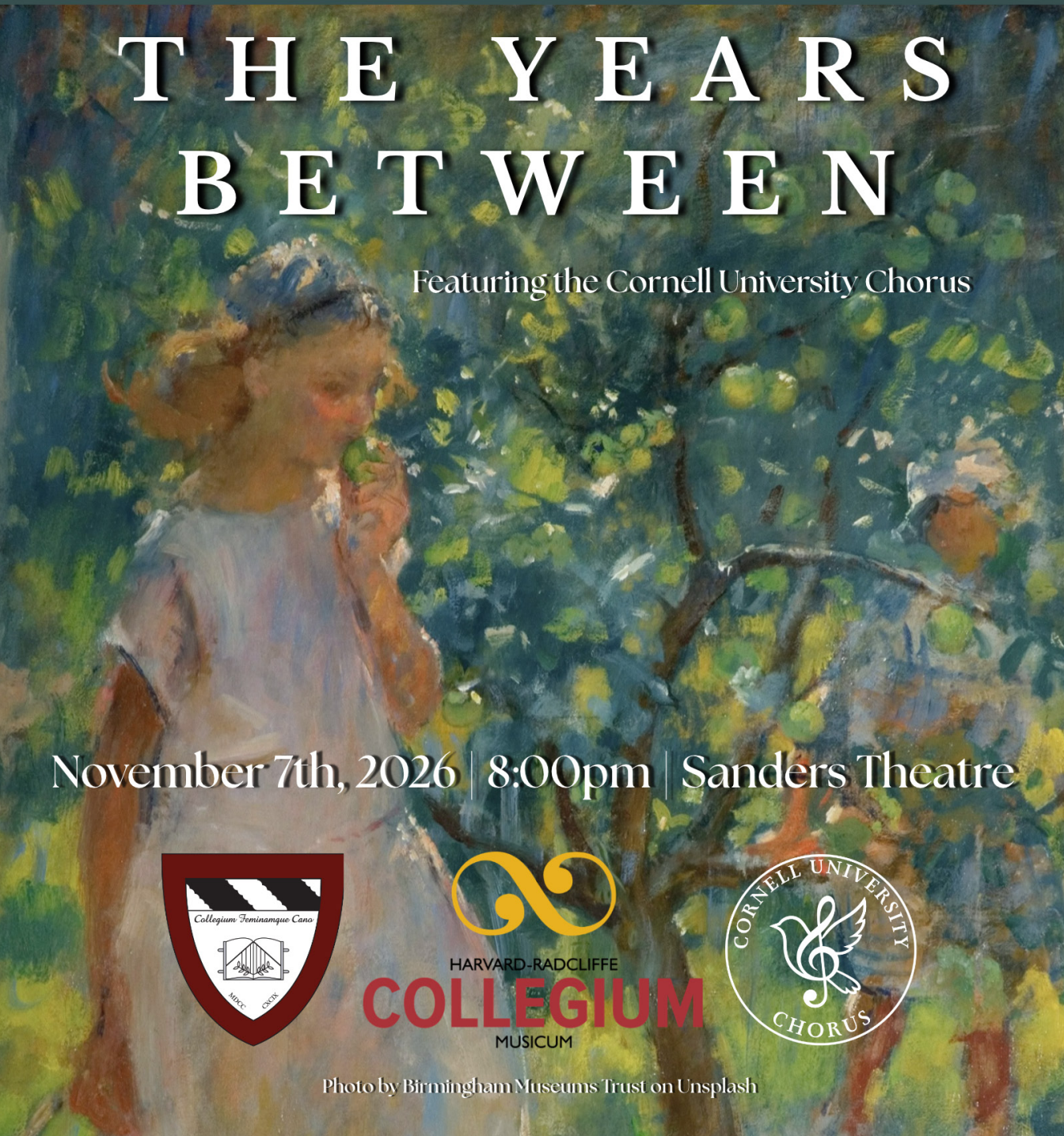
The Harvard Radcliffe Collegium Musicum
and The Radcliffe Choral Society Present

THE YEARS BETWEEN

Featuring the Cornell University Chorus



November 7th, 2026 | 8:00pm | Sanders Theatre

Collegium Femínamque Cano

HARVARD-RADCLIFFE
COLLEGIUM
MUSICUM

CORNELL UNIVERSITY
CHORUS

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BRATTLE SQUARE FLORIST

SINCE 1917

THE YEARS BETWEEN

Performed by:
Harvard-Radcliffe Collegium Musicum
Radcliffe Choral Society
Cornell University Chorus

Saturday, November 7, 2026 | 8:00 P.M.
Sanders Theatre, Harvard University

Hana J. Cai and Joe Lerangis, *conductors*

Precious Lord — arr. Nathan Carter (1936-2004)

