

Fol-de-rol

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Newsletter of the
Yale Glee Club Associates
Summer 2010

150th's Key Signature: Gala Feb. 11-13 Weekend

By Clay Kaufman and Rita Helfand

It's almost here!!! For the last few years we've been telling you about our plans to celebrate the Yale Glee Club's 150th anniversary, and the celebration starts this coming year! Would those thirteen singers who got together 150 years ago ever have dreamed what they started?



Now, there will be many events happening throughout the year (see below), so depending upon where you live, you may get multiple opportunities to celebrate. You'll hear more details as events draw near, but let's start with the biggie.

If you haven't already marked your calendars, please do so now. **The REUNION WEEKEND will be the weekend of FEBRUARY 11-13, 2011.** What better way to cel-

brate the weekend before Valentine's Day! As we've mentioned before, this weekend will include:

- the 'traditional' reunion weekend filled with what else but time for a lot of singing (including TTBB and SATB choruses) and a concert
- lectures from famous choral conductors
- panel discussions from YGCA alums
- the debut of the documentary we have commissioned
- a special reception and dinner in Commons
- Dance the night away

We've also heard rumors that the old Banjo club may get resurrected, hmmm . . . as well as a few other surprises. For those who haven't sung with Jeff Douma yet, you're in for a real treat. But perhaps the biggest treat of all is seeing all of your fellow glee club alums! Which gets us to our next point:

CALLING ALL ALUMS! The weekend will be even more extraordinary if all of our alums return. We would like to ask former YGC Presidents, business managers, tour managers to

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Songbooks, Glee Club Series Carry Yale Songs World-Wide

By Linus Travers and Tim DeWerff

In its 150 years of existence, the Yale Glee Club has given thousands of young men—and, for the last four decades, fortunately, women—opportunities to sing good music in marvelous venues with talented directors and, occasionally, superlative orchestras. Bravo! Yale's choral singers have truly benefitted from a singularly intense tradition.

That's looking inward, celebrating the impact of this experience on thousands of Yale's singers. But two other elements of the tradition have had immeasurable impact on hundreds of thousands of non-Yale singers throughout the world: *The Yale Songbook* and G. Schirmer's *Yale Glee Club Series*.

Ten or more generations of collegians have drawn from the *Yale Song Book* many of the works they have performed in concert halls, common rooms, bars, on ships and trains,

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And Then Into The World We Come . . .

YGCA President Clay Kaufman '84

Wow. The 150th Anniversary year is finally upon us. What a privilege and honor to be part of it, and what excitement there is in anticipation of the many events you will read about in this edition of *Fol-de-Rol*.

As a springboard to the 150th anniversary year, we enjoyed a wonderful singing dinner in New York City in March. We "sang in" distinguished new members to the YGCA board of directors, recognized the Yale seniors whom we welcomed into YGCA, and acknowledged the superior contributions of Bill Flanders '55, who



received the Glee Club Medal. Bill created a local alumni chorus in Washington DC back in 1985 (which my brother and I both joined for a wonderful concert with the Glee Club at Georgetown University), and the group is still going strong. He has also been a board member of YGCA for the past six years, contributing his wisdom in significant ways.

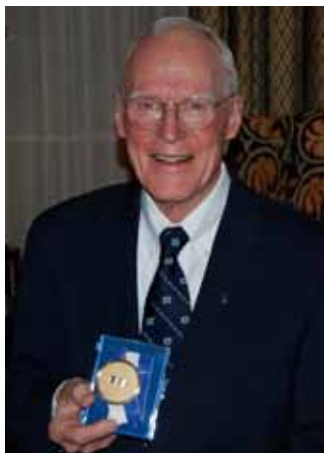
Thank you, Bill!

The many decades Bill has devoted to music began as it did for many of us at a very young age. Each summer I witness the value of exposing children to music when my family works with a group of local kindergarten through 5th graders who spend six weeks learning Broadway tunes, and perform them for family and friends. This year features songs from the Cole Porter musical "Anything Goes."

It is amazing to see even the youngest children enjoy the rhythm, lyrics and music, and so rewarding to hear parents say "my child sings those songs over and over again on the way home!"

Isn't that the power of song that we wish to inculcate in young children so that they grow up to be Glee Club singer? I remember long car rides in the New York area, where I grew up. My mother sang every song she could think of with us, in order to pass the time. And when we ran

Bill Flanders '55 Awarded 2010 Yale Glee Club Medal



"Deep River" specialist and the Glee Club's prime Washington, DC, insider, Bill Flanders '55 received the Yale Glee Club Medal from YGCA President Clay Kaufman at the 2010 Singing Dinner in New York. Flanders, also a member of the famed 1955 Whiffenpoofs, for decades has been instrumental and vocal in supporting choral and à cappella music in the DC area.

In or Near DC?—You're Invited to Join the YGC-Plus on Jan. 7, 2011, in Bethesda

Do you have plans for Friday January 7, 2011? Do you know anyone in the Washington DC vicinity who would enjoy a musical extravaganza and one of the finest music halls in the area?

