

Fol-de-rol

Newsletter of the
Yale Glee Club Associates
Winter 2012

YGC, School of Music, Alumni Chorus, and City of New Haven Gear Up for International Celebration

by Lisa Kant and Matt Ringel

We are now less than five months away from the inaugural Yale International Choral Festival June 19-24, 2012 in New Haven, CT. The event will bring our mission of

promoting harmony through choral music right home to the Yale campus during the International Festival of Arts & Ideas.

It will be an incredible opportunity for collaboration with some of our international friends. The week will feature five amazing ensembles: the Central

Conservatory of Music Chorus from Beijing; the Cambridge University Chamber Choir from UK; the Manado State University Choir from Indonesia; the Imilonji Kantu Choral Society from South Africa; and a new ensemble, Yale Choral Artists, assembled by Jeff Douma. We will share meals and learn new music with them, in addition to other activities.

Our Alumni Chorus, fast approaching 200 singers, will rehearse and perform a spectacular program, including the 150th Anniversary of Giuseppe Verdi's "Hymn of the Nations," performed at Woolsey with the New Haven Symphony Orchestra and Metropolitan Opera tenor Russell Thomas. The afterglow will be held at The Peabody Museum.

Jeff Douma has put together a brilliant two-day symposium and conference with speakers from across the choral world, with sessions on Bach choirs, prison choirs and Macarthur Grant winner Francisco Nunez on "Choirs and Young People". In fact, as part of the Alumni Chorus' outreach program, we will have public school choral teachers from across New Haven, Hartford, New York and Boston to join as our guests.

All this amidst the backdrop of the International Festival of Arts & Ideas. Some of us will attend a performance of Mark Morris Dance Company at the Schubert on Thursday evening. There will be dozens more cultural

attractions to choose from during the week.

So what can you do? JOIN US! Registration remains open through March 15, with a specially priced weekend-only option for classes 1993 and later. If you cannot join us personally, consider joining us in spirit with a financial contribution to the festival. Information on both appear at this link:

<http://alumninet.yale.edu/sigs/yac/upcoming.html>.

Please also log into the Yale International Choral Festival group on Facebook for more frequent updates.

We look forward to a marvelous new translation of our mission!



\$5M Year-End Gift Sparks New Interest in Hendrie Hall Plan

By Tapley Stephenson, *Yale Daily News* Staff Reporter
Reprinted from the *Yale Daily News* Jan. 23, 2012

A \$5 million donation to the University in December for the expansion and renovation of Hendrie Hall will enable the project to resume soon, Vice President for Development Inge Reichenbach said.

As administrators reevaluate their fundraising



Rendering by Kuwabara Payne McKenna Blumberg, Architects

objectives in the wake of the five-year Yale Tomorrow campaign, which concluded June 30, 2011, Yale College Dean Mary Miller and Yale School of Music Dean Robert

continued on page 2

Bass Notes

Editorial Comment • Linus Travers

In the wake of the incomparable celebration of YGC's 150th comes this year's first-of-the-century International Choral Festival. Produced jointly by the School of Music, the Yale Glee Club, the Yale Alumni Chorus, and the New Haven Festival of Arts and Ideas, the June 21-24 exposition will focus showcase Yale's worldwide leadership in all the elements of choral music.



Not so long ago, The Yale Glee Club was thought by some to be the apotheosis of collegiate choral attainment. Schirmer's *The Yale Glee Club*

Series brought Barty's arrangement of "Shenandoah" (the first of the noted arrangements) and countless other YGC staples to the world of student singing. The *Yale Songbook* showed up in parlors and music rooms all across the country. YGC alums Rudy Vallee and Lanny Ross portrayed debonair crooners in Y-bedecked sweaters to generations of film fans.

Barty led the first of the Glee Club's now *de rigueur* overseas choral excursions in 1929. Revered YGC alum Jim Bjorge organized five New York-based International Choral Festivals from 1965 to 1982; Mark Dollhopf noted in an early edition of *Fol-de-Rol* that "altogether, 77 university choruses from 34 countries and six continents took part, and more than 300 American college campuses in 34 states provided extraordinary hospitality for the foreign choruses."

