

I.

Yale Glee Club

Jeffrey Douma, *conductor*

Selections to be chosen from:

Gaudeamus igitur

Traditional student song



Bogoroditse Devo

Arvo Pärt (b. 1935)

*Bogoroditse Dévo, ráduysia,
Blagodátnaya Mariye, Ghospód s Tobóyu,
Blagosslovéna Ti v zhenáh
i blagoslovén plod chréva Tvoýégó,
yáko Spása rodilá yesí dush náshih.*

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.



Ave Maria

R. Nathaniel Dett (1882–1943)

Lena Goldstein, *soloist*

*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*

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.

Regina caeli

Sarah Grube, *conductor*

*Regina caeli laetare, Alleluia,
quia quem meruisti portare, Alleluia,*

Vicente Lusitano (1520-1561)

Queen of Heaven, rejoice, Alleluia,
for He whom you were worthy to bear,
Alleluia,



Bogoroditse Devo

*Bogoroditse Dévo, ráduysia,
Blagodátnaya Mariye, Ghospód s Tobóyu,
Blagoslovéna Ti v zhenáh
i blagoslovén plod chréva Tvoyégó,
yáko Spása rodilá yesí dush náshih.*

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.

II.

Meditation

*Composed for the 161st Yale Glee Club
Douglas Machiz, cello*

Even the silence has a story to tell you.
Just listen.
Listen

—from Jacqueline Woodson’s novel *Brown Girl Dreaming*



Joel Thompson, MUS '26



Angélica Negrón (b.1981)

Paradise

Alex Whittington, *conductor*

What a paradise!
Such a pleasant paradise!
A fruitful paradise,
A lush paradise,
A treasure, majestic and radiant
A treasure, abundant and fertile
Look at this tiny paradise!
What a tiny rich paradise!

Breathtakingly beautiful
In the deep blue
A gem in the tropics
Palm trees waving in the soft breeze
Broad white beaches glistening

Paradise

Look at this tiny paradise!

What a tiny rich paradise!

Paradise

*–Angélica Negrón, based on words by Bartolomé de las Casas,
Fray Iñigo Abbad y Lasierra and travelogue videos*



Though the great Waters sleep

Isaac Lovdahl (b.1993)

Winner, 2021 Yale Glee Club Emerging Composers Competition

Peter Sykes, *piano*

Nate Widelitz, *conductor*

Though the great Waters sleep,
That they are still the Deep,
We cannot doubt –
No vacillating God
Ignited this Abode
To put it out –
–Emily Dickinson (1830-86)



A Heart in Port

Shruthi Rajasekar (b.1996)

Peter Sykes, *piano*

Wild nights – Wild nights!
Were I with thee
Wild nights should be
Our luxury!
Futile – the winds –
To a Heart in port –
Done with the Compass –
Done with the Chart!
Rowing in Eden –
Ah – the Sea!
Might I but moor – tonight –
In thee!

–from ‘Wild Nights’ by Emily Dickinson

PAUSE

III.

Yale Glee Club Chamber Singers

Nate Widelitz, *conductor*

To be chosen from the following:



Ulysses Kay (1917-1995)

O Praise the Lord

O praise the Lord, all ye nations:
praise him, all ye people.
For his merciful kindness is great toward us:
and the truth of the Lord endureth for ever.
Praise ye the Lord; o praise the Lord.



Carl Haywood (b. 1949)

The Sixty-Seventh Psalm

God be merciful unto us, and bless us;
and cause his face to shine upon us;
That thy way may be known upon earth,
thy saving health among all nations.
Let the people praise thee, O God;
let all the people praise thee.
Let the nations be glad and sing for joy:
for thou shalt judge the people righteously,
and govern the nations upon earth.
Let the people praise thee, O God;
let all the people praise thee.
Then shall the earth yield her increase;
and God, even our own God, shall bless us.
God shall bless us;
and all the ends of the earth shall fear him.



