Hand in Hand III
A benefit concert for Equity and Justice in Arts Education

October 29, 2021 • 7:30 p.m.
MAKE YOUR DONATION TO
SAVE THE MUSIC
Ave Maria
R. Nathaniel Dett (1882–1943)
Ave Maria
Lena Goldstein, soprano

Bogoróditse Djévo
Sergei Rachmaninoff (1873–1943)
Bogoróditse Djévo
Je≠rey Douma, conductor

Meditation
Joel Thompson, MUS ’26

Because You Sang
(behavior premiere performance)
Arianna Abela, MUS ’10

Because You Sang
Composed for the 161st Yale Glee Club
Francis Fedora, cello

Angel Band
arr. Shawn Kirchner

Angel Band
No. 2 from Heavenly Home: Three American Songs

Tchaka
Sydney Guillaume

Tchaka
Sam Brock, Weston Kerekes, Chloe Benzen-Duval, and Nate Widelitz, percussion

Football Medley
arr. Fenno Heath ’50

Football Medley
Carl Wilhelm
arr. Robert Bonds ’71

Bright College Years

Bright College Years

PRINCETON UNIVERSITY GLEE CLUB

Sea Shanty Choir

Sea Shanty Choir
To be sung of a summer night on the water
Frederick Delius (1862-1934)

Sea Shanty Choir
En la noche entraremos
M.E. Valverde (b. 1987)

Sea Shanty Choir

Sea Shanty Choir
The Bermudas from Sea Change
Richard Rodney Bennett (1936-2012)

Sea Shanty Choir

Sea Shanty Choir
Fina Estampa
Chabuca Granda (1920-1983)

Sea Shanty Choir

Sea Shanty Choir
from Figure humaine
Francis Poulenc (1899-1963)
Sea Shanty Choir

Tuuli tuudittele
Emily Cruz, mezzo soprano
Kevin Williams, bass

Alegría
En los surcos del amor
Carlos Guastavino (1912–2000)

Glee Club

Princeton Football Medley
Accompanists: Brendan Tang ’23 and Cherry Ge ’24
Conductor: Hannah Bein ’22

So Fades the Lovely, Blooming Flow’r
Distress, from Southern Harmony (1835)
Brian Burke HES, tenor

Svete tihiy
(world premiere of TTBB arrangement)
Pavel Chesnokov (1877–1944)
arr. Vladimir Morosan

Lamento della Ninfa
Benjamin Wenzelberg ’22, soprano
Andrew Koutroubas, cello
Matthew Wright, archlute
Douglas Freundlich, lute
Nathaniel Cox, lute

Inkomо (world premiere performance)
Bongani Magatyana (b. 1974)

Mountain Song
Sichuan Folk Song
arr. Du Mingxin

Been in the Storm
Spiritual
arr. Cantus

Arhan Kumar ‘24, tenor

Selection from Harvard Glee Club Lite

Glorious Apollo
Samuel Webbe (1740–1816)
arr. Archibald T. Davison

Football Songs
Harvard Traditional
arr. Noam Elkies PH.D. ’86

Andrew Courtney ’24 and Andrew Lu ’24, piano

Fair Harvard
Traditional Irish Melody

Jay Sastry ’22, Harvard Glee Club President
**Ave Maria**  
Lena Goldstein, soprano  
*Ave Maria, gratia plena,*  
*Dominus tecum.*  
*Benedicta tu in mulieribus,*  
*et benedictus fructus ventris tui,*  
*Jesus.*  
*Sancta Maria, Mater Dei,*  
*ora pro nobis peccatoribus,*  
*nunc et in hora mortis nostrae.*  
*Amen*

**Bogoróditse Djévo**  
Bogoróditse Dévo, ráduysia,  
Blagodátnaya Maríye, Ghospód s Tobóyu,  
Blagosslovéna Ti v zhenáh i blagoslovén plod chréva Tvoyégó,  
yáko Spása rodilá yesí dush náshih.

**Meditation**  
Composed for the 161st Yale Glee Club  
Francis Fedora, cello  
Even the silence has a story to tell you.  
Just listen.  
Listen  
— from Jacqueline Woodson’s novel Brown Girl Dreaming

**R. Nathaniel Dett (1882–1943)**  
Hail Mary, full of grace,  
the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb,  
Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.  
*Amen.*

**Sergei Rachmaninoff (1873–1943)**  
Rejoice O Virgin Theotokos  
Mary full of grace, the Lord  
is with you  
Blessed are you among women  
and blessed is the Fruit of your womb,  
for You have borne the Savior of our souls

**Joel Thompson, MUS ’26**
Because You Sang (world premiere performance) Arianne Abela, MUS ’10
Composed for the Yale Glee Club and Yale Glee Club Associates

Who will wear this burden?
What harbinger of Spring
will weather storm and clamor
and living future bring?
Fortified and boundless
with voice unwavering
Because you sang, I sing, I sing,
Because you sang, I sing.

Armored with each other
Though newly had you met.
Sounding ever outwards,
for souls not entered yet.
Louder yet the uproar,
against oppressions sting.
Because you sang, I sing, I sing,
Because you sang, I sing.

A choir of a thousand
distinguished woven parts.
Perfect in its union
of common beating hearts
I’ll add my voice, my vigor.
The song you raised will ring.
Because you sang, I sing, I sing,
Because you sang, I sing.

–Ruthie Prilliman YGC ’16

Angel Band
arr. Shawn Kirchner
No. 2 from Heavenly Home: Three American Songs

My latest sun is sinking fast,
    my race is nearly run.
My strongest trials now are past,
    my triumph has begun

Oh come angel band
Come and around me stand
Oh bear me away on your snow white wings
To my immortal home
I know I’m near the holy ranks
of friends and kindred dear;
I’ve brushed the dew on Jordan’s banks,
the crossing must be near
I’ve almost gained my heav’ny home —
my spirit loudly sings.
The Holy Ones, behold they come
I hear the noise of wings

Tchaka
Sam Brock, Weston Kerekes, Chloe Benzen-Duval, and Nate Widelitz, percussion

Chofe dife! Nou pral manje tchaka!
Chofe dife, brase mayi, pa bliye tisale,
Nou pral manjeyon bon tchaka,
Nou pral voye monte yon bouyon têt chaje.
Twa tanbou yo frape, tout mon rele
anmwe.
An nou pote kole pou nou tout ka vanse.
An nou makonnen ansanm nan yon bèl
amoni
Yon bon bouyon lakay, yon tchaka mizikal.
Se yon bon bouyon lakay, yon tchaka
nasional,
Se yon bon bouyon lakay …
Chofe dife! Chofe dife!

Yanvalou, Kontredans, Rabòday se gwo
koze.
Mizik lakay, o wi se bèl bagay.
Pote kole; kòtakòt n’ape vanse.
Chofe dife, chofe dife,
tchaka ape monte!

