all praise
Hail you, most worthy.

Somewhere

From *West Side Story*

There's a place for us,
Somewhere a place for us.
Peace and quiet and open air
Wait for us, somewhere.

There's a time for us,
Some day a time for us,
Time together with time to spare,
Time to learn, time to care.
Some day,
Somewhere,

We'll find a new way of living,
We'll find a way of forgiving.
Somewhere,
Somewhere ...

There's a place for us,
A time and place for us.
Hold my hand and we're halfway there.
Hold my hand and I'll take you there
Somehow,
Some day,
Somewhere!

Leonard Bernstein (1918–1990)

arr. Robert Edgerton

–Stephen Sondheim

V.

Go Down 'n the Valley and Pray

African American spiritual

arr. André Thomas

I feel the spirit movin'!

Don't you feel the spirit movin'?

Brother, didn't conscience come and tell you to go down 'n the valley and pray?

Sister, didn't conscience come and tell you to go down 'n the valley and pray?

God told Noah at the rainbow side.

Then the rain came

Rain for forty days and forty nights without stopping.

He is not ashamed to honor my Lord

He is not ashamed to go down 'n the valley and pray

Don't you feel the spirit movin'?

Go Down 'n the Valley and Pray is a spiritual composed by Dr. Andre Thomas. His work is notably influenced by respected spiritual composers, including Moses Hogan, Undine Smith Moore, and William Dawson. Originally written for the Florida State University Singers under the direction of Dr. Kevin, a colleague of Dr. Thomas, this piece was first performed at the 2007 American Choral Directors Association convention, of which Thomas has served as president. In March 2022, Dr. Thomas took the conductor's stand once more, this time collaborating with the Yale Glee Club, so we were excited to work with him again on this piece. We hope that listening to it will be an experience as meaningful as it is dynamic!

–Tesse Okunseri

Lao rahal soti

Samih Choukeir (b. 1957)

arr. Shireen Abu Khader

لَوْ رَحَلْ صَوْتِي مَابِتْ رَحْلَ حَنَاجْ رُكْمْ

عُيُونِي عَلَى بُكْرَا وَقَلْبِي مَعَكُمْ

لَوْ رَاحَ الْمَ غَنِي بَتَّ صَلَّ الْأَغَانِي

تُجَمِّعْ مَعْلَ قُلُوبِ الْمَكْسُورَةِ وَالْبَتَّاعِي

If my voice departs, your throats
(i.e. voices) will not

I look unto tomorrow and my heart is
with you

If the singer goes, the songs will remain

Bringing together the broken and
suffering hearts

Lao Rahal Soti is a song by the Syrian songwriter and poet Samih Choukeir, whose music is often inspired by the struggle for human rights. It expresses a message of hope that even if one singer is silenced, their song lives on in the voices of others. The choral arrangement sung tonight was created by Shireen Abu Khader, a Palestinian Jordanian Canadian choral musician currently residing in Toronto, who expresses her hope that the universal message of the song resonates with everybody.

Kaisa-isa Niyan

Nilo Alcala (b. 1978)

based on a children's game chant from Maguindanao, So. Philippines

Even Brock '25, conductor

*Kaisa-isa niyan,
Kaduwa-duwa niyan,
Katelo-telo niyan,
Kapati pingapatan,
Kalima ni taggedeb,
Kanem idagedeban,
Kapito-pito naga,
Kawalo banubugan,
Kasiyam kabankaban,
Kasapolo bindasan.*

Just one,
Two,
Or three of that.
Four are alternating.
Five: too noisy, its disturbing.
Six: a sound so loud!
Seven: a dragon...
Eight: pounds heavily on a puddle.
Nine: a box.
Ten: a drawer.

