

The University of Michigan Men's Glee Club presents

# To Repair

**162nd Spring Hill Concert**

Professor Mark Stover, Music Director

Featuring The Friars

**Saturday, April 9, 2022**

**Hill Auditorium | 8:00 PM**





## *In Partnership with Urban Neighborhood Initiatives (UNI) Detroit*

### **UNI Detroit:**

Urban Neighborhood Initiatives, Inc. (UNI) is a nonprofit community organization located in the heart of Southwest Detroit. In 1997, we started our mission of working with the community to create safe and thriving environments where people want to live, work, and play. Since then, we have focused on 4 areas of work that are: Education, Youth Development, Land Use, and Economic Development.

Our approach to neighborhood revitalization combines physical, social, and economic solutions in synergistic combinations that attract private investments from residents and stakeholders. Without the ongoing support of our partners, funders, donors, and residents, we would not be able to do all that we do.

Our accomplishments to date include serving over 2,500 children and youth annually through our direct programming and collaborative efforts. We have developed four parks, renovated a church into a neighborhood center, launched Southwest Rides (a youth-operated bike shop), and have 500,000 square feet of vacant land under the stewardship of residents, which are maintained to help beautify our community.

### **Contact Us:**

We are located at 8300 Longworth St. Detroit, MI 48209. Our center is open Monday-Friday from 9:30am to 6:00 PM.

We ask that you call our office at (313) 841-4447 before stopping by to let us know that you are coming.

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HERE:**



***THE MEN'S GLEE CLUB WILL BE  
MATCHING UP TO \$4K OF DONATIONS  
MADE DURING THIS CONCERT!***



**Reprinted from programs in  
London's Royal Festival Hall:**

*"During a recent test in the hall, a note played mezzo forte on the horn measured approximately 65 decibels of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a pianissimo."*

Please refrain from coughing until each piece is finished and be sure personal electronics are in silent mode or switched off during the concert.





## NOTE FROM THE CONDUCTOR

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 take great pride in welcoming members of the Men's Glee Club Europe Tour of 1992 as they gather in Ann Arbor to celebrate the 30th anniversary of that historic trip with Dr. Jerry Blackstone. We are honored to share the stage with them tonight and to share our concert with all of 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

MUSICAL EXCELLENCE  
CAMARADERIE  
TRADITION

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, Beau Henson, soloists



**III**

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

**MLK** ..... U2  
featuring: The Friars

**We Shall Overcome** .....arr. 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**

Nicholas Cook, 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** .....  
Dr. Jerry Blackstone, conductor

**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 extend 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 “Lukongo,” 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*

*TAKE A GLIMPSE INTO WHAT  
INSPIRED “TO REPAIR”:*



*(scan the QR Codes with your  
mobile device on silent)*



## 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 beschienen,  
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.

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

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

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.



## *The Alma Mater*

---

### THE YELLOW AND BLUE

*(Sponsored by the UMMGC Alumni Network)*

*Sing to the colors that float in the light;  
Hurrah for the Yellow and Blue!  
Yellow the stars as they ride thro' the night,  
And reel in a rollicking crew;  
Yellow the fields where ripens the grain,  
And yellow the moon on the harvest wain; Hail!  
Hail to the colors that float in the light;  
Hurrah for the Yellow and Blue!*

*Blue are the billows that bow to the sun  
When yellow robed morning is due;  
Blue are the curtains that ev'ning has spun,  
The slumbers of Phœbus to woo;  
Blue are the blossoms to memory dear,  
And blue is the sapphire and gleams like a tear; Hail!  
Hail to the ribbons that nature has spun;  
Hurrah for the Yellow and Blue!*

*Here's to the college whose colors we wear,  
Here's to the hearts that are true!  
Here's to the maid of the golden hair,  
And eyes that are brimming with blue!  
Garlands of bluebells and maize intertwine;  
And hearts that are true and voices combine; Hail!  
Hail to the college whose colors we wear;  
Hurrah for the Yellow and Blue!*

---

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*WINTER 2022 MEN'S GLEE CLUB MEMBERS*

