



YALE GLEE CLUB

Jeffrey Douma, conductor

Winter Tour

2026

BETHLEHEM, PENNSYLVANIA
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YALE GLEE CLUB WINTER TOUR 2026

Selections to be chosen from the following:

I.

Warum ist das Licht gegeben? (Op. 74, No. 1) Johannes Brahms (1833–1897)

Warum ist Licht gegeben dem

Mühseligen,

Und das Leben den betäubten Herzen?

Warum?

Die des Todes warten und kommt nicht

Und grüben ihn wohl aus dem

verborgenen;

Die sich fast freuen und sind fröhlich,

daß sie das Grab bekommen. Warum?

Und dem Manne des Weg verborgen ist,

Und Gott vor ihm denselben bedeckt?

Warum?

Lasset uns unser Herz samt den Händen

aufheben zu Gott im Himmel.

Siehe, wir preisen selig, die erduldet

haben.

Die Geduld Hiob habt ihr gehört,

Und das Ende des Herrn habt ihr

gesehen;

Denn der Herr ist barmherzig und ein

Erbarmer!

Why has light been given to the

weary of soul,

And life to the troubled hearts?

Why?

They who wait for death, and it

doesn't come;

They who dig for it even out of secret

places;

Those who almost rejoice and are

happy

That they achieve the grave. Why?

And to the man whose way is hidden,

And from whom God himself has

been concealed?

Why?

Let us lift up our hearts, together

with our hands, to God in heaven.

Behold, we value them as blessed

who have endured.

You have heard of the patience of Job,

And the Lord's conclusion you have

seen:

For the Lord is merciful and has

compassion!

*Mit Fried und Freud ich fahr dahin,
in Gottes willen,
getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheißen hat,
der Tod ist mir Schlaf worden.*

With peace and joy I depart
in God's will,
My heart and mind are comforted,
calm, and quiet.
As God had promised me:
death has become my sleep.

Born in Hamburg in 1833, Johannes Brahms lived at the uneasy yet familiar crossroads of faith and doubt. *Warum ist das Licht gegeben dem Mühseligen?* ("Why is light given to the one in misery?"), composed in 1877, inhabits that very threshold, and is best understood through meditation on its central question and reflection on one of humanity's most persistent emotional gadflies: angst.

Drawing from the Book of Job, Lamentations, the Epistle of James, and the Lutheran chorale tradition, Brahms builds a sacred architecture of questioning rather than consolation. Each of the motet's four movements captures a distinct stage in that search for meaning. The first opens in eerie counterpoint, its voices circling the unanswerable: an austere canon of grief that refuses rest. *Warum?* (Why?) – the opening repeatedly asks – first in unrestrained yearning, then in subdued, aching resignation. The second, *Lasset uns unser Herz samt den Händen aufheben zu Gott im Himmel* ("Let us lift up our hearts with our hands to God in heaven"), offers a fragile turn toward hope, where dissonance softens into communal prayer. In the third, *Siehe, wir preisen selig, die erduldet haben* ("Behold, we call them blessed who have endured"), the music gathers strength; its interwoven lines depict endurance as both burden and grace. At last, the final movement resolves the storm in a radiant simplicity: *Mit Fried und Freud ich fahr dahin* ("With peace and joy I now depart"), a familiar chorale that closes the work as both benediction and surrender.

Yet Brahms, ever resistant to closure, lets the peace feel hard-won, not inherited. The harmony lingers in twilight: neither triumph nor despair, but something more human and resigned. In the last whispered cadence, the text declares, *Der Tod ist mein Schlaf worden* ("Death has become my sleep"). Here, Death does not merely arrive – it claims, cradles, and completes. The tension dissolves not through revelation and thus escape, but through rest. The question asked at the piece's beginning remains unanswered, yet in that very silence lies a grim kind of mercy. Death, once the adversary, becomes the keeper of stillness and the soothing balm to the heart's unrest. Whether that resolution is enough – whether the acceptance it offers can ever quell the soul's abiding angst – must rest with the listener. –Andrew Boanoh '27

II.

