

*The University of Michigan
Women's Glee Club Presents*

Rooted In Song

*Fall Concert
Conducted by
Dr. Julie Skadsem*

*November 15th
Hill Auditorium
8pm*

*@umichwomensglee
www.umwgc.org*



The University of Michigan Women's Glee Club welcomes you to our 2025 Fall Concert!

For information regarding the Women's Glee Club, please visit our website: www.umwgc.org

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University of Michigan
Women's Glee Club

Land Acknowledgement

As we perform *Rooted in Song* for you this evening, we would like to acknowledge and honor this land's current and ancestral ties to the Anishinaabeg: The Three Fire Confederacy, which consists of the Ojibwe, Odawa, and Potawatomi nations along with the Wyandot, Seneca, Delaware, and Shawnee nations. The University of Michigan resides on lands dispossessed from these and many other Indigenous nations through the Treaty of Fort Myers in 1817. In this treaty, the Ojibwe, Odawa, and Potawatomi nations made "the largest single transfer of land" to the University of Michigan under the agreement that the children of these nations would receive an education. We recognize the deceptive nature of this treaty and the University's role in upholding the colonial forces that continue to oppress indigenous people today. We acknowledge that the University of Michigan continues to benefit from the dispossession of this land, and we support indigenous communities in their fight against colonization.

This land acknowledgement is inspired by the following land acknowledgements:

The Dance for Mother Earth Powwow exhibit in the Hatcher Graduate Library
The Bentley Historical Library
The Michigan Institute for Clinical Health and Research
The Washington State Healthcare Authority

University of Michigan Women's Glee Club History

With records dating back to 1893, the Women's Glee Club began under the direction of Mrs. Augusta Hastreiter of the School of Music. Known as the "Girls' Glee Club," the club blossomed in its early years, quickly gaining a positive reputation on campus and throughout Ann Arbor. At the start of the 20th century, the Glee Club continued to grow with Nora Crane Hunt as director from 1910 to 1935.

The club matured in sound and repertoire, changing its name to the "Women's Glee Club" in the early 1940s and kicking off an era of great strength for the organization. Directors Marguerite Hood and Bill Sawyer promoted high musical standards and an active schedule, including performances at nearby Camp Custer to boost the morale of civilians and armed forces during World War II.

Sadly, the club was forced to disband in the subsequent post-war period due to the lack of a director. In 1976, LSA student Kim Smith discovered the rich history of the Women's Glee Club and resurrected the group. The following year, director Rosalie Edwards began her career with the club and would be tirelessly devoted to its growth and improvement for years to come. Since 1994, the club has continued to thrive under the direction of the School of Music faculty, expanding its horizons through community outreach and both national and international tours.

Recent directors Dr. Sandra Snow and Gabriela Hristova have shown dedication to performing exceptional repertoire and encouraging musical excellence, a tradition which current director Dr. Julie Skadsem continues. Under her direction, the Women's Glee Club has been a participant and featured ensemble in multiple international choral festivals including the International Hadyn Festival in Vienna, Austria, in 2009, the Ihlombe South African Choral Festival in 2012, and an International Choral Festival in Curitiba, Brazil, in 2015.

In addition to its international endeavors, the Women's Glee Club continues to be a force domestically and within the local community. The club engages with Ann Arbor by performing "Blues," our traditional Michigan songs, at tailgates on football Saturdays. Additionally, the Women's Glee Club participates in community outreach and legacy-building at the annual Vocal Arts Day, an event hosted by the Michigan glee clubs that invites over 800 high school students from around the state of Michigan to participate in a full day of rehearsing, performing, and team-building.

Gleeful spirit is a reflection of the Women's Glee Club as it exists today: a collection of young singers of all different majors with different experiences, backgrounds, and stories that share a love of music. Our diverse membership, passion for excellence, and rich history make the Women's Glee Club a unique and dynamic student group on campus.

A Letter from the President

Good evening and welcome to the University of Michigan Women's Glee Club's Fall Concert, "Rooted in Song." We are beyond excited to share the culmination of our semester of hard work with you tonight.

This evening's program was inspired by the cultural backgrounds of some of our members and will explore their "roots." Preparing for this concert has allowed us to learn from one another and to celebrate the many



backgrounds that, when woven together, create the Women's Glee Club you'll see tonight.