These mid-20th century choral festivals "sought to promote peace and international understanding through song," Dollhopf wrote. This year's event will bring together "outstanding choirs from four continents for five days of singing, learning, and exploring the connections that choral music fosters between people." A two-day symposium during the festival, *Choirs Transforming Our World*, "will explore the ways in which people throughout the US and the world are using choral music to create positive social change, promote mental well-being, and foster community."

"*Fol-de-rol (de-rol-rol-rol)*," the newsletter of the Yale Glee Club Associates, ought to be published twice yearly at New Haven, CT.

Publisher: Clay Kaufmann '84

Editor: Linus Travers '58, '59MAT

Layout & production: it depends

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Gift Reignites Hendrie Renovation Thoughts

Hendrie—continued from page 1

Blocker have declared the \$45 million renovation of Hendrie—which houses practice spaces and offices for undergraduate musical organizations, along with the School of Music's brass, percussion and opera departments—one of their main goals.

University President Richard Levin said [Jan. 19] that the project has raised more than half of its needed funds and that he is optimistic about future donations.

Blocker said the project is critical to expanding Yale's music programs at both the undergraduate and professional levels.

"Hendrie's . . . condition is an impediment to recruitment of talented students and faculty who bring international attention to the University through their work."

[Glee Club Director Jeff Douma noted for this "Fol-de-Rol" article that "it's exciting to see us moving closer to the renovation. Once it's complete, Hendrie will really become the center of all things musical on campus—the one place where everything comes together."]

The Hendrie renovation was one of seven major University construction projects frozen in December 2008 after administrators realized the endowment was on track to drop nearly 25 percent in fiscal year 2009. The project was fully designed by Canadian architecture firm Kuwabara Payne McKenna Blumberg and ready to break ground when the recession hit.

Levin said Hendrie was the cheapest of the six projects, which also included the new residential colleges, the Yale University Art Gallery renovation, the new School of Management campus, the new School of Drama building, the new biology building, and additions to the Kline and Sterling Chemistry laboratories. Only work on the Art Gallery and the SOM campus—funded by significant donations—have resumed since then.

"We have pulled [Hendrie] back from the back burner and [are] giving it a lot of focus, and our hope is that with this focus, and two deans, we will hopefully find the [fundraising] momentum to finish it up before too long," Reichenbach said.

The renovations will update student practice rooms, faculty studios, student lockers and rehearsal spaces to accommodate the student organizations that use the building. The project will also include a four-story expansion of Hendrie's existing structure, adding an orchestra hall, digital recording studio and common room-like areas. An indoor walkway will connect the expansion to the Music School's Leigh Hall so that students and faculty can transport delicate musical instruments between the two buildings without exposing them to the weather. . . .

Blocker said the construction will make the building "highly functional" and a "nexus for music at Yale." . . . Miller said the project is also important to undergraduates, given that the Yale Concert Band, Yale Glee Club, and Yale Symphony Orchestra are all based in the building.

"Music is so central along with other kinds of performance in Yale undergraduate life that getting Hendrie renovated is a key part of improving the undergraduate experience," she said.

Completed in 1900, Hendrie Hall was named in honor of John W. Hendrie, 1851 GRD 1861, who donated funds for its construction.

In Senior Year . . . YGC President's Note

Claire Paulson, President 2011-12

Happy New Year! Though most of us came back to Hendrie 201 this past fall still glowing with memories from our 150th reunion year, we knew we could look forward to a 151st season just as full of mirth and song as the last. To kick it off, we welcomed 32 wonderful new singers to the group—first whisking them away to an ice cream social in Dwight Hall on tap night, and then serenading them at their first rehearsal with an exceptionally long rendition of the Mory's song.



