

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

DR. FELICIA BARBER, CONDUCTOR

YALE GLEE CLUB

DR. JEFFREY DOUMA, CONDUCTOR

Music of
José Maurício Nunes Garcia
and Marianne Martínez



FEBRUARY 11, 2024

4:00 PM

WOOLSEY HALL

Please silence all mobile devices.

The use of photographic, recording, or electronic equipment during the performance is prohibited.

Your courtesy is appreciated.

YALE CAMERATA

DR. FELICIA BARBER, CONDUCTOR

YALE GLEE CLUB

DR. JEFFREY DOUMA, CONDUCTOR

YALE CAMERATA

Arise, My Beloved

Adolphus Hailstork
(b. 1941)

Arise My Love

Joan Szymko
(b. 1957)

Mahima Kumara *conductor*

The Lake Isle of Innisfree

Douglas E. Wagner
(b. 1952)

Alex Whittington *conductor*

I Will Arise and Go

Virginia Grabovsky *soprano*

Chao Tian *yangqin (Chinese dulcimer)*

Shawn Kirchner
(b. 1970)

YALE GLEE CLUB

Mass No. 1 in C Major

Marianne Martínez
(1744–1812)

I. Kyrie

II. Gloria

Sophia Dvorak and Katie Gurney *sopranos*

Alistair Lam and Anya AitSahlia *altos*

John Raskopf *tenor*

Even Brock *bass*

VI. Agnus Dei

Sophia Dvorak *soprano*

Eliza Kravitz *alto*

Noah Stein *tenor*

Everett Tolbert-Schwartz *bass*

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YALE CAMERATA AND YALE GLEE CLUB

Te Deum em ré

José Maurício Nunes Garcia

(1767–1830)

- I. Te Dominum confitemur
- II. Te ergo quaesumus
- III. Aeterna fac
- IV. In te, Domine, speravi

Rebecca Craig-Doyon *soprano*

Marsha Ackerman *alto*

Alex Whittington *tenor*

Gerry Holmes *bass*

Dr. Felicia Barber *conductor*

Arise, My Beloved

Arise, my beloved, my fair one, and come away,
For lo, the winter is past.
Flowers appear on the earth,
The time of singing is here.
The voice of the dove is heard in our land.

(Song of Songs 2:10-12 alt.)

Arise My Love

Arise, my love, my fair one, and come away.
The winter is passed, the rains are all over and gone,
And the flowers appear on the earth,
and the time of our singing has come,
and a band of many colors is riding the sky.

And we'll gather at the river, that beautiful river,
and we'll gather at the river;
And there's just one river, just one river,
and there's just one river of Love.
Arise, arise!

(Song of Songs 2:10-12 and "At the River," Rev. Robert Lowry, 1826-1899)

The Lake Isle of Innisfree

I Will Arise and Go

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

(William Butler Yeats, 1865-1939)

Mass No. 1 in C Major

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.
Domine Deus, Rex caelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

*Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,*

Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

*O Lord God, heavenly King, God the Father
Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world, have
mercy upon us.
Thou that takest away the sins of the world, receive
our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.*

Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

*For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.*

(Book of Common Prayer)

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere
nobis.
Agnus Dei, qui tollis peccata mundi, miserere
nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis
pacem.

*O Lamb of God, that takest away the sins of the
world, have mercy upon us.
O Lamb of God, that takest away the sins of the
world, have mercy upon us.
O Lamb of God, that takest away the sins of the
world, grant us thy peace.*

Te Deum

Te Deum laudamus: te Dominum
confitemur.
Te aeternum patrem, omnis terra
veneratur.
Tibi omnes Angeli: tibi caeli et universae
potestates.
Tibi cherubim et seraphim, incessabili voce
proclamant:

*We praise thee, O God: we acknowledge thee to be the
Lord.
All the earth doth worship thee: the Father
everlasting.
To thee all Angels cry aloud: the Heavens, and all the
Powers therein.
To thee Cherubim and Seraphim: continually
do cry,*

“Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae
 tuae.”