Tonight's programming was made possible through the dedication of our Conductor Dr. Julie Skadsem, our Assistant Conductor Gukhui Han, and our accompanist Mariah Boucher. Not only have they provided invaluable musical guidance, but have helped us connect more meaningfully with the repertoire.

We are honored that you have joined us tonight. We thank you for your continued support, and invite you to enjoy the University of Michigan Women's Glee Club in "Rooted in Song."

Sincerely,
Hailey Mydock
WGC President, 2025-26

ROOTED IN SONG

Saturday, November 15th, 8:00 PM - Hill Auditorium

UNIVERSITY OF MICHIGAN WOMEN'S GLEE CLUB

DR. JULIE SKADSEM, Conductor

GUKHUI HAN, Assistant Conductor

Dr. Mariah Boucher, Pianist

Act I

The University..... Jerry H. Bilig
Hazen J. Schumacher

I Don' Feel No Ways Tiredarr. Stacey V. Gibbs

Arirang..... Byunghee Oh
Conducted by Gukhui Han

Lejanas VocesCarlos Cordero
Lilia Boscán de Lombardi

Three Mexican Folk Songs..... David Conte

I. La Martiniana
Audrey Hammer, Soloist

II. La Bruja

III. La Llorona

Noah Carr & Laura Clapp, Violins
David Blankenship, Double Bass
Mira Buerk, Guitar

TuttaranaReena Esmail
Anyá Raman, Soloist

INTERMISSION

UNIVERSITY OF MICHIGAN WOMEN'S GLEE CLUB

Act II

Love is Love is Love is LoveAbbie Betinis

Conducted by Gukhui Han

I Am In Need of MusicDavid L. Brunner
Elizabeth Bishop

Apple Treearr. Katerina Gimon
Ryan Chung, Cajón Aurora Aksnes
Melody Tang, Claves

Laudes Atque CarminaCharles M. Gayle
Albert A. Stauley

Yellow and BlueMichael W. Balfe
Conducted by Hailey Mydock arr. Julie Skadsem

Varsity and the VictorsLouis Elbel
J. Fred Lawton
Earl V. Moore

Texts and Translations

The University

Founded in the wilderness,
In eighteen seventeen:
In excellence and strength
it grew nourished by a
dream.

The University of
Michigan;
The people said, "Be free to
teach, to serve,
to probe the unknown;"
Our University.

She looks beyond
today's pale light,
She seeks in fields diverse.
New knowledge found
within her halls has
changed the universe.

Arirang

아리랑, 아리랑, 아라리요.
아리랑 고개로 넘어간다.
울 어머니 아위신 손등과 발등 위
에, 그 모든 슬픔, 그 모든 아픔 그
사랑 새겨있네.
간절히 간절히 매일 밤 눈물로 기
도하시는 내 어머니.
아름다운 어머니.
말할 수 없는 어머니 은혜, 그 사
랑 한이 없다.
아름다운 나의 사랑, 내 어머니.
아리랑 고개로 넘어간다.
아름다운 나의 어머니, 사랑해요.

I Don' Feel No Ways Tired

Oh, I am seekin' for a
city, hallelujah,
I am seekin' for a city,
hallelujah,
fo' a city into de
kingdom, hallelujah,
fo' a city into de
kingdom, hallelujah.

Oh, Lord, I don' feel no
ways tired, childun,
oh, glory hallelujah,
fo' I hope to shout glory
when dis worl' is on
fiyer,
oh, glory hallelujah.

Dere's a bettuh day a
comin', hallelujah,
dere's a bettuh day a
comin', hallelujah.
When I leave dis worl'
of sorrow, hallelujah,
fo' to jine dat holy
numbuh, hallelujah.
Oh, Lord, Lord, I don'
feel no ways,
don' feel tired,
childun, oh, no,
fo' I hope to shout
glory when dis worl' is
on fiy'r.
Oh, glory hallelujah!



Arirang, Arirang, Arariyo.

Crossing over to the Arirang pass.

*Engraved on the thin skin on the back of my
mother's hands and thin skin on the top of her feet,
is all the sorrow, all the pain, and all the love.*

*My mother prays with earnest tears
for me every night.*

Beautiful mother.

*Indescribable mother's grace,
your love is boundless.*

My beautiful love, my mother.

Crossing over to the Arirang pass.

My beautiful mother, I love you.