After a fun retreat filled with rehearsing, square dancing, and singing around the campfire, we launched into our fall concert schedule with a bang, performing Beethoven's ninth symphony to an overflowing Woolsey Hall. Those who attended our next performance during family weekend had to brave a

blizzard to hear us sing part of our tour program for the first time.

We quickly followed with our annual Princeton and Harvard concerts, complete with football medley heckling and silly (and successful) pranks, and we closed out the year with a warm and festive concert at the Yale Club in New York. Along the way, glee clubbers participated in outreach programs to neighborhood schools, went apple picking, and had a few movie nights and parties.

Our tour repertoire this season consists of an exhilarating mixture of everything from Renaissance polyphony to American folk tunes to brand new pieces composed specifically for the Glee Club. But the program is far from disjointed; instead, it explores the connections among pieces from vastly different time periods and styles.

Two of our most challenging selections, for example, are a pair of 24-voice canons: *Qui habitat* is by the famous Renaissance composer Josquin des Prez, and Joseph Gregorio's *Exsultate Deo*—the 2010 winner of the YGC's Emerging Composer Competition—draws its inspiration from the Josquin. Another highlight of the program is Herbert Howells's haunting a cappella *Requiem*, and of course we always look forward to singing Jeff's newest arrangement, a rousing sacred harp tune called *On My Journey Home*.

Though we haven't yet performed any of these pieces on a tour, our patience will be rewarded when we travel to southern California and Hawaii over spring break. Other events we look forward to this semester include a performance at the American Choral Directors Association conference, a concert shared with the Camerata and Schola Cantorum under the direction of Stefan Parkman, and performances of Stravinsky's *Symphony of Psalms* and Mozart's *Requiem* in collaboration with Yale orchestras. Some YGC members will also take part in the new Yale International Choral Festival in June.

At this point in the season, the Glee Club has already made so many great new memories to look back on, and we know that we will make many more as the year continues. I'm confident that I speak for the rest of my fellow YGC-ers when I say that every time I walk into Hendrie 201 on Monday or Wednesday evening, I'm reminded of how lucky I am to be part of such a fantastic tradition, and how grateful I am that I can spend so much time with this outstanding group of singers, scholars, and people.

In Glee,

Claire

YGC's 2011-12 Leadership Teams

Officer Corps, 2011 – 2012

| | |
|------------------------------|-------------------------------------|
| President: | Claire Paulson |
| Manager: | Abigail Droge |
| Stage Manager: | Stephanie Tubiolo |
| Social Chairs: | Connor Kenaston and Connor Buechler |
| Wardrobe Manager: | Miriam Lauter |
| Publicity Chair: | Marisa Karchin |
| Archivist: | Sam Sanders |
| Tour Managers: | Peter Thompson and Cynthia Weaver |
| International Tour Managers: | Kate Carter and Claire Paulson |
| Outreach Manager: | Ari Sus-Mago |

| | |
|-----------------------------|------------------------|
| Alumni Coordinators: | '01 Cariann Chan |
| | '02 Julianne Parolisi |
| | '03 Kat Kunz |
| | '04 Charlie Billington |
| | '05 Jen Catena |
| | '06 David Gershkoff |
| | '07 Rebecca Blum |
| | '08 Matthew Dell |
| | '09 Casey Klippel |
| | '10 Nicholas Clemm |
| | '11 Emily Howell |

Spring Term 2012 Concert Schedule

Stefan Parkman Conducts

With Yale Camerata (Marguerite Brooks, conductor) and Schola Cantorum (Masaaki Suzuki, conductor)
4:00PM Sunday, Feb. 26, 2012
Woolsey Hall—Free admission (no tickets required)

Mozart Requiem

8:00PM Saturday, Mar. 31, 2012
Woolsey Hall—Free admission (no tickets required)

Stravinsky Symphony of Psalms

with the Yale Symphony Orchestra (Toshiyuki Shimada, conductor)
8:00PM Sat, Apr. 14, 2012
Woolsey Hall—Tickets may be purchased through the Shubert Theater Box Office, 247 College Street, New Haven, (203) 562-5666; (888) 736-2663 or online at www.shubert.com

New Haven High School Choral Festival

Andre Thomas, guest clinician
7:00PM Tuesday, Apr. 24
Woolsey Hall

2012 Commencement Concert

8:00PM Saturday May 19, 2012
Sprague Memorial Hall—\$12 general admission/\$10 for students; 203-432-4136. All seats are reserved.
Tickets on sale to general public 5/1/12

Director Jeff Douma's View

Musings from Hendrie 201

Dear friends,

Warm greetings from Hendrie Hall!