**TENOR I**

|  |   |   |  |  |
|--|---|---|--|--|
| <b>Robert Bakal</b><br>Political Science /<br>Computer Science<br>Junior<br>Upper Saddle River, NJ | <b>Alex Forrest*</b><br>Linguistics<br>Senior<br>Muskegon, MI                         | <b>Nicholas Kolenda</b><br>MENAS / Political<br>Science<br>Alumni<br>Grand Haven, MI                | <b>Patrick Lovelace</b><br>Spanish / STP<br>Senior<br>Oakton, VA                       | <b>Major Stevens</b><br>Astrophysics/<br>Political Science<br>Senior<br>Paw Paw, MI      |
| <b>Ben Bian</b><br>Vocal Performance<br>Junior<br>Tianjin, China                                   | <b>Derek Glaser</b><br>MCDB / Vocal<br>Performance<br>Senior<br>Milford, MI           | <b>Carter Krumins*</b><br>Aerospace Engineering<br>Sophomore<br>Waterford, MI                       | <b>Leo Parikshak</b><br>Biology, Health, and<br>Society<br>Sophomore<br>Carmel, IN     | <b>David Brenton<br/>Svacha*</b><br>Biomedical<br>Engineering<br>Junior<br>Waterford, MI |
| <b>Reilly Buckley</b><br>Communications /<br>FTVM<br>Sophomore<br>Southlake, TX                    | <b>Thomas Griffith</b><br>Creative Writing and<br>Literature<br>Junior<br>Madison, WI | <b>Al Kucich</b><br>Physics<br>Sophomore<br>Mineola, NY   | <b>Jack Pribble</b><br>Undeclared<br>Freshman<br>Ann Arbor, MI                         | <b>Jeremy<br/>VandenHout</b><br>Business<br>Junior<br>Caledonia, MI                      |
| <b>Kyle Coon</b><br>Computer Science<br>Sophomore<br>Spring Lake, MI                               | <b>Spencer Harris</b><br>Cognitive Science /<br>PAT<br>Fifth Year<br>Brighton, MI     | <b>Ethan Laporte</b><br>Multidisciplinary (Music)<br>/ Communications<br>Junior<br>Commerce Twp, MI | <b>Luke Rademacher</b><br>Film, Television, and<br>Media<br>Sophomore<br>Ann Arbor, MI | <b>Daniel Walden</b><br>Classical Studies<br>Alumni<br>Ann Arbor, MI                     |
| <b>Sam Dickman</b><br>Environmental<br>Science<br>Junior<br>Middleville, MI                        | <b>Ethan Kahana</b><br>Life Science<br>Informatics<br>Sophomore<br>Ann Arbor, MI      | <b>Adam Lenhart</b><br>Composition / Music<br>Theory<br>Sophomore<br>Ottawa Lake, MI                | <b>John Serra</b><br>Choral Music<br>Education<br>Junior<br>Clinton Township, MI       |  |

**TENOR II**

|   |  |   |   |   |
|---|--|---|---|---|
| <b>Aditya Bapat</b><br>Business<br>Freshman<br>Ann Arbor, MI                  | <b>Lee Hickman</b><br>Psychology<br>Economics<br>Sophomore<br>Atlanta, GA              | <b>Jonathan Krause</b><br>Oboe Performance<br>Sophomore<br>Muskegon, MI           | <b>Vivek Nukala</b><br>Economics /<br>International Studies<br>Freshman<br>Normal, IL | <b>Paul Vander Woude</b><br>Chemical Engineering<br>Sophomore<br>Grand Rapids, MI             |
| <b>Rajiv Bharadwaj</b><br>Computer Engineering<br>Senior<br>Gujarat, India    | <b>Bryan Ijames</b><br>DMA Choral<br>Conducting<br>Doctoral Student<br>Yadkinville, NC | <b>Jordan Lippert</b><br>Public Policy<br>Senior<br>Grand Rapids, MI              | <b>Bradley O'Brien</b><br>Economics<br>Freshman<br>Ann Arbor, MI                      | <b>Eric Waters</b><br>Chemistry<br>Freshman<br>Mattawan, MI                                   |
| <b>Jared Bonebright</b><br>Economics<br>Sophomore<br>Commerce, MI             | <b>Trent Ingell</b><br>Political Science /<br>Sociology<br>Senior<br>Grant, MI         | <b>Jacob Lusk</b><br>English<br>Senior<br>Lake Orion, MI                          | <b>Nicholas Ragon</b><br>Business<br>Senior<br>Rockford, MI                           | <b>Patrick West</b><br>Environmental<br>Engineering<br>Graduate Student<br>Virginia Beach, VA |
| <b>Jehiel Butt</b><br>Computer Science<br>Junior<br>New York, NY              | <b>Clayton Izuka</b><br>PAT<br>Junior<br>Saipan, MP                                    | <b>Mark Emmanuel<br/>Mackela</b><br>Education<br>Graduate Student<br>Escanaba, MI | <b>T-Bone Rehwoaldt</b><br>Political Science<br>Senior<br>Rockford, MI                | <b>Kevin Yan*</b><br>Computer Science<br>Senior<br>Northville, MI                             |
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| <b>George Gottfredson</b><br>Political Science<br>Senior<br>Grosse Pointe, MI |  |   | <b>Alex Sobeck</b><br>Biochemistry<br>Senior<br>Royal Oak, MI                         |   |