Laurel Aronian

Apple Tree — arr. Katerina Gimon (b. 1993)

Butterfly — Mia Makaroff (b. 1970)

Nachtwache I from *Fünf Gesänge* — Johannes Brahms (1833-1897)

The Look — Jussi Chydenius (b. 1972)

Nachtwache II from *Fünf Gesänge* — Johannes Brahms

Shadows Over a Cradle — Melissa Dunphy (b. 1980)

Letztes Glück from *Fünf Gesänge* — Johannes Brahms

Enthralled — Dale Trumbore (b. 1987)

Spring Will Come Again from Peter Pan — Leonard Bernstein (1918-1990)

Verlorene Jugend from *Fünf Gesänge* — Johannes Brahms

Petites Voix — Francis Poulenc (1899-1963)

I. La petite fille
II. Le chien perdu
III. En rentrent d'école
IV. Le petit garçon malade
V. Le hérisson

Only In Sleep — Eriks Ešenvalds (b. 1977)

Clare Cho

Im Herbst from *Fünf Gesänge* — Johannes Brahms

In Paradisum — Nadia Boulanger (1887-1979)
arr. Douglas E. Wagner (b. 1952)

In My Life — arr. Greg Jasperse (b. 1968)

WELCOME NOTE

Esteemed Guests, Friends and Alumni,

On behalf of the Harvard-Radcliffe Collegium Musicum and the Radcliffe Choral Society, we warmly welcome you to Sanders Theatre this evening for our fall concert, *The Years Between.*

We are overjoyed to also welcome the Cornell University Chorus, who will be singing with us this evening on the stage of Sanders Theatre. We hope they share our immense excitement for this musical collaboration. To all family and friends visiting from Cornell, we are delighted to have you with us this evening, and hope you enjoy this experience as we take a trip through the years past.

As the autumn air begins to give way to winter, the changing colors and brisk air reminds us of what has happened, and yet, what is to come. This concert is a reflection of nostalgia that always seems to creep in around this time of year. Throughout several pieces, we hope to take you through those seasons now past, and hope you join us in reflecting on careless childhood, blissful youth, and the people who have made your journey special. These works ultimately reveal how music can allow for thoughtful reflection and peaceful awakening.

As we begin our hand-in-hand stroll with nostalgia, Collegium will bring *Fünf Gesänge (Opus 104)* to life, in which Brahms asks "*ah my days, where are ye so soon*," a question of deep reflection and longing for a past gone. Our friends from Cornell will then illuminate the enchanting childhood story *The Snow Queen* through a piece called *Enthralled*, by Dale Trumbore. Finally, RCS will reflect on childhood, spring, and joy, through a five-movement composition by Poulenc. We hope you enjoy these highlights from our concert and many more on this journey filled with warmth, comfort, and nostalgia.

We would like to express gratitude to our guests, the Cornell University Chorus, and their conductor and director of choral music, Dr. Joe Lerangis. We would also like to thank Dr. Hana J. Cai, our Associate Director of Choral Activities and conductor this evening, our Director of Choral Activities Dr. Andrew Clark, our pianist Justin Blackwell, and the rest of our wonderful teaching and support team. We are also deeply grateful to the Harvard-Radcliffe Collegium Musicum Foundation, the Radcliffe Choral Society Foundation, and our generous alumni for their unending support. We hope you enjoy the performance.

With warmth and gratitude,

Maria Georgieva '28
President, Radcliffe Choral Society

Julie Alsmaan '27
President, Collegium

CONDUCTOR'S NOTE

Welcome to our annual fall concert!

I originally conceived this concert over a year and a half ago, when I both came across Poulenc's *Petites Voix* while going through a stack of Jim Marvin's scores and heard Katerina Gimon's fantastic arrangement of Aurora's *Apple Tree* performed by two different choirs at a choral festival. *Apple Tre*e is an intergenerational call to action that reflects on the hidden potential in all of us, including children, while Madeleine Ley's poems in Petites Voix depict five ordinary vignettes from childhood. With these two pieces connected by a common theme, I added the Brahms op. 104, *Fünf Gesänge* – literally "five songs" – which trace the course of a life through love and regret, lost youth, and death. This work became the narrative framework for the rest of the concert.

I am so fortunate to be able to collaborate with my friend and colleague, Dr. Joe Lerangis, from Cornell University, and the fabulous Cornell University Chorus. This concert marks Joe's and my second choir collaboration and our first at Harvard. I am also grateful that when I presented Joe with the idea of a fully integrated concert – one in which the repertoire of all three choirs is united by a single narrative and the choirs sing in different locations throughout Sanders Theatre rather than the standard "park-and-bark" format of sets performed by the individual choirs – they fully supported the idea and, over many email exchanges, helped me brainstorm additional repertoire for all three groups. We hope this approach will create a more immersive experience for the audience and a more active concert experience for our students. You can recognize the three groups by what they wear: Collegium wears gold pins on their lapels. The Radcliffe Choral Society wears a blazer and gold necklaces. The Cornell Chorus wears all-black concert attire.