Our annual *Messiah* Singalong with the Yale Symphony and an audience chorus that packed Battell Chapel to the rafters marked the last official Glee Club event of our fall semester. Carol Heath was among those singing along, and another audience member approached me after the performance to show me the programs of the last 29 *Messiah*



Singalongs, all of which she had lovingly kept in her *Messiah* vocal score over the years! The afternoon was yet another reminder of the richness of the Yale singing tradition we all share, and of which I am so grateful to be a part.

The memories of our historic sesquicentennial year—from our phenomenal reunion weekend to Carnegie

Hall to our performance in Istanbul with the Yale Alumni Chorus—were still fresh in our minds as we began the fall semester. An exceptionally talented new crop of singers has joined our ranks, and we have already enjoyed several exciting concerts together, beginning with Beethoven *Symphony #9* in September. Along the way, we've sung for our folks at Family Weekend, premiered five new compositions (including a 24-voice canon inspired by Renaissance master Josquin des Prez, and *Yale Blue*, the newest Fenno Heath Award winner by Abigail Droge '12), shared the stage with our counterparts from Princeton and Cambridge, and sung for the home crowd at the Yale Club (and Grand Central).



Next semester promises to be even more eventful. We will begin with a February concert in Providence, RI, where we have been invited to perform as a featured ensemble at the American Choral Directors Association convention, a first for the YGC. Later that month, we'll perform a concert of contemporary choral works with world-renowned choral conductor Stefan Parkman.



This concert has special meaning for me personally, not only because Stefan is a conductor I have long admired, but because we will be performing (among other works) the "Sanctus" from Frank Martin's indescribably beautiful *Mass for Double Choir*. I first heard this piece at the age



of 16, and it completely transformed my idea of what a choir could sound like. In retrospect, it was that performance that set me on the path to become a choral musician. Because Stefan will be conducting, I will have the chance to sing along with the YGC myself. I can't wait.

During spring break, we will embark on our domestic tour, which will take us to southern California and Hawaii. Please check our website for details if you are near San Diego (Mar. 3), Los Angeles (Mar. 4), Kailua (Mar. 6) or Honolulu (Mar. 9). Our semester will close with performances of two of the greatest works in the choral orchestral repertoire,



Mozart's *Requiem* and Stravinsky's *Symphony of Psalms*.

But the project that excites me the most is the first ever Yale International Choral Festival, a new collaboration between the Glee Club, the School of Music, New Haven's International Festival of Arts & Ideas, and the Yale Alumni Chorus (visit www.yaleinternationalchoralfest.org for details).

For five days this June, we will host four outstanding choirs from around the world (the Imilonji Kantu Choral Society from South Africa, the Manado State University Choir from Indonesia, the Cambridge University Consort of Voices, the Choir of the Central Conservatory of Music in Beijing) along with the newly formed Yale Choral Artists and the Yale Alumni Chorus, who will perform the closing concert with the New Haven Symphony Orchestra.

In addition to seven concerts (including a collaboration between the Choral Artists and the renowned Mark Morris Dance Group) there will master classes, lectures, workshops, and a two-day symposium entitled *Choirs Transforming Our World*, organized in association with the American Choral Directors Association and the International Federation for Choral Music, and exploring the ways in which choral music creates positive social change, promotes mental well-being, and fosters well-being around the globe. This event promises to open a new chapter in the Glee Club's long tradition of international choral leadership, and I hope to see all of you there.