# TO REPAIR 162ND ANNUAL SPRING CONCERT



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|   |  |  |  |  |
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| <p><b>Lars Andersland</b><br/>Chemistry<br/>Sophomore<br/>Cedar Rapids, MI</p>                | <p><b>Jakob Gorisek-Gazze</b><br/>Aerospace Engineering<br/>Freshman<br/>New York City, NY</p> | <p><b>Duncan McConaughy</b><br/>Choral Music<br/>Education<br/>Freshman<br/>Scituate, MA</p>                         | <p><b>Thomas Newman</b><br/>Cognitive Science / Psychology<br/>Junior<br/>Muskegon, MI</p> | <p><b>Nathan Shatz</b><br/>Biopsychology, Cognitive, Neuroscience<br/>Freshman<br/>Northampton, MA</p>   |
| <p><b>Nicholas Chang</b><br/>Economics / Statistics<br/>Freshman<br/>Wilmette, IL</p>         | <p><b>Donovan Jewell</b><br/>Aerospace Engineering<br/>Senior<br/>Rockford, MI</p>             | <p><b>Arthur Mengozzi</b><br/>Russian, East European and Eurasian Studies<br/>Graduate Student<br/>Ann Arbor, MI</p> | <p><b>Josh Partridge</b><br/>Business<br/>Graduate Student<br/>Brighton, MI</p>            | <p><b>TJ Striblen</b><br/>Actuarial Mathematics<br/>Junior<br/>Glenview, IL</p>                          |
| <p><b>Nicholas Cook</b><br/>Linguistics / Computer Science<br/>Junior<br/>Bridgewater, NJ</p> | <p><b>Shashank Kalluri</b><br/>Aerospace Engineering<br/>Freshman<br/>Herndon, VA</p>          | <p><b>Robby Miner</b><br/>Computer Science<br/>Junior<br/>Ypsilanti, MI</p>  | <p><b>Joe Restivo</b><br/>Chemical Engineering<br/>Sophomore<br/>Akron, OH</p>             | <p><b>Andrew Walsh</b><br/>Russian, East European and Eurasian Studies<br/>Freshman<br/>Grayling, MI</p> |
| <p><b>Joseph Dooley</b><br/>Economics / Pre-Medical<br/>Sophomore<br/>McLean, VA</p>          | <p><b>Koning, Daniel</b><br/>Engineering<br/>Freshman<br/>Holland, MI</p>                      | <p><b>Boede Mitchell</b><br/>Sophomore<br/>Electrical Engineering<br/>Rockford, MI</p>                               | <p><b>Craig Rettew</b><br/>Vocal Performance<br/>Freshman<br/>Jericho, VT</p>              | <p><b>Charlie Whitehead</b><br/>Computer Science<br/>Junior<br/>Atlanta, GA</p>                          |
| <p><b>Jacob Emmelot</b><br/>Physics<br/>Sophomore<br/>Lake Zurich, IL</p>                     | <p><b>Christopher Liu</b><br/>Astronomy / Physics<br/>Junior<br/>Greenville, NY</p>            | <p><b>Joe Negen</b><br/>English / English Literature<br/>Senior<br/>Spring Lake, MI</p>                              | <p><b>Jess Schmidt*</b><br/>Computer Science<br/>Senior<br/>Vicksburg, MI</p>              | <p><b>Jack Wildes</b><br/>Computer Engineering<br/>Sophomore<br/>Rockford, MI</p>                        |