Sydney Guillaume

Turn up the fire! We are going to eat
tchaka!
Turn up the fire, stir up the corn,
don’t forget the salt pork,
We are going to eat delicious tchaka.
We are going to cook up a
mind-blowing stew.
At the sound of the three drums,
everyone yells out hurray.
If we join together we can all move
forward.
Let us enmesh in lovely harmony.
A delicious homemade stew, a musical
tchaka.
It’s a delicious homemade stew, a
national tchaka,
A delicious homemade stew …

Turn up the fire! Turn up the fire!
Yanvalou, Kontredans, Rabòday are
amazing.
Roots yes, oh yes, that’s good stuff.
Let’s stick together, side by side we can
move forward.
Turn up the fire! Turn up the fire!
The tchaka is cooking!
Football Medley

(from Boola Boola)
Boola boola, Boola boola
Boola boola, Boola Boola
When we rough house poor old Harvard
They will holler Boola boo.
O Yale, Eli Yale
O Yale, Eli Yale

(arr. Fenno Heath '50)

(from Whoop it up)
Fight, fight for Yale
The sons of Eli are out for glory
On to the fray
We’ll tell to Harvard the same old story,
The cry is on, on they come
We’ll raise the slogan of Yale triumphant
Smash, a-bang we’ll rip poor Harvard, whoop it up for Yale today.

—Ibo, Bolero, Banda, Mayi, Congo, Petro, Maskaron…
Miziksa yo se konpa lakay.
Nou danse Kalinda, nou chante Rabòday,
Tèt ansanm, nan remmen, an nou fè bèl bagay.
Chofè dífè! Chofè dífè!
N'ap kontinye chante …
N’ap kontinye chante pou fè lavi pi bèl!
Nan jistis, nan rennen, an nou manje yon bon tchaka!
Ayibobo!
An’n manje yon bon tchaka!

We danced the Kalinda and we sang Rabòday,
Heads together, with love, let us do great things.
Turn up the fire! Turn up the fire!
We proclaimed hope and we sang of peace,
So that the light of justice spreads throughout the earth.
We’ll keep on singing …
We’ll keep on singing to make life more beautiful!
In justice and in love, let’s eat a delicious tchaka!
Amen!
Let’s eat a delicious tchaka!

—Ibo, Bolero, Banda, Mayi, Congo, Petro, Maskaron …
These are the rhythms of our roots.
We danced the Kalinda and we sang Rabòday,
Heads together, with love, let us do great things.
Turn up the fire! Turn up the fire!
We proclaimed hope and we sang of peace,
So that the light of justice spreads throughout the earth.
We’ll keep on singing …
We’ll keep on singing to make life more beautiful!
In justice and in love, let’s eat a delicious tchaka!
Amen!
Let’s eat a delicious tchaka!

—Gabriel T. Guillaume
(from Bingo)
Bingo, Bingo,
Bingo, Bingo, Bingo,
That’s the lingo.
Eli is bound to win.
There’s to be a victory so watch the team begin.
Bingo
Harvard’s team cannot prevail.
Fight, fight, fight with all you’re might for Bingo, Bingo, Eli Yale.

(from Goodnight, Poor Harvard)
Goodnight, poor Harvard
Harvard, goodnight
Oh, we’ve got your number,
You’re high as a kite
O goodnight, poor Harvard
You’re tucked in tight
When the big blue team gets after you.
Harvard, goodnight.

(from Down the Field)
March, March on down the field
Fighting for Eli
Break through the crimson line,
their strength to defy.
We'll give a long cheer for Eli’s men (Woo!)
We’re here to win again.
Harvard’s team may fight to the end but, Yale will win.

(from “Bulldog, Bulldog” the Yale fight song)
Bulldog, Bulldog, bow wow wow,
Eli Yale,
Bulldog, Bulldog, bow wow wow,
Our team can never fail,
When the sons of Eli break through the line
That is the sign we hail!
Bulldog, Bulldog, bow wow wow,
Eli Yale, Eli Yale!
Bright College Years

Bright College years, with pleasure rife,
The shortest, gladdest years of life;
How swiftly are ye gliding by!
Oh, why doth time so quickly fly?
The seasons come, the seasons go,
The earth is green or white with snow,
But time and change shall naught avail
To break the friendships formed at Yale.

In after years, should troubles rise
To cloud the blue of sunny skies,
How bright will seem, through memory’s haze
Those happy, golden, bygone days!
Oh, let us strive that ever we
May let these words our watch-cry be,
Where’er upon life’s sea we sail:
“For God, for Country and for Yale!”
Princeton University Glee Club
Gabriel Crouch, conductor

Sea Shanty Choir

To be sung of a summer night on the water
Frederick Delius (1862-1934)

Alegría

En la noche entraremos
M.E. Valverde (b. 1987)

Jacqueline Pothier, soprano
Rafael Collado, tenor

In the night we will enter
to take a branch in bloom

We will go past the walls,
in the darkness of a stranger’s garden,
two shadows in a single shadow.

Winter has not yet passed,
and the apple tree appears
transformed all of a sudden
Into a shower of perfumed stars

in the night we will enter
up to the glimmering skies,
and your little hands and mine
Will take the stars

And discreetly,
back to our house,
in the night and the shadow,
with your footsteps will enter
the silent step of the fragrance
and with star-marked feet
the clear body of spring
Sea Shanty Choir

*The Bermudas* from *Sea Change*  Richard Rodney Bennett (1936-2012)

Tim Amarell, *tenor*
Nicholas Allen, *baritone*

Where the remote Bermudas ride
In the ocean’s bosom unespied,
From a small boat, that rowed along
The listening winds received this song:
‘What should we do but sing his praise,
That led us through the watery maze,
Unto an isle so long unknown,
And yet far kinder than our own?
Where he the huge sea-monsters wracks,
That lift the deep upon their backs.
He lands us on a grassy stage,
Safe from the storms’ and prelates’ rage.
He gave us this eternal spring,
Which here enamels everything;
And sends the fowls to us in care,
On daily visits through the air;
He hangs in shades the orange bright,
Like golden lamps in a green night;
And doth in the pomegranates close
Jewels more rich than Ormus shows.

He makes the figs our mouths to meet,
And throws the melons at our feet;
But apples plants of such a price,
No tree could ever bear them twice.
With cedars, chosen by his hand,
From Lebanon, he stores the land;
And makes the hollow seas that roar,
Proclaim the ambergris on shore.
He cast (of which we rather boast)
The Gospel’s pearl upon our coast,
And in these rocks for us did frame
A temple, where to sound his Name.
Oh! let our voice his praise exalt,
Till it arrive at heaven’s vault,
Which then, perhaps, rebounding, may
Echo beyond the Mexique Bay.’

Thus sang they, in the English boat,
An holy and a cheerful note,
And all the way, to guide their chime
With falling oars they kept the time.