Yours in song,

Jeff

Images of Jeff abound, from formal white-tie-concert-hall action shots and poses with possibly-could-have-been-gleeclubbers like Darren Criss to informal festive-dinner-in-Istanbul singing with family, students, and alumni. The constants? Jeff, of course, and throughout, "There'll Be Joy!"
—ed

And Then Into The World We Come . . .

YGCA President Clay Kaufman '84

Dear Alumni Singers,

With 150 years behind it, the Glee Club is allowing no moss to gather as it rolls along into the future! Its sound, coaxed gently but firmly from maestro Jeff Douma, is impressive, and I hope you will have a chance to hear the group this year.

One of our great traditions and privileges has been running on stage and joining the Glee Club in singing the football medley and Bright College Years. But wouldn't you like more such opportunities to sing together? In Washington DC, Bill Flanders took the tradition a step further many years ago, organizing a group of alums to sing several songs as a group as part of the Glee Club concert in DC that year.



That tradition has continued every three years or so for over 25 years, culminating in an appearance on stage at Strathmore Concert Hall in Bethesda, Maryland, last year, as part of the Glee Club's 150th anniversary concert. With a local conductor and a few rehearsals to prepare familiar music, local DC area alums have sung traditional songs on their own, and at the last 3 concerts have sung another selected piece with

the Yale Glee Club.

Would you organize local alumni singers in your city, in time for the next Glee Club winter tour that passes through your area? You might start by hosting a sing-along of old familiar music—a low-key event that could be hosted in someone's living room, with just a pianist. It is not hard to build enthusiasm, as so many of us admittedly jump at the chance to get back on stage.

As our wonderful *Folderol* editor, Linus Travers, points out so frequently, a majority of us have continued to sing after college. Members of the Yale Alumni Chorus will gather this June in New Haven for yet another unique singing opportunity: the International Choral Festival, hosted by the Yale Glee Club. And Linus is once again organizing the spectacular Yale Choral Festival in Milton, Massachusetts, yet another opportunity for you to keep singing.

We are grateful to Jeff Douma, Linus and so many others for all they do to encourage us to sing. How fortunate we are to be part of such an inspiring tradition.

Yours in song,

Clay Kaufman

Yale Glee Club Associates

Officers

Clay Kaufman '84, President
Stephanie Sato '01, Vice President
Jeff Freeman '57, Treasurer
Cathy Neijstrom '98, Secretary

Directors

Term expires 2012

Sonya Baker '87
Jonathan Bush '53
Jeff Freeman '57
Marion Hanold '83
Ying Hsu '98
Lisa Kant '06

Term expires 2013

Jim Kingsbury, '56
Stephen Billings '63
Roy Jefferson Byrd '67
Naomi Lewin '74
Harriet Goren '83

Term expires 2014

Carl Kaestle '62
Sandra Cashion '92
Lee Davis '05
Sarah Hath '73
Daniel Kim '99

Ex Officio Members

Marvin B. Berenblum '56, Pres. 2006-09
David H. Connell MusM'83, DMus'91,
Director 1992-2002
Mark Dollhopf '77 Pres. 2001-2003
Jeffrey Douma, Director, 2003-
Conner Fay '51, Pres. 1977-80
Rita Helfand, MD '83, Pres. 2003-06
Charles Kaufmann '66, Pres. 1974-77
Richard Kimball '52, Pres. 1980-85
Kyle Pruett, MD '65, Pres. 1985-89
Rev. Peter Sipple '62, Pres. 1995-2001
Kenneth Wood, Jr. '50, Pres. 1989-95
Ed Greenburg '59, YAC President

Georgia Whitney, Administrative Assoc., Ret.
T. Sean Maher, Administrative Associate
Linus Travers '58 MAT'59, Fol-de-Rol Editor

Yale Glee Club Conductors

Gustave J. Stoeckel, 1868-1873
Thomas G. Shepard, 1873-1905
G. Frank Goodale, 1905-1921
Marshall Bartholomew, 1921-1953
Fenno Heath, 1953-1992
David H. Connell, 1992-2002
Jeffrey Douma 2003-

YGCA Board Met in New Haven in

October: Back row (L-R) Linus Travers, Jeff Douma, Marion Hanold, Jeff Freeman, Carl Kaestle, Ed Greenberg, Roy Byrd, Jim Kingsbury, Cathy Nijstrom, Sean Maher, and John Bush. Front row (L-R): Sarah Heath, Harriet Goren, Rita Helfand, Ying Hsu, Clay Kaufman, Lisa Kant, Naomi Lewin, and Ken Wood.