Send them to Strathmore Arts Center in Bethesda to hear the Glee Club, the local alumni chorus and renowned Cole Porter interpreter, pianist and entertainer John Eaton '57 (www.eatonpiano.com). There will be other special guests (possibly including the Whiffenpoofs).

Strathmore seats 1800, and is a beautiful new hall that serves as a local residence for the Baltimore Symphony Orchestra. This ambitious undertaking befits such a momentous occasion, so help us spread the word!

out of songs to sing, she pulled out a recorder for each of my brothers and me and we started over, playing each song together. The trips never seemed long to us (and my mother was very patient!).

Just a few years after the Yale Glee Club was founded 150 years ago, President Abraham Lincoln gave his 2nd Inaugural Address in the midst of a terrible civil war. What did he choose for the final metaphor of his remarkable speech, designed to bring the Union together and end the years of strife? Why music, of course. He concluded,

"The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature."

Music has a remarkable power to bring out the "better angels of our nature," and that is certainly something for us to celebrate together in this anniversary year.

Clay Kaufman '84
President, YGCA

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In Senior Year . . . YGC President's Note

Danny Townsend, President 2009-10

It is with mixed emotions that I write this note, my last act as President of the 2009-2010 Yale Glee Club. The year has been a very good one, but as soon as I finish telling you about it, I will be fully accepting my status as a YGC Alum.

Of course, as Mark Dollhopf '77 recently informed us before we began our summer tour, the technical definition of a Yale Alum is anyone who has completed just one semester of any degree-granting program at Yale (making every current Glee Clubber an alum, at least in the AYA's eyes). Coming to terms with being an alum, then, is something I've been unwittingly engaged in for the last seven semesters.



Since the Winter issue of *Fol-de-Rol*, the YGC has been engaged in antics both usual and novel. Our mini-tour in January took us to the City of Brotherly Love, where a performance with the amazing St. Thomas Gospel Choir left several YGCers wondering whether we could add ornate hats to the wardrobe of the Glee Club, or at the very least include some Gospel tunes in our repertoire.

Our mini-tour managers, Kate Carter and Claire Paulson, did a wonderful job in Philadelphia, and we're excited to see what they put together in their role as managers for next year's international tour.

Once we got back from mini-tour, the normal retinue of spring semester projects began in earnest. Our February concert was conducted by Dale Warland, a choral legend who reinforced the feeling in the YGC (or in my mind, at least) that in the far-off land known as "Minnesota," cold weather somehow breeds an inordinate number of warm personalities and musical talents.

In March, we stayed local with the annual New Haven High School Choral Festival, where a few talented soloists and ensembles gave us the chance to see what is being accomplished in high schools throughout the area.

And in April, our last Woolsey concert of the year was Verdi's *Requiem*, a piece so dramatic that it's not likely to be forgotten soon by any of us (especially not the Sopranos who stood in the first row behind the Timpani).

Most recently, our tour to Florida and the Dominican Republic included a three-day outreach project that was an order of magnitude greater than our normal efforts, putting Glee Clubbers' collective endurance and Spanish-speaking abilities to the test as we traveled through rain and over rivers to conduct workshops and perform in rural villages.

For more about tours and outreach this semester, see the notes by Phyllis and Kate in this issue of the *Fol-de-Rol*, and check out the YGC Blog online at <http://yalegleeclub.blogspot.com/>.

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Of course, this year the Commencement Concert was more evocative than usual for yours truly, as it was the final Yale performance for the Class of 2010. The largest class in this year's Glee Club, we filled the front of the stage as we came out for a (relatively) new tradition, the singing by the outgoing seniors of the oft-overlooked middle verse of *Bright College Years* ("We all must leave this college home . . .").

While I'm sure there were some teary eyes during that performance in Sprague, it didn't hold a candle to the very last performance of BCY at the end of tour, at JFK airport, as we parted

YGC's 2010-11 Leadership Teams

Officer Corps, 2009 – 2010

President:	Emily Howell
Manager:	Rachel Wilf
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Social Chairs:	Eli Mitchell-Larson and Jenny Witthuhn
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	'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

ways for other flights, car rides back home, or the bus to New Haven.

Standing outside of the baggage claim for that particularly poignant rendition of BCY was a good reminder of a lesson that Jeff has mentioned to us every year: no matter the number of times you have sung a song, and no matter the size of the audience or the impressiveness of the venue, you can never be sure just when the music will really hit home. That lesson—to always pay attention to the music—is just one of many that make me glad to have been in the Yale Glee Club.

Louder Yet the Chorus Raise,

Danny Townsend '10
President, 149th Yale Glee Club

Bass Notes

Editorial Comment • Linus Travers

When a YGCA "150th Committee" was named four-plus years ago, 2011 seemed very far away. After all, we had just enjoyed a chock-full 145th gala, conversations about a renewed Hendrie Hall were current, and Jeff was still the "new" Glee Club director.