—Andrew Marvell (1621-1678)

**Alegría**

**Fina Estampa**

*Una veredita alegre*
Con luz de luna o del sol
Tendida como una cinta
Con sus lados de arrebol
Arrebol de los geranios
Y sonrisas con rubor
Arrebol de los claveles
Y las mejillas en flor

*Perfumada de magnolia*
*Rociada de mañanita*
*Cuando tu pie la acaricia*

*Y la Cucúli se ríe*
*Y la ventana se agita*
*Cuando por esa vereda*
*Tu fina estampa pasea*

¡Fina estampa, caballero!
*Caballero de fina estampa*
*Un lucero*
*Que sonriera bajo un sombrero*
*No sonriera*
*Más hermoso ni más luciera ...*
¡Caballero!
*Y en tu andar, andar*
*Reluce la acera*
*Al andar, andar*

Chabuca Granda (1920-1983)

A little lively sidewalk
With light of moon or sun
Lying like a ribbon
With its ties of glow

Glow of the geraniums
And smiles with blush
Glow of the carnations
And the cheeks in bloom

Perfumed of magnolia,
Sprinkled with morning dew
the little sidewalk smiles
When your foot caresses her

And the Cuculí laughs
and the window starts shaking
When by that sidewalk
Your fine strolls

Fine appearance, gentleman
Gentleman of fine appearance
A bright star
That would smile under a hat
Wouldn’t smile
more gorgeous nor more would shine, gentleman
And in your walk, walk
shines the sidewalk
when you walk
It takes you to the zaguanes*
and the enchanted courtyards
It takes you to the small squares
and the dreamed of love stories
Sidewalk that coos
With embroidered taffeta*
An elegant heel of silk
And starched jerkins
It’s a lively little pathway
With light of moon or sun
That I’ll be walking on it singing
to see if I can reach you
Fine appearance, gentleman
Who could keep you
Fine appearance, gentleman
Gentleman of fine stance
A bright star
That would smile under a hat
Wouldn’t smile
more gorgeous nor more would shine,
gentleman
And in your walk, walk
shines the sidewalk
when you walk

*Zaguanes: front door leading to a patio or courtyard. This is found in historic houses in Mexico, Latin America, and Southwest U.S.
*Taffeta: fine lustrous silk or similar fabric with crisp texture
III. Hushed and still

Hushed and still in silence wrapt
Like a corpse that lies in the earth
Head full of darkness and shadows
As deaf and monotonous
As autumn in the pond
Covered with dull shame
Poison bereft of its flower
And of its golden monsters
Spits out its night over all men.

IV. Thou my patient one

You, my patient one, my patience, my
guardian
Throat held high, organ of the calm
night
Reverence cloaking all of heaven in its
grace
Prepare, in vengeance, a bed where I
may be born.

V. With laughter for the sky and
planets

Laughing at sky and planets
Drunk with their confidence
The wise men wish for sons
And for sons from their sons
Until they all perish in vain
Time burdens only fools
While Hell alone prospers
And the wise men are absurd.

– Poems of Paul Eluard

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Chamber Choir

from Figure humaine

Francis Poulenc (1899-1963)
Wind, cosset our boat
on the foam you blow up,
on the wavelets you stir!
Spring breeze, firm our sails
and drive our bark on
to a fresh, fragrant land,
to a cape yet unnamed
where new game can be caught
and happiness had.

The sea is great, most of it unsailed,
the journey ahead is long.
The winds of life blast sharp and chill,
the waves, thus blown, severe.
beware, young pride
of Kalevala’s folk,
not to drift in the currents
of life’s dangerous sea
without knowledge of its wiles
or ken of its ways.
Science is of swords the sharpest
and wisdom the root of truth.

—A.V. Koskimies (1856–1929)

In the furrows of love
Where jealousies are sowed
I’ve collected painful regrets
born out of my own distrust
In what court have you seen,
beautiful traitor,
an innocent man be condemned,
beautiful traitor.
In the furrows of love
Where jealousies are sowed.
**Glee Club**

**Princeton Football Medley**
arr. Walter Nollner and Drew Fornarola ’06

*Accompanists: Brendan Tang ’23 and Cherry Ge ’24*

*Conductor: Hannah Bein ’22*

**Princeton Forward March**
Come, fall in line, we’re all in line for Princeton,
To show we’re true to team and crew.
We’ll march along with cheer and song for Princeton,
To show we’re loyal through and through.
Ready Nassau Hall, hear that battle call:
“Princeton, forward march!” Hey!
Princeton, forward march to victory,
Princeton, lead the way.
Princeton, forward march to victory,
This is the tiger’s day. Yea!
Princeton, forward march to victory,
Fight with brain and brawn.
We’ll leave old Eli/Harvard trailing in the dust,
As we go marching on.

**Jungle March**
Way down in old New Jersey,
In that far-off jungle land,
There lives a Princeton Tiger,
Who will eat right off your hand.
But when he gets in battle
With the other beasts of prey,
He frightens them almost to death,
In this peculiar way:
Wow, wow, wow-wow-wow;
Hear the Tiger roar;
Wow, wow, wow-wow-wow;
Rolling up the score.
Wow, wow, wow-wow-wow;
Better move along,
When you hear the Tiger
Sing his jungle song.
Going Back
When the sons of Princeton
Gather anywhere,
There’s a place they think of,
Longing to be there.
It’s the one and only
University,
Situated and celebrated In New Jersee
Going back, going back,
Going back to Nassau Hall.
Going back, going back,
To the best old place of all.
Going back, going back,
From all this earthly ball.
We’ll clear the track as we go back,
Going back to Nassau Hall.

Cannon Song
In Princeton town we’ve got a team
That knows the way to play.
With Princeton spirit back of them
They’re sure to win the day.
With cheers and song we’ll rally ’round
The Cannon as of yore,
And Nassau’s walls will echo with
The Princeton Tiger’s roar:
(And then we’ll) Crash through the line of blue
And send the backs on ’round the end!
Fight, fight for ev’ry yard,
Princeton’s honor to defend.
Rah! Rah! Rah! Rah!
Tiger sis boom ah!
And locomotives by the score!
For we’ll fight with a vim
That is dead sure to win
For Old Nassau!
Old Nassau
Tune every heart and every voice,
Bid every care withdraw;
Let all with one accord rejoice,
In praise of Old Nassau.

In praise of Old Nassau we sing,
Hurrah! Hurrah! Hurrah!
Our hearts will give, while we shall live,
Three cheers for Old Nassau.
Harvard Glee Club
Andrew Clark, conductor

So Fades the Lovely, Blooming Flow’r
William Walker (1809–1875)
Distress, from Southern Harmony (1835)
Brian Burke HES, tenor

So fades the lovely, blooming flow’r;
Frail, smiling solace of an hour;
So soon our transient comforts fly,
And pleasure only blooms to die.

Is there no kind, no healing art
To soothe the anguish of the heart?
Spirit of grace, be ever nigh;
Thy comforts are not made to die.

Let gentle patience smile on pain,
'Til dying hope revives again;
Hope wipes the tear from sorrow’s eye,
And faith points upward to the sky.