Fall 2011: Concert Notes from the YGC Blog

Family Weekend Concert: A Journey Begins

Claire Donnelley '14, writes about her experience this year singing in our annual Family Weekend concert.

The Yale Glee Club! We run onstage, facing the perils of the aisles, of dodging latecomers, of air vents in Woolsey Hall that trap our high-heels, of keeping up with the sprinter in front of us. We sing when we arrive onstage, hearts pounding, flushed and happy. Gaudete!

The Family Weekend concert on October 29 was our first performance of the 2011-12 season repertoire. From our first rehearsal September 5th, we've come a long way as a group. This is my second year in the Glee Club, and being a sophomore is a completely new experience! Bonding and singing with the new members of the group has been one of the best things about being back at Yale.



Holiday Trio—Miles Canaday, Claire Donnelley, and Miriam Lauter at the Yale Club of New York.

My dad came to visit over family weekend, so he got to hear the concert. I can always tell what his favorite piece is by asking him which song made him cry (we both have a sentimental streak). This year he cried in the song *On My Journey Home*, a traditional sacred harp tune arranged by our conductor, Jeffrey Douma. I know the sentiment of being on a journey home, and "facing the fears of a frowning world" expressed in the song appealed to my father, who has to face both of his girls being away from home—my older sister living in Germany and me living on the opposite coast (we're from California).

Having my dad come to visit me at school made me think about journeys and what I hope to achieve with my time at Yale. I'm not certain that I will ever know the answer to that, even after I graduate, but the Glee Club is definitely a central part of my experience here. The friends I make, the life experiences I have during our international and domestic tours, and the inspirational music I have the chance to sing are all things that I have come to rely on at Yale. Amidst the stress of exams, hectic schedules, and the ongoing rush of time, every Monday and Wednesday night I have committed myself to singing. It is a stabilizing force that grounds me, helps me focus, and helps me remember the important things: family, friends, and happiness.

I hope my dad was cheered up by the end of the concert when we closed with the Yale *Football Medley* and *Bright College Years*. The *Football Medley* has a piano accompaniment and this year I played this piano part along with my two alto buddies, Leah Latterner and Julia Meyers. Playing instead of singing was a different experience as well! We had fun switching off who was

playing, running around the piano, and being silly.

One of my favorite moments was when Julia kneeled on the bench behind me, playing the piano on either side of me as I sat scrunched on the bench, not playing but grinning naughtily for being in her way. The piece in itself is a treat to play—it's upbeat and has unexpected glissandos and key changes all over the place that keep it exciting.

I think that ending with our traditional Yale songs is a nice way to reflect on the transience of our college lives, helping us remember to appreciate being at Yale for the short four years that we get to spend here. Singing these songs is a way to remember those who have come before us—all 151 years of them—appreciate being here now, and help to carry on the tradition for those who will come.

Princeton Concert: Not That It Matters

Just kidding (kind of). We really do love our annual concert with the Princeton Glee Club! Emma Schmidt '15, writes about her first Yale-Princeton experience.

On Friday, November 11th, we sang with the Princeton Glee Club down yonder in Princeton—enemy territory...

We arrived after a long bus ride (4.5 hours!), due to excessive New York City traffic. Flustered though we were, we shuffled on stage and had a shortened rehearsal before dinner. As we walked through the dressing room in the basement of Richardson Auditorium, we began to notice the orange pieces of paper that would become so important later on in the concert.