Now we're almost ready to bake the cake and recast the 150th logo in blue and green frosting. The Sesquicentennial committee and Jeff have a year's worth of memories in store, so make plans early to share them.



The February 11-13 weekend will be jam-packed. One intriguing element is slated to be a replication of an 1890's concert, with the Glee Club sharing the stage with a banjo band. A number of alumni banjoists have been gathered into the planning, and by summer's end we'll have turn-of-the-last century "Tutti-Frutti" and Football Medley music for singing and plinking in hand. Volunteer choristers—in those days, TTBB—are next. Please let me know if you want to take part.

* * * * *

This year's May 15th Yale Day of Service coincided with an Alumni chorus rehearsal in New York, so at day's end nearly 100 YAC and YGC singers converged on Vanderbilt Avenue to hear two NYC choruses and offer a few notes of their own. Many of the un-captioned photos of our singing colleagues in this issue of Fol-de-Rol were taken that evening at the Yale Club; similar pictures were taken at the March annual Singing Dinner, also at NYC's Yale Club.

* * * * *

More and more Yale organizations have worked outreach/community service initiatives into their missions. Jeff led the undergraduate Glee Club to the Dominican Republic as part of their post-graduation singing tour. The Alumni Chorus regularly involves itself in activities to



benefit the communities which they visit and in which they perform. Several of the à cappella groups are regular contributors to service opportunities here and overseas.

Leading the way, the AYA has fostered scores of community service experiences through a dozen or more of the country's regional alumni organizations.

In the next year the YGCA may develop

March Milton Choral Festival Sets Participation Mark, Preps Singers for Cuba Trip Repertoire

The final tally for the March 12-14 Weekend Choral Festival at Milton Academy reached 110, much to the caterer's delight and to stage manager Terry Benson's consternation. "We'll need a wider stage!"

But after some hands-on repair work on what had been a broken set of risers, Terry and the Academy's building custodian managed to get nearly 100 YAC voices, bodies attached, onto the Academy's Ruth King Theater stage.

Jeff Douma led the choristers through a half-dozen works slated to echo in Havana this summer, including Fenno Heath's "My Lord, What a Mornin'," an early arrangement that's harmonically much more complex than one might assume for such a "simple" spiritual. Sarah Schwab Ambrogio's soprano solo made it even better.



"Are You Ready for the Journey?" —"Ride the Chariot" Soloists Alex Rubington (L) and Biggie Moore (R) conclude the weekend's singing.

Bill Holding's "New Song," composed this winter for the Alumni Chorus in Honor of YAC President Sherry Agar, captured both singers and audience—an estimable gift!

The weekend's core work was three of Maurice Duruflé's *Quatre Motets*, non-Cuba fare, to be sure, challenging and satisfying.

Clausen's setting of Mother Theresa's "Prayer" was just as moving as it was when we sang it in Guatemala and Mexico. "Bawo" seems now to have joined "Chariot" as concert staples; choreography for "Chariot" can't be far off.

Once more the weekend was punctuated by a natural calamity. Instead of snow, this year it was rain and wind, giving many of the choristers non-musical challenges as they tried to reach their homes at the festival's conclusion.

Next year? Why not.

similar opportunities for our singing aggregation. With our nation's school systems diminishing musical experiences for their pupils, and with so many YGCA folks involved directly in K-12 education or as parents of youngsters whose arts education may be less than ideal, there's a real niche for our efforts, should we wish to organize and refine them. Interested? Let me know—26 episodes of "Glee" can't do it all. . . .

* * * * *

On the horizon is a 2012 International Choral Festival in New Haven, sponsored by Yale, the School of Music, the YGC, and the Alumni Chorus. Producers of New Haven's annual June International Arts Festival are also on the planning team. Yale's world-wide visibility is increasing, as is awareness of the university being or becoming the world's best choral music resource. Choral directors, choral singers, and music students are on the list. Stay tuned.

Director Jeff Douma's View

Musings from Hendrie 201

Dear friends,

Having just finished the Glee Club's weekend of commencement performances and baccalaureate services, I am writing from the road as we make our way through Florida on our summer tour. We've had great audiences so far in Orlando, Sarasota, and in Vero Beach at the St. Edward's School, where former YGC assistant conductor Daniel Koh is now the director of choirs.

Voices remain fresh, the sun is shining, and spirits are high. After some time working with high school students in Miami this afternoon, we will depart for the Dominican Republic and a three-day extended outreach project with young people in the rural areas near San Juan de la Maguana—many thanks to Mark Dollhopf and our other friend at the AYA for making this very exciting project possible—before ending our tour in Santo Domingo in a gala joint concert with the Coro Nacional, the country's leading vocal ensemble. It's shaping up to be a fine tour, and I am especially enjoying the chance to share a few more precious days and few more precious performances with the extraordinary people from the YGC class of 2010 before they move on to new and exciting adventures in the year to come.



It has been an eventful year for the YGC, capped off by a thrilling performance of the Verdi *Requiem* with Toshi Shimada and the Yale Symphony, the Yale Camerata, and soloists from the Yale Opera.