Kaisa-isa Niyan is based on a popular children's counting chant from Maguindanao, Southern Philippines. Similar to the English rhyme "One, Two, Buckle My Shoe," Kaisa-isa Niyan has a playful character and may seem nonsensical. The composer draws musical inspiration from the centuries old traditional Maguindanaon percussion ensemble which is composed of a set of different gongs, with the kulintang – a set of graduated metallic gongs playing the melody. (Kulintang refers to the music, the specific instrument, and the ensemble as well). This setting imitates the various rhythmic layers of a kulintang piece, and employs onomatopoeic syllables to mimic the sound of the different gongs. Clapping, stomping, and shouting also add to the playful character of the chant. *Kaisa-isa Niyan* was premiered by the Philippine Madrigal Singers at the 2007 European Grand Prix for Choral Singing, where the ensemble received top honors. –*Nilo Alcala*

The Increasing Light

Traditional Shaker Melody

arr. Jeffrey Douma

The increasing light of truth, like the morning's cheering beams
Will chase away the darkness of the past.
All the waning forms of night wrapped within its glowing light
Will fade before the radiance that will last.

With joy now we behold the promises fulfill'd
Which inspired the hope of those who came before.
We reap where they have sown, for the harvest fields have grown,
and the fruits of faith and harmony restore

The Increasing Light is a new arrangement of a traditional Shaker song, composed by Jeffrey Douma for the 163rd Yale Glee Club. It forms a triptych together with his two previous Shaker tune arrangements for the ensemble, *I Am Loved as I Love* and *I'll Go With You*. Douma was drawn to the first line of the song, "The increasing light of truth, like the morning's cheering beams, will chase away the darkness of the past," noting the parallel to Yale's motto "Lux et veritas," as well as the joyful arc of the soaring melody.

VI.

'Neath the Elms

Traditional Student Song

arr. Jonathan Clune

Hark! The Bark of Dear Old Dan

John Raskopf '27

Winner, 2023 Fenno Heath Award

Hark! The bark of dear old Dan is bringing Yale to victory!
With such a spark, the bark of dear old Dan can never fail to bring us glory!
When in the dark, the bark of dear old Dan will be our light, so bright and blue.
Let its rays meet our gaze, and for all our days we'll sing out to you:

Bow!

Bow wow!

Bow wow wow wow!

You're bringing Yale to victory!

Bow wow wow wow!

Bow wow!

Bow wow wow wow!

You'll never fail to bring us glory!

Bow wow wow wow!

Bow wow!

Bow wow wow wow!

Dear old Dan, we'll tell your tale! Get it?

We will fight to the end for our fearless friend, bringing honor to Yale.

And we'll prevail!

John Raskopf '27's original song *Hark! The Bark of Dear Old Dan* is an affectionate tribute to Yale's beloved mascot, Handsome Dan, recalling the heyday of the collegiate football song in the early years of the 20th century. It is the winning composition in the 2023 Fenno Heath Award competition for new Yale songs. The Fenno Heath Award was established in 2005 and over a dozen new Yale songs have been premiered by the Yale Glee Club in the years since.

Eli Yale

Traditional student song

Awuor Onguru '24, president; Maya Kurana '24, manager, *soloists*

Raise Your Voices Here

Jeffrey Douma

Football Medley

Various

arr. Fenno Heath

Bright College Years

Carl Wilhelm

arr. Robert Bonds '71



YALE GLEE CLUB 163RD SEASON

Jeffrey Douma, *music director*

T. Sean Maher, *operations and production manager*

Andrew Liu MUS '24, *assistant conductor*

Even Brock, *student conductor*

Noah Stein, *student conductor*

President: Awuor Onguru

Manager: Maya Khurana '24

Alumni coordinator: Ayush Iyer

Stage managers: Even Brock & Creed Gardiner

Archivists: Violet Barnum & Sophia Dvorak

Community engagement officer: Emily Lau

Domestic tour managers: Alex Hawley & Lila Schweinfurth

Winter tour managers: Anya Aitsahlia & Sarah Sparling

Publicity chairs: Yara Chami & Anne Lin

Social chairs: Kyle Ramos & Seung Min Baik

Wardrobe manager: Rory Latham

Web manager: Aviv Fetaya

SOPRANO I

Tamara Bafi '27, *Undeclared*
Alliese Bonner '27, *Undeclared*
Yara Chami '25, *Economics*
Kinnia Cheuk '26, *English*
Cat Esteves '27, *Undeclared*
Alex Hawley '25, *Statistics & Data Science*
Anjal Jain '26, *Biomedical Engineering*
Anne Lin '24, *Mechanical Engineering*
Megan Ruoro '24, *Political Science*
Lila Schweinfurth '25, *Computer Science & Mathematics and Molecular Biophysics & Biochemistry*
Elizabeth Wolfram '27, *Mathematics*