"Arirang" is a traditional Korean folk song that originated from the mountains of Jeongseon, Gangwon Province. It has evolved over centuries, becoming an unofficial national anthem that expresses themes of separation, longing, and resilience and continues to represent unity and shared identity for both North and South Koreans. Its sorrowful, beautiful tone evokes a powerful mix of hardship, perseverance, and hope in its listeners. I feel a personal connection to this song, as it reminds me of my mom and makes me feel connected to her, although she may be far away.

-Sophie Crawford

Texts and Translations

Lejanas Voces

I.

Lejanas voces
en el campo de la hierba
entre mi corazón y el infinito.

II.

*Distant voices
on the grass of field
between my heart and the infinite.*

II.

Lejanas voces,
las escucho dentro de mí.
Como si aún me cantaran
las más hermosas melodías.

II.

*Distant voices,
I hear them inside of me.
As if they still sang to me
The most beautiful melodies.*

"Lejanas Voces" ("Distant Voices"), written by Carlos Cordero (b. 1992) with text by him and Lilian Boscán de Lombardi, is a piece on "missing the special people in your life." I wanted to suggest a piece for this program that represented my Latine heritage, and "Lejanas Voces" is that and so much more to me. It represents my family, whom I feel close to despite being over a thousand miles away. It represents my late grandmother, whom I feel close to as I imagine her on the "field of grass," speaking with me in her native language as we always did, despite my own Spanish being so clumsy. And it represents this group, which I know I will hold close for the rest of my life.

-Andrea Bustillo

I: La Martiniana

Niña, cuando yo muera,
no llores sobre mi tumba.
Cántame un lindo son, ay mamá,
cántame la Sandunga.

*Little girl, when I die
don't cry over my grave
Sing me a beautiful song, oh mother
sing to me "La Sandunga."*

Lucero de la mañana
el rey de todos los sonos
canta la Martiniana, ay mamá,
que rompe los corazones.

*Star of the morning,
the king of all songs,
sings the Martiniana, oh mother
that breaks hearts.*

No me llores, no, no me llores, no,
porque si lloras yo peno
en cambio, si tu me cantas
yo siempre vivo y nunca muero,
en cambio, si tu me cantas
yo siempre vivo y nunca muero.

*Do not cry for me, no, do not cry for me, no,
because if you cry I will keep suffering.
On the contrary; if you sing to me
I will always live, I will never die,
on the contrary; if you sing to me
I will always live, I will never die.*

Si quieres que te recuerde,
si quieres que no te olvide
canta sonos del alma, ay mamá,
música que no muere.

*If you want me to remember you,
if you want me to never forget you,
sing happy songs, oh mother,
music that will never die.*

Texts and Translations

II: La Bruja

¡Ay!, qué bonito es volar,
a las dos de la mañana,
a las dos de la mañana
ay qué bonito es volar, ay mamá.

*Oh how lovely it is to fly
at two in the morning,
at two in the morning,
how beautiful it is to fly, oh mother.*

Subir y dejarse caer
en los brazos de una dama,
en los brazos de una dama,
que hasta quisiera llorar, ay mamá.

*To fly and let yourself fall
into the arms of a lady,
into the arms of a lady,
and I even want to weep, oh mother.*

Me agarra la bruja y me lleva
a su casa, me vuelve
maceta y una calabaza.
Me agarra la bruja y me lleva
al cerrito, me vuelve
maceta y un calabacito.

*The witch grabs me and takes me
to her house, she turns me
into a flower pot and a pumpkin.
The witch grabs me and takes me
to the hilltop, she turns me into
a flower pot and a pumpkin.*

Que diga y que diga, que dígame
usted, cuántas criaturitas
se ha chupado ayer,
ninguna, ninguna, ninguna, no sé,
yo ando en pretensiones
de chuparme a usted.

*Oh tell me, tell me, tell me,
you, how many little ones
have you sucked on?
None, none, none, don't you see,
I mean to
suck on you.*

Ay, me espantó una mujer
en medio del mar salado,
en medio del mar salado,
ay me espantó una mujer, ay mamá.

*Oh, a woman scared me
in the middle of the salty ocean,
in the middle of the salty ocean,
Oh, a woman scared me, oh mother.*

Porque no quería creer
lo que otros me habían
contado lo de arriba era
mujer y lo de abajo pescado, ay mamá.