Yale Glee Club

Jeffrey Douma, *conductor*

Oggayam Ti Pananabak - A Song of Welcome

Nilo Alcala

Composed for the 165th Yale Glee Club

text adapted from a Tingguian/Itneg chant

*Kabsat a nadayaw,
ingkam pay kumablaaw
Kaaddayu 'tanga aldaw
Dangdang ay si dong ilay, ay ay
Agyaman tay iti Apo
Ta nagsasabat tayu
Napay nag-aaddayu
intay nag-aamamu, ay ay
Salidummay.
Dangdang ay si dong ilay
insinali-salidummay*

Honorable brothers/ sisters,
We greet you with a warm welcome
On this special day of gathering
Dangdang ay si dong ilay, ay ay.*
Let us thank the Lord
For allowing us to gather together
Though we've come from different
lands
Let us bond and get to know one
another
Salidummay*
Dangdang ay si dong ilay*
insinali-salidummay*

*Salidummay or Salidommay is a word with no direct translation but is widely used in countless Cordilleran songs that express thanksgiving, worship, and courtship among other positive themes. The phrase “dangdang ay si dong ilay, insinali-salidummay” is commonly heard in songs during festive occasions and celebration.

“Oggayam ti Pananabak (*A Song of Welcome*)” is an original choral work inspired by a traditional *Tingguian/Itneg chant* from the Cordillera region of the Philippines. Drawing from the indigenous *oggayam*—a form of traditional Cordilleran oral poetry—I weave rhythms, vocal inflections, and percussive patterns reminiscent of gongs, bamboo instruments, and the expressive vocal style of *oggayam* chanters. The text, a heartfelt welcome to guests and strangers, celebrates gratitude, fellowship, and the breaking of boundaries. In a time marked by division and exclusion, this piece resounds as a timely call to human solidarity and shared belonging—an echo of the enduring Filipino spirit of hospitality and unity. —Nilo Alcala

The Firmament

Juniper Duncan

Winner, 2025 Yale Glee Club Emerging Composers Competition

Kevin Vondrak, *conductor*; Noah Stein, *piano*

the rain-drop who fell to earth
leapt from the great green moon
and transgressed the curtain of the sea
making not a sound
we too dove into a foreign ocean
forgoing all recompense
and witnessed humanity perched upon the
leatherback carapace of god

—Juniper Duncan

Winner of the 2025 Emerging Composers Competition at the Yale Glee Club, *The Firmament* for mixed choir and piano is grounded in a remarkable original text by the composer, Juniper Duncan. The poem inhabits a sense of mythological timelessness while connecting themes of transformation and natural hydrological cycles. Deeply literary in its formulation, it is also thoroughly modern, enabling a personal reading that resonates with the development and growth occurring during college years. All of this hinges on the word “transgress,” which refers not just to a geological process, but also to an empowered sense of individuality.

Duncan, herself a student in library and information science at Simmons University, also constructs a multifaceted musical world. After a ponderous, cloud-like introduction with impressionistic nods to the sound of raindrops, the verse emerges from a churning piano accompaniment of triplet sixteenth notes. The sopranos carry a songlike tune which is harmonized by the other voice parts in tight, vocal jazz-inspired sonorities. The piece culminates at the end of the second verse in a striking combination of poetic vision (“humanity perched upon the leatherback carapace of god”) and complex, shifting harmonies. A brief coda follows, mirroring the introduction, and it is here where the only purely triadic chord is heard (interestingly, on the phrase “making not a sound.”) In a composition full of seventh chords and extended harmonies, this moment itself is conspicuous in its simplicity—a representation of the humility and transcendence of this remarkable new work. —Kevin Vondrak, *YSM* '30

America Will Be

Joel Thompson

Sophie Dvorak and Yara Chami, *soloists*

Who are you that mumbles in the dark
and who are you that draws your veil across the stars?

I'm the one who dreamt a dream while still a serf of kings
A dream so strong,
so brave, so true that even yet it sings. To build a homeland of the free.

For all the songs we've sung,
and all the dreams we've dreamed,
America was never America to me,
and yet I swear: America will be!

—Adapted from Langston Hughes's *Let America Be America Again*

Give me your tired, your poor
Your huddle masses yearning to be breathe free
give me the wretched refuse of your teeming shore. Send these to me!
I lift my lamp beside the golden door!