## BASS

|   |   |  |  |   |
|---|---|--|--|---|
| <p><b>Nicholas Antony</b><br/>Computer Science<br/>Sophomore<br/>Guilford, CT</p>   | <p><b>Jack Gagnon</b><br/>Linguistics<br/>Senior<br/>McLean, VA</p>                                     | <p><b>Beau Henson</b><br/>Violin Performance<br/>Junior<br/>Ames, IA</p>                               | <p><b>John Marinar*</b><br/>Computer Engineering<br/>Junior<br/>Midland, MI</p>    | <p><b>George North</b><br/>Computer Science<br/>Sophomore<br/>Jackson, MI</p>             |
| <p><b>Joshua Cho</b><br/>Neuroscience / Music<br/>Senior<br/>San Antonio, TX</p>    | <p><b>Dominic Gaines</b><br/>Organizational Studies<br/>Junior<br/>Cincinnati, OH</p>                   | <p><b>Allen Li</b><br/>Computer Science<br/>Sophomore<br/>Cupertino, CA</p>                            | <p><b>Doug McClure</b><br/>English / German<br/>Junior<br/>South Lyon, MI</p>      | <p><b>Kallen Schwark</b><br/>Cancer Biology<br/>Graduate Student<br/>Grand Rapids, MI</p> |
| <p><b>Cole Christians</b><br/>Biology<br/>Freshman<br/>East Grand Rapids, MI</p>    | <p><b>Alexander Gilkey</b><br/>(Non-degree)<br/>Senior<br/>Birmingham, MI</p>                           | <p><b>Matthew Lichtinger*</b><br/>Computer Engineering<br/>Senior<br/>Findlay, OH</p>                  | <p><b>Corey Miles</b><br/>Public Policy<br/>Graduate Student<br/>Marquette, MI</p> | <p><b>Oliver Van Note</b><br/>Engineering<br/>Freshman<br/>Madison, WI</p>                |
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\*Member of the Friars

## *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.

## COLLABORATIONS

**Guest Composer:** *Tesfa Wondemagegnehu*



Born and raised in Memphis, with an impressive collection of opinions on barbecue, Tesfa learned early on from one of his mentors that “Excellence is never an accident.” It is achieved by exploring and freely disseminating the blessings bestowed upon each of us. Through the love and dedication of music teachers with whom he has studied, and an abundance of grit and determination, Tesfa has risen to be one of the most sought-after conductors and educators in the country and is on the cutting edge of music-related social justice movements throughout the United States. He summarizes his work in this simple doctrine: “We must be willing to walk through the fire while embracing and practicing unconditional and unrelenting care for one another. The rest is noise!”

Tesfa has been taught and inspired by all of his students throughout his career. His favorite student/teacher, daughter Aïda Hope, born in 2017, is influencing him daily with new developments, all the while wrapping him around her tiny finger. It is still to be determined whether she will be a world-famous singer, a renowned conductor, an intergalactic compassionate ruler of the universe, or the ultimate grill master, but, nevertheless, she will be fierce.

American Public Media’s Vaughn Ormseth has this to say about Tesfa: “He believes choral music transformed his life, saved him, so his passion for it is on a cellular level. He loves the formal tradition of the art form, but plugs his own kind of electricity directly into it. He has a millennial’s impatience with systems.” And so, with music’s undeniable power and potential to save lives, and the impatience to wait for others to make change, Tesfa will continue to transform the world with his vision of abundant education, justice, joy and Grace.



### **Cover Artist Statement**

When I was first approached about creating the artwork for “To Repair,” I was intrigued by the aim of connecting others through song and the conversations that could be had as a result. It is a personal belief of mine that there is so much to be learned through simply listening and validating the lived experiences of others, especially members of marginalized communities. In conversations with Tesfa Wondemagegnehu, his words about “To Repair” serving as a medium of empowerment and collective work further emphasized the importance of human connection amidst strife. In this piece I wanted to display the intimate physical connection that can exist between humans but most importantly highlight what remains unseen: how individual and unique souls can pour into and enrich the other through our shared light.

### **Artist: Camille Andrew**

Born in Brooklyn, NY, Camille Andrew is a Junior pursuing a BFA in the Penny W. Stamps School of Art & Design and a BA in the College of Literature, Science, and the Arts at the University of Michigan, Ann Arbor. Her recent work utilizes graphic design, mixed media, drawing, and painting as a way to explore themes of popular culture, race, identity, and the self.

Her work can be found at  
[www.camilleandrew.com](http://www.camilleandrew.com)





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The Men's Glee Club's dedication to musical excellence is unparalleled at the college level, and it works hard every day to build, grow, and develop its members and to focus on musical excellence, community engagement, leadership development, and accessibility. Thus, the costs of our initiatives continue to escalate and this provides for you an opportunity to help.

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*CALENDAR OF EVENTS*

**Spring Midwest Tour**

May 2-15, 2022

*May 2 7:00PM Champaign*

*May 4 7:30PM Iowa City*

*May 7 3:30PM Northfield*

*May 9 7:00PM Minneapolis*

*May 10 7:00PM Madison*

*May 13 7:00PM Chicago*

*(Please see our website for details!)*



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and Musical Excellence*



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