*Because I could not believe
what others had told me
the upper part was a woman
and the bottom was a fish, oh mother.*



David Conte arranged "Three Mexican Folk Songs" for the San Francisco Symphony for their Día de los Muertos concert. The opening lyrics, "Niña cuando yo muera / no llores sobre mi tumba / cántame un lindo son, ay mamá" (Little girl, when I die / don't cry over my grave / sing me a beautiful song, oh mother) reflect the cultural belief that death is not an ending but a transformation. Loved ones live on through memory and music. I love that these songs broaden our perspectives on the afterlife, encouraging us to honor those who came before us and celebrate their legacy.

Texts and Translations

III: La Llorona

Salías del templo un día, llorona,
cuando al pasar yo te vi.
Hermoso huipil llevabas, llorona,
que la virgen te creí.

Llorona de azul celeste.

Dicen que no tengo duelo, llorona,
porque no me ven llorar.
Hay muertos que no hacen ruido,
llorona, y es
más grande su penar.

Llorona de azul celeste.

*You were going out of the temple, llorona
when I saw you passing by.
A beautiful huipil you were wearing, llorona,
that I thought you were the virgin.*

Llorona of heaven's blue color.

*People say I'm not in mourning, llorona
because they don't see me cry:
There are dead ones that don't make noise,
llorona, and whose suffering
is so much greater.*

Llorona of heaven's blue color.

Tuttarana

The text of this piece is comprised
of onomatopoeic syllables based in
the Hindi language — it has no
specific words.

- Reena Esmail, Composer

Love is Love is Love is Love

Love is love is love is love
Oh, love, is love, is love is love
Love, love, love, all we need is love, love
love, all we need is
Ubi caritas et amor
Where there's love,
love is love

Where there's love and charity



"Tuttarana," composed by Reena Esmail, blends Indian classical music with Western. The title itself is a combination of the Italian word tutti, meaning "all," and a Hindustani classical term tarana, referring to a fast-paced musical composition. This piece uses rhythmic, Hindi-based phonetic syllables, such as in a tarana, but transforms the typically solo performance style into an ensemble setting. Having been deeply involved in both Hindustani classical and Western classical music for most of my life, this piece resonates as an embodiment of the collaborative spirit of music.

-Somya Jha

Texts and Translations

I Am In Need of Music

I am in need of music
that would flow
Over my fretful, feeling
fingertips,
Over my bitter-tainted,
trembling lips,
With melody, deep, clear,
and liquid-slow.
Oh, for the healing
swaying, old and low,
Of some song sung
to rest the tired dead,
A song to fall like water
on my head,
And over quivering limbs,
dream flushed to glow!

There is a magic made
by melody:
A spell of rest, and quiet
breath, and cool
Heart, that sinks through
fading colors deep
To the subaqueous
stillness of the sea,
And floats forever in a
moon-green pool,
Held in the arms of
rhythm and of sleep.

Apple Tree

All of my life
I've been hunting
I've been a girl,
I've been a boy.
Digging my feet into the
ground like an apple tree
Wanting to live with a
purpose,

Skin is a word,
love is not a sin.
People are bad,
people are good.
Just like the moon
is a stone
But it's a star when
it's dark and now
she's hiding.

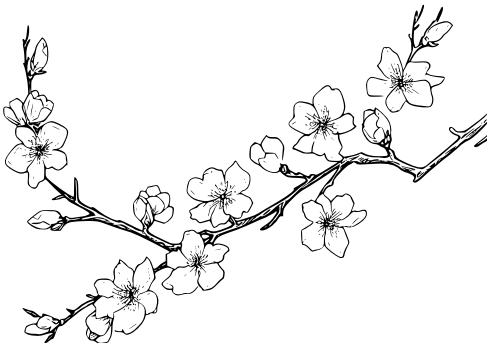
If you've seen what a
heart is, you've seen
its color.
If I ever knew how we
could guide it,
I would take care of its
children, become their
mother.
If I ever knew how we
could hide it, hide it.

Let her save the world,
she is just a girl.
Let him save them all,
he is just a boy.
Let her save the world,
she is just a girl.
Let him save them all,
he is just a boy.

Hunger is quiet
if you do it right.
Hunter is loud and
predictable,
scaring away every prey
so they are gone
before the hunter arrives.

Would you be kind and
put away your sword?
You cannot cut away
what we got.
You cannot kill
what we are.
We are not here in
physical form.
You've seen where the
knife is, its dark location.
If I ever knew how we
could fight it
I would cut into our
anger, make pure
emotion.
If I ever knew how we
could hide it, hide it.

Can you carry
the weight of mortality?
The explosions around
you are your sympathy.