—Adapted from Emma Lazarus's *The New Colossus*

Spanish

Yo sueño de un nuevo amanecer.

I dream of a new dawn.

Sindhala

Mage anagatha sindluwa.

I sing for the future.

Filipino

Umaasa ako 110 may pagbabago.

I hope there is a change.

Arabic

*'Atamanaa 'an albashar yatealam an yu
hib.*

I hope that people can learn to love.

Portuguese

Eu canto porque estou livre.

I sing because I am free.

Mandarin

Wǒ mèngxiǎngzhe měihào de wèilái

I dream of a better future.

Japanese

Seigi o motomote

I hope for justice.

German

Ich singe für eine Flucht aus der Welt.

I sing for an escape from the world.

Vietnamese

Còn ước mong hoà bình.

I dream of peace.

Haitian Creole

Mwen chante pou lapè sou Latè.

I sing for peace.

—Words by students from the Freedom High School Chorus, Orlando, Florida

Living in the United States, we contend with contradictory definitions of this nation: America is at once a land of immigrants, a wealth built on enslaved labor, a dream of individual prosperity, a set of colonized lands, and “the land of the free and the home of the brave.”

Joel Thompson’s *America Will Be!* wrestles with this tension between America’s grandiose ideals and its brutal realities. The work deftly weaves together diverse American voices: sentiments of the multilingual Freedom High School Chorus, Langston Hughes’ *Let America Be America Again*, and Emma Lazarus’ *The New Colossus*. Through Thompson’s lyrical (and musical) composition, much of the piece expresses this idea of dissonance.

That said, the song ultimately affirms that America’s ideals will be. Written in 2018, this hopeful conclusion takes on new meanings in 2025, when these ideals feel unattainable []. Hughes, a Black writer amidst the Great Depression, insisted that America’s founding principles “sing,” “even yet” through the hardships of the time, namely racism and poverty. Thompson’s song today echoes Hughes’ original poem; it charges us, as performers, as listeners, and as Americans, to “sing” our convictions in American ideals (such as equality, opportunity, and refuge) until they *are*. –*Creed Gardiner* ’26

North

Ryan O’Neal

John Raskopf, *piano*

We will call this place our home
The dirt in which our roots may grow
Though the storms will push and pull
We will call this place our home

We’ll tell our stories on these walls
Every year, measure how tall
And just like a work of art
We’ll tell our stories on these walls

Let the years we’re here be kind, be kind
Let our hearts, like doors, open wide, open wide
Settle our bones like wood over time, over time
Give us bread, give us salt, give us wine

A little broken, a little new
We are the impact and the glue
Capable of more than we know
We call this fixer upper home

With each year, our color fades
Slowly, our paint chips away
But we will find the strength
And the nerve it takes
To repaint and repaint and repaint every day

Smaller than dust on this map
Lies the greatest thing we have:
The dirt in which our roots may grow
And the right to call it home

The world that we live in is large and vast. What do we feel when we find our belonging within it? The artist behind *Sleeping at Last*, Ryan O’Neal, grounds this feeling through “North” by exploring the meaning we find not in the world at large, but in the specific, personal investments that we make in the spaces we call our own. Unlike the other three songs titled by cardinal directions in his album *Atlas: Land*, “North” doesn’t grapple with abstract concepts like truth and distance, but rather with the tangible act of defining “home.” This home is signified by the “True North” found within the title – it is a fixed, reliable point of orientation that anchors us against the world’s abstract vastness. George Chung’s choral arrangement reflects this through deliberately simple, soft phrases that gently descend in a push-and-pull motion. His arrangement uses open chords and sparse doublings instead of dense orchestration, where the music’s lightness suggests that the “greatest thing we have” is not a heavy, monumental burden, but a gentle, intimate act where we “repaint” our spaces and “find the strength” to belong. The lyrics then transform the microscopic “dust” on our map to become the center of our universe, and this profound greatness is found not in grandiosity, but in the quiet, foundational right to belong. “North” feels distinctly familiar, as its exceptionally simple melody reflects the “fixer-upper” of a house becoming grounded into the “dirt” of a sacred space. This right is nourished, O’Neal suggests, when we “let our hearts, like doors, open wide.” –*Joshua Li* ‘26

III.