Timor et tremor

Orlande de Lassus (c. 1532-1594)

Timor et tremor

*Timor et tremor venerunt super me,
 et caligo cecidit super me:
 Miserere mei Domine,
 quoniam in te confidit anima mea.*

*Exaudi Deus deprecationem meam
 quia refugium meum es tu adjutor
 fortis.*

*Domine, invocavi te,
 non confundar.*



Francis Poulenc (1899-1963)

Fear and trembling came over me,
 and a cloud fell over me.
 Have mercy on me, o Lord,
 for it is in you that my soul trusts.

Hear, O God, my supplication,
 for you are my refuge and my
 mighty helper.

Lord, I have called upon you;
 do not let me be put to shame.

–Psalms 31 and 55 (abridged)

Spiritus Mundi

Dale Trumbore (b. 1987)

Listen around to the long sentence the land is saying,
 to the wind rumoring through the aggregate of grasses.

Hear the soft explosions of all that is tilled under,
 a scumble of clods cleaved by the blade, the sheared leavings
 of wheat, and memory, memory, a root system still
 drilling down, searching out moisture, anything that's useful,



anything dear. Do you recognize your own shy gestures
in the weft of the fields? Oh sisters and brothers,
let the gentle tether of our longing keep us here
among the undulant, amber barley and russet oats.
And if all flesh is grass, then let us live humbly, as grasses do.
In sympathy, we shall shiver and bend, pressing our knees
into the earth, turning our faces to the quavering sun.



David Hurd (b. 1950)

Love Bade Me Welcome

Laura Clapp, *assistant conductor*

Love bade me welcome: yet my soul drew back,
 Guilty of dust and sinne.
But quick-ey'd Love, observing me grow slack
 From my first entrance in,
Drew nearer to me, sweetly questioning,
 If I lack'd any thing.
A guest, I answer'd, worthy to be here:
 Love said, you shall be he.
I the unkinde, ungratefull? Ah my deare,
 I cannot look on thee.
Love took my hand, and smiling did reply,
 Who made the eyes but I?
Truth Lord, but I have marr'd them: let my shame
 Go where it doth deserve.
And know you not, sayes Love, who bore the blame?
 My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
 So I did sit and eat.
— *George Herbert (1593-1633)*



Psalm 86

Udi Perlman (b. 1990)

הסה יהוה אזנך ענני כי עני ואביון אני

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

חנני אדני כי אליך אקרא כל היום

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

האזינה יהוה תפלתי והקשיבה בקול תחנונותי

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

ביום צרתי אקראך כי תענני

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

אין כמוך באלהים אדני ואין כמעשיך

Among the gods there is none like
unto thee,
o Lord;

כי גדול אתה ועשה נפלאות אתה אלהים לבדך

Neither are there any works
like unto thy works.

אודך אדני אלהי בכל לבבי ואכבדה שמך לעולם

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

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



Not Infinite if not God

Fahad Siadat (b.1982)

حسبي ربي جل الله
ما في قلبي إلا الله
لا إله إلا الله

Glorious God is enough.

There is nothing in my heart but God.

There is no God but God.

First there is لا إله إلا الله
Then there is لا إله إلا هو
Then لا إله إلا أنت
Then لا إله إلا أنا

(There is no God but God)

(There is no God but HU)

(There is no God but you)

(There is no God but me)

-Traditional Sufi chant, additional poetry by Sholeh Wolpé

IV.

Yale Glee Club

Jeffrey Douma, *conductor*



Arienne Abela '10

Now We Can Begin

Awuor Onguru, *soloist*

Isa Zou, *piano*

Co-Commissioned by Classical Movements' Eric Daniel Helms New Music Program and the Yale Glee Club, to honor the contributions of Crystal Eastman to the fight for women's suffrage in the United States, in celebration of the centennial of the ratification of the 19th Amendment

Part, oh clouds, and rise, oh sun!

Now we can begin

Praise the work so bravely done.

Now we can begin!

Every triumph, every win,

Brings the light more brightly in.

Let it shine for everyone.

Now we can begin!

Praise the work,

I'm gonna praise the work

Fourish spirit, echo song.

Now we can begin!

Let our passion keep us strong.

Now we can begin!

Every triumph, every win,

Brings the light more brightly in.

Let it light us from within.

Now we can begin!