SOPRANO II

Violet Barnum '25, *Music*
Senlee Dieme '26, *History of Science, Medicine, & Public Health*
Sophie Dvorak '25, *Music*
Sophia Groff '25, *English*
Katie Gurney '26, *Mathematics*
Rose Kosciuszek '27, *Political Science*
Catharine Lee '27, *Ethics, Politics, & Economics*
Christina Logvynyuk '25, *Economics and East European Studies*
Emily Patrick '26, *Theater & Performance Studies*
Mira Raju '24, *Philosophy*

ALTO I

Omenu Abutu '27, *Molecular, Cell, & Developmental Biology and Music*
Anyah AitSahlia '25, *Classics*
Alice (Ziqi) Cui '27, *Undeclared*
Maya Khurana '24, *Neuroscience*
Eliza Kravitz '24, *History*
Alistair Lam '24, *Neuroscience*
Emily Lau '24, *Mathematics*
Peighton Lotwis '26, *Political Science*
Sarah Sparling '25, *Linguistics*
Abigail Taylor '25, *English and Ecology & Evolutionary Biology*
Angélique Wheeler '26, *Molecular, Cellular, & Developmental Biology and History*

ALTO II

Willa Hawthorne '26, *Music*
Tesse Okunseri '25, *Neuroscience*
Ayuor Onguru '24, *English*
Catalina Ossman '27, *Cognitive Science*
Aryana Ramos-Vazquez '26, *Biomedical Engineering*
Hai Yen Tran '26, *Statistics & Data Science*
Ruthie Weinbaum '25, *History*
Thisbe Wu '26, *Art*

TENOR I

Jack Dozier '26, *Undeclared*
 Justin Ferrugia '24, *Ethics, Politics, and Economics*
 Ayush Iyer '26, *Molecular Biophysics & Biochemistry and Economics*
 Chubuike Madu '27, *Undeclared*
 Jack Purdue '25, *Humanities*
 Bill Qian '26, *Computer Science & Mathematics*
 John Raskopf '27, *Music & Mechanical Engineering*
 Gbemiga Salu '27, *Undeclared*
 Noah Stein '25, *Music*

TENOR II

Jonathan Akinniyi '26, *Political Science and History*
 Charlie Calkins '26,
 Matthew Chen '27, *Ethics, Politics & Economics and Sociology*
 David Liebowitz '26, *Architecture and Music*
 Andrew Liu MUS '24, *Choral Conducting*
 Stephen Morris '27
 Chris Song '24, *Cognitive Science*
 Vincent Tan '25, *English*
 Bobby Xiao '24, *Computer Science & Economics*
 Andrew Xu '27, *Mathematics and Ethics, Politics, & Economics*

BASS I

Andrew Boanoh '27, *Undeclared*
 Lukas Bacho '25, *Humanities*
 Ava Dadvand '25, *Classics and Linguistics*
 Creed Gardiner '26
 Weston Kerekes '24, *Mathematics*
 Lukas Koutsoukos '27, *Undeclared*
 Eric Linh '24, *Public Health/Health Policy*
 Stellan Min '27, *Undeclared*
 Eduardo Pagliaro-Haque '25
 Everett Tolbert-Schwartz '26