Yale Glee Club Chamber Singers

Kevin Vondrak, conductor

Didn't It Rain

Traditional Spiritual

arr. Stacey V. Gibbs

Forty days and forty nights when the rain kept a-fallin'
The wicked climbed the tree and for help kept a-callin'
For they heard the waters wailin'
Didn't it rain?
Tell me, Noah, didn't it rain?

Some climbed the mountain, some climbed the hill
Some started sailin' and a rollin' with the wheel
Some tried swimmin' and I guess they're swimmin' still
For they heard the waters roarin'
Didn't it rain?
Tell me, Noah, didn't it rain?

Heilig, WoO 27

Felix Mendelssohn (1809–1847)

(from *Die Deutsche Liturgie*)

*Heilig, heilig, heilig ist Gott, der Herr
Zebaoth!*

*Alle Lande sind Deiner Ehre voll
Hosanna in der Höhe!*

*Gelobt sei der da kommt Im Namen des
Herrn*

Hosanna in der Höhe!

Holy, holy, holy Lord God of hosts:
heaven and earth are full of your
glory.

Hosanna in the highest.

Blessed is he who comes in the name
of the Lord.

Hosanna in the highest.

The Beautiful Land of Nod

Robert Convery

Come, cuddle your head on my shoulder, dear,
Your head like the golden rod,
And we will go sailing away from here
To the beautiful Land of Nod;
Away from life's hurry, and flurry, and worry,
Away from earth's shadows and gloom,
To a world of fair weather, we'll float off together
Where roses are always in bloom.

Come, close your eyes, and fold your hands,
 Your hands like the leaves of a rose,
 And we will go sailing to those fair lands
 That never an atlas shows:
 Down the river of sleep, our boat will sweep,
 'Till it reaches that mystical Isle
 Which no man has seen, but where all have been,
 And there we will pause awhile.
 I will croon you a song, as we float along,
 To that shore that is blessed of God.
 Then ho! for that fair land; we're off for that rare land,
 That beautiful Land of Nod.

— *Ella Wheeler Wilcox*

I am Loved as I Love

Traditional Shaker tune

arr. Jeffrey Douma

I am loved as I love,
 I am blessed as I bless,
 No more or less will be given to me
 The measure I meet will be measured again,
 for justice is a law unto all the same
 Then let my efforts all be to love,
 and bless and strengthen everyone.
 Wherever I am called,
 Whatever I can do shall be done
 in the name of the good and true.

Though not as widely known, the Shaker tune “I am Loved as I Love” is similar both in sentiment and musical construction to the beloved melody “Simple Gifts.” My arrangement of the tune was composed for the 2007-2008 Yale Glee Club, and is dedicated to my then five-year-old daughter, who expressed a preference for it upon discovering a collection of Shaker songs on the family piano (the brief contrary motion between the tenors and basses at the beginning of the second verse was inspired by her impromptu rendition of the melody at the time.) The simplicity and elegance of the ideas expressed by the poetry seem particularly fitting for a young child, but are no less so for us grownups. The syllable ‘tn’ in the sopranos and altos during the middle section of the piece is meant to evoke the sound of a hammer dulcimer. — *Jeffrey Douma*

Twa Tanbou

John Raskopf, *conductor*

Twa Tanbou

Kap fe yon diskisyon

Yon gwo dimanch maten

Le yo sot nan Ginen

Yon Ti Kata

Yon Tanbouren

Yon Gwo Boula

Boula rete li di

Li di li ka frape pi fo

Boula rete li di

Se li kl ka frape pi fo

Tanbouren di li gen pi bel son

Li di "Ie map site, se rete tande"

Kata ki tap koute, li rete li move

*Li pa te ka konprann kouman de
kamarad,*

Ki abiye ak menm rad

Ki pitit menm manman

Chita ap fe deblozay

Yon bon jou Madigra, Kata tonbe zouke

Denye moun ki te la yo tout tonbe danse

...

Tanbouren ak Boula kite la ap tande

Pou ft fet la pi bel: yo tou fon ribanbel

Sydney Guillaume

Three drums

Are having an argument

A great Sunday morning

On their way back from Guinea

A little Kata ...

