

**The University of Michigan
Men's Glee Club**

Presents:

To Repair



Voxman Concert Hall
University of Iowa, IA
Wednesday, May 4th, 2022
7:30 PM



NOTE FROM THE CONDUCTOR

Good evening, one and all-

I'm thrilled to welcome you to our concert this evening! This has been a long time coming. I'm grateful for the University of Michigan Men's Glee Club and for all of the ways that being a part of this community has been a source of great strength and encouragement throughout the long road reaching back to March of 2020. In spite of the obstacles we have faced since then, we have certainly grown and been inspired tremendously as we have leaned on our Brothers in Song. Having the privilege of sharing in this rich tradition is one we never will take for granted.

This concert program has been growing in us for some time. In the summer of 2020, when our country was embroiled in protests for racial justice, a conversation began between me and my dear friend, Tesfa Wondemagegnehu, that led to him exploring writing some new music as a way to process all that was happening. What unfolded from that point was so much more than we ever could have anticipated, for both Tesfa and the Glee Club.

Tesfa was inspired to immerse himself into the world of Black communities throughout the United States. In the summer of 2021, he embarked on a 60 day, 40 city tour, driving around our country to listen to the stories of truth, investment, resilience and renewal shared by Black Americans. The music he ultimately composed was born from these stories. Every note on the page ties back to an experience from Tesfa's pilgrimage. Tonight's concert is another essential stop on the unfolding journey, as the Glee Club shares with you the premiere of *To Repair*.

Our program tonight also includes a broad array of repertoire for tenor-bass choir which we are also delighted to share. In addition to our beloved Blue Songs, you'll hear the tale of Benjamin Britten's "The Ballad of Little Musgrave and Lady Barnard" along with another new commission by composer Connor Koppin in his piece, "Truth" and Uzee Brown's tenor-bass adaptation for the Glee Club of his setting of the great Civil Rights anthem, "We Shall Overcome."

We are grateful for your presence and take great joy in sharing our concert with you.

In Tradition, Camaraderie and Musical Excellence,

Mark Stover



2021-22 GLEE CLUB MANAGEMENT

The University of Michigan Men's Glee Club
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UNIVERSITY OF MICHIGAN MEN'S GLEE CLUB HISTORY

TRADITION CAMARADERIE MUSICAL EXCELLENCE

Founded in 1859, The University of Michigan Men's Glee Club is one of the oldest collegiate choruses in the United States and has been long acclaimed as one of the finest male choruses in the world. The Glee Club is known for its wide repertoire of music that incorporates selections from different musical styles and periods including Renaissance motets, Romantic anthems, opera choruses, folksongs, spirituals, contemporary works, and, of course, Michigan songs. Since 2011, the club has premiered over twenty new arrangements and compositions.

In 1959, Michigan Men's Glee Club was the first American male chorus to win the International Musical Eisteddfod in Llangollen, Wales, (and has since won three more first prizes at the same competition). In 1967, the Glee Club circled the globe in celebration of the University's sesquicentennial year. Recent international tours have included Asia (1989), Eastern and Central Europe (1992), South America (1996), Australia (2000), the British Isles (2004), Spain (2008), Cuba (2011), China (2012), and South Africa (2016). The Club has made appearances at Avery Fisher and Alice Tully Halls at Lincoln Center in New York, the Kennedy Center in Washington DC, and the pre-game festivities for the 1984 World Series. Other notable appearances include the 1986 and the 2004 IMC National Seminar at Harvard University, the American Choral Directors Association Central Division Conventions in 1992, 2000, 2010, and the ACDA National Convention in San Diego in 1997. The Club was also honored to be featured on Mannheim Steamroller's double platinum CD *Christmas Extraordinaire* in 2001. Recently, they gave two performances at the esteemed National American Choral Directors Conference in Salt Lake City, Utah (2015) and appeared at the Intercollegiate Men's Choruses National Seminar at the University of Illinois (2016).

In 2016, the Michigan Men's Glee Club recorded and premiered its documentary film, "Love, Life & Loss." This film documents the Club's performance of "Seven Last Words of the Unarmed," a multi-movement work by Joel Thompson commemorating the lives of African American men lost due to brutality. The film won five Michigan Emmy awards, was featured in a broadcast on Detroit Public Television, and has been submitted to film festivals worldwide for screenings. In June 2017, the documentary received seven Michigan Emmy Awards for directing, performance and compositions.