Lastly, as we gather in song, we do so with an awareness of the difficult moment facing the Cornell community. Recent events have brought painful questions about safety, trust, and accountability to the forefront, particularly for women on college campuses. We recognize that the weight of these events is not necessarily shared equally or always visible to those around us. We hope that this evening offers a moment of solidarity and reminds us of our responsibility to listen with care and work towards communities where everyone can live and learn, and make music in safety and with dignity.

— Dr. Hana J. Cai
Associate Director of Choral Activities

TEXTS & TRANSLATIONS

Precious Lord
Text: Thomas A. Dorsey

Precious Lord, take my hand
Lead me on, help me stand
I am tired, I am weak, I am worn
Through the storm, through the night
Lead me on to the light
Take my hand, precious Lord
Lead me home

When my way grows drear
Precious Lord, linger near
When my life is almost gone
Hear my cry, hear my call
Hold my hand lest I fall
Take my hand, precious Lord
Lead me home

Apple Tree
Text: Aurora Aksnes, Odd Martin Skålnes & Magnus Skylstad

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 the 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 hide it
I would cut into our anger, make pure emotion
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

Can we carry the weight of mortality?
The explosions around you is your symphony

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

Butterfly
Text: Mia Makaroff

Sweet is the sound of my newborn wings
I stretch them open and let them dry
I haven't seen this world before
But I'm excused
I'm a butterfly
Sweet is the touch of your newborn wings

We fly in circles
We play with the sun
We haven't seen this world before
So fair, so bright, so blue the sky

Love me
Love me on the leaves
Before we say goodbye (before we say goodbye)
Love me
Kiss me with the breeze
You will be my lullaby (my lullaby)
Tomorrow I'll die (tomorrow I'll die)
Tomorrow I'll die (tomorrow I shall die)
You'll be my lullaby (and you'll be my lullaby)

Sweet is the wind as it gently blows
The day away and the nighttime comes
Great are the wonders that silence shows
I fall asleep and dream of the sun
And my butterfly

Nachtwache I from *Fünf Gesänge*
Text: Friedrich Rückert

Leise Töne der Brust,
geweckt vom Odem der Liebe,
Hauchet zitternd hinaus,
ob sich euch öff'ne ein Ohr,
Oeffn' ein liebendes Herz,
und wenn sich keines euch öffnet,
Trag' ein Nachtwind euch
seufzend in meines zurück.

Soft tones of the breast,
Awakened by the breath of love,
Breathe tremblingly forth,
Whether an ear may open to you,
Or a loving heart may open,
And if none should open to you,
May a night wind carry you
Sighing back into mine.

The Look
Text: Sara Teasdale

Strephon kissed me in the spring,
Robin in the fall,
But Colin only looked at me
And never kissed at all.

Strephon's kiss was lost in jest,
Robin's lost in play,
But the kiss in Colin's eyes
Haunts me night and day.

Nachtwache II from *Fünf Gesänge*
Text: Friedrich Rückert

Ruhn sie? rufet das Horn des Wächters drüben aus Westen,
Und aus Osten das Horn rufet entgegen: Sie ruhn!

Hörst du, zagendes Herz, die flüsternden Stimmen der Engel?
Lösche die Lampe getrost, hülle in Frieden dich ein.

Do they rest? cries the horn of the watchman yonder from the west,
And from the east the horn calls back: They rest!
Hear you, wavering heart, the whispering voices of the angels?
Put out the lamp in comfort, wrap yourself in peace.

Shadows Over a Cradle
Text: Sun-Up by Lola Ridge (1920)

Shadows over a cradle...
Fire-light craning...
A hand throws something in the fire
and a smaller hand runs into the
Flame and out again,
Singed and empty...
Shadows settling over a cradle...
Two hands and a fire.

Letztes Glück from *Fünf Gesänge*
Text: Friedrich Rückert

Leblos gleitet Blatt um Blatt
Still und traurig von den Bäumen;
Seines Hoffens nimmer satt,
Lebt das Herz in Frühlingsträumen.

Noch verweilt ein Sonnenblick
Bei den späten Hagerosen,
Wie bei einem letzten Glück,
Einem süßen, hoffnungslosen.

Leaf upon leaf floats lifelessly,
quietly and sadly from the trees;
its hopes never satisfied,
the heart dwells in dreams of spring.

Yet a sunny glance still lingers
in the late-blooming rose bush,
like one last bit of happiness -
a sweet hopelessness.

Enthralled
Text: Dale Trumbore
from Hans Christian Andersen's story *The Snow Queen*

How did you get upon this rapid river,
to be driven about so in the wide world?
You try to remain quietly on the earth,
but go up again into the black clouds.