A little Tanbouren ...

A big Boula ...

Boula declared

That he can hit the loudest

Boula declared

"I can hit the loudest!"

Tanbouren said "I have the most
beautiful sound"

He said "when I perform, keep quiet
and listen!"

Kata who was hearing all this became
angry

He could not comprehend how two
soldiers

Who are dressed with the same outfit
And are children of the same mother
Are sitting around making a scandal

One fine Mardi-Gras day, Kata
started to "zouk"

Every single person there began to
dance ...

Tanbouren and Boula who were there
listening

To make the party more exciting, they
started a great throng

*Jou sa-a
Yo chante yon chante ke'm pap janm
bliye:*

*Tout tanbou ki dispese
An nou kole zepol
Poun fe la vi pi bel*

That day,
They all sang a song that I'll never
forget:

All drums that are dispersed
Let's put our shoulders together
To make life more beautiful

–Louis M. Celestin

Composed in 2007 by Haitian-born composer Sydney Guillaume, *Twa Tanbou* sets a vibrant Haitian Creole poem by Louis-Marie Célestin that celebrates unity, humility, and collaboration. The poem tells the story of three drums – the deep Boula, the lyrical Tanbouren, and the quick, bright Kata – who quarrel over which plays the most important role. Only when they join together, blending their distinct voices, do they create true beauty. The text becomes a parable for community: like the drums, we achieve harmony not through competition, but through cooperation and mutual respect.

Guillaume's music draws on the rhythmic traditions of Haitian *Rara* and *Vodou* ceremonial music. *Rara*, a lively street-parade genre, pulses with layered rhythms and call-and-response singing, while *Vodou* drumming uses cyclical patterns to connect performers with spiritual and ancestral forces. Its three interlocking drums embody balance and unity – similar to the trio heard in *Twa Tanbou*. Guillaume weaves these influences together, blending the spiritual depth of *Vodou* with the exuberance of *Rara* to turn the choir into a living drum ensemble. –John Raskopf '27

My Soul's Been Anchored in the Lord

Traditional Spiritual

arr. Moses Hogan

My soul's been anchored in the Lord.

Before I'd stay in hell one day,
I'd sing an' pray myself away.

Goin' shout an' pray an' never stop,
Until I reach the mountain top.

Do you love Him? Will you serve Him? Will you praise Him?

The energy of the piece by Moses Hogan is undeniably vivacious. It is a joy to sing because of its distinct intensity, carried through by both the rhythmic drive of the music and the fervent power of the lyrics.

The motif of being anchored by a higher power is simple yet intense, as each repetition builds suspense and anticipation toward the final chord- one that gives me chills every time. I hope our performance creates a listening experience that is truly moving, exemplifying the impassioned and liberating tones and messages that define this genre of spirituals. —Alexis Mburu '27

The Road Home

Omeno Abutu, *conductor*

Tune: “Prospect”

adapted by Stephen Paulus

Tell me where is the road I can call my own,
That I left, that I lost, so long ago.
All these years I have wondered, oh when will I know,
There's a way, there's a road that will lead me home.

After wind, After rain, when the dark is done,
As I wake from a dream, in the gold of day,
Through the air there's a calling from far away,
There's a voice I can hear that will lead me home.

Rise up, follow me, come away is the call
With (the) love in your heart as the only song
There is no such beauty as where you belong
Rise up, follow me, I will lead you home.

In 2001, the Dale Warland Singers commissioned Stephen Paulus to write a new folk arrangement for choir. Paulus fell in love with a simple pentatonic tune collected in the *Southern Harmony* songbook, and asked librettist Michael Dennis Browne to compose the lyrics. While writing “The Road Home”, Browne was between visits from the United States to his birthplace of England to be with his sister, who had fallen ill.

Browne was in his mid-twenties when he crossed the Atlantic, just a little older than members of the Glee Club. At the piece's opening, the speaker yearns for a specific home — the place “that they left, that they lost so long ago.” After years of wandering, the speaker finally hears a voice that will lead them home again — but is this “home” truly the home of their past? In the last verse, the specific longing for a bygone home is supplanted by a more general phrase, “There is no such beauty as where you belong.”