BASS II

Seung Min Baik Kang '26, *Economics and History*
 Even Brock '25, *Music*
 Jiayang Jin '27, *Undeclared*
 Sohumi Kapadia '25, *Cognitive Science*
 Deven Kinney '24, *Global Affairs and History*
 Rory Latham '25, *History*
 Guilherme Pereira '26, *Linguistics*
 Kyle Thomas Ramos '26, *Political Science*
 Ben Weiss '27, *Undeclared*
 Benjamin Xu '26, *Applied Mathematics*

YALE GLEE CLUB

FROM ITS EARLIEST DAYS as a group of thirteen men from the Class of 1863 to its current incarnation as a 85-voice all-gender chorus, the Yale Glee Club, Yale's principal undergraduate mixed chorus and oldest musical organization, has represented the best in collegiate choral music.

In recent seasons, the Glee Club's performances have received rave reviews in the national press, from *The New York Times* ("One of the best collegiate singing ensembles, and one of the most adventurous ... an exciting, beautifully sung concert at Carnegie Hall") to *The Washington Post* ("Under the direction of Jeffrey Douma, the sopranos – indeed, all the voices – sang as one voice, with flawless intonation ... their treacherous semitones and contrapuntal subtleties became otherworldly, transcendent even").

The students who sing in the Yale Glee Club might be majors in music or biology, English or political science, philosophy or mathematics. They are drawn together by a love of singing and a common understanding that raising one's voice with others to create something beautiful is one of the noblest human pursuits.

The Glee Club's repertoire embraces a broad spectrum of music from the 16th century to the present, including motets, contemporary works, music from folk traditions throughout the world, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premieres of newly commissioned works and sponsors two annual competitions for young composers. They have been featured on NPR's Weekend Edition, WQXR's "The Choral Mix," and BBC Radio 3's "The Choir."

Choral orchestral masterworks are also an important part of the Glee Club's repertoire; recent performances include Verdi *Requiem*, Mozart *Requiem*, Stravinsky *Symphony of Psalms*, Shaw *Music in Common Time*, Orff *Carmina Burana*, Vaughan Williams *Dona Nobis Pacem*, Bernstein *Chichester Psalms*, Britten *War Requiem* and *Cantata Misericordium*, Fauré *Requiem*, Haydn *Missa in Tempore Belli*, *Missa in angustia*, and *Creation*, Brahms *Ein deutsches Requiem*, *Nänie*, and *Schicksalied*, Mendelssohn *Elijah*, Penderecki *Credo*, Aaron Jay Kernis *Symphony of Meditations*, Purrington *Words for Departure*, and choral symphonies of Mahler and Beethoven.

One of the most traveled choruses in the world, the Yale Glee Club has performed in every major city in the United States and embarked on its first overseas tour in 1928. It has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa.

Historically a leading advocate of international choral exchange, the Glee Club has hosted countless guest ensembles at Yale and at New York's Lincoln Center in conjunction with its own international festivals. In 2012, the Glee Club carried this tradition forward with the first Yale International Choral Festival in New Haven, and in June of 2018 presented the third incarnation of the festival, hosting choirs from Sri Lanka, Mexico, Germany, and New York City, along with the Yale Alumni Chorus and Yale Choral Artists.

The Glee Club has appeared under the baton of many distinguished guest conductors from Leopold Stokowski to Sir David Willcocks to Robert Shaw. Recent collaborations have included performances under the direction of Marin Alsop, Grete Pedersen, Matthew Halls, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, Craig Hella Johnson, and Helmuth Rilling.

The Yale Glee Club has had only seven directors in its 162-year history and is currently led by Jeffrey Douma. Previous directors include Marshall Bartholomew (1921–1953), who first brought the group to international prominence and who expanded the Glee Club's repertoire beyond college songs to a broader range of great choral repertoire; Fenno Heath (1953–1992), under whose inspired leadership the Glee Club made the transition from TTBB chorus to mixed chorus; and most recently David Connell (1992–2002), whose vision helped carry the best traditions of this ensemble into the twenty-first century.