Texts and Translations

Laudes Atque Carmina

Laudes atque carmina
Nec hodié nec cras
Sed omnia per tempora,
Dum locum habeas.

Tibis inct dulcissima o
universitas;
At hostes, pol, perniciter
Eant eis korakas.

O, Gloria, victoria
O decus omnium
O, salve, universitas
Michiganensium
Michiganensium.

Yellow & Blue

Sing to the colors that
float in the light,
Hurrah for the
Yellow and Blue!
Yellow the stars as they
ride through 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!
Hurrah for the
Yellow and Blue!

Varsity and the Victors

Men of Michigan
onto victory
Ev'ry man in ev'ry play
Michigan expects her
varsity to win today.
Rah! Rah! Rah! Rah! Rah!
Win for Michigan!

Varsity,
Down the field,
Never yield,
Raise high your shield.
March onto victory for
Michigan,
And the maize and blue,
Oh Varsity,
We're for you,
Here for you,
To cheer for you.
We have no fears
for you,
Oh Varsity!

Now for a cheer
they are here,
Triumphant!
Here they come with
banners flying.
In stalwart step
they're nighing.
With shouts of
victory crying.
We hurrah, hurrah,
we greet you now
Hail!

Far we their
praises sing,
For the glory and fame
they've brought us.
Loud, let the bells them
ring
For here they come
with banners flying.
Far we their praises
Tell!
For the glory and fame
they've brought us.
Loud, let the bells them
ring
For here they come
with banners flying.
Here they come,
Hurrah!

Hail! To the victors
valiant,
Hail! To the conq'ring
heroes,
Hail!
Hail! To Michigan,
the leaders and best!



2025-26 WGC LEADERSHIP

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Musical Direction

Dr. Julie Skadsem, Conductor

Dr. Julie Skadsem is Associate Professor of Choral Music Education and Conducting at the University of Michigan where she conducts the Women's Glee Club and teaches courses in conducting, choral techniques and vocal methods. She has earned degrees in choral music education from St. Olaf College (B.A.), Florida State University (M.M.E.), and the University of Missouri-Kansas City (Ph.D.).



Before coming to Michigan in the fall of 2006, Skadsem was Associate Professor of Music Education at the University of Alabama where she taught courses in choir, conducting and music education, and was the Founding Director of the Birmingham Children's Choir. She taught vocal music (7-12) in Ironwood, Michigan and is an active clinician, adjudicator, and guest conductor. She is a member of the VoiceCare Network and is certified in Dalcroze eurhythmics, Orff-Schulwerk and Kodaly.

Dr. Skadsem has performed regionally and internationally with the University of Michigan Women's Glee Club (WGC) over the past 19 years. Under her direction the WGC has been able to complete a European tour in Vienna, Austria as a participant and featured ensemble in the International Haydn Festival, as well as tours to South Africa, Canada, Brazil and Italy. Conference performances include the fall ACDA MI conference in 2011 and the Central Division ACDA Conference in 2012 and 2014. Dr. Skadsem's research areas are in choral rehearsal pedagogy and conducting, and she presents regional and national workshops on these topics.

When not making music, Dr. Skadsem enjoys spending time with her children Heidi, Jessica, Isaac, Sophia, and Hailey, her grandchild Evelyn, and a menagerie of pets.

Gukhui Han, Assistant Conductor

Gukhui Han is a conductor and pianist currently pursuing her DMA in Choral Conducting at the University of Michigan under Dr. Eugene Rogers, where she serves as Graduate Student Instructor for Opera Chorus and the Women's Glee Club—an ensemble she immediately fell in love with.

Before coming to Michigan, Han built a multifaceted career as both a conductor and pianist. She served as Lecturer in Choral Music at California State University, Los Angeles; Conducting Teacher at the Los Angeles Children's Chorus; and Collaborative Pianist at Chapman University, California State University, Long Beach, and with the Long Beach Camerata Singers. She also held Music Director positions at St. Luke's Episcopal Church in Long Beach and St. John's Episcopal Church in Rancho Santa Margarita.

As a pianist, Han's collaborative artistry led her to the final round of the Wigmore Hall Song Competition in London and to prestigious programs such as the Fall Island Vocal Art Seminar, SongFest, the Franz-Schubert-Institut, and the Aspen Music Festival, where she collaborated with artists including Elly Ameling, Martin Katz, Roger Vignoles, and Jake Heggie.