Being from Hong Kong, I've watched the city change rapidly over the past few years: friends leave, local newspapers disappear, laws change. I still feel the same nostalgia for Hong Kong, because it raised me. But I've also found myself belonging to many more homes in college — especially when I sing on stage or in

rehearsals with the Yale Glee Club, whom I'd call my family. The road home may lead to a place, a history, a people, the present, or the future. As the Glee Club performs, I hope that you'll find a piece of your own home here in this music as well. –*Kinnia Cheuk '26*

Elena, Elena

Kyle Thomas Ramos and Kevin Vondrak, *percussion*

Cortijo y su Combo

arr. Johnny Navarro

Elena, Elena

Elena, Elena

Elena me dijo a mi

Elena told me

Yo me voy papito santo

I'm leaving, dear Father,

Pa'l pueblo de Manatí

To the town of Manatí

The arrangement of *Elena, Elena* was premiered by *Coralía, Coro de Conciertos de la Universidad de Puerto Rico*, conducted by Carmen Acevedo in Torrevieja, España. This well-known song was originally performed and recorded by *Cortijo y Su Combo* on their album “*El Sueño del Maestro*” (1980).

The motivation behind this arrangement was to bring the rich textures and rhythms of Afro-Puerto Rican music into the choral repertoire, expanding the possibilities of the sound layers and textures created solely with the human voice. The plena is a folkloric rhythm that originated in Ponce, Puerto Rico, about a century ago. Known as “*el periódico cantado*” (the sung newspaper), it served as a medium for storytelling, sharing news, gossip, and reflections of everyday life. –*Johnny Navarro*

IV.

Yale Glee Club

Jeffrey Douma, conductor

A Simple Phrase

Rory Bricca '26

Winner, 2025 Fenno Heath Award

Rushing down College Street

Our weekly rhythms on repeat

A familiar face sighted

An old acquaintance reunited

It's a sudden, joyous rendezvous,

With a timeless phrase tried and true

To celebrate the love we feel

The good old, “Hey! Let's grab a meal!”

Grab a meal! Grab a meal!
Grab a meal, yes! Sounds like a deal
Grab a meal! Grab a meal!
I really have to go but I'll text you...

Hey, let's grab a meal! Grab a meal!
Grab a meal, yes! This time for real!
Grab a meal! Grab a meal!

So, are you free next Monday dinner?
No I'm not but Tuesday dinner?
No I'm not but Wednesday dinner?
Friday lunch? Wednesday lunch?
Tuesday lunch? Friday dinner?
Sunday? Monday? Wednesday? Friday? Tuesday?
How about Sunday dinner?

You mean Family Dinner?

Thursday lunch, Thursday lunch, Thursday lunch, Thursday lunch
Yes, Thursday lunch! Thursday lunch!
Thursday lunch! And together we'll munch
On chicken tenders! Or grilled cheese!

At Silliman or Davenport or Trumbull? Stiles? Murray?
How about Berkeley? Hopper? Saybrook? JE?
Pierson? Branford? Franklin? TD?

Wait, TD??

Morse! Morse! Morse! Morse!
To grab a meal! Grab a meal! Grab a meal!
Grab a meal, yes! What an ordeal...
To grab a meal! Grab a meal! Grab a meal!

And so we don't instantly forget
It's going in the GCal
Send an invite for the GCal
Meet at Morse, in the GCal
In the GCal, in the holy GCal
To grab a meal!

The Fenno Heath Award invites composers to write a short piece that reflects
"the composer's experience at Yale." Typically, this yields tender ballads about
finding community, or the joy of singing – "bright college years with pleasure

rife.” That’s all well and good. I, however, felt compelled to honor the most quintessential Yale tradition of them all, in the uptempo pastiche style of Yale football songs: running into someone you vaguely recognize from first year, locking eyes for a moment of shared history, and exchanging that timeless, heartfelt simple phrase ... —*Rory Bricca* ’26

Raise Your Voices

Jeffrey Douma

Time passes quickly here, everything new.
Childhood behind us now, fading from view.
Four years stretch out before you, hope rushing in.
Just breathe in and close your eyes,
Time to begin.