The scope of the Men's Glee Club reaches far beyond rehearsals and performances; the Club is a vibrant social organization with a national outreach program to diverse communities called "Brothers in Song." Through this program, the Glee Club partners with organizations such as Detroit School of Arts, Chicago Children's Choir, Duke Ellington School of the Arts, and others. In addition, the group frequently collaborates with Glee Clubs around the nation such as Michigan State, Cornell, Ohio State, Notre Dame, Rutgers, Miami of Ohio, Harvard, and Yale Glee Clubs. The graduate and undergraduate members of the Glee Club represent many diverse fields of study in the majority of the University's 19 schools and colleges, and its student officers are responsible for the management of all non-musical Glee Club operations. The Friars, an a cappella subset of the Glee Club, serve as an extension of Club as they maintain an ambitious performing schedule.



UNIVERSITY OF MICHIGAN MEN'S GLEE CLUB

MARK STOVER, MUSIC DIRECTOR

BRYAN IJAMES, ASSISTANT CONDUCTOR

JOSHUA MARZAN, PIANO

TO REPAIR

I

Laudes atque Carmina Albert Stanley (1851-1932)

Christus Resurgens Michael McGlynn (b.1964)

John Marinan & Carter Krumins, percussionists

Truth Connor Koppin (b.1991)

Veni Creator Spiritus Timothy C. Takach (b.1978)

II

Die Rose stand im Tau Robert Schumann (1810-1856)

(ed. Kurt Stone)

The Ballad of Little Musgrave and Lady Barnard . . . Benjamin Britten

(1913-1976)

The Turtle Dove Ralph Vaughan Williams (1872-1958)

Jordan Lippert, soloist



III

The Word Was God..... Rosephanye Powell (b.1962)
Bryan Ijames, conductor

MLK..... U2
featuring: The Friars

We Shall Overcomearr. Uzee Brown Jr. (b.1950)

INTERMISSION

SELECTIONS BY THE FRIARS

IV

To Repair..... Tesfa Wondemagegnehu (b.1982)

- I. Truth
- II. Investment
- III. Resilience
- IV. Renewal

Alex Forrest, preacher; John Marinan, percussionist

V

I Have Had Singing..... Ron Jeffers

I'll Ne'er Forget My College Days.....Earl V. Moore & Donald A. Kahn

The Michigan Medley.....

Varsity and the Victors..... J. Fred Lawton,
Earl V. Moore, & Louis Elbel

The Yellow and Blue C.M. Gayley & M.W. Balfe



TO REPAIR - PROGRAM NOTE

Daniel Walden

When we ask what it means to repair, we should be clear about the terms of the question. The work of repair is carried out in the aftermath of a breaking. Repair is not restoration: we do not seek to bring back something as it was in the past. Indeed, when we consider the project of community repair in the United States, we are often dealing with communities whose memory is not of wholeness and health but of violent dispossession, dehumanization, and enslavement. In asking about repair, then, we look at the present and toward the future: what do the people who live in this country with us need to be whole? Time runs in only one direction: we cannot unbreak a limb or uncut a wound. But bones can be set and wounds can be stitched and bandaged, and with time and care a person can heal both without and within, as long as life remains.

That caveat is a heavy one. So many are not alive who ought to be: dead from police violence, from uninvestigated murders, from AIDS complications and lack of healthcare. Their deaths are part of what needs repairing: the gaps where their lives should be are wounds in their families and communities that demand our care and attention. The word “reparations” in the present day sounds radical, and perhaps it is—but we should ask ourselves why. What is radical about giving people and communities, ravaged and traumatized by centuries of alternating exploitation and neglect, the things that they need to heal? This sounds radical only because we in the United States do not ordinarily permit ourselves to ask the simple question that gets to the root of the problem. Tesfa asks it with this work: what do our communities need, and what do we as Americans need, to repair?