Te gloriosus Apostolorum chorus,

Te Prophetarum laudabilis numerus,

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur
 Ecclesia:

Patrem immensae maiestatis;

Venerandum tuum verum et unicum Filium;

Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe:

Tu Patris sempiternus es Filius.

Tu, ad liberandum suscepturus hominem, non
 horruisti Virginis uterum.

Tu, devicto mortis aculeo,
 aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni: quos
 pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis in gloria
 numerari.

Salvum fac populum tuum, Domine, et benedic
 hereditati tuae.

Et rege eos, et extolle illos usque in aeternum.

Per singulos dies benedicimus te: et laudamus
 nomen tuum in saeculum, et in saeculum
 saeculi.

Dignare, Domine, die isto sine peccato nos
 custodire.

Miserere nostri, Domine, miserere nostri.

Fiat misericordia tua, Domine, super nos:
 quemadmodum speravimus in te.

In te, Domine, speravi: non confundar in
 aeternum.

Holy, Holy, Holy: Lord God of Sabaoth;

*Heaven and earth are full of the Majesty of
 thy glory.*

The glorious company of the Apostles: praise thee.

The goodly fellowship of the Prophets: praise thee.

The noble army of Martyrs: praise thee.

*The holy Church throughout all the world: doth
 acknowledge thee;*

The Father: of an infinite Majesty;

Thine honourable, true: and only Son;

Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.

Thou art the everlasting Son: of the Father.

*When thou tookest upon thee to deliver man: thou
 didst not abhor the Virgin's womb.*

*When thou hadst overcome the sharpness of death:
 thou didst open the Kingdom of Heaven to all
 believers.*

*Thou sittest at the right hand of God: in the glory of
 the Father.*

We believe that thou shalt come: to be our Judge.

*We therefore pray thee, help thy servants: whom thou
 hast redeemed with thy precious blood.*

*Make them to be numbered with thy Saints: in glory
 everlasting.*

O Lord, save thy people: and bless thine heritage.

Govern them: and lift them up for ever.

*Day by day: we magnify thee; And we worship
 thy Name: ever world without end.*

*Vouchsafe, O Lord: to keep us this day
 without sin.*

O Lord, have mercy upon us: have mercy upon us.

*O Lord, let thy mercy lighten upon us: as our trust is
 in thee.*

*O Lord, in thee have I trusted: let me never be
 confounded.*

(The Book of Common Prayer, 1662)

YALE CAMERATA

Dr. Felicia Barber *Conductor*

Mahima Kumara, Alex Whittington *Student Assistant Conductors*

Don Youngberg *Manager*

Rachel Segman *Rehearsal Assistant*

Ethan Haman *Rehearsal Accompanist*

Soprano I

Keilah Avery
Rebecca Craig-Doyon
Virginia Grabovsky
Margaret Hoeschele
Maya Ingram
Kristin Jensen
Veronica Kushner
Mae McDonnell
Tawnie Olson
Natalie Plaza
Kelly Wang

Soprano II

Shane Gillespie
Matiya Kouassi
Carolyn Ladd
Erin Low
Kelly Park
Elle Rothermich
Rachel Segman
Rebecca Stoll
Beth Wang
Lisa Zhang

Alto I

Katie Becker
Catherine Locke Campbell
Liese Franklin-Zitzkat
Saleena Holder
Gabrielle Johnson
Aurelia Mae Keberle
Mahima Kumara
Sylvia Lipnick
Audrey Rivetta
Valerie Trantum
Mika Yamaguchi
Wanxue Zhang

Alto II

Marsha Ackerman
Carey Bates
Emilee Biles
Kathleen Bower-Phipps
Sara Culver
Jessica Kasamoto
Em Kramm
Janet McCray
hallie vougarris
Jungmin Youn

Tenor I

Lindsay Elliott
Junjie Guo
Alex Whittington
Yichu Xu
Andrew Zager

Tenor II

Joshua Goodbaum
Sascha Hume
Frank Parker
Al Powers
David Stein
Jason Zentz

Bass I

Tim Barringer
Michael Coderre
Ethan Haman
Andrew Jean-Charles
Donald Kohn
Michel Ledizet
Justin Young