Who will keep you safe from yourself?
Who will cry the tears to rinse your eyes?
Who will protect you from the shards
in your heart and your shattered lies?

Am I the only one who remembers
how your old northern lights used to gleam?
I have known you among vines and roses.
I know you are more than you seem.

I can't keep you safe from yourself.
I can't cry the tears to rinse your eyes.
I can't protect you from the shards
in your heart and your shattered lies.

You have to leave of your own accord,
or you'll never have the words you need.
You can't expect the world of me.

Spring Will Come Again from Peter Pan
Text: Betty Comden and Adolph Green

Winds may blow and snow may snow
And clouds may come and will hide the moon
Still we know that someday soon

Spring will come again, summer has to follow
Birds will come again, nesting in the hollow
Once again we'll know all we know that after winter comes spring

Verlorene Jugend *Fünf Gesänge*
Text: Friedrich Rückert

Brausten alle Berge,
Sauste rings der Wald, --
Meine jungen Tage,
Wo sind sie so bald?

The mountains all bluster,
the woods murmur all about -
my days of youth,
where have you so soon gone?

Jugend, teure Jugend,
Flohest mir dahin;
O du holde Jugend,
Achtlos war mein Sinn!

Youth, precious youth,
you have flown from me;
o lovely youth,
so heedless was my mind!

Ich verlor dich leider,
Wie wenn einen Stein
Jemand von sich schleudert
In die Flut hinein.

I lost you regrettably,
as when one takes a stone
and flings it away
into a stream.

Wendet sich der Stein auch
Um in tiefer Flut,
Weiss ich, dass die Jugend
Doch kein Gleiches tut.

Sometimes a stone can be reversed in its course
and return from the deep flood -
but I know that youth
will never do the same thing.

Petites Voix
Text: Madeleine Ley

I. La petite fille sage

La petite fille sage est rentrée
De l'école avec son panier.
Elle a mis sur la table les assiettes
Et les verres lourds
Et puis ell' s'est lavée à la pompe
De la cour sans mouiller son tablier.
Et si le petit frère dort dans son petit lit cage,

Ell' va s'asseoir sur la pierre usée
Pour voir l'étoile du soir.

I. The wise little girl

The wise little girl came home
from school with her bag.
She put the plates on the table
and the heavy glasses
and then she washed herself at the pump
in the square without wetting her apron.
And as soon as her little brother was asleep
in his cot
she went to sit on the worn stone
to watch the evening star.

II. Le chien perdu

Qui es-tu, inconnu, chien perdu?
Tu rêves, tu sommeilles;
Peut-être voudrais-tu
Que je te gratte là, derrière les oreilles,
Doux chien couché sur le trottoir
Qui lève vers mon œil
Ton regard blanc et noir?
Qui es-tu, inconnu, chien perdu?

II. Lost Dog

Who are you, unknown one, lost dog?
You dream, you sleep.
Perhaps you would like me to scratch you
here, behind your ears,
sweet dog on the pavement,
catching my eyes with your black and white
face?
Who are you, unknown one, lost dog ?

III. En rentrant de l'école

En rentrant de l'école par un chemin perdu,
j'ai rencontré la lune, derrière les bois noirs.
Elle était ronde et claire et brillante dans l'air…
la, la, la, la.
En rentrant de l'école par un chemin perdu,
avez-vous entendu la chouette qui vole
et le doux rossignol ?

III. Coming home from school

Coming home from school on a lonely road,
I saw the moon behind the black woods.
It was round, clear, and shining in the sky…
la, la, la, la.
Coming home from school on a lonely road,
have you heard the flying owl
and the sweet nightingale ?

IV. Le petit garçon maladee

Le petit garçon malade
Ne veut plus regarder les images –
il ferme ses yeux las ;
il laisse ses mains chaudes traîner sur le
drap.
Sa mère ouvre la fenêtre et le rideau blanc se
balance
sur la rue un soir de mai.
Il entend jouer les autres
qui sautent à cloche pied
en criant sur le trottoir.
Alors il tourne la tête
et pleur en silence
dans son petit bras plié.

IV. The little sick boy

The little sick boy
no longer wants to look at pictures –
he shuts his weary eyes
and lets his hot hands flop on
the bedsheet.
His mother opens the window and the
white curtain blows
in and out on the May evening.
He hears the others
playing as they hop
and shriek along the pavement.
Then he turns his head
and cries silently
into his small folded arm.

V. Le hérisson

Quand papa trouve un hérisson il l'apporte à la maison.
On lui donne du lait tiède dans le fond d'une assiette.
Il ne veut pas se dérouler lorsqu'il entend parler.
Mais si non quittons la cuisine,
il montre sa tête maligne,
et si je me tais un instant je l'entends boire doucement.
Quand papa trouve un hérisson il l'apporte à la maison.