I. Truth

Confession is the spiritual counterpart to a medical diagnosis: we cannot heal properly unless we know what is wrong. For many, confession is the archetype of autobiography because the narrative of a life, and of our life together, begins with the narrative of our sin. The words of Thomas Jefferson give voice to the bad American conscience: we have long known of the moral rot at our country’s heart. James Monroe Whitfield’s indictment of America comes out first as a cry and then as a hymn before pausing at the false-ringing, unresolved “liberty.” The tune of colonial patriotism cannot be sustained: the “blood and crime and wrong” that stain our history need to be confessed and confronted. Heptametric measures bring urgency and excess to Whitfield’s accusations until the chorus pulls back into restrained and icy harmony, while the unruly piano that undergirds them does not forget.



II. Investment

Before anything else, to be human is to be born of other humans. We are invested from birth and before with the hopes, the anxieties, the sorrows, and the very bodily substance of those who beget and bear us. This continual investment, flowering, and reinvestment is the life-story of any people—what, then, does that mean for people whose care and cultivation of their children happens under the constant threat of state violence? They send children out into the world: the melodic line asks Jesus to walk with them and is answered immediately by the “motherless child.” The words of Anita Scott Coleman ask us what will happen to this black baby whose skin is like coal, the “costly fuel” that, if buried and hidden, will “be no longer coal, but diamonds,” flung into the sky by the ascending piano line like the Star of Bethlehem that marks the way to salvation. The cries to Jesus draw equally from spiritual and from Vic Mensa’s “16 Shots,” building to a crescendo that is at once prayer and plea and indictment: who walked with Laquan McDonald or Trayvon Martin or Tamir Rice? All were babies once, in whom parents invested their love. Perhaps their eyes, too, shone like diamonds.

III. Resilience

The resilience of Black communities is much admired by members of the press. What they usually praise under this name is the willingness to bear countless indignities and abuses in relative silence; those who claim their dignity out loud without any conditions rarely win such applause. And yet, as the rising in both voices and lyrics suggests, such dignity in the end is irrepressible. The words of Georgia Douglas Johnson “ask, nay... demand of life” “the right to make [her] dreams come true,” and will brook no opposition. The black baby’s musical theme returns to extends this demand on behalf of future generations as it descends to confront the weight of history: “Too long my heart against the ground / Has beat the dusty years around,” until “at last” it turns its gaze to the future to “stride into the morning break,” toward a future higher and brighter than anything we can imagine.

IV. Renewal

The time to repent is always now. Too many are suffering; too many are dead. “Ye shall not afflict any widow or fatherless child,” says scripture. “If thou afflict them in any way, and they cry at all unto me, I will surely hear their cry; and my wrath shall wax hot, and I will kill you with the sword; and your wives shall be widows, and your children fatherless.” The cries of the oppressed begin this last movement. What will the justice of God work on a country whose regime of police violence churns out widows and orphans by the thousands only to grind them up again to fuel the engines of capitalism? The powers of the earth sing “Liberty” to justify themselves: their liberty, they say, excuses all this blood. It’s too late: judgment is here, and “God’s gonna set this world on fire.” The words of the apocalyptic spiritual and the music of Bach warn us against our hypocrisy: “God don’t want no part-time soldiers.” The incipit to Bach’s chorale was put onto the gate of the Buchenwald concentration camp: we know precisely where legal regimes of deliberate cruelty lead, and what we are complicit in



if we fail to oppose it. Such sinners, say the chorus, will turn up missing, and as each is snatched away they can no longer sing: all that remains is the wreckage of their works. Handel furnishes the music for the judgment, when the “refiner’s fire” comes and the world is made clean. What will be lost when the fire burns away impurity and sin? Poet Carrie Williams Clifford warns us in collaboration with the chords of “Walking in the Snow” by Run the Jewels that every wrong will be reckoned. “He will you all repay: be thou assured!”

There is a chance to repent even now, says the preacher. We have given account and our hearts must be changed. “Liberty” reasserts itself, but it has been exposed as an idol. In 1739 a group of enslaved Africans rebelled, setting fire to the plantations that were centers and engines of their enslavement and shouting “Lukango,” freedom, in their native Kikongo language: that cry takes over the whole chorus, and the heptameters of the first movement return with their structure reversed and the tables flipped, building to an ecstatic resolution. Freedom means that we all get to climb Jacob’s ladder after passing through the fire that judges us and scours us clean: liberation of the Kindom leads us to the Kingdom. What follows is wordless hymnody to the grace that comes from beyond us and holds the world in being. The work of repair needs all of us and more: it needs the grace that is more than we can be, that takes us up in its song and transfigures us until all that remains is the Love that, as St. Paul writes, will be all in all.