As a conductor, she has been recognized as a Choral Scholar and Fellow at Chorus America's Conducting Academy, sung with Berkshire Choral International, and participated in orchestral conducting programs in Vratsa, Bulgaria, and Zagreb, Croatia.

She is fortunate to have mentors such as Robert Istad, Alan Smith, and Kenneth Griffiths. Han holds MM and DMA degrees in Collaborative Piano from the University of Cincinnati and the University of Southern California, and an MM in Choral Conducting from California State University, Fullerton.



Dr. Mariah Boucher, Pianist

Described as “unique and riveting” by *Harmonie* magazine, American pianist Mariah Boucher has distinguished herself as a leading collaborator, specializing in chamber music and vocal coaching. Mariah has performed in venues across the United States, including the Aspen Music Festival, Bay View Music Festival, Detroit Institute of the Arts, and West Michigan Symphony Series.



As a strong performer of new music, she has worked closely with contemporary composers, including Gabriela Lena Frank, Pierre Jalbert, Evan Chambers, Michael Daugherty, Roger Zare, and Logan Skelton.

Mariah has also worked with the Kresge Literary Fellow Terry Blackhawk, presenting her poetry with newly commissioned music at the Art X Festival, as well as poets Marsha Music and Justin Rogers. Mariah received both her Masters of Music and Doctor of Musical Arts degree from the University of Michigan in Collaborative Piano, where she studied with Martin Katz and Logan Skelton.

As an opera and art song coach, she works with singers at the South Bend Lyric Opera as well as the Bayview Music Festival. Mariah currently serves as a Collaborative Pianist/Vocal Coach at the University of Michigan.

Fall 2025 - Performers

SOPRANO 1

Malinda Brunk
Senior
Lake Orion, MI
Public Policy

Sophie Crawford
Freshman
Boston, MA
Economics

Munya Elawar
Freshman
Ann Arbor, MI
Public Policy

Esmé James
Freshman
Berrien Springs, MI
Psychology

Somya Jha
Senior
Normal, IL
Astrophysics;
Interdisciplinary
Physics

Zoey Kenix
Freshman
Lyttelton, NZ
Molecular, Cellular, and
Developmental Biology

Sarah Lauerman
Freshman
West Bloomfield, MI
Nursing

Riley Maczik*
Sophomore
Higgins Lake, MI
Sports Management,
Communications

Marisa Martinez
Senior
Chicago, IL
Biomedical
Engineering

Hailey Mydock
Senior
Livonia, MI
Industrial and
Operations
Engineering

Sheridan Norwood
Sophomore
Detroit, MI
Psychology

Emma Oestmann
Senior
Crete, IL
Architecture

Lauren Park
Junior
Bloomfield Hills, MI
Psychology

Emma Powell
Senior
Ann Arbor, MI
Psychology

Kat Springer
Graduate Student
Canton, MI
Environmental Health
Services

Laasya Vadrevu
Senior
Northville, MI
Business, Computer
Science Engineering



* Section Leader

Fall 2025 - Performers

SOPRANO 2

Leah Adams
Junior
Bloomfield, MI
Public Policy

Sky Arnold
Freshman
Redford, MI
German; Data Science

Sophia Aziz
Sophomore
Alpharetta, GA
Chemical Engineering

Rosalind Biscette*
Freshman
East Lansing, MI
Biology, Health,
and Society

Madeline Bolema*
Junior
Spring Lake, MI
Biopsychology, Cognition,
and Neuroscience;
Statistics