V. The hedgehog

When father finds a hedgehog he brings it up to the house.
It is given some warm milk in the bottom of a plate.
It does not want to uncurl because it hears voices.
But if we leave the kitchen
It shows its naughty little head.
And if I keep quiet for a moment I can hear it drinking gently.
When father finds a hedgehog he brings it up to the house.

Only In Sleep
Text: Sara Teasdale

Only in sleep I see their faces,
Children I played with when I was a child
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten
What may have come to them, who can know?
Yet we played last night as long ago
And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth
round faces,I met their eyes and found them mild
Do they, too, dream of me, I wonder,
And for them am I too a child?

Im Herbst from *Fünf Gesänge*
Text: Friedrich Rückert

Ernst ist der Herbst.
Und wenn die Blätter fallen,
sinkt auch das Herz
zu trübem Weh herab.
Still ist die Flur,
und nach dem Süden wallen
die Sänger, stumm,
wie nach dem Grab.

Somber is the autumn,
and when the leaves fall,
so does the heart sink
into dreary woe.
Silent is the meadow
and to the south have flown
silently all the songbirds,
as if to the grave.

Bleich ist der Tag,
und blasse Nebel schleiern
die Sonne wie die Herzen, ein.
Früh kommt die Nacht:
denn alle Kräfte feiern,
und tief verschlossen ruht das Sein.

Pale is the day,
and wan clouds veil
the sun as they veil the heart.
Night comes early:
for all work comes to a halt
and existence itself rests in profound
secrecy.

Sanft wird der Mensch.
Er sieht die Sonne sinken,
er ahnt des Lebens
wie des Jahres Schluß.
Feucht wird das Aug',
doch in der Träne Blinken,
entströmt des Herzens
seligster Erguß.

Man becomes kindly.
He sees the sun sinking,
he realizes that life is
like the end of a year.
His eye grows moist,
yet in the midst of his tears shines
streaming from the heart
a blissful effusion.

In Paradisum

In paradisum deducant angeli:
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

May the angels lead you into paradise:
may the martyrs receive you as you arrive,
and bring you into the holy city of Jerusalem.
May the choir of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.

In My Life
Text: The Beatles

There are places I remember
All my life though some have changed
Some forever not for better
Some have gone and some remain

All these places had their moments
With lovers and friends I still can recall
Some are dead and some are living
In my life I've loved them all

But of all these friends and lovers
There is no one compares with you
And these memories lose their meaning
When I think of love as something new

Though I know I'll never lose affection
For people and things that went before
I know I'll often stop and think about them
In my life I love you more

THE HARVARD CHORUSES

The Harvard Choruses aspires to empower singers, student leaders, and communities by sustaining and advancing choral music education and practice. Together we value continuous and ongoing growth for our singers and the choruses at large: as students, through leadership and creativity; as musicians, through dedication to art-making; and as citizens, through community engagement. We seek to embody these values through the student-run nature of our ensembles and our exploration and expansion of choral traditions.

There are over 300 students singing in eight faculty-directed choral ensembles at Harvard University. Recognized together as the Harvard Choruses, the **Harvard Glee Club** (tenor and bass chorus), **Radcliffe Choral Society** (soprano and alto chorus), **Harvard-Radcliffe Collegium Musicum** (mixed chorus), and the **Harvard-Radcliffe Chorus** (mixed community chorus) annually perform with professional orchestras and soloists, regularly present world premières, and collaborate with community and campus organizations. The ensembles present masterclasses with world-renowned artists, carry out community engagement projects, and tour internationally and throughout the United States. Choral singers are drawn from an array of undergraduate and graduate disciplines. Almost all of our singers will pursue non-musical professions, although many join our ensembles with extensive experience as musicians. All student auditionees are accepted into at least one chorus.

Dr. Andrew Clark serves as the Director of Choral Activities and conducts the Harvard Glee Club. Dr. Hana J. Cai serves as the Associate Director of Choral Activities and conducts the Radcliffe Choral Society. Andrew and Hana share the musical leadership of the Harvard-Radcliffe Collegium Musicum.

The Holden Voice Program, led by director Dr. Hana J. Cai and nine distinguished faculty, offers private lessons for choral members with generous financial aid. Harvard students present numerous recitals and also participate in masterclasses throughout the year.

The Harvard Choruses New Music Initiative, led by Dr. Robert Kyr of the University of Oregon, nurtures undergraduate choral composers, creating new works for our ensembles through commissions, competitions, and residencies.

Cambridge Common Voices, launched in October 2018, is a community chorus partnership between Harvard College and the Threshold Program at Lesley University, a transition program for young adults with diverse learning challenges and complex needs. This neurodiverse and inclusive ensemble aspires to frame disability as a resource of artistic ingenuity that holds the potential to broaden the concepts of choral music and artistic practice.