Svete tihiy
Pavel Chesnokov (1877–1944)
arr. Vladimir Morosan
(world premiere of TTBB arrangement)

Svete tihiy sviatiya slavi
Gladsome Light of the holy glory
Bezsmertnago Ottsa Nebesnago, Sviatago,
of the Immortal Heavenly Father, holy and
Blazhennago,
blessed—
Iisuse Hriste!
O Jesus Christ!
Prishedshe na zapad
Now that we have come to the setting of
solntsa,
the sun,
videvshe svet vecherniy,
and behold the light of evening,
poyem Ottsa, Sina i Sviatago Duha,
we praise the Father, Son, and Holy Spirit—
Boga.
God.
Dostoin yesi vo fsia vremena
Thou art worthy at every moment
pet biti glasi prepodobnimi;
to be praised in hymns by reverent voices.
Sine Bozhiy, zhivot dayay,
O Son of God, Thou art the Giver of Life;
temzhe mir Tia slavit.
therefore all the world glorifies Thee.
The Sun had not brought 
The day to the world yet, 
When a maiden 
Went out of her dwelling. 

On her pale face 
Grief could be seen, 
Often from her heart 
A deep sigh was drawn. 

Thus, treading upon flowers, 
She wandered, now here, now there, 
And lamented her lost loves 
Like this:

“O Love,” she said, 
Gazing at the sky, as she stood, 
“Where’s the fidelity 
That the deceiver promised?”

Poor her! 

“Make my love come back 
As he used to be 
Or kill me, so that 
I will not suffer anymore.”

Poor her! She cannot bear 
All this coldness! 

“I don’t want him to sigh any longer 
But if he’s far from me. 
No! He will not make me suffer 
Anymore, I swear!

He’s proud 
Because I languish for him. 
Perhaps if I fly away from him 
He will come to pray to me again.
If her eyes are more serene
Than mine,
O Love, she does not hold in her heart
A fidelity so pure as mine.
And you will not receive from those lips
Kisses as sweet as mine,
Nor softer. Oh, don’t speak!
Don’t speak! you know better than that!”
So amidst disdainful tears,
She spread her crying to the sky;
Thus, in the lovers’ hearts
Love mixes fire and ice.

Inkomo (world premiere performance)

Inkomo zemka,
Baphi bon’ abantu zemk’ inkomo,
Nqandani ziyemka,
Zathathw’ inkomo,
Jonga bayabaleka ziyemka,

Amasela aseNgcobo ayasibela yhini,
Baphi na abantu?
Asebenzile amadoda
Afaka inkomo ebuhlanti,
Afika amasela athatha konke.
Amasela eNgcobo ayaba,
Yhini ukuthat’ okwam?
Yhini ndikusebenzele?
Anisashiyi nanye inkomo esibayeni sam.
Bazodlan’ abanta bam?
Basengen’ abanta bam?

Bongani Magatyana (b. 1974)

The cattle left,
Where are the people; the cattle are leaving,
Stop them, they are leaving,
Cattle are being taken,
Look, they [the people] are running, they
[the cows] are leaving,
The thieves of Ngcobo are stealing from us,
Where are the people?
Men have worked hard
and put the cattle in the kraal,
The thieves came and took everything.
The thieves of Ngcobo are stealing,
Why, to take my belongings?
Why, what I worked hard for?
You do not leave even a single cow in my kraal.
What will my children eat?
What must my children milk?
You have hurt me!
The anger of the men of the village,
We are looking for the livestock of this village,
We are looking for the cattle of this village,
We are looking for the sheep of this village,
Look, look; catch, catch; here are these thieves!
Ngcobo’s thieves are arrested,
Iphi n’imfuyo webafana?
Jongani phay’ emahlathini,
Baland’ umkhondo,
Yafunyanw’ imfuyo bavuya!
Sezifunyenw’ iinkomo zooBaba!

Where is the livestock, boys?
Look there in the bushes,
They follow the trail,
The livestock was found, and they were glad!
The cattle of our fathers have been found!

Mountain Song

Andrew Lu ’24, baritone

on the tall tall mountain,
a scholarartree;
hand grabbing the railing,
I look for my lover arriving.
mother asks, “daughter,
what are you looking at?”
“I am looking at the scholarartree flowers;
when will they bloom?”

Mountain Song

高高山上（喔啊）
一树（喔）槐（哟喂）
手把栏杆（色）
望郎来（哟喂）
娘问女儿（呀）
你望啥子（哟喂）
我望槐花（色）
几时开（哟喂）

Sichuan Folk Song

arr. Du Mingxin

Been in the Storm

Arhan Kumar ’24, tenor

I been in the storm so long,
Been in the storm so long, children,
Been in the storm so long,
O give me little time to pray.
O my Lord done just what he said.
Give me little time to pray.
He healed the sick and he raised the dead.
Give me little time to pray.

I been in the storm so long,
Been in the storm so long, children,
Been in the storm so long,
O give me little time to pray.

I been in the storm so long,
Been in the storm so long, children,
Been in the storm so long,
O give me little time to pray.

Spiritual

arr. Cantus

I been in the storm so long,
Been in the storm so long, children,
Been in the storm so long,
O give me little time to pray.
O my Lord done just what he said.
Give me little time to pray.
He healed the sick and he raised the dead.
Give me little time to pray.

I been in the storm so long,
Been in the storm so long, children,
Been in the storm so long,
O give me little time to pray.
Selection from Harvard Glee Club Lite

Glorious Apollo

Glorious Apollo from on high beheld us,
Wandering to find a temple for his praise;
Sent Polyhymnia hither to shield us,
While we ourselves such a structure might raise.
Thus then combining, hands and hearts joining,
Sing we in harmony Apollo’s praise.

Here every generous sentiment awaking,
Music inspiring unity and joy;
Each social pleasure giving and partaking,
Glee and good humor our hours employ.
Thus then combining, hands and hearts joining,
Long may continue our unity and joy.

Harvard Traditional

(Ten Thousand Men of Harvard)
Ten thousand men of Harvard want victory today,
For they know that over old Eli
Fair Harvard holds sway.
So then we’ll conquer old Eli’s men,
And when the game ends we’ll sing again:
Ten thousand men of Harvard gained victory today.

(Harvardiana)
With Crimson in triumph flashing
’Mid the strains of victory,
Poor Eli’s hopes we are dashing
Into blue obscurity.
Resistless our team sweeps goalward
With the fury of the blast;
We’ll fight for the name of Harvard
’Til the last white line is passed.
Harvard! Harvard! Harvard!

Andrew Courtney ’24 and Andrew Lu ’24, piano
arr. Noam Elkies PH.D. ’86
(Gridiron King)
Then hit the line for Harvard,
For Harvard wins today!
We will show the sons of Eli
That the Crimson still holds sway.
Sweep down the field again,
Victory or die!
And we'll give the grand old cheer boys,
When the Harvard team goes by.

(Soldiers Field)
O'er the stands of flaming Crimson
Harvard banners fly.
Cheer on cheer like volleyed thunder
Echo to the sky.
See the Crimson tide is turning,
Gaining more and more,
Then fight! fight! fight! for we win tonight
Old Harvard forevermore.