In February, we enjoyed a concert of new American music with one of my most beloved mentors, Dale Warland, who spent an inspiring week working with the Glee Club, Camerata, and Schola Cantorum.

In between, we hosted our eighth annual New Haven High School Choral Festival. Our guest clinician this year was Peter Bagley, Emiritus Professor of Music at the University of Connecticut, and the festival also featured the inaugural performance of a new honors choir for junior high students in New Haven jointly sponsored by the Glee Club and the School of Music and conducted by School of Music alum Jonathan Berryman.

The spring semester began with our "minitour" to Philadelphia, where we performed in a benefit concert with the New Blue, Redhot and Blue, and Philadelphia's own St. Thomas Gospel Choir.

We spent much of the fall semester tackling Yale School of Music composer Aaron Jay Kernis' *Symphony of Meditations* for a featured performance at the biannual gathering of the National Collegiate Choral Organization, which we hosted this year at Yale. The composer conducted for a capacity crowd in Woolsey Hall that included hundreds of the choral conductors from around the country.



It was a once in a lifetime musical experience and the students in the Glee Club, alongside members with the Camerata, Schola, and Philharmonia, gave a beautiful performance of Aaron's challenging, soaring, brilliant score.

Our plans for next year – in the works for several years now – are coming to fruition, and we are looking forward to one of the most exciting seasons ever. We'll perform across the US (from LA to Chicago to DC), throughout Europe (in Sweden, Denmark, Germany, Switzerland and France—all stops of the Glee Club's first international tour in 1928), in Istanbul with the Yale Alumni Chorus, and in Carnegie Hall with the Yale Symphony. We'll finish production of a new songbook, a new scrapbook, and a new film all documenting the history of the YGC. We'll premiere new music by recent School of Music alum Ted Hearne and YGC alum (and Pulitzer

This Year's YGC Outreach Reaches Dominican Republic

By Phyllis Thangaraj '11

By blending singing and outreach to our local and global communities, the 2009-2010 season brought about many memorable and valuable experiences for the YGC singers. In New Haven, YGC members prepared dinners for guests at the Ronald McDonald house, sang carols at the Trees of Hope benefit, and partnered with Yale's Musical Cure to sing for the terminally ill at Connecticut Hospice.

Four local high school choruses participated in our annual March Yale-New Haven High School Choral Festival under the guidance of guest clinician, UConn Music Professor Peter Bagley, who first met with the high school students in workshops to assess their progress and learn more about the New Haven schools' music programs. For the first time a middle-school chorus also performed.

In January, we spent an afternoon warming up and singing and chatting with the children's chorus of Singing City, a non-profit music conservatory based in Philadelphia, Pennsylvania.

And after graduation, we started our tour in Miami, where members of the Edison High School Chorus spent an entire Saturday afternoon in song with YGC. Despite obstacles, Edison High started a choral program this year with 75 singers. We shared warm ups and taught them "Little Innocent Lamb." We had a wonderful time getting to know them and listening to their performance of "Seasons of Love" from *Rent*.

Next: the Dominican Republic. For three days we met at the Centro Agro in the mountain village of Vallejuelo, about

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Prize winner) Lew Spratlan. Although this is not yet confirmed as of today, we may even have the opportunity to perform Beethoven's *Symphony #9* for the UN General Assembly in the fall.

And of course, we'll hold the biggest YGC alumni celebration ever on the weekend of February 11-13. We hope you will be there with us to celebrate what the Glee Club has meant to generations of Yale singers and what it will be in the years to come.



Yours in song,

Jeff

Songbooks, Schirmers Spread Eli's Songs

continued from page 1

in cars, and just about anywhere singers congregate and non-singers feign attention. It has been available continuously since its first edition appeared in 1853. At least five generations around the world have had similar experiences with sheet music from G. Schirmer's Yale Glee Club Series; No. 1 was Marshall Bartholomew's arrangement of "Shenandoah" in 1926.

The Yale Songbook

In its earliest days, student singing was both sacred and secular. Our church-founded colleges required religious observance as an integral part of college life, and hence hymns and other forms of sacred music were often daily experiences. Secular singing, however, was primarily recreational, for amusement and entertainment, uses essentially unchanged since. Their songs came from the stage, both vaudeville and minstrel, from the regional experience of the students, and from the students and faculty themselves, especially the "college songs" that helped inculcate pride in and identification with their institutions.

Because of the relative cost and inconvenience of printing and publishing, many people learned music and lyrics by singing with others, and hence variant texts and melodies were extremely common. The college songbooks published in the mid-19th century and later formalized the students' recreational singing, both by printing words and music and by choosing which songs to capture.