Before the concert, we had dinner, "which was, like, a MILE away!" as described by a candid Glee Clubber. We are spoiled by our dining halls here at Yale. Either way, we were fueled and ready to go as Andy Berry, student conductor extraordinaire, gave a pep talk and got us thinking about not thinking.

As the Glee Club walked onstage and got into place, there was an energy and focus that I hadn't yet felt in the group. As a freshman, my only concert experiences before this one have been in Woolsey, which is at least a little bit intimidating. The auditorium at Princeton was more intimate, which I think helped us all focus more on Jeff and the music. Opening with "Zephyr Rounds" set the tone for the concert: energetic, precise, and focused. Chamber Singers sang a piece, and we closed our first set with four movements of Howells' *Requiem*.

Coming back onstage after intermission, we tried to hide our Yale gear, but they knew it was coming—there was even some preemptive hissing as the Princetonians

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Four Fall Concerts Plus a Grand Central Reprise Begin YGC's 151st Year

Princeton—continued from page 6

spotted our Yale blue. During the football medley, Princeton proceeded to throw hundreds of orange paper airplanes onto the stage. We were well prepared with Yale umbrellas to shield us from the rain of orange! Hissing and "Yale sucks" abounded, but we still had lots of fun singing the medley, and the audience appreciated our good nature towards their hissing.

After Princeton sang their second set, we joined them onstage for BCY and their alma mater, "Old Nassau." (Yale's is so much better! But they don't matter anyway.) Singing each other's songs seemed representa-

tive of our experience there: rivalries aside, we were all there to share and make music, and at the end of the day that was all that mattered. Of course, we're better, but it doesn't mean we can't sing together!

We're looking forward to our concert with the Harvard Glee Club! As Jeff says, we're going to "show them who's boss."



Harvard Concert: The Real Game

Each year, the night before the big Game, the real Harvard-Yale battle takes place. This year, the fateful clash occurred in our own Woolsey Hall, with hundreds of alums and music lovers cheering on their school. There was no bloodshed (as in previous years . . .) but there



was definitely excitement, chaos, betrayal, 24-part motets, displays of immense courage (particularly in conducting 24-part motets), world premières, an overpowering performance of *Shenandoah*, bed sheets flying high above the Woolsey organ, and ultimately, reconciliation and lots of glee.



NY Yale Club Concert: The Joy of Singing

by Rachel Wilf '12

What better way to celebrate the end of classes than with a holiday trip to that (other) haven of food and song, the Yale Club of New York?

After the end of term, the Glee Club comes together to sing one last concert of our tour repertoire before heading home for break. This year, we encircled our audience in the Yale Club's President's room to perform Josquin des Prez's 24-voice canon, "Qui Habitat." We also performed selections from Howell's Requiem, Jeff's moving arrangements of "On My Journey Home" and "All the Pretty Little Horses," traditional Yale songs, and several Christmas carols.

It's a special joy to share this music with our audience at this point in term, when we have each reacquainted ourselves with the Football medley and fallen in love with certain notes and melodies in our repertoire. As usual, our official concert in the Yale Club was only the beginning of an evening of song. After the concert, we walked across the street to Grand Central and sang carols to passersby from the Vanderbilt Avenue steps. We finished by singing "Wassail" as we hurried to our New Haven-bound Metro-North train. In keeping with my favorite Glee Club tradition, we treated the train ride home as a time to celebrate by singing with friends, old and new.

Every year I look forward to the Glee Club's end of term concert at the Yale Club, and this year was no exception. I would like to extend a note of thanks to all those who make this concert so fantastic every year:

- Thank you to our Yale Professors, who make us appreciate the last day of term that much more by scheduling exams and papers during the last week of class.
- Thank you to our families, friends, and all the lovely Yale alums in our audience for your enthusiasm and energy. There's nothing quite like singing Bright College Years to an audience with handkerchiefs at the ready.
- Thank you to the wonderful chefs at the Yale Club for temporarily making dining hall food a distant memory.
- Thank you to the stage crew in the President's room for adding only one extra platform to our stage this year. Nothing brings the group together like forced physical proximity!
- Thank you to the audience that collected in Grand Central for encouraging us to keep singing after we were kicked off the steps.
- And thank you, Metro-North conductors past and present, for letting us sing and be merry all the way back to New Haven.