The **University Choir** provides choral music for the Harvard Memorial Church and is under the direction of Edward Jones, Gund University Organist and Choirmaster; Jones also conducts the Harvard-Radcliffe Chorus, a symphonic choir drawn from the larger Harvard community and the Cambridge area.

For more information on the choral program at Harvard, please visit www.singatharvard.com.



HARVARD
CHORUSES

HARVARD-RADCLIFFE COLLEGIUM MUSICUM

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Justin Blackwell, *Pianist and Assistant Conductor*
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Allison Liu ‘28
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Cat Sweeney HKS & HBS
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Irene Pan ‘30
Rae Trainer HMS
Sarah Trainer ‘30
Celina Varchausky ‘28
Avi Zimmerman ‘28

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Kseniia Burdiuzha ‘28
Destiny Cooper
Dasha Lukyanenko ‘29
Emily Ma ‘28

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Nick Glaeser ‘30
Richard Hu SEAS
Andrew Rao GSAS
Travis Benoit
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Jonathan Wu ‘27
Lalo Garskof ‘30

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Nicholas Stan ‘30
Daniel Stepanyan ‘30
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Bass II
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Jason Urgiles Vasques ‘28
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Amaka Ihejirika ‘27
Kai Imperial-Jewett ‘30
Ayraah Lodha ‘30
Adenike Oyerinde ‘30
Ekaterina Popova ‘28
Isabella Quinteros-Ratcliffe ‘29
Olivia Ryan ‘29
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Sophie Zhang ‘30

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Sofia Graupera ‘30
Alekseniia Martysheva ‘28
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Isabelle Niu Nieman Fellow
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Ella Shah ‘30
Linda Ye ‘28

CORNELL UNIVERSITY CHORUS

Joe Lerangis, *Conductor*

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Soprano I
Codou Brumblay^
Rebecca Camilleri^
Adriana Chan
Defne Ertoklar
Claire Kurisko^
Hannah Hope Lee
Rachel Linnell
Hailey Park
Ishana Parmar
Ananya Prasad*^
Arianna Regis
Sophie Spindler

Soprano II
Janine Edmunds^
Erin Goldsmith*
Emily Hinge
Madison Johnson
Annika Martin
Clara Mengoli
Maahika Nair
Sydney Pho
Suhana Sharma
Vera Tax
Lexi Turner
Shaina Wolkenberg

Alto I
Maya Fritz
Julieanne Inverdale
Sherry Lin
Sara Maeda
Jenna Mathurin
Navami Muglurmath^
Anya Packard
Katrina Payton*^
Alisa Yonter^

Alto II
Maya Aboutaleb
Nitya Desaraju
Alexis Crawford
Sofia Fuertes*^
Nila Ganesh
Caila Kim^
Ajax Kofsky^
Eleanor Koss
Gloria Lane
Grace Xinyi Sun
Kate Townsend

^ denotes current member of After Eight
** denotes section leader*

CORNELL UNIVERSITY CHORUS

The Cornell University Chorus, founded in 1920, is a student-run organization which has gained a reputation as one of the nation's outstanding treble choirs. Comprising students drawn from every college and many academic majors, the Chorus performs a repertoire spanning eight centuries and over a dozen languages, ranging from masses and motets to spirituals, folksong, world music, jazz, and a variety of other classical and contemporary pieces. Since 2003, the Chorus has made a special point of commissioning new works from women composers, with the goal of expanding the contemporary repertoire for treble voices. In 2020, the Chorus honored its Centennial, a celebration of 100 years of treble choral music at Cornell. We finally were able to celebrate our long-awaited Centennial Celebration at Reunion Weekend, June 2022 with over 150 of our alums. We excitedly move forward to building another 100 years of wonderful music and life-long memories!

The Chorus maintains a national profile, collaborating with professional orchestras under the direction of Nadia Boulanger, Eugene Ormandy, Erich Leinsdorf, Michael Tilson Thomas, Julius Rudel, Karel Husa, Michel Galante, Leon Botstein, and Lanfranco Marcelletti, and performing on the stages of Carnegie Hall, Lincoln Center, the Kennedy Center, the Philadelphia Academy of Music, the Saratoga Performing Arts Center, and many other fine venues. The Chorus has also been featured on nationwide broadcasts, including a special half hour on CBS radio and an appearance on PBS's MacNeil/Lehrer News Hour. Recent collaborators include Anonymous 4, the Argento Chamber Ensemble, renowned world musician Samite of Uganda, and the Schola Cantorum of Oxford (UK). The Chorus often joins with their peer group, the Cornell University Glee Club, for the performance of major works, including the recent world premiere of Roberto Sierra's Cantares at Carnegie Hall. They also perform regularly on Cornell's campus, both in their own concerts and at many of the university's most significant events. In 2017, the Chorus hosted their first treble choir conference, welcoming over two hundred singers from six different colleges for a weekend-long exploration of music, leadership, and empowerment.