Fair Harvard

Jay Sastry ’22, Harvard Glee Club President

Fair Harvard! We join in thy jubilee throng,
And with blessings surrender thee o'er,
By these festival rites, from the age that is past
To the age that is waiting before.
O relic and type of our ancestors’ worth,
That has long kept their memory warm,
First flower of the wilderness! star of their night!
Calm rising through change and through storm.

Traditional Irish Melody
Jeffrey Douma, Music Director
T. Sean Maher, Operations and Production Manager
Nathan Widelitz MUS ’26, Assistant Conductor
Laura Clapp, Student Conductor
Sarah Grube, Student Conductor
Alex Whittington, Student Conductor

President: Aria Falcone
Manager: Sarah Grube
Alumni Coordinators: Emily Lau & Sam Ahn
Stage Manager: Kevin Li
Archivists: Hannah Morrison & Elisabeth Moore
Community Engagement Officer: Jack Softcheck
International Tour Managers: Jonathan Jalbert & Julianna Lai
Winter Tour Managers: Hannah Morrison & Max Moen
Publicity Chairs: Maya Khurana & Annli Nakayama
Social Chairs: Robby Hill & Maya Ingram
Wardrobe Manager: Shreya Pathak
Web Manager: Hanah Leventhal
SOPRANO 1
Yara Chami ’25
Sarah Grube ’22
Alex Hawley ’25
Maya Ingram ’23
Anne Lin ’24
Avery Mitchell ’23
Shreya Pathak ’23
Megan Ruoro ’24
Lara Schull ’22
Lila Schweinfurth ’25
Iris Yang ’24
Isa Zou ’22

SOPRANO 2
Violet Barnum ’25
Laura Clapp ’22
Sophie Dvorak ’25
Aria Falcone ’22
Ines Gilles ’25
Lena Goldstein ’23
Elisabeth Moore ’23
Hannah Morrison ’23
Eliza Poggi ’23
Isabelle Qian ’24
Mira Raju ’24
Madeleine Stern ’22
Malini Wimmer ’22

ALTO 1
Anya AitSahlia ’25
Chloe Benzan-Duval ’24
Lucy Ellis ’23
Maya Khurana ’24
Eliza Kravitz ’24
Nicole Lam ’25
Emily Lau ’25
Hanah Leventhal ’23
Gloria Lyu ’23
Ruby Park ’23
Raquel Sequiera ’22
Sasha Thomas ’22

ALTO 2
Mel Adams ’24
James Applegate ’24
Zosia Caes ’22
Mehana Daftary ’22
Hannah Han ’25
Julianna Lai ’22
Annli Nakayama ’22
Tesse Okunseri ’25
Awoor Onguru ’24
Ruthie Weinbaum ’25
Carson White ’25
Kate Yeager ’23

TENOR 1
Sam Ahn ’24
Jordan Akers ’24
Stuart Baker ’25
Justin Ferrugia ’24
Jackson Grady ’23
Zev Kazati-Morgan ’23
Max Moen ’23
Jack Purdue ’25
Jack Softcheck ’22
Yiming Zhang ’22
TENOR 2
Brendan Campbell ’22
Pablo Causa ’24
Ben Kramer ’23
Kevin Li ’23
Chris Song ’24
Noah Stein ’25
Peter Sykes ’24
Nate Widelitz ’22
Alex Whittington ’22
Tavi Wolfwood ’22
Bobby Xiao ’25
David Zhu ’23

BASS 1
Ava Dadvand ’25
Quinn Evans ’25
Richard Hausman ’24
James Hawes ’24
Robby Hill ’24

Weston Kerekes ’24
Deven Kinney ’24
Eric Linh ’23
Jules Manresa ’22
Itembe Matiku ’24
Eduardo Pagliaro-Haque ’24
Ethan Seidenberg ’22
Will Suzuki ’23

BASS 2
Sam Brock ’25
Jonathan Jalbert ’23
Nick Jones ’22
Rory Latham ’25
Sebastian Li ’24
Eric Liu ’22
Will Salaverry ’23
Louis Sokolow ’22
Matthew Sutermeister ’22
FROM ITSEarliest days as a group of thirteen men from the Class of 1863 to its current incarnation as a 90-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 Engineering, 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 choral music from the 16th century to the present, including Renaissance motets, contemporary choral works, music derived from indigenous 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. Recent premieres include new works by Angélica Negrón, Ēriks Ešenvalds, Jennifer Higdon, Ayanna Woods, Caroline Shaw, Bongani Magatyana, Ted Hearne, Derrick Skye, Rodrigo Cadet, Jocelyn Hagen, and Joel Thompson.

The great choral orchestral masterworks are also an important part of the Glee Club’s repertoire, performed in frequent collaboration with the Yale Symphony Orchestra and Yale Philharmonia. They have been featured on NPR’s Weekend Edition, WQXR’s “The Choral Mix,” and BBC Radio 3’s “The Choir.”

The Glee Club is committed to community engagement and is involved with various initiatives involving young singers in its home city of New Haven. The Glee Club also organizes regular benefit concerts to support equity and justice in music education, and sponsors two annual fellowships that support projects combining music and public service.
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 Robert Shaw. Recent collaborations have included performances under the direction of Marin Alsop, Grete Pedersen, Matthew Halls, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, and Helmuth Rilling.

**BIOGRAPHIES**

Since 2003, **Jeffrey Douma** has served 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.” As Professor of Choral Conducting at the Yale School of Music, he also heads the graduate choral program and teaches a studio of graduate-level conductors, 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 currently serves as Musical Director of the Yale Alumni Chorus, which he
has led on ten international tours. He served for five years as Choirmaster at the Cathedral of St. Joseph in Hartford, CT, where performances ranged from Bach *St. John Passion* with baroque orchestra to Arvo Pärt *Te Deum*, and currently serves 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, 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 four years on the conducting faculty at the Interlochen Center for the Arts, America’s premier training ground for high school age musicians, conducting the Concert Choir, Women’s Choir, and Festival Choir. 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, Caroline Shaw, Dominick Argento, Bright Sheng, Ned Rorem, Rodrigo Cadet, Jan Sandström, Ted Hearne, Hannah Lash, Martin Bresnick, David Lang, 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 many 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 also 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.
Gabriel Crouch, director
Mariana Corichi Gómez, associate conductor

President                          Hannah Bein ’22
Manager                            Ishani Kulkarni ’22
Concert Manager                   Catherine Keim ’23
Tour Manager                      Ashwin Mahadevan ’22
Publicity Chairs                  Sloan Huebner ’23 & Shruti Venkat ’23
Social Chairs                     Corinna Brueckner ’23 & Marley Jacobson ’22
Archivist                         Tyler Bruno ’22
Alumni Liaison                    Emily Della Pietra ’24
Webmaster                         Theo Trevisan ’22