Raise your voices here for an evening.
Raise your voices with me for a time.
Raise your voices, and in the weaving,
Yours will lift the sound of mine.

Time passes quickly still, life richly drawn,
Wisdom of lessons learned, youth nearly gone.
Our bright college years endure as memories within,
But always the song rings out.
Once more begin.

Eli Yale

Traditional Student Song

Kyle Thomas Ramos ’26, president; Kinnia Cheuk ’26, manager — *soloists*

Yale Football Medley

Various

arr. Heath

Bright College Years

Carl Wilhelm

arr. Robert Bonds ’71



YALE GLEE CLUB 165TH SEASON

Jeffrey Douma, *Music Director*

T. Sean Maher, *Operations and Production Manager*

Kevin Vondrak, *Assistant Conductor*

Omeno Abutu, *Student Conductor*

John Raskopf, *Student Conductor*

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Community Engagement Officer—Claire Zhong

Wardrobe Managers—Mika Hiroi, Joshua Li

Website Managers—Erika Lu, Aurelia Keberle

SOPRANO I

Tamara Bafi '27, *Economics and Humanities**
Joleen Bakalova '28, *Global Affairs*
Yara Chami '26, *Economics, Certificate in Data Science*
Alliese Bonner '27, *Music*
Kinnia Cheuk '26, *English, Energy Studies**
Anjal Jain '26, *Biomedical Engineering and Music**
Miriam Levenson '29, *Undeclared**
Erica Lu '28, *Economics and Film & Media Studies*
Rhea McTiernan Huge '28, *Philosophy*
Elizabeth Wolfram '27, *Math & Philosophy, Molecular Biophysics & Biochemistry*

SOPRANO II

Kylie Berg '28, *Molecular Biophysics & Biochemistry*
Senlee Dieme '26, *History of Science Medicine and Public Health*†
Sophie Dvorak '26, *Music**
Manon Gilles '29, *Mathematics and Philosophy*
Katie Gurney '26, *Mathematics*
Aurelia Keberle '27, *Biomedical Engineering*
Rose Kosciuszek '27, *Political Science**
Catherine Lee '27, *Cognitive Science & Comparative Literature*
Christina Logvynyuk, GSAS '26, *European & Russian Studies*
Teresa Ng '29, *Economics and Mathematics*
Cayley Tolbert-Schwartz '28, *Chemistry and Theater, Dance,
and Performance Studies**
Naomi Tracey-Hegg '29, *Ecology and Evolutionary Biology*
Claire Zhong '28, *Cognitive Science, Data Science Certificate*

ALTO I

Omeno Abutu '27, *Music*
Ziqi Cui '27, *Global Affairs and Astronomy*
Logan Gilbert '28, *Mathematics & Physics**
Mika Hiroi '28, *English*
Sreetama Kushari '29, *Molecular, Cellular and Developmental Biology**
Alistair Lam '27, *Cognitive Science*†
Sofia Sato '28, *Psychology; Molecular, Cellular, and Developmental Biology*
Francesca Sisskind '29, *Applied Mathematics and Economic*
Sarah Sparling '26, *Linguistics*
Hila Tor '28, *Theatre, Dance, and Performance Studies and Physics*
Angelique Wheeler '26, *History and Molecular, Cellular, & Developmental Biology*