Bass II

Hahram Kim
Gerry Holmes
Reshard L. Kolabhai
Enar Kornelius Leferink
Hyunsung Lim
David Low
John Phelan
Jacob Robins
Terence Wu

YALE GLEE CLUB — 163RD SEASON

Jeffrey Douma *Music Director*

T. Sean Maher *Operations and Production Manager*

Andrew Liu MUS '24 *Assistant Conductor*

Even Brock *Student Conductor*

Noah Stein *Student Conductor*

President: Awuor Onguru

Manager: Maya Khurana

Alumni Coordinator: Ayush Iyer

Stage Managers: Even Brock & Creed Gardiner

Archivists: Violet Barnum & Sophia Dvorak

Community Engagement Officer: Emily Lau

Domestic Tour Managers: Alex Hawley & Lila Schweinfurth

Winter Tour Managers: Anya Aitsahlia & Sarah Sparling

Publicity Chairs: Yara Chami & Anne Lin

Social Chairs: Kyle Ramos & Seung Min Baik

Wardrobe Manager: Rory Latham

Soprano I

Tamara Bafi '27

Alliese Bonner '27

Yara Chami '25

Kinnia Cheuk '26

Cat Esteves '27

Alex Hawley '25

Anjal Jain '26

Rose Kosciuszek '27

Anne Lin '24

Anika Rodriguez '27

Megan Ruoro '24

Lila Schweinfurth '25

Soprano II

Violet Barnum '25

Senlee Dieme '26

Sophia Dvorak '25

Ines Gilles '25

Sophia Groff '25

Katie Gurney '26

Aurelia Kerberie '27

Catharine Lee '27

Christina Logvynyuk '25

Emily Patrick '26

Mira Raju '24

Elizabeth Wolfram '27

Alto I

Omenu Abutu '27

Anya AitSahlia '25

Alice (Ziqi) Cui '27

Maya Khurana '24

Eliza Kravitz '24

Alistair Lam '24

Emily Lau '24

Peighton Lotwis '26

Agnes Sjoblad '26

Sarah Sparling '25

Abigail Taylor '25

Angélique Wheeler '26

Alto II

Natalie Bassini '27

Karen Gao '27

Willa Hawthorne '26

Tesse Okunseri '25

Awuor Onguru '24

Catalina Ossman '27

Aryana Ramos-Vazquez '26

Lyah Tabu '27

Hai Yen Tran '26

Ruthie Weinbaum '25

Thisbe Wu '26

Tenor I

Jack Dozier '26

Justin Ferrugia '24

Ayush Iyer '26

Chubuike Madu '27

Jack Purdue '25

Bill Qian '26

John Raskopf '27

Gbemiga Salu '27

Noah Stein '25

Tenor II

Jonathan Akinniyi '26
Charlie Calkins '26
Matthew Chen '27
David Liebowitz '26
Andrew Liu '24
Stephen Morris '27
Chris Song '24
Vincent Tan '25
Ari Tsomokos '27
Bobby Xiao '24
Andrew Xu '27

Bass I

Lukas Bacho '25
Andrew Boanoh '27
Ava Dadvand '25
Marko Gajic '27
Creed Gardiner '26
Weston Kerekes '24
Lukas Koutsoukos '27
Eric Linh '24
Stellan Min '27
Eduardo Pagliaro-Haque '25
Everett Tolbert-Schwartz '26

Bass II

Seung Min Baik Kang '26
Even Brock '25
Jiayang Jin '27
Sohum Kapadia '25
Deven Kinney '24
Rory Latham '25
Burton Lyng-Olsen '25
Guilherme Pereira '26
Kyle Thomas Ramos '26
Ben Weiss '27
Benjamin Xu '26