Angel Band

William Bradbury (1816-1868)

No. 2 from *Heavenly Home: Three American Songs*

arr. Shawn Kirchner

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'nly home – my spirit loudly sings.
The Holy Ones, behold they come I hear the noise of wings



Signs of the Judgement

Traditional spiritual

arr. Mark Butler

I see the signs of the judgment coming,
Lord, time is drawing nigh.
Better be ready for that great day
when the Lord come and take His children away.
Boatman row one side,
you can't get to heaven 'gainst the wind and the tide.
Run to the mountain, the mountain moved.
I run to the hills and they did too.
Went to the rocks to hide my face,
the rocks cried out there's no hiding place.
One of these mornings, bright and fair,
I will meet my Jesus in the air.
He'll say, "well done my child,"
then I'll shout Hallelujah my race been won.



Tchaka

Sydney Guillaume

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

*Chofè difè! Nou pral manje tchaka!
Chofè difè, brase mayi, pa bliye tisale,
Nou pral manjeyon bon tchaka,
Nou pral voye monte yon bouyon tèt chaje.*

*Twa tanbou yo frape, tout mon rele
anmwè.*

*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
nasyonal,*

Se yon bon bouyon lakay ...

Chofè difè! Chofè difè!

*Yanvalou, Kontredans, Rabòday se gwo
koze.*

Mizik lakay, o wi se bèl bagay.

Pote kole; kòtakòt n'ape vanse.

*Chofè difè, chofè difè,
tchaka ape monte!*

*Ibo, Bolero, Banda, Mayi, Congo, Petro,
Maskaron...*

Miziksa yo se konpa lakay.

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!

Ibo, Bolero, Banda, Mayi, Congo,
Petro, Maskaron ...

These are the rhythms of our roots.

*Nou danse Kalinda, nou chante Rabòday,
Tèt ansanm, nan remmen, an nou fè bèl
bagay.*

Chofè difè! Chofè difè!

*Nou proklame lespwa e nou cante lapè,
Pou limyè la jistis blayi sou tout latè.*

N'ap kontinye chante ...

N'ap kontinye chante pou fè lavi pi bèl!

*Nan jistis, nan renmen, an nou manje
yon bon tchaka!*

Ayibobo!

An'n manje yon bon tchaka!

– Gabriel T. Guillaume

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!

V.

Because You Sang

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.

Eli Yale

Traditional student song

Aria Falcone, president and Sarah Grube, manager, *soloists*

Raise Your Voices

Jeffrey Douma

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

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

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

Football Medley

arr. Fenno Heath '30

Bright College Years

Aria Falcone, YGC President, *conductor*

Carl Wilhelm

arr. Robert Bonds '71

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!"



YALE GLEE CLUB 161ST SEASON

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 & Anni 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
Lila Schweinfurth '25
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
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 '23
Hanah Leventhal '23
Gloria Lyu '23
Ruby Park '23
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
Awuor 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

YALE GLEE CLUB

FROM ITS EARLIEST 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 Ešņvalds, 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.

Deeply committed to high-level music-making and the education of young musicians, **Nate WidELITZ** has traveled to three continents so far as a singer, conductor, scholar, and teacher. He has performed at New York's Carnegie Hall and Lincoln Center, Los Angeles' Disney Hall and Hollywood Bowl, Singapore's Esplanade, and Osaka's Izumi Hall under the batons of Zubin Mehta, Franz Welser-Möst, Esa-Pekka Salonen, Gustavo Dudamel, Sir Bramwell Tovey, Nicholas McGegan, Masaaki Suzuki, and Helmuth Rilling. He has collaborated with Bach Collegium Japan, the New York and Los Angeles Philharmonic Orchestras, the Cleveland Orchestra and solo artists such as Emanuel Ax, Kelley O'Connor, Rod Gilfry, Charles Castronovo, and Ingrid Michaelson. He has conducted choirs in Salzburg Cathedral, participated in masterclasses with Max van Egmond, David Hayes, and Erwin Ortner, prepared choruses for Helmuth

Rilling, Carl St. Clair, and Sir Gilbert Levine, earned numerous television and film credits, and taught music on both coasts.