In his Preface to the 16th edition of the *Songbook* in 1953, Marshall Bartholomew describes the musical ethos that led to the formation of the Glee Club in 1861:

"Student singing at Yale, which began to assume the proportions of an organized activity in the early years of the nineteenth century, took on new life when, in 1848, Gustave Stoeckel arrived in New Haven and began a career which extended over forty-six years and touched every phase of musical expression. . . . Before a year had passed he had organized the Mendelssohn Society and was conducting concerts. In 1855 he was organist of the College Chapel and was re-

uses essentially unchanged since. Their songs came from the stage, both vaudeville and minstrel, from the regional experience of the students, and from the students and faculty themselves, especially the "college songs" that helped inculcate pride in and identification with their institutions.



As 150th Nears, Planners' Pace Quickens

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help us by reaching out to your fellow YGCA choristers and encouraging them to attend. Please contact clayk@aya.yale.edu or rhelfand@mindspring.com and we will assist you to make these contacts.

We also will be posting the schedule of activities on the YGC and YGCA websites. So please be sure to check the website www.yale.edu/ygc for regular updates. It will start to get populated over the summer. There is a blog up there, but we hope to add a few other communications tools so that people can share their remembrances. Plans for this are still evolving. If you have special talent and/or interest in assisting with this, please contact the Glee Club's amazing business manager, Sean Maher at sean.maher@yale.edu.



Contents of 1853 Songbook

Here's the table of contents from the 1853 first edition of *Songs of Yale*, reflecting a large number of *sui generis* works pertinent to the Yale experience itself:

Songs

Gaudeamus
Audacia
A Song for Old Yale
Linonia
Old Yale
Opening Song
Freshman Green
Smoking Song
Song of the Sweep
The Song of the Pump
The Song of Sighs
Recipe for a Chemical Lecture

Songs Sung at the Third Semi-Centennial Celebration of Yale College

Hymn
Song
Song
Parting Song

Biennial Songs

Examination Song
Song
Sophomores' Biennial
The Joys We've Left Behind

Boat Songs

Boat Song
Atalanta Boat Song
Shawmut Boat Song

Burial of Euclid Songs [see note]

Introductory Ode
Song
Song

Foot-Ball Songs

Sophomore Jubilee Song
Sophomores' Song of Victory
The Foot Ball Game

Songs of the Spoon

The Wooden Spoon
Song
Song
The Man with the Spoon

Presentation Songs

Amo, Amas
Song
Alma Mater
Equestrian Ode
Greek Fixings
Farewell

Parting Songs

Thoughts at Parting
Parting Hymn
Stanzas from Valedictory Poem
Yale Parting Song
Parting Ode
Parting Ode
The Victim Steed—A Legend

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Harvard's Davison, Yale's Bartholomew, Change Tenor of Undergraduate Glee Club Programs, Experience

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ceiving 'for instruction in church music, seven dollars and a half per week of term time.' . . .

"Along with Stoeckel's deeply serious qualities as a teacher, composer, and conductor, he never failed to encourage the practice of singing for the fun of it; he never lost sight of the fact that, while music can be approached as an art, it can on that level be appreciated and understood by the relative few of the musical élite. He realized that singing has human values of great importance and that—especially in the student world—it is an ideal medium for letting off



steam, for giving joyous and harmonious expression to an impulse which, if restrained, may have alarming and explosive consequences. He took the budding Yale Glee Club in hand, arranged songs for them, and helped them in rehearsal; he reorganized and improved the Beethoven Society and conducted concerts for both these groups; he sought out talented undergraduates and taught them to sing,

to play, and read music; he transplanted some of the student songs and folksongs from his native Germany, among them 'Neath the Elms,' 'The Pope,' and 'Switzer Boy.'

The Preface to the 1988 edition of *Songs of Cornell* reflects a Songbook history similar to Yale's:

"[I]n Cornell's early days, many school songs had texts written by students or faculty members but borrowed their melodies from popular ballads, minstrel songs, novelty songs, or hymn tunes—a practice that continued well into the 1900s.

"School songs can be classified by a rather broad range of types that cover an equally broad range of subjects: fight songs (usually in march form), institutional salutes, expressions of lofty ideals, reminiscences, humorous songs, drinking songs, smoking songs, . . . burlesques, and parodies. For over a century the diverse subjects and settings of Cornell songs have reflected the many facets of life at Cornell, from informal social gatherings to academic convocations, from athletic games to musical dramas and concerts, from freshman orientations to alumni reunions."



Much the same musical record was being enacted at Harvard. Chronicling the life of famed Harvard Glee Club director Archibald T. Davison in the *Harvard Crimson* in 1961, William Weber notes that "in 1909, however, after he had earned Harvard's second Ph.D. in music, [Davison] intended to be a composer and had several pieces performed in Boston and St. Louis. But, as he later recalled, 'I began to realize that there really was so much beautiful music in the world that wasn't being played. Then I became interested in students and I saw what could be achieved if I could get them interested in worthwhile music instead of the usual ephemeral songs.'

"He first realized his ideal with the Harvard Glee Club. When the group asked him to be their 'coach' in 1912, it was tied to the Banjo and Mandolin Clubs, with whom they performed 'Mrs. Casey's Boarding House' and 'The Bulldog on the Bank,' reflecting the ribald good-fellowism and narrow exclusiveness of the time.