The ensemble has made numerous tours around North America, from New England and the Southeast to the Midwest and California, including a recent joint tour with the Glee Club to the Pacific Northwest. International tours include trips to Taiwan in 1998, Italy in 2005, and Canada in 2007 and 2019, along with joint tours with the Glee Club to Venezuela in 2001, China in 2008, and Mexico and Guatemala in 2016. The Chorus was honored in March of 2018 with an invitation to the American Choral Directors Association Eastern conference, where they received two standing ovations.

HANA J. CAI
CONDUCTOR & ASSOCIATE DIRECTOR OF CHORAL ACTIVITIES, HARVARD UNIVERSITY

Dr. Hana J. Cai is a conductor and music director based in Cambridge, MA. She currently serves on faculty as the Associate Director of Choral Activities at Harvard University after previously serving on the faculties of Ithaca College and Lehigh University. Cai has enjoyed an eclectic career as a conductor, pianist, and singer. At Indiana University, she was one of three conductors selected to assist with preparing the chorus for a performance of the Penderecki *St. Luke Passion* where the composer was in attendance. She also served as the associate chorus master for the university premiere of Mason Bates' *The (R)evolution of Steve Jobs* and Wagner's *Parsifal* for the Indiana University Bicentennial. In March 2019, Cai was the winner of the ACDA Conducting Competition in Kansas City, MO. In fall 2023, she was one othe invited presenters for the National Collegiate Choral Organization conference at Morehouse College and has presented at several ACDA state and division conferences. She was also a finalist for the 2023 American Prize Dale Warland Award in Choral Conducting. She made her Carnegie Hall debut in spring 2024 conducting Mozart's *Coronation Mass* with the New York City Chamber Orchestra. Her diction guide for Mandarin Chinese for singers and conductors is published in *The Choral Scholar and American Choral Review* and holds degrees from the University of Maryland, Eastman School of Music, and Indiana University.

JUSTIN BLACKWELL
PIANIST

Justin Thomas Blackwell is the associate director of music at Marsh Chapel, Boston University, and is the principal organist for the University's Sunday morning service. His concert repertoire draws heavily on the works of Bach, Mendelssohn, and Schumann, while his repertoire as a continuo organist includes the principal works of Bach and Handel. He is the Artistic Consultant for the Back Bay Chorale, a member of the Handel and Haydn Society Orchestra, and the rehearsal accompanist for both the Harvard-Radcliffe Collegium Musicum and the Jameson Singers. In addition, he performs regularly with Miami-based Seraphic Fire. At Marsh Chapel, he is also the operations manager and continuo keyboardist for "Music at Marsh Chapel," a large concert series that includes annual performances of four Bach cantatas and one large work of Bach or Handel. As a pianist, he can be heard on Seraphic Fire's recording of Brahms's *Ein Deutsches Requiem* (4-hand piano version), which was nominated for a 2012 Grammy Award for Best Choral Performance. He holds a B.M. in organ performance from Furman University (SC) and a M.M. in conducting from Boston University.

JOE LERANGIS
PRISCILLA E. BROWNING DIRECTOR OF CHORAL MUSIC, CORNELL UNIVERSITY CHORUS

Joe Lerangis has appeared as a conductor and tenor both internationally and across the United States. They are Assistant Professor of Music and Director of Choral Music at Cornell, where they oversee the university's choral programs and conduct the Cornell University Glee Club and Chorus. Prior to Cornell, Joe's main appointments include serving as Director of Choral Activities at Colgate University, Director of Music at Spiritus Christi Church in Rochester, NY, and Assistant Conductor of both the Yale Glee Club and the Yale Camerata. Previously, Joe spent several years in Ulaanbaatar, Mongolia, where they completed a Fulbright fellowship and founded and developed the first music department in a general education secondary school in Mongolia to offer youth choir, orchestra, and band programs. In 2017, they reached the final round of Mongolia's nationally televised pop idol competition, winning the Judge's Choice Award and an award from the Mongolian Ministry of Culture.

Joe has studied choral conducting with William Weinert, Marguerite Brooks, Jeffrey Douma, and André J. Thomas, and orchestral conducting with Donald Schleicher, Mark Gibson, Brad Lubman, Larry Rachleff, and Carl St. Clair. They hold previous degrees from the Eastman School of Music, Johns Hopkins University's Paul H. Nitze School for Advanced International Studies, Nanjing University, Kenyon College, and the Bronx High School of Science.