*FULL TEXT AND POETRY FOR
TO REPAIR CAN BE FOUND **HERE**.*

Walk Through Tesfa’s Journey

*CLICK HERE TO TAKE A GLIMPSE INTO WHAT INSPIRED
“TO REPAIR”!*



TEXT AND TRANSLATIONS

Laudes atque Carmina

(text by Charles M. Gayley)

Laudes atque carmina,
Nec hodie nec cras,
Sed omnia per tempora,
Dum locum habeas,
Tibi sint dulcissima, O Universitas;
At hostes Pol, perniciter eant eis korakas.
O Gloria, Victoria, O decus omnium,
O salve Universitas Michiganensium,
Michiganensium.

*May songs and praises to you,
O University, be sweetest,
Not just today nor tomorrow,
But for all time,
So long as you have the place.
But may our foes, indeed,
Go swiftly to the crows!
O glory, victory, and virtue of everything;
Prosper, O University of Michigan.*

Christus Resurgens

(Irish chant ca.1150 AD)

Christus resurgens ex mortuis,
jam non moritur, alleluia
Mors illi ultra non dominabitur
alleluia

*Christ has arisen from the dead
and dies no more, alleluia
Death will no longer have dominion over Him
alleluia*

Truth

(poem by Stephen Crane)

Truth.
"Truth," said a traveller,
"Is a rock, a mighty fortress;
"Often have I been to it,
"Even to its highest tower,
"From whence the world looks black."
"Truth," said a traveller,
"Is a breath, a wind,
"A shadow, a phantom;

"Long have I pursued it,
"But never have I touched
"The hem of its garment."
And I believed the second traveller;
For truth was to me
A breath, a wind,
A shadow, a phantom,
And never had I touched
The hem of its garment.

"Truth from whence the world looks black."

Veni Creator Spiritus

(text by Rabanus Maurus)

Veni, Creator Spiritus,
mentes tuorum visita,
imple superna gratia
quae tu creasti pectora.

*Come, Creator Spirit,
visit the minds of your own people,
fill with grace from above
the hearts that you have created.*

Gloria Patri et Filio,
Natoque qui a mortuis
surrexit, ac Paraclito,
in saeculorum saecula.
Amen.

*Glory be to the Father and also to the Son,
begotten, who from the dead
has risen, and to the Comforter Holy Spirit,
for ages upon ages.
Amen.*



Die Rose stand im Thau

(text by Friedrich Rückert)

Die Rose stand im Tau,
es waren Perlen grau;
Als Sonne sie beshienen,
wurden sie zu Rubinen.

*The rose was moist with dew,
Grey pearls in early dawn.
When sunlight fell upon them,
All the pearls turned to rubies.*

The Ballad of Little Musgrave and Lady Barnard

(anonymous, from The Oxford Book of Ballads)

As it fell on one holy-day,
As many be in the year,
When young men and maids together did go
Their matins and mass to hear,

Little Musgrave came to the church-door -
The priest was at private mass -
But he had more mind of the fair women
Then he had of Our Lady's grace.

The one of them was clad in green,
Another was clad in pall,
And then came in my Lord Barnard's wife,
The fairest amongst them all.

Quoth she, 'I have loved thee, Little Musgrave,
Full long and many a day.' -
'So have I loved you, fair ladye,
Yet never word durst I say.' -

'But I have a bower at Bucklesfordberry,
Full daintily it is dight;
If thou'lt wend thither, thou Little Musgrave,
Thou'st lig in my arms all night.'

With that beheard a little tiny page,
By his lady's coach as he ran.
Says, 'Although I am my lady's foot-page,
Yet I am Lord Barnard's man.'

Then he's cast off his hose and shoon,
Set down his feet and ran,
And where the bridges were broken down
He bent his bow and swam.

'Awake! awake! thou Lord Barnard,
As thou art a man of life!
Little Musgrave is at Bucklesfordberry
Along with thy own wedded wife!'

He callèd up his merry men all:
'Come saddle me my steed;
This night must I to Bucklesfordberry,
For I never had greater need.'