". . . He first improved the quality of the Club's singing, and

then persuaded them to try some classical pieces in rehearsal. The first, Mendelssohn's *The Huntsman's Farewell*, appealed to them so strongly that they agreed to sing it in St. Louis in 1915 before a surprised audience that applauded enthusiastically.

"A major factor favoring Davison in his reform was the sober maturity of the veterans who returned from World War I impatient with the Glee Club's rowdiness. Another was the University Chapel Choir, for as Organist, he had control over repertoire. When at Christmas 1913 he introduced some Radcliffe singers into the choir, President Lowell warned him sternly not to do it again, but when the beautifully varied tone of a mixed chorus reappeared the following year, Lowell remained silent and thereafter supported Davison unswervingly.

"The love of the choral masterpieces of the 16th and 17th centuries that he instilled in the choir proved the crucial factor



in the transformation of the Glee Club. In 1919 a number of choir members independently of him ended the tie with the instrumental clubs and asked him to be director of the new Glee Club. That spring they toured The East and Middle West and were acclaimed the best amateur chorus in America.

The French government invited them for a summer tour in 1921, and crowds packed Symphony Hall several times a year to hear them. . . . They sang with Fritz Kreisler, Pablo Casals, and performed Stravinsky's *Oedipus Rex* at the Metropolitan Opera.

"The freak value of the Glee Club naturally did not last long, and by 1926 it was singing to a half-empty Symphony Hall. But it was still contributing just as much to the revival of choral singing, setting an example to the many college Glee Clubs that discarded their mandolins and took up Palestrina, Bach, and Vaughn Williams."

Before and especially after the Depression, with Bartholomew at its helm

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Music Publishers Extend Influence of Yale's Singing Prowess By Making Arrangements Available World-Wide

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the Yale Glee Club had distinguished itself from coast to coast. He institutionalized the form of many Glee Club concerts—"serious" music in the first half, with the Whiffenpoofs opening the second half followed by a series of "lighter" numbers: spirituals, folk songs, and, finally, Yale songs. Those lighter numbers relied heavily on the *Songbook* and the Yale Glee Club Series.

The organization of the Songbook did not change greatly over the years: the 1953 edition sorts its contents into these categories:

- Songs of Yale
- Old Favorites
- Yodels [seven!]
- Humorous songs
- Educated Barbershop [a new category, perhaps in response to the proliferation of à cappella groups in the '30's and '40's]
- Folksongs
 - Spirituals
 - Appalachian Mountain Songs
 - Sea Chanteys
- Football Songs
- Songs of Other Colleges
- Songs for Special Occasions

The "Humorous Songs" section included early-20th-century "patter" songs cherished by post-Cole Porter audiences and popularized (at least in Fairfield County) by Franklin Field '24, Charles O'Hearn '24, Basil "Duke" Henning '32, David Lippincott '49, and Ed Wolff '50. While "We're Saving Ourselves for Yale" has had some shelf life, "It's Hard to Kill a Fox In Connecticut" has not.

The three "Special Occasions" selections perhaps capture Bartholomew's mid-century vision of *patrias*: "The Star-Spangled Banner," in an early 19th century arrangement (No. 20 in the YGC Series); "Columbia," six verses of Timothy Dwight's patriotic anapests copyrighted by Bartholomew in 1942 ("Columbia, Columbia, to glory arise, The queen of



the world, and the child of the skies"; and Bartholomew's own arrangement of "Dixie," whose history to this day is complex. Composed in 1859 by an itinerant popular Minstrel Show banjoist, "Dixie" was a hit north and south on the eve of the Civil War.

Bartholomew was deeply affected by his experiences toward the end of WWI; for him, "special occasions" music seem ineffably connected to America's most trying times of strife.



The Yale Glee Club Series

Harvard's Davison, a music education reformer, poured abundant energy into Boston music publisher E.C. Schirmer's *Concord Series*, rivaling the heralded Harvard Classics series. Bartholomew formed his own alliance with New York publisher G. Schirmer; in 1926 "Shenandoah" was the first title in the new *Yale Glee Club Series*. Among the first 50 releases, nine are sea or river songs.

Bartholomew and later Fenno Heath focused the series primarily on the American heritage—spirituals, folk songs, and sea chanties. Removed from the realities of American Civil War and institutionalized slavery by two generations, musicologists in the 1920's and '30's (John Lomax, his son Alan, and many others) "discovered" a wealth of music among former slaves, in Fisk University's Jubilee Singers' collections, and elsewhere throughout Appalachia and the American south. While early editions of the Song Book had a smattering of Americana and the South (Stephen



Foster's "Swanee River" in 1888, "My Old Kentucky Home," "Old Cabin Home," and "Nellie Was a Lady" in 1906), Bartholomew's efforts led to 21 "new" spirituals among the first 50 works in the Yale Glee Club Series.