Alegría (A) conducted by Mariana Corichi Gómez
Sea Shanty Choir (S) conducted by Gabriel Crouch
SOPRANO
Hannah Bein '22 A
Katie Chou '23 A
Emily Cruz '22 A
Emily Della Pietra '24 S
Lucy Dever '22 S
Sydney Eck '24 A
Alex Giannattasio '23 S
Sophia Girand '24 A
Lulu Hao '23 S
Chloe Horner '22 S
Sloan Huebner '23 A
Sophia Huellstrunk '25 A
Marley Jacobson '22 A
Amelia Kauffmann '24 S
Catherine Keim '23 S
Charlotte Kunesh '24 A
Maddy Kushan GS S
Madeleine LeBeau '24 S
Frances Mangina '22 S
Saumya Malik '24 A
Jenia Marquez '25 A
Lena Molyneux '25 S
Allyssa Noone '23 S
Reese Owen '24 S
Jenna Park '25 S
Maxine Perroni-Scharf GS A
Jacqueline Pothier '22 A
Charlotte Root '22 S
Sally Root '22 A
Natalie Stein '22 A
Clara Toujas-Bernate '25 S
Molly Trueman '24 S
Gabriela Veciana '24 A
Chloe Webster '25 S

ALTO
Ariel Bachman '24 A
Melat Bekele '24 A
Corinna Brueckner '23 A
Christine Chen '25 A
Meigan Clark '22 A
Gray Collins '21 A
Claire Dignazio '25 A
Tanaka Dunbar Ngwara '24 A
Sarah Duntley '23 A
Anna Eaton '24 S
Cherry Ge '24 S
Michaela Hennebury GS A
Mari Kawakatsu GS S
Bonnie Ko GS S
Ishani Kulkarni '22 A
Sarah Lekaj ’25 S
Diana Little GS S
Hope Littwin GS S
Lucy McKnight GS A
Halle Mitchell '23 A
Grace Morris '24 S
Priya Naphade '24 A
Vanessa Rivkin '25 S
Katelyn Rodrigues ’23 S
Tara Shawa ‘22 S
Jennifer Shi ’25 S
Sara Shiff’25 S
Alison Silldorff’25 A
Jean Suttasunthorn ’23 S
Shruti Venkat’23 S
Giao Vu Dinh ’24 S
TENOR
Braiden Aaronson '25 A
Tim Amarell '22 S
Arin Champati '22 S
Michael Cheng '25 S
Rafael Collado '24 A
Sean Crites '22 A
Ben Graham '23 A
Matthew Higgins Iati '23 A
Rishi Khanna '24 S
Elliot Lee '23 S
Sophie Lockwood '23 A
Ashwin Mahadevan '22 A
Tim Peterson '22 S
Nathan Spilker GS S
Xiaorun Wu '22 S
William Yang '25 S

BASS
Ian Accetta '24 S
Nicholas Allen '23 S
Casey Beidel '24 A
Misha Bilokur '25 S
Jack Bound '22 S
Järe Bozinko '24 A
Tyler Bruno '22 S
Evan Chandran '24 A
Samuel Chang '25 S
Ilia Curto Pelle '22 S
Nico Gregory '22 S
Akiva Jacobs '22 A
Brian Luntz '23 S
Tim Manley '24 S
Haaris Mian '23 A
Jacob Neis GS A
Rupert Peacock '24 S
Mark Rosario '24 A
Liam Seeley '23 A
Sriram Srinivasan '22 S
Brendan Tang '23 S
David Timm '22 A
Theo Trevisan '22 A
Matthew Weatherhead '23 A
Theo Wells-Spackman '25 A
Kevin Williams '22 A
PRINCETON UNIVERSITY CHAMBER CHOIR

SOPRANO
Molly Trueman ’24
Maddy Kushan GS
Catherine Keim ’23
Lulu Hao ’23
Reese Owen ’24
Sophia Huellstrunk ’25
Alex Giannattasio ’23
Charlotte Root ’22
Noel Peng ’22
Hannah Bein ’22
Katie Chou ’23
Natalie Stein ’22
Frances Mangina ’22
Sloan Huebner ’23

ALTO
Ishani Kulkarni ’22
Giao vu Dinh ’24
Priya Naphade ’24
Lucy McKnight GS
Anastasia Shmytova GS
Cherry Ge ’24
Emma Simmons GS
Gray Collins ’21
Shruti Venkat ’23
Alison Silldorf ’25

TENOR
William Yang ’25
Ashwin Mahadevan ’22
Benjamin Musachio GS
Matthew Higgins Iati ’22
Rafael Collado ’24
Chris Hodson

BASS
Liam Seeley ’23
Chaz Bethel-Brescia ’22
Haaris Mian ’23
David Timm ’22
Sriram Srinivasan ’22
Nicholas Allen ’22
Järe Bozinko ’24
Rupert Peacock ’24
Theo Trevisan ’22
Tim Manley ’24
Kevin Williams ’22
Gabriel Crouch is Director of Choral Activities and Professor of the Practice in Music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned a cappella group The King’s Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a Grammy nomination), and gave more than 900 performances in almost every major concert venue in the world. Since moving to the USA in 2005 he has built an international profile as a conductor and director, with recent engagements in Indonesia, Hawaii and Australia as well as Europe and the continental United States. In 2008 he was appointed musical director of the British early music ensemble ‘Gallicantus’, with whom he has released six recordings under the Signum label to rapturous reviews, garnering multiple ‘Editor’s Choice’ awards in Gramophone Magazine, Choir and Organ Magazine and the Early Music Review, and, for the 2012 release ‘The Word Unspoken’, a place on BBC Radio’s CD Review list of the top nine classical releases of the year. His recording of Lagrime di San Pietro by Orlando di Lasso was shortlisted for a Gramophone Award in 2014, and his follow-up recording – Sibylla (featuring music by Orlandus Lassus and Dmitri Tymoffko) was named ‘star recording’ by Choir and Organ magazine in the summer of 2018. His most recent release is Mass for the Endangered, a new composition by Sarah Kirkland Snider released on the Nonesuch/New Amsterdam labels, which has garnered high acclaim from the New York Times, Boston Globe, NPR’s ‘All Things Considered’ and elsewhere.

Mariana Corichi Gomez is a conductor, vocalist, and composer from Morelia, México. A recent graduate from Princeton University, Mariana majored in music with concentrations in choral/orchestral conducting, latino studies, and music theater. For three years, she served as conductor of Princeton Camerata, a chamber orchestra dedicated to new works. In 2021, Mariana joined staff in Princeton’s Music Department as the Choral and Trenton Arts Princeton (TAP) Program Associate. In this role, she is co-directing the Glee Club and its project ensemble, Alegría, in addition to directing the Trenton Youth Singers as part of TAP.

As a singer, Mariana had the pleasure of performing with the acclaimed choir, Tenebrae, as part of their Russian Treasures program. Recently, Mariana presented her original song cycle, La Casa del Árbol: An Immigrant’s Story of Loss.
and Forgiveness, as her senior thesis, for which she received the top academic prize in the arts: The Louis Sudler Prize.