But some they whistled, and some they sung,
And some they thus could say,
Whenever Lord Barnard's horn it blew:
'Away, Musgrave, away!'

'Methinks I hear the threstle-cock,
Methinks I hear the jay;
Methinks I hear Lord Barnard's horn,
Away, Musgrave, away!'

'Lie still, lie still, thou little Musgrave,
And huggle me from the cold;
'Tis nothing but a shepherd's boy
A-driving his sheep to the fold.'

By this, Lord Barnard came to his door
And lighted a stone upon;
And he's pull'd out three silver keys,
And open'd the doors each one.
He lifted up the coverlet,
He lifted up the sheet:

'Arise, arise, thou Little Musgrave,
And put thy cloths on;
It shall ne'er be said in my country
I have killed a naked man.'

'I have two swords in one scabbard,
They are both sharp and clear;
Take you the best, and I the worst,
We'll end the matter here.'

The first stroke Little Musgrave struck,
He hurt Lord Barnard sore;
The next stroke that Lord Barnard struck,
Little Musgrave ne'er struck more.

'Woe worth you, woe worth, my merry men all,
You were ne'er born for my good!
Why did you not offer to stay my hand
When you saw me wax so wood?'

'For I have slain the fairest ladye
That ever wore woman's weed,
Soe I have slain the fairest ladye
That ever did woman's deed.

'A grave, a grave,' Lord Barnard cried,
'To put these lovers in!
But lay my lady on the upper hand,
For she comes of the nobler kin.'



The Turtle Dove

(English folk song)

Fare you well my dear I must be gone
and leave you for a while
If I roam away I'll come back again
Though I roam ten thousand miles, my dear
Though I roam ten thousand miles

So fair though art my bonney lass
So deep in love as I
But I never will prove false to the bonney lass I love
Till the stars fall from the sky my dear
Till the stars fall from the sky

The sea will never run dry my dear
Nor the rocks never melt with the sun
But I never will prove false to the bonney lass I love
Till all these things be done my dear
Till all these things be done

O yonder doth sit that little turtle dove
He doth sit on yonder high tree
A making a moan for the lose of his love
As I will do for thee my dear
As I will do for thee

The Word Was God

(John 1:1-3)

In the beginning was the Word,
and the Word was with God,
and the Word was God.
The same was in the beginning with God.

All things were made by him;
and without him
was not any thing made that was made.

MLK

(text by Bono (U2))

Sleep
Sleep tonight
And may your dreams
Be realized

If the thundercloud
Passes rain
So let it rain
Rain down on me

We Shall Overcome

(Civil Rights Anthem)

We shall overcome, we shall overcome,
We shall overcome someday,
Oh deep in my heart, I do believe that
We shall overcome someday.

We are not afraid, we are not afraid,
We are not afraid today;
Oh deep in my heart, I do believe that
We shall overcome someday.

We shall overcome, we shall overcome,
We shall overcome someday,
Oh deep in my heart, I do believe that
We shall overcome someday.

We shall overcome someday!



To Repair

Movement I - Truth

(America by James Monroe Whitfield)

America, it is to thee,
Thou boasted land of liberty,—
It is to thee I raise my song,
Thou land of blood, and crime, and wrong.
Chained on your blood-bemoistened sod,
Cringing beneath a tyrant's rod,

Stripped of those rights which Nature's God
Bound to a petty tyrant's nod.
Bequeathed to all the human race,
Because he wears a paler face.

Movement II - Investment

(Black Baby by Anita Scott Coleman)

Lo... the rich loam is Black like his hands.
The baby I hold in my arms is a Black baby.

Today the coalman brought me coal.
sixteen dollars a ton
is the price I pay for coal.
Costly fuel... though they say:

If it is buried deep enough
and lies hidden long enough
'Twill be no longer coal but diamonds...

Jesus,
My black Baby looks at me.
His eyes are like coals,
They shine like diamonds...

Movement III - Resilience

(Calling Dreams by Georgia Douglas Johnson)

I rise, I wake! I rise
The right to make my dreams come true,
I ask, nay, I demand of life,
Nor shall fate's deadly contraband
Impede my steps, nor countermand;

Too long my heart against the ground
Has beat the dusty years around,
And now at length, I rise, I wake!
And stride into the morning break!