The *Songbook* of 1936 groups the contents by eclectically-chosen categories, among them ten "Songs of the Sea" and 23 "Songs of the South, further subdivided into "Spirituals" (11) and "Plantation Songs" (12).

Without delving into G. Schirmer's sales records (it's inconceivable that any doctoral candidate could be so persuaded), quantifying the number of boys and girls (and men and women) who were handed one or more of these Yale Glee Club Series arrangements during the last 80 years. But "Shenandoah," "Eight Bells," "Away to Rio," and "A-Roving," plus "Steal Away," The Old Ark's A-Movering," "The Battle of Jericho," and "Humble" must have become nearly universally performed through the hay-day of high school and college glee clubs.



These arrangements crossed the ocean early in their history. For example, since the 1920's and still today, choruses in Wales feature spirituals in their concerts, accounting for their popularity by noting that Welsh coal miners, identifying with these former slave songs, worked for alien owners at back-breaking tasks, emerging from the mines at day's end coal-black.

"Soon I Will Be Done" indeed.

continued on page 9

Footnotes: Earliest Glee Club Tunes Score Euclid, Add Strings

continued from page 8

Note 1: The Burial of Euclid

By R.E. Langer

For the many campus customs at Yale in those times [the mid-1800's] none appears to have been entered into with so much gusto and zest as the annual farcical pageant of the Burial of Euclid, with which the sophomore class was wont to celebrate its mathematical emancipation.

There are many records of this ceremonial in the Yale archives, and though in its details it naturally varied with the genius of the class, it maintained its identity in form over a period of generations. The sophomore class having been summoned to gloat over Euclid's death, assembled in some college hall which was bedecked suitable to the occasion. The scene was dominated by a large and lurid cartoon which bristled in detail with fire and fury, and depicted how in the presence of Jupiter demon stokers were assisting at the consumption of Euclid's remains in a sea of blazing tar. A Dismal forest with embattled demons filled the remoter parts



of the scene, while in the foreground a student visibly filled with despair lent company to a weeping crocodile. Under this aspect Euclid's volume was perforated with a glowing poker, each man of the class thrusting the iron through in turn to signify that he had gone through Euclid. Following this the book was held for a moment over each man to betoken that he had understood Euclid, and finally each man passed the pages under foot that he might say thereafter that he had gone over Euclid.

These preliminaries accomplished, the funeral cortege was formed, and proceeded lugubriously, with grotesque garb and blazing torch-lights to the chosen place of interment. At times Euclid himself was impersonated, dressed in classic raiment and pressing his beloved volume to his breast, and at others the book alone was borne suitably shrouded at the head of the procession. At the pyre the celebration waxed in boisterousness and assumed more the aspects of revelry. There was elaborate mock lamentation, a funeral oration was held, and dirges more or less derisive were sung.

"No more we gaze upon that board
Where oft our knowledge failed,
As we its mystic lines ignored,
On cruel points impaled."
* * * *

"We're free! Hurrah! We've got him
fast
Old Euk is nicely caged at last."
* * * *

"Black curls the smoke above the pile
and snaps the crackling fire:
The joyful shouts of Merry Sophs
With wails and groans conspire.
May yells more fiendish greet thy
ears,
And flames yet hotter glow;
May fiercer torments rack thy soul
In Pluto's realms below."



Mlle. Kiad Auguft posted this illuminating note on her website [<http://kiad.livejournal.com/328275.html>] on Mar. 21st, 2003, noting that "I recently stumbled upon this reference in my History of Mathematics textbook and hunted it out of Jstor: R. E. Langer. "Josiah Willard Gibbs." American Mathematical Monthly, 46:75-84, 1939.

Note 2: Banjos and Mandolins

By Marshall Bartholomew '07

Music at Yale took an unexpected turn in the spring of 1884. The Glee Club, ever a generous brother to the physically rugged but financially ragged University Crew, staged a minstrel show on behalf of the Yale Navy. The event was put on at Carll's Opera House and, along with the established minstrel routine of interlocuter, endmen, singers and clog-dancers, a local professional banjoist, Clifford G. Austin, was invited to participate as a special attraction. Austin chose eight of his best banjo and guitar pupils from the College, did the single-string and filigree work himself, and the curtain rose on Yale's first Banjo Club.

The success of this experiment was sensational. A minstrel show, sponsored by the Crew, with singing by the Glee Club, proved just the ideal occasion on which to demonstrate the virtues of banjo and guitar in orchestral fashion. A brilliant new star, destined to adorn the college firmament for years to come, was born that night. When college opened in September the Yale Banjo Club had elected officers, engaged Austin as its coach and began to occupy space in the *Yale Banner* with a list of charter members consisting of five banjoists and three guitarists. Thus, like a mushroom on a spring morning, sprouted the first Banjo Club in any American college—a questionable honor for Yale in the opinion of the more sober-minded music lovers who regarded the vogue of banjo clubs as Exhibit A of musical nonsense. The Popularity of the banjo spread like a prairie fire. Harvard banjo enthusiasts organized the following year and before the end of the 19th century similar groups had become typical adjuncts of academic musical entertainment throughout the nation.