Mariana has conducted multiple choral and orchestral ensembles both at school and abroad, including a performance in Centro Cultural Olin Yoliztli, Mexico City. During the summers, she has worked as a Teaching Artist at the Yale School of Music, Music in Schools Initiative, and has studied conducting at Curtis Summerfest and Miami Music Festival.

PRINCETON UNIVERSITY GLEE CLUB

Ulysses S. Grant was President and Verdi’s Requiem had just been premiered when the Princeton University Glee Club was founded by Andrew Fleming West, the first Dean of the Graduate College, in 1874. In its early years, the group consisted of a few young men and was run entirely by its student members, but in 1907, Charles E. Burnham became the first of a long line of eminent professional musicians to lead the Glee Club. Since that time, the ensemble has established itself as the largest choral body on Princeton’s campus, and has distinguished itself both nationally and overseas.

The Glee Club first achieved national recognition under famed organist Alexander Russell, when it performed the American premiere of Stravinsky’s Oedipus Rex with Leopold Stokowski and the Philadelphia Orchestra in 1931. Further accolades saw performances of Bach’s Mass in B Minor at the Metropolitan Opera House in 1935, and with the Vassar College Choir, the first United States performance of Rameau’s Castor et Pollux in 1937. The custom of joining together with the women’s choirs of Vassar, Bryn Mawr, Wellesley, Mount Holyoke, and Smith colleges continued until the advent of coeducation. In the 1950s, under the direction of its longest-serving conductor, Walter L. Nollner, the Glee club traveled outside the United States for the first time, establishing a pattern of international concert tours to Europe, Asia, South America, and the South Pacific. Two world tours followed, and most recently, pugc has toured Hawai’i, Argentina, Paris, Germany, Prague, South Africa, Spain and Mexico.

Nowadays the Glee Club performs frequently on Princeton’s campus, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. One of the choir’s most celebrated performing traditions began in 1913, with the annual concerts presented jointly with the Glee Clubs of Harvard and Yale, which still thrive today. A more recent tradition has seen the establishment
of annual performances of choral masterworks with professional soloists and orchestra, now supported by an endowment fund to honor Walter Nollner. In the last few years these have included Mendelssohn’s *Elijah*, Bach’s *St. Matthew* and *St. John Passions* and *Mass in B Minor*, Mozart’s *Requiem*, MacMillan’s *Seven Last Words* and Sarah Kirkland Snider’s *Mass for the Endangered*. In 2014 the Glee Club was the first collegiate choir to perform Wynton Marsalis’ *Abyssinian Mass*, and in 2018 gave the United States premiere of John Tavener’s *Total Eclipse*, alongside the world premiere of Shruthi Rajasekar’s *Gaanam*. The performing arts series ‘Glee Club Presents’ was founded in 2014 to bring professional vocal and choral artists to Princeton to work with and perform alongside the Glee Club, since when the Glee Club has shared the Richardson stage with artists of the caliber of Tenebrae, Roomful of Teeth and Ladysmith Black Mambazo.

The choir embraces a vast array of repertoire, from Renaissance motets and madrigals, Romantic partsongs, and 21st century choral commissions to the more traditional Glee Club fare of spirituals, folk music, and college songs. A new venture for 2021 has seen the establishment of ‘project ensembles’ devoted to specific areas of repertoire, including a brand new group devoted to Latin and Latinx music—*Alegría*—which performs for the first time tonight under the direction of Mariana Corichi Gómez ’21. The spectrum of Glee Club members is every bit as broad as its repertoire: undergraduates and graduate students, scientists and poets, philosophers and economists—all walks of academic life represented in students from all over the world, knit together by a simple belief in the joy of singing together.
2021–22 HARVARD GLEE CLUB

Director Andrew Clark
Resident Conductor Nathan Reiff
Accompanist David von Behren
President Jay Sastry
Vice President Andrew LaScaleia
Manager Esteban Gutierrez
Assistant Manager Andrew Courtney
Secretary Sam Lowry
Librarian Harry Sage
Financial Manager Adam Berk
Communications Manager Michael Baick
Publicity Manager Andrew Lu
Program Manager Dhilan Ramaprasad
Design Manager Erik Zou
Sales Manager Frank Berrios
Assistant Financial Manager Brendan Kiely
Business Manager Shiv Chandra
Assistant Librarian Aaron Kang
Stage Managers Scott Arbery and Jon Syla
2022 Winter Tour Manager Esteban Gutierrez
2022 Winter Tour Assistant Tour Managers Ivor Zimmerman, Conner Huey, Scott Arbery, Jose Valdez Genao
HGC Lite Conductor Andrew Courtney
HGC Lite Manager Gaurav Goel
TENOR 1
Ethan Arellano ’22
Brian Burke HES
Nathan Chen GSAS
Andrew Courtney ’24
Nicholas Fahy ’22
Arhan Kumar ’24
Christopher Lapop Salazar ’25
Niko Paladino HLS
Dree Palimore ’25
Kalyan Palepu ’23
Saba Zerefa ’23

TENOR 2
Andrew Ford ’22
Esteban Gutierrez ’23
Sam Lowry ’23
Brayden Orpello-McCoy ’24
Juan Pedraza Arellano ’25
Jay Sastry ’22
Jon Syla ’25
Florian Tarlosy ’23
Charlie Welch ’24

BASS 1
Michael Baick ’22
Adam Berk ’23
Frank Berrios ’25
Joe Bradley ’25
Shiv Chandra ’24
Alex Chin ’22
Leor Fishman ’22
Gaurav Goel ’24
Noah Gold ’22
Conner Huey ’25
Andrew LaScaleia ’22
Andrew Lu ’24
Sabastian Mandell ’24
Aakash Mishra ’23
Raj Sastry ’24
Max Semegran ’25
Jose Valdez Genao ’25
Jordan Woods ’24
Ivor Zimmerman ’23

BASS 2
Scott Arbery ’24
Henry Dowling ’22
Aaron Kang ’25
Brendan Kiely ’24
Hahn Lheem ’24
Jack Palfrey ’25
Dhilan Ramaprasad ’22
Harry Sage ’22
Michael Zhao ’25
Erik Zou ’24
Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard–Radcliffe Collegium Musicum, the Harvard Glee Club, the Radcliffe Choral Society, the Harvard Summer Chorus, Cambridge Common Voices, and teaches courses in conducting, choral literature, and music and disability studies in the Department of Music.

Clark’s work with the Harvard Choral Program empowers individuals and communities through active engagement with choral music: fostering compassion, community-building, and joy. As an artist-educator devoted to advancing equity, justice, and access to the arts, Clark has developed community partnerships with youth music education programs, correctional institutions, health care facilities, overnight shelters, senior-care communities, and other service organizations operating beyond the normalized conventions of arts practice. Clark has organized Harvard residencies with distinguished conductors, composers, and ensembles, including Sweet Honey in the Rock, the Lorelei and Antioch ensembles, Sir John Eliot Gardiner, Maria Guinand, Harry Christophers, Craig Hella Johnson, and Maasaki Suzuki, among others.