I rise, I wake! I rise.

Movement IV - Renewal

(Negro spiritual: *God's Gonna Set This World on Fire*)
(America from *Race Rhymes* by Carrie Williams Clifford)

Liberty
God don't want no part-time soldiers,
God's gonna set this world on fire.
All you sinners gonna turn up missin'
one of these days, Hallelujah
God's gonna set this world on fire,
For it will be a refiner's fire,
When God sets this world on fire

For every act of cruelty you've done,
For every groan which you have from him wrung.
For every infamy by him endured,
He will you all repay, be thou assured

Liberty,
Lukango!

We're gonna climb Jacob's ladder
one of these days, Hallelujah
We are climbing Jacob's ladder,
Soldiers of the cross.



I Have Had Singing

(text by Fred Mitchell)

Singing, singing, oh the singing!
There was so much singing then!
We all sang, and this was my pleasure too.

Here I lie, here I lie,
I have had pleasure enough,
I have had singing.

The boys in the fields,
the chapels were full of singing,
always full of singing.

I'll Ne'er Forget My College Days

(text by Earl V. Moore & Donald A. Kahn)

I'll ne'er forget my college days
Those dear sincere old college days,
I ne'er forget my Michigan
'Twas there long friendships first began,

At Michigan all hearts are true
All loyal to the Maize and Blue
There e'er will be a golden haze,
Around those dear old college days.

The Michigan Medley

I. 'Tis of Michigan We Sing

(text by anonymous)

'Tis of Michigan we sing,
with a merry, merry ring,
As we gaily march along
we will sing a jolly song

Of Ann Arbor and her chimes
and the merry, merry times;
Yes, a joyous song we'll raise
to Ann Arbor and her praise.

II. A Toast to Michigan

(text by Louis Elbel & Richard R. Kirk)

Fill your tankards deep with wine,
Drink a health to Michigan!
In this sparkling flood divine,
Drink a health to Michigan!

Fill your tankards,
fill your tankards,
Fill your tankards deep;
Drink a health to Michigan!

To the cornflower and the maize,
Autumn skies and opal haze,
Of the Indian summer days.

III. I Want to Go Back to Michigan

(text by anonymous)

I want to go back to Michigan,
to dear Ann Arbor town
Back to Joe's and the Orient
and back to some of the money we spent.
I want to go back to Michigan
to dear Ann Arbor town
I want to go back, I got to go back,
to Michigan, Oh!

Father and mother pay all the bills
(And we have all the fun)
In the friendly rivalry of college life,
Hooray!
And we have to figure a hell of a lot
to tell what we have done
With the coin we blew at dear old Michigan.



MEN'S GLEE CLUB 2022 SPRING TOUR MEMBERS

TENOR I	TENOR II	BARITONE	BASS
Bakal, Robert	Bharadwaj, Rajiv	Dooley, Joseph	Cho, Joshua
Buckley, Reilly	Cui, Fengjin	Emmelot, Jacob	Christians, Cole
Coon, Kyle	Ijames, Bryan	Jewell, Donovan	Fidler, Daniel
Dickman, Sam	Kernan, Jack*	McConaughy, Duncan	Gagnon, Jack
Forrest, Alex*	Lippert, Jordan	Mengozzi, Arthur	Gaines, Dominic
Glaser, Derek	Mackela, Mark	Miner, Robert	Hannapel, Daniel
Kolenda, Nicholas	O'Brien, Brad	Negen, Joseph	Lichtinger, Matthew*
Krumins, Carter*	Ragon, Nicholas	Partridge, Josh	Lin, Jonathan
Lovelace, Patrick	Rehwoldt, T-Bone	Restivo, Joe	Marinan, John*
Parikshak, Leo	Riley, Jack*	Rettew, Craig	McClure, Doug
Serra, John	Sobeck, Alex	Schmidt, Jess*	Miles, Corey
Stevens, Major	Vander Woude, Paul	Striblen, TJ	Min, Denaly
Svacha, Brenton*	Yan, Kevin*		Ngan, Michael
VandenHout, Jeremy			Weissburg, Evan
Walden, Daniel			

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MUSICAL DIRECTION

Mark Stover, Music Director



Regarded as a leading conductor and pedagogue in the US and abroad, Professor Mark Stover shares his passion for people and building community through pursuing the highest levels of artistry. Since September 2018, he has served as associate director of choirs at the University of Michigan where he conducts the Men's Glee Club and the University Choir, teaches conducting, and serves as conductor of the Michigan Youth Chamber Singers.