Lauren Brace
Junior
Grand Rapids, MI
English, Spanish

Rhea Chokhalingham
Freshman
Rochester Hills, MI
Computer Science

Amy Dong
Junior
Cupertino, CA
Biopsychology, Cognition,
and Neuroscience

Gabriella Forrester
Junior
Monroe, MI
Biology

Elsa Garred
Sophomore
Ann Arbor, MI
Nursing

Damandeep Gill
Junior
Canton, MI
Public Health,
International Studies

Sareena Gupta
Sophomore
Phoenix, AZ
Environmental
Engineering

Abigayle House
Sophomore
Rockford, MI
Political Science

Samantha Jacobs
Freshman
West Bloomfield, MI
Film, Television, and
Media

Grace Jiang
Junior
Rochester Hills, MI
History; Economics



* Section Leader

Camilla Manz
Junior
Southborough, MA
Movement Science

Grace Mischel
Senior
Elk Rapids, MI
Biology, Health, and
Society

Saloni Naik
Junior
Sterling Heights, MI
Political Science

Lane Parks
Sophomore
Marquette, MI
English

Grace Sara
Freshman
Spring Lake, MI
Biology

Sri Sowmya Sanka
Freshman
Troy, MI
Engineering

Swathi Seshadri
Freshman
Troy, MI
Computer Science
Engineering

Makayla Schlosser
Senior
Traverse City, MI
Psychology

Breah Marie Willy
Senior
Auburn Hills, MI
Public Policy

Fall 2025 - Performers

ALTO 1

Ava Caron

Junior
Madison Heights, MI
Chemical Engineering

Cecilia Chen

Senior
Dallas, TX
Biochemistry

Sabina Cumming

Junior
Grand Rapids, MI
Biomedical Engineering

Chloe Donlan

Freshman
Flint, MI
Public Policy

McKenna Freitas

Senior
Southgate, MI
Gender and Health;
Political Science

Claire Garbowski

Senior
Queens, NY
Electrical Engineering

Molly Hamalainen

Sophomore
Ann Arbor, MI
International Studies

Lauren Jewell

Senior
Rochester Hills, MI
Biopsychology, Cognition,
and Neuroscience

Lily Kaufman

Sophomore
Brookline, MA
Microbiology

Lena Kerns

Senior
Gibraltar, MI
Elementary Education

Elizabeth Le Febvre

Junior
Holland, MI
Communications
and Media

Grace Lenox

Senior
Northville, MI
Public Health Sciences

Katharine Lilley

Senior
Huntington, NY
Neuroscience

Alexis Miller

Sophomore
Marysville, MI
Political Science

Jaselyn Porter

Junior
Carleton, MI
Biomedical
Engineering

Anya Raman

Sophomore
Oak Brook, IL
History; Philosophy,
Politics, and Economics

Emily Richard

Senior
Adrian, MI
Psychology

Elizabeth Risch*

Sophomore
Northville, MI
Sociology

Ella Roch

Junior
New Buffalo, MI
Organizational Studies

Brynne Smith

Sophomore
Ann Arbor, MI
Art History

Gabby Taichman

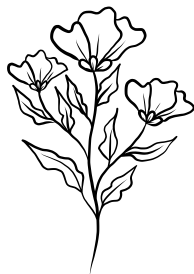
Senior
Ann Arbor, MI
History

Radha Tanner

Junior
Washington D.C.
Political Science;
French

Anna Tippner

Sophomore
Cheshire, CT
Economics



* Section Leader

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ALTO 2

Julia Abounajm-Housey
Junior
Southfield, MI
Biochemistry;
Middle East Studies

Rachel Ahrens
Freshman
Grand Rapids, MI
Environment

Isabella Barros
Freshman
Redmond, WA
Computer Science

Meredith Bayus
Sophomore
Grosse Pointe Woods, MI
Psychology

Rachel Braun
Senior
South Lyon, MI
Nursing

Andrea Bustillo*
Sophomore
West Palm Beach, FL
Philosophy, Politics,
and Economics; Music

Alexandra Dasuqi
Sophomore
Richmond, MI
Social Work

Anna Erdos
Junior
Cleveland, OH
Biology, Health,
and Society

Elena Espada
Sophomore
Bristol, WI
Political Science

Audrey Hammer
Senior
Rockford, IL
Chemical Engineering

Lauren Huizdos
Junior
Grosse Pointe Woods, MI
Public Policy

Allison Kuzera
Sophomore
Marine City, MI
Political Science;
Middle East Studies

Lillian Lehman
Sophomore
Marin, CA
Biology

Tiantian Liu
Junior
Chongqing, CHN
Statistics

Brinna Retzlaff
Sophomore
Mount Horeb, WI
Cognitive Science;
Linguistics



* Section Leader

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Our Upcoming Tour

The Women's Glee Club is excited to announce this year's upcoming international tour to Spain in May 2026! WGC hopes to share their musical traditions and passion for performance during the tour while also connecting with the local communities and rich, vibrant Spanish culture. The club will visit Barcelona, Zaragoza, Toledo, and Madrid, with performances in each city. Furthermore, the club is exceptionally excited to visit famous landmarks such as La Sagrada Familia, Aljafería Palace, El Escorial, Museo del Prado, and more for a once-in-a-lifetime opportunity.