...
The Banjo Club of 1887, having proved its worth in local concerts for the previous two years, now joined forces with the Glee Club's entire season of twenty-one concerts which included, besides the regular Christmas trip, three concerts during the spring vacation. From that time on until the close of the First World War the Instrumental Clubs (a Mandolin Club was added in 1896) were an indispensable adjunct to all Glee Club concerts. For many years the so-called *Tutti Frutti*, and later the *Football Medley*, were high points on every program. "Tutti Fruitti" was the title given to a pot pourri of popular tunes strung together and sung as a combined number by the Glee Club and the Banjo Club. The Football Medley likewise, woven out of the refrains of some of the football songs, became a permanent feature after 1900. By 1925 the jazz band and the modern dance orchestra overtook the traditional banjo and mandolin combinations; so rapidly and completely did this change in popular taste dominate Yale undergraduates that within another ten years the mandolin had completely disappeared and the banjos were few and far between.

From Music at Yale. Quoted in jacket notes for WYBC's recording of the November 2, 1956, "final" performance of the Yale Banjo Club in Woolsey Hall.

Glee Club's Sesquicentennial Year May Begin at UN

October 22

The Glee Club has been invited to perform Beethoven's *Ninth Symphony* for the United Nations General Assembly with the KSB Orchestra (the orchestra of the Korean national broadcasting company), led by Shinik Hahm. Please stay tuned for details as we confirm them.

October 23

Parent's Weekend Concert

7:30PM

November 12

Princeton

Woolsey Hall

November 19

Yale-Harvard Glee Club Concert

Sanders Theatre
Harvard

December 5

Messiah Singalong

Battell Chapel - 2PM

January 1-9

Winter Tour

Chicago (Location TBD)
Ann Arbor (Location TBD)
Cleveland Heights
Fairmount Presbyterian Church
2757 Fairmount Blvd.
Cleveland Heights, OH
Washington DC
The Music Center at Strathmore
5301 Tuckerman Lane
North Bethesda, MD

February 11-13

150th Anniversary Celebration

Concert February 12
Woolsey Hall



February 27

French Music with Simon Carrington

Woolsey hall

March 4-6

Possible Los Angeles Concert

April 2

Yale Symphony Orchestra Concert

Woolsey Hall
8:00P

April 8

Carnegie Hall

with Yale Symphony

April 13

New Haven High Schools Festival

Woolsey Hall
7:30P

May 21

Commencement Concert

8:00P

May 24 - June 15

European Tour

Copenhagen
Uppsala
Stockholm
Berlin
Munich
Lucerne
Paris
Istanbul (joint concert with the Yale Alumni Chorus)





YGCA Board Met in New York in March: (L-R) Jeff Douma, Sean Maher, Kathy Neijstrom, John Clune, John Bush, Rita Helfand, Bill Flanders, Lee Dvis, Marv Berenblum, Marty Brennan, Stephanie Sato, Marion Hanold, Lisa Catapano-Friedman, Roy Byrd, Clay Kaufman, Jeff Freeman, and Lisa Kant.

YGC Outreach Brings Joy to Island Kids

continued from page 5

40 minutes from San Juan. Our student partners commuted by flat-bed trucks from villages as far as an hour away to share 90-minute workshops in creative writing, quilting, film, movement and rhythm, acting, and singing. We brought easel pads, felt, glitter, markers, theater capes, djembes, and a digital video camera for the students to use during the workshops to keep for the future; the students wrote poems and short stories, created their own glittery and colorful square for the quilt, interviewed and filmed each other using digital video cameras, danced and jammed on the djembe while also learning to juggle, expressed themselves through acting in theater games, and learned choral songs with YGC director Jeff Douma.

Finally, YGC boarded flat-bed trucks and traveled bumpy roads through the gorgeous mountains of the DR to the hometowns of some of the students, Jogillo and Rio Arriba.



Despite the language barrier, we were able to communicate through games like "Simon Says" and "Baile Baile" (a game involving song and dance) and smiles and gestures. We then performed a concert for each of the local communities. At the end of the concert, the students joined us on stage for our final song: an arrangement of "Guyacanal," a well-known tune in the DR. The joining of our voices and spirits was a perfect ending for our time with the children of Vallejuelo.

Along with our enjoyable experiences and many surprises, there were stressful moments—having to wade across a suddenly rain-swollen river to reach our transportation, for example, or a visit by a curious tarantula that caused a violent knee-jerk reaction causing the death of a hard drive containing the film workshop's documentary.

Nevertheless, these setbacks were eventually resolved and ended with us sharing laughs and songs with the local kids. We are fortunate to have spent time with these students in their beautiful hometown and country, a memory to be cherished by all of our 2010 YGC and the children of Vallejuelo.

Yale Glee Club Associates

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Jeff Freeman '57, Treasurer
Cathy Neijstrom '98, Secretary

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Thomas G. Shepard, 1873-1905
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Fenno Heath, 1953-1992
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