Recent milestones include Nate's appointment as Assistant Conductor of Pacific Chorale, his solo singing debut at Disney Hall with the Los Angeles Master Chorale, and his conducting debut with an all-professional ensemble as guest director of the Horizon Chamber Choir. In 2018, Nate assumed direction of the Collegiate Chorale at Mt. San Antonio College and the Philharmonic Choir at Los Angeles Valley College, made his conducting debut with Pacific Chorale at Segerstrom Concert Hall, and began his appointment as a faculty member at Pierce College and Cal State LA. 2021 saw the release of Nate's work as a singer on the Deutsche Grammophon label.

Nate earned his BM in Vocal Arts from USC's Thornton School of Music and his MM in Choral Conducting from the Yale School of Music, where he studied with Marguerite Brooks, Jeffrey Douma, David Hill, and Masaaki Suzuki. Nate also spent a year as a Fulbright Scholar in Sofia, Bulgaria, researching the women's *dvuglas* music of the Shopski Kray region. He has since taught music at every level from fourth grade through college and gained recognition as an oratorio singer, with professional credits as a soloist in New York, San Francisco, Hartford, and Los Angeles. In the Fall of 2020, Nate returned to Yale to begin his pursuit of the DMA degree in Choral Conducting and was subsequently appointed Assistant Conductor of Yale's storied Glee Club in 2021.

Laura Clapp is a Yale College senior majoring in Urban Studies. She began her musical studies as a violinist and was accepted into the Manhattan School of Music Precollege Division, where she studied with Grigory Kalinovsky, Wu Jie, and Xiao Wang, and began studying conducting under Jonathan Strasser. Laura has performed at various New York City venues including Alice Tully Hall, David Geffen Hall, and all three stages of Carnegie Hall, as well as in concert halls across Cuba, Germany, Italy, and Switzerland. She has spent summers at festivals including the Boston University Tanglewood Institute, Manhattan in the Mountains, and Kinhaven. A former principal violinist of the Yale Symphony Orchestra, Laura continues to perform regularly in chamber groups, solo recitals, and pit orchestras on campus. She currently studies violin with professor Kyung Yu and voice with soprano Anush Avetisyan. During the 2019-20 school year, Laura served as the musical director of the New Blue, Yale's oldest soprano/alto a cappella group. She currently sings as a section leader for the Marquand Chapel Choir and a member of the Yale Recital Chorus. Laura has exercised her passion for music education by working for the D.C. Youth Orchestra Program, teaching New Haven high school students through Morse Chorale, coaching

chamber music ensembles, and teaching private violin and voice students. In addition to majoring in Urban Studies, Laura is pursuing a language certificate in Spanish and was secretary of Yale's chapter of the National Collegiate Hispanic Studies Honor Society. In the Glee Club, Laura sings Soprano 2 and served as Alumni Coordinator for the 2020-21 school year.

Sarah Grube is a senior from Cleveland, Ohio, studying Political Science. She currently serves as Manager of the Glee Club in addition to her role as student conductor. When she's not singing with or conducting the Glee Club, Sarah has also sung in the Yale Baroque Opera Project and various productions by the Opera Theatre of Yale College, in addition to other ensembles such as the Battell Chapel Choir, Yale Repertory Chorus, Recital Chorus, and other recital and thesis ensembles. Besides singing, Sarah enjoys participating in religious life on campus as well as student activism.

Alex Whittington (they/any) is a Puerto Rican conductor and tenor from New York City. Their solo performance credits include J.S. Bach's "Herz und Mund und Tat und Leben," Luigi Rossi's "Orfeo," and the world-premiere of Paul Mealor's "Requiem: The Souls of the Righteous." Alex is also a Teaching Artist with the Yale School of Music's Music in Schools Initiative and performs with ensembles such as the Opera Theatre of Yale College, the Yale Baroque Opera Project, and the Yale Collegium Musicum. A central tenet of their work as a conductor is the decolonization of musical spaces, and thus, they are ecstatic to be making their collegiate conducting debut with Angélica Negrón's momentous work, "Paradise."