ALTO II

Temiladeoluwa Adeniran '29, *Molecular, Cellular, and Developmental Biology*

Alexis Cruz '28, *Astrophysics*

Audrey Jamieson '29, *Undeclared*

Alexis Mburu '27, *Anthropology*

Catalina Ossman '27, *Cognitive Science*

Aryana Ramos-Vazquez '26, *Biomedical Engineering*

Fiona Ress '29, *Biomedical Engineering**

Myla Toliver '28, *Chemistry and Theater, Dance, and Performance Studies*

Thisbe Wu '26, *Art (Painting/Printmaking)*

Anna Zoltowski '28, *Classics*

Dibora Yilma '29, *Cognitive Science*

TENOR I

Matthew Chen '27, *Ethics, Politics, and Economics*

Schandy Cordero '28, *Ethics, Politics, and Economics*

Ayush Iyer '26, *Molecular Biophysics & Biochemistry and Economics*

Harry Pambianchi '29, *Math and Physics*

Bill Qian '26, *Computer Science and Applied Math**

John Raskopf '27, *Music, Education Studies Intensive Certificate**

Gbemiga Salu '27, *Applied Mathematics*

Nate Stein '28, *Political Science*

Noah Stein '26, *Music**

Kevin Vondrak YSM '26, *Choral Conducting*

TENOR II

Jonathan Akinniyi '26, *Political Science*

Andrew Jean-Charles '27, *Political Science and Music*

Tavian Jones '26, *Applied Mathematics*

David Liebowitz '26, *Music and Architecture**†*

Parker Mednikow '29, *Chemical Engineering*

Stephen Morris '27, *Political Science*

Prithvi Narayanan '28, *Global Affairs and Political Science*

Ari Tsomocos '27, *Undeclared*

Corin Wang '29, *Molecular Biophysics and Biochemistry*

Andrew Xu '27, *Computer Science and Mathematics**

BASS I

Andrew Boanoh '27, *Philosophy*
Alexandre Campant '29, *Biomedical Engineering*
Aviv Fetaya '26, *Computer Science and Music**
Creed Gardiner '26, *American Studies*
Cameron Gray-Lee '27, *Mathematics and Physics, and Music*
Alex Kingma '28, *Mathematics and Computer Science**
Lukas Koutsoukos '27, *History and Ethics, Politics, and Economics*
Frank Petty '29, *Computer Science and Economics*
Vishwa Rakasi '29, *Global Affairs**
Everett Tolbert-Schwartz '26, *Applied Physics and Chemistry**
Jeffrey Yang '28, *Cognitive Science and Sociology*

BASS II

Seung Min Baik '26, *History and Economics**
Ethan Cooper '29, *Political Science*
Ben Graham '28, *Music and Cognitive Science*
Zach Jarvis '28, *Music and Philosophy*
Josh Li '26, *Astrophysics and Global Affairs*
Kyle Thomas Ramos '26, *Political Science**
Lukas Vander Elst '28, *DS-Pre Med; Comparative Literature*
Ben Weiss '27, *Molecular Biophysics and Biochemistry and Computer Science*
Ben Xu '26, *Computer Science and Mathematics*†
Charlie Zhong '29, *Undeclared*

† *Section Leader*

* *Chamber Singer*

YALE GLEE CLUB

FROM ITS EARLIEST DAYS as a group of thirteen men from the Class of 1861 to its current incarnation as a 80-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 *Schicksalslied*, 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 165-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 as Director of the Yale Glee Club since 2003. The Glee Club has been 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 Director of the Chamber Choir and Choral Conducting Workshop at Yale’s Norfolk 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.

KEVIN VONDRAK, ASSISTANT CONDUCTOR

Kevin is a second-year DMA candidate in Choral Conducting at the Yale School of Music and Institute of Sacred Music. He comes to Yale from Philadelphia, where he is associate conductor of The Crossing, a professional new-music choir.

He has worked on dozens of world premieres with many of the world's leading composers, at venues such as Carnegie Hall, Disney Hall, Kimmel Center, Lincoln Center, The Met Cloisters,, the Finnish National Opera in Helsinki, The Baltic Sea Festival in Stockholm, and Amsterdam's Concertgebouw. These projects have involved collaborations with the New York Philharmonic, Los Angeles Philharmonic, Bang on a Can, and the Philadelphia Orchestra. As a recording producer with The Crossing, he has won two Grammy Awards for Best Choral Performance (Born in 2023, and Ochre in 2025). Kevin is also an experienced church musician, most recently serving as interim choirmaster at St. Mark's Church on Locust Street in Philadelphia. He takes particular pride in his six-year tenure directing The Beaumont Chorus, a vibrant choir of senior citizens in suburban Philadelphia, and in teaching David Lang's the mile-long opera to over 1000 avocational singers in a performance on The High Line in New York City. Kevin holds degrees from Washington University in St. Louis (B.A. Music) and Northwestern University's Bienen School of Music (M.M. Choral Conducting). He lives in Wooster Square with his fiancée Brittany, and enjoys camping, cooking, and playing Bach on the mandolin.