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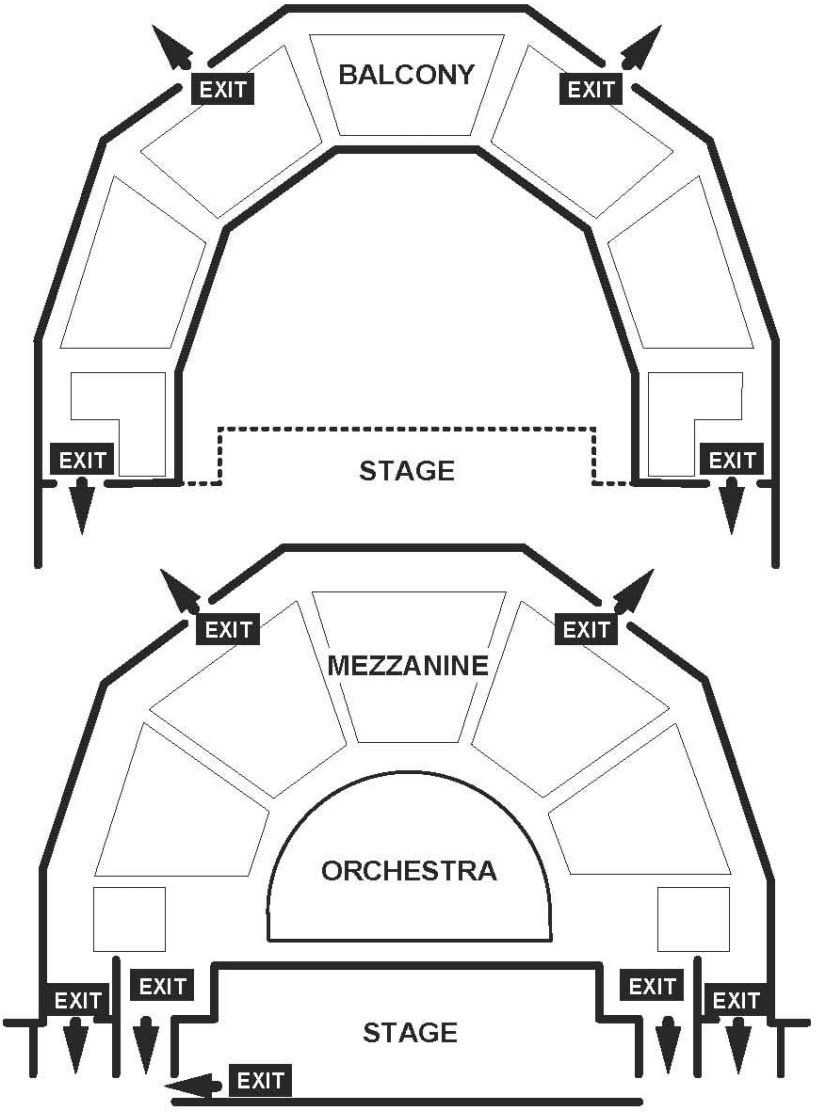
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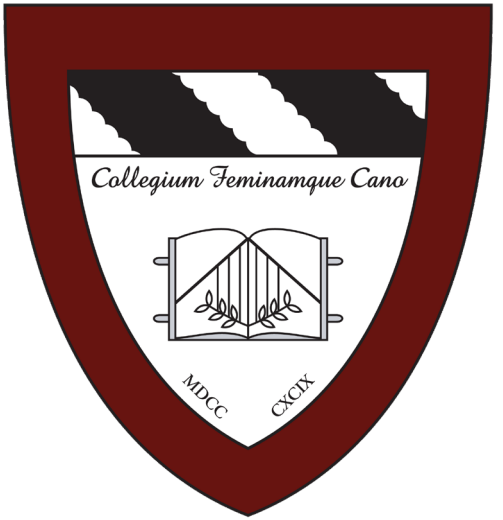
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HARVARD CHORUSES | 2026-2027 SEASON
UPCOMING EVENTS

Sunday, November 8 3:00 p.m.	**A Musical Celebration In Memory of Ben Tan** with Cambridge Common Voices First Baptist Church of Wakefield, MA
Friday, November 20 8:00 p.m.	**The 125th Annual Harvard-Yale Football Concert** with Harvard Glee Club, Radcliffe Choral Society, and Yale Glee Club Sanders Theatre, Harvard University
Saturday, November 21 8:00 p.m.	**Encore: America Sings 250** with Harvard-Radcliffe Chorus Sanders Theatre, Harvard University
Saturday, December 5 3:00 p.m.	**A Christmas Carol** with Harvard Glee Club, Radcliffe Choral Society, Harvard-Radcliffe Collegium Musicum, Cambridge Common Voices, and Harvard-Radcliffe Orchestra Sanders Theatre, Harvard University
Monday, December 7 7:00 p.m.	**Holden Voice Program Recital** Holden Chapel, Harvard University

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