JEFFREY DOUMA

Jeffrey Douma is the Marshall Bartholomew Professor in the Practice of Choral Music at the Yale School of Music, and has served since 2003 as Director of the Yale Glee Club, hailed under his direction by The New York Times as “one of the best collegiate singing ensembles, and one of the most adventurous.” He also heads Yale’s graduate program in choral conducting and serves as founding Director of the Yale Choral Artists and Artistic Director of the Yale International Choral Festival.

Douma has appeared as guest conductor with choruses and orchestras on six continents, including the Royal Melbourne Philharmonic Orchestra, Singapore’s Metropolitan Festival Orchestra, Lithuanian Chamber Orchestra, Estonian National Youth Orchestra, Daejeon Philharmonic Choir, Buenos Aires Philharmonic Orchestra, Moscow Chamber Orchestra, Tbilisi Symphony Orchestra, Orquesta Solistas de la Habana, Istanbul’s Tekfen Philharmonic, Norway’s Edvard Grieg Kor, the Symphony Choir of Johannesburg, the New Haven Symphony Orchestra, and the Central Conservatory’s EOS Orchestra in Beijing, as well as the Yale Philharmonia and Yale Symphony Orchestras. He also serves as Musical Director of the Yale Alumni Chorus, which he has lead on eleven international tours. He served previously as Choirmaster at the Cathedral of St. Joseph in Hartford, CT, where performances with the professional Schola Cantorum ranged from Bach *St. John Passion* with baroque orchestra to Arvo Pärt *Te Deum*, and recently served as Director of Music at the Unitarian Society of New Haven.

Choirs under his direction have performed in Leipzig’s Neue Gewandhaus, Dvorak Hall in Prague, St. Peter’s Basilica in Rome, Notre Dame de Paris, Singapore’s Esplanade, Argentina’s Teatro Colon, the Oriental Arts Center in Shanghai, Lincoln Center’s Avery Fisher and Alice Tully Halls, and Carnegie Hall, and he has prepared choruses for performances under such eminent conductors as Marin Alsop, William Christie, Valery Gergiev, Sir Neville Marriner, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, Craig Hella Johnson, and Helmuth Rilling.

Douma has presented at conferences of the ACDA and NCCO, and the Yale Glee Club has appeared as a featured ensemble at NCCO national and ACDA divisional conferences. Active with musicians of all ages, Douma served for several years on the conducting faculty at the Interlochen Center for the Arts. He frequently serves as clinician for festivals and honor choirs. Recent engagements include conducting masterclasses at the China International Chorus Festival, the University of Michigan School of Music, the Jacobs School of Music at

Indiana University, the Royal Academy of Music in London, the Hochschule der Künste in Zurich, the Florence International Choral Festival, and the Berlin Radio Choir's International Masterclass, as well as residencies at the Central Conservatory of Music, Beijing and at Luther College as Visiting Conductor of the internationally renowned Nordic Choir.

An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award, and has premiered new works by such composers as Jennifer Higdon, Joel Thompson, Caroline Shaw, Dominick Argento, Paola Prestini, Ayanna Woods, Bright Sheng, Ned Rorem, Rodrigo Cadet, Ted Hearne, Han Lash, Martin Bresnick, David Lang, Derrick Skye, Rene Clausen, Bongani Magatyana, and James Macmillan. He also serves as editor of the Yale Glee Club New Classics Choral Series, published by Boosey & Hawkes. His original compositions are published by G. Schirmer and Boosey & Hawkes. A tenor, Douma has appeared as an ensemble member and soloist with some of the nation's leading professional choirs.

In 2003, Douma was one of only two North American conductors invited to compete for the first Eric Ericson Award, the premier international competition for choral conductors. Prior to his appointment at Yale he served as Director of Choral Activities at Carroll College and taught on the conducting faculties of Smith College and St. Cloud State University.

Douma earned the Bachelor of Music degree from Concordia College, Moorhead, MN, and the Doctor of Musical Arts degree in conducting from the University of Michigan. He lives in Hamden, CT, with his wife, pianist and conductor Erika Schroth, and their two children.