This Yale Club concert was my last with the Glee Club. I feel so lucky to have had the chance to sing with the group for an extra term, and to have befriended many of our wonderful new members. I wish them luck with the wonderful, joyous ride that is membership in the Glee Club!

Clef Notes



H-Y Tailgaters (L-R)
Claire Paulson '13, Joel Knopf '09, Eli Luberoff '09, and Susan Steinman '10.

Less Heavy Lifting at This Year's March Milton Weekend

—For a decade, those participating in the March Choral Festival that Jeff has led, held outside of Boston at Milton Academy, have grown accustomed to fielding a cohort of strong-backed singers to lift the baby grand piano from its corner of the Academy's dance studio, where the singers rehearse, to its center, allowing accompanist Tim DeWerff space and light and access to Jeff's direction, all to avoid scratching the studio floor. After several years of offers refused, last year the Academy accepted a gift from the sturdy choraliers: "we are deeply appreciative of your generous and thoughtful gift" of a grand piano dolly, development director Stephanie Truesdell wrote. Our March singers will have to lift the piano no longer.

Never Without a Song—Several years ago (before Google) *Fol-de-Rol* asked its readers if they were still singing. Over 80% of those who responded said that they were indeed singing in a broad range of choral and musical settings, professional and amateur, secular and ecclesiastical, serious and frivolous. One of those was **Dwight "Froggy" Townsend '55** who has just released *Hello Again - The Best of Dwight Townsend*. In



the words of one reviewer, "the album is, quite simply, one of the most extraordinary double albums to grace the music world. Townsend has brought back a bygone age of show tunes and smooth jazzy pieces that are energetic. With help from members of the Dallas Symphony Orchestra, Dwight Townsend has created a masterpiece that is musically intricate and lyrically impressive. He has made sure the golden age of music is remembered and he has done it with grace and charm." To order the two-CD album and MP3 tracks: redfrog.biz.

Hendrie's Interim Improvements—When the economic downturn forced Yale to halt the Hendrie Hall renovation process, the University devoted some significant funds to painting and otherwise brightening the century-old building. Clean white walls and a glistening floor make 201 a more hospitable space, although the radiators still shriek and the busses still roar.

News that the renovation soon may be revived is welcome, however, given the University's increasing focus on choral music and the undergraduates' continuing interest. Dramat alumni are in a similar position, awaiting renewed energy for recasting its magnificent old theater spaces.



More H-Y Tailgaters (L-R)
Mary Schnoor '10, "reliable YGC concert-goer" Dan Rice '10, Danny Townsend '10, and Dan Thompson '13.



Still More H-Y Tailgaters (L-R)
Arden Rogow-Bales '10, Anna Swan '10, and Neena Satija '11.

Jeff Leads New Yale Choral Artists—Joining the several YICF choruses will be a new Yale group, the Yale Choral Artists, a project-based ensemble comprised of leading professional singers from around the country, led by Jeff Douma. School of Music Dean Robert Blocker said that "the Yale Choral Artists will enhance and enrich the School's commitment to the choral arts. Gifted singers from throughout the nation will not only bring a new artistic voice to our concert programs but also mentor Yale undergraduate and graduate students."

The ensemble's first two projects include a February program with guest conductor and renowned early music specialist William Christie in Zankel Hall at Carnegie Hall and a program of contemporary American music at the Yale International Choral Festival.

Hurray (and Hurry) for Santa—Board Secretary **Cathy Neijstrom** and her husband Kevin shared a special Christmas gift: their son Charles Olender Neijstrom was born on Christmas at 12:22pm at Emerson Hospital in Concord, MA, "a mere 36 minutes after we stamped our parking ticket!" Kevin wrote. "Charlie and his mother are healthy and doing well."



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