Professor Stover came to Ann Arbor from Northfield, Minnesota, home of Saint Olaf College, where he served on the music faculty as conductor of the St. Olaf Chapel Choir (SATB) and Viking Chorus (TTBB) while teaching conducting and a new course he designed titled, Music and Social Justice. Both of these choirs have regularly appeared in the annual St. Olaf Christmas Festival, a tradition held for over a century and regarded around the world as one of the great music festivals of the season. Prof. Stover led the Chapel Choir, Viking Chorus, and the Festival Mass Choir of over 400 voices in the St. Olaf Christmas Festival presented at Orchestra Hall in Minneapolis at the 2017 National Convention of the American Choral Conductors Association (ACDA).

Since 2018, he has conducted the Together In Hope Choir and now holds the role as artistic director for the Together In Hope Project. This work has led to performances throughout Rome, including opening the 17th Annual International Festival of Sacred Music and Art at the Papal Basilica St. Paul Outside the Walls. In July of 2022, Stover will lead the Together In Hope Choir and TrondheimSolistene in the world premiere of "The Stranger" (composed by Kim André Arnesen to raise global awareness about refugees and displaced persons) at the Trondheim International Olavsfest, the largest annual cultural event in Norway. Additionally, Stover served for multiple seasons as the artistic director of Magnum Chorum, a semi-professional choral ensemble of over 60 voices based in Minneapolis-St. Paul.

Professor Stover holds degrees from St. Olaf College and Luther Seminary where he studied conducting and choral repertoire under the mentorship of Dr. Anton Armstrong and Dr. Paul Westermeyer. In addition to his professorial role at the University of Michigan, he is currently pursuing the Doctorate of Musical Arts degree at Michigan State University, studying with Dr. David Rayl, Dr. Sandra Snow and Dr. Jonathan Reed.



Bryan Ijames, Assistant Conductor



Bryan Anthony Ijames, a native of North Carolina, is currently a Doctor of Musical Arts: Conducting Pre Candidate at the University of Michigan and will serve as UMMGC's assistant conductor for the 2021-2022 academic year. Prior to coming to Michigan, Bryan was the Director of Choral Activities for five years at the Park Vista Community High School. His previous conducting experience includes The Ebony Chorale in Palm Beach, Florida, and the Genesis Gospel Choir in High Point, North Carolina. In addition to conducting, Mr. Ijames regularly performs as a tenor soloist and is a former member of the semi-professional ensemble Expressivo. He holds degrees from Eastern Kentucky University, High Point University, and Mississippi State University, and he is an active member of ACDA, NANM, NAFME, and Phi Mu Alpha Sinfonia Fraternity.

Joshua Marzan, Piano



Joshua Marzan is a pianist, opera coach, and chamber musician based in Ann Arbor. He is a staff pianist at the University of Michigan School of Music, Theatre and Dance, working with the Choral Conducting, Voice, Winds, Brass and Percussion departments. He plays in countless rehearsals, lessons, studio classes, guest master classes, recordings, performances, degree recitals, and many more projects with students, faculty and staff members for the last eight years.

An active performer outside of the University of Michigan, he gives concerts and recitals with many local musicians, including members of the Ann Arbor Symphony Orchestra and Detroit Symphony Orchestra. A frequent audition and competition pianist, he plays for the organizations such

as the Southeast Michigan Flute Association, Detroit Youth Symphony Orchestra, William C. Byrd Young Artist Competition, George Shirley Competition, Verdi Opera Theatre, Michigan Opera Theatre, and the Metropolitan Opera Regional and District competitions.

Before coming to Michigan, he completed an MM and GD in collaborative piano at the New England Conservatory and a BM in piano performance at Virginia Commonwealth University. He has also attended Music Academy of the West and Tanglewood Music Center as a vocal piano fellow and served on faculty at the Castleton Festival. In 2017, he graduated with a DMA in collaborative piano from the University of Michigan, studying with Martin Katz.

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