Since arriving at Harvard in 2010, Dr. Clark has led the Harvard Choruses in performances at the Kennedy Center, Boston Symphony Hall, New York’s Carnegie Hall and Metropolitan Museum of Art, and venues across the United States, Europe, Asia, Africa, and South America. His choral-orchestral performances with the Harvard Choruses have received critical acclaim, ranging from the Baroque era to seminal 20th- and 21st-century works. Clark has commissioned and premiered over fifty compositions and recently launched the Harvard Choruses New Music Initiative, supporting the creative work of undergraduate composers.

His choirs have been hailed as “first rate” (Boston Globe), “cohesive and exciting” (Opera News), and “beautifully blended” (Providence Journal), achieving performances of “passion, conviction, adrenalin, [and] coherence” (Worcester Telegram). He has collaborated with the National Symphony, the Pittsburgh and New Haven Symphonies, the Boston Pops, the Handel and Haydn Society, the Rhode Island Philharmonic, the Boston Philharmonic, the Boston Modern Orchestra Project, the Trinity Wall Street Choir, the Washington Chorus, Stephen Sondheim, Ben Folds, and the late Dave Brubeck, among others.

Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers and served as Director of Choral Activities at Tufts.
University. Clark continues his work as a founding faculty member of the Notes
from the Heart music program near Pittsburgh, a summer camp for children and
young adults experiencing disabilities and chronic illness. He earned degrees
from Wake Forest, Carnegie Mellon, and Boston Universities, studying with
Ann Howard Jones, David Hoose, and the late Robert Page. He lives in Medford,
MA, with his wife Amy Peters Clark, and their daughters, Amelia Grace and
Eliza Jane.

Active as a conductor, educator, and vocalist, Nathan Reiff’s work has brought
him before ensembles representing some of the broad diversity of the choral
world, including the Young People’s Chorus of New York City, the Yale Glee
Club, the Yale Camerata, and the Ann Arbor Cantata Singers. Since 2017, Reiff
has served as Resident Conductor of the Harvard Glee Club and faculty member
at Boston Conservatory at Berklee. As Interim Head of Choral Studies at the
Conservatory since 2020, he teaches a survey sequence on choral repertoire and
conducts Chorale and Choir, two ensembles of undergraduate vocal performance
students, as well as Conductors’ Choir, a graduate vocal ensemble. Beginning
in 2019, Reiff has also served as Music Director of JourneySongs, an interfaith
hospice choir. Reiff’s scholarly projects have focused on the intersection of
polystylism and incrementalism in Alfred Schnittke’s Concerto for Choir. His
primary teachers of conducting have included Jerry Blackstone, Marguerite
Brooks, Jeffrey Douma, and David Hill. He holds a Doctor of Musical Arts
degree from Yale University and a Master of Music degree from the University of
Michigan.

David von Behren is the Assistant University Organist and Choirmaster of
the Memorial Church at Harvard University. He earned his Master of Music
degree at Yale University’s School of Music/Institute of Sacred Music, studying
organ with Martin Jean and improvisation with Jeffrey Brillhart. He is also a
graduate of the Cleveland Institute of Music where he earned his Bachelor of
Music degree in organ performance and music theory (double degree), pursuing
organ studies with Todd Wilson. Von Behren is currently a doctoral candidate at
Boston University College of Fine Arts where he studies with Peter Sykes.

Awarded the 2018 Mary Baker Prize in Organ Accompanying and 2019 Richard
Paul DeLong Prize in Church Music, von Behren served as organ scholar at
Trinity Church on the Green in New Haven, Conn., working with the Trinity
Choir of Men & Boys and Choir of Men & Girls. Prior to his appointment at
Trinity on the Green, he served four years as organ scholar at Plymouth Church
UCC in Shaker Heights, Ohio.
An ensemble of tenor and bass voices, the Harvard Glee Club is among America’s oldest collegiate choruses. Since our founding in 1858, we have sought to cultivate and sustain the art of tenor-bass—traditionally men’s—choral music through regular concerts at Harvard’s Sanders Theatre as well as performances on the road at Carnegie Hall, the Kennedy Center in Washington, DC, Disney Concert Hall in LA, and the Musikverein in Vienna, Austria. Keeping with this tradition, our most recent international tour took us to East Asia, where we had the privilege of performing in Taipei’s National Concert Hall, Tokyo’s Kioi Hall, and in Gunsan’s City Hall.

The Glee Club’s membership is comprised of both undergraduate and graduate students, with interests and concentrations ranging from Applied Mathematics to Sociology. This diverse group of students interfaces with the organization in a variety of ways—the Glee Club is a bridge for many types of participation and shared expression of the love of music. All members are eligible for subsidized voice lessons and those with compositional training enjoy opportunities to create their own pieces for the group to perform.

The choir’s status as a student-run 501(c)(3) non-profit provides members opportunities for leadership and arts management, including planning and
executing multi-week international tours, organizing concerts with collaborating universities, and marketing the Glee Club’s concerts and merchandise.

The Glee Club’s a cappella subset, Glee Club Lite, allows students to arrange, conduct, and perform their own pieces. This smaller pop-driven ensemble expands our normal repertoire with performances that include everything from Disney tunes to jazz.

The group is intent on seeking opportunities for service and community membership, from our set lists to our partnerships. For decades, the Glee Club has maintained a longstanding partnership with the Choir of Men and Boys at All Saints Church in Dorchester, Mass. The Glee Club’s first conductor, Archibald T. Davison, served as choirmaster there before joining the Harvard Music Department in 1910.

Our repertoire has historically drawn from the collegiate, folk, and sacred music of Europe and North America, incorporating pieces dating from the Renaissance onward. The Glee Club regularly performs choral-orchestral masterworks from these genres with the other two Harvard Choruses: the Radcliffe Choral Society and the Harvard–Radcliffe Collegium Musicum. To foster the growth and vitality of tenor-bass choral repertoire, the Glee Club has commissioned pieces from composers such as Bongani Magatyana, Molly Joyce, Morten Lauridsen, Robert Kyr, and Sir John Tavener. In 2018, the group performed Igor Stravinsky’s Oedipus Rex with Boston’s Emmanuel Music. In 2019, the Glee Club commemorated W.E.B. Du Bois—who was excluded from the group because he was Black—with guest conductor Tesfa Wondemagegnehu. In 2020, they premiered Molly Joyce’s “Wall of Mirrors” and persisted through the COVID-19 pandemic, using Zoom to collaborate with artists around the world to engage with Chinese, South African, Russian, and Italian choral music traditions.

The Glee Club strives to provide a unique musical experience for all members through excellence in performance, student management, education, and community. As both the bearers of Harvard’s beloved football songs and the authors of new traditions, HGC seeks each year to strike a balance between preservation, innovation, and justice. Bound together in song, the Harvard Glee Club is committed to our music and its four cardinal virtues: glee, good humor, unity, and joy.