ORCHESTRA**Violin I**

Joshua Liu *concertmaster*
Cho Inhae
Jimin Kim
Atticus Margulis-Ohnuma

Violin II

Jeein Kim
Benjamin Kremmer
Megan Lin
Andy OuYang

Viola

Wanxinyi Huang
Julian Sweeney
Ayano Yakamuro

Cello

Amanda Chi
Ravenna Michalsen
Malfada Teixeira dos Santos

Double Bass

Hector Ponce
Julide San

Flute

Daniel Fletcher
Collin Stavinoha

Oboe

Alec Chai
Amy Kim

Clarinet

Nickolas Hamblin
Nicole Martin

Horn

Franco Ortiz
Kate Warren

Trumpet

Grace O'Connell
Karlee Wood

Timpani

Jacob Leshnower

Piano/Organ

Ethan Haman

Adolphus Hailstork, *Arise, My Beloved*

Felicia Barber describes Adolphus Hailstork as “one of the most prolific and celebrated African American composers in modern times, known for his ability to shape the sounds and characteristics of traditional African American genres (jazz, blues, and spirituals) into classical genres.” Hailstork has written a wide range of music in the European concert-hall tradition as well as many works grounded in African American culture and experience, including a song cycle on poems by Paul Laurence Dunbar, an opera about Paul Robeson, and a choral-orchestral memorial for George Floyd titled *A Knee on the Neck*. His exuberant *a cappella* setting of “Arise, My Beloved,” from the Song of Songs, captures the breathless ecstasy of the biblical love lyric. In keeping with a long tradition of text-painting, the choir’s multiple iterations of the keyword “arise” are set to a variously ascending two-note figure. The warm E-flat-major tonality of the music unexpectedly gives way at the end to a rapturous D-major chord.

Joan Szymko, *Arise My Love*

Like Hailstork, Joan Szymko was drawn to the familiar passage from the Song of Songs (in a slightly adapted version). But judging from the music, their responses to the unabashedly erotic poem could hardly be more different. Rather than physical longing between a woman and a man, Szymko’s setting for a soprano/alto chorus and piano highlights the allegorical love between God and humankind. (Significantly, the word “love” is capitalized in her text, in the divine sense.) The composer reinforces this specifically religious interpretation by grafting the biblical lyrics onto an allusion to the Christian hymn “Shall We Gather at the River.” The flowing triple meter of Szymko’s music, coupled with rippling arpeggios in the piano part, evokes the watery imagery of both the Bible’s rain and the hymn’s river.

Douglas E. Wagner, *The Lake Isle of Innisfree*

Like “Arise, My Beloved,” William Butler Yeats’s poem begins with the act of standing up: “I will arise and go now, and go to Innisfree...” The object of his yearning is not a person, however, but a place – his native Ireland as viewed from 1880s London, where the young poet was living in what he felt to be an involuntary exile. In setting Yeats’s well-known verses for a tenor/bass chorus and piano, Douglas Wagner naturally had recourse to a musico-poetic trope similar to Hailstork’s, but this time the music associated with the word “arise” traces a melodic arc whose distinctive contour recurs time and again throughout the piece as a unifying motif. Only in the middle section is its rising-and-falling trajectory briefly redirected downward as composer and poet contemplate the peace of the Irish countryside “dropping slow.”

Shawn Kirchner, *I Will Arise and Go*

Shawn Kirchner’s reading of “The Lake Isle of Innisfree” likewise contrasts with that of Wagner. “Despite its pastoral depiction and lovely phrases,” the composer writes, “Yeats’ poem is in fact quite sturdy, with a strong beat, and although it may be about ‘peace’ it is

anything but ‘quiet.’ Rather it is filled with sounds: the ‘bee-loud glade,’ the song of the cricket, the beat of linnet’s wings, and ‘lake water lapping with low sounds by the shore.’” His setting for mixed choir and hammered dulcimer is notable for its folk-like lyricism and propulsive duple rhythm, accentuated by the dulcimer’s percussive twang. (Tonight’s performance features a Chinese dulcimer, or *yangqin*, a cousin of the familiar Western folk instrument.) The minor key of the piece, Kirchner explains, is meant to suggest “the depth of [the poet’s] homesickness for Innisfree – not an imaginary utopia, but a real place of home in Yeats’ beloved Ireland.”

Marianna Martines, *Mass No. 1 in C*

Born in 1744, Marianna Martines spent her entire life in Vienna, where she was renowned for the star-studded musical salons she hosted in the apartment her family shared with the celebrated poet and opera librettist Pietro Metastasio. As one of the few prominent women composers of her day, Martines (also known as Marianne Martínez, in token of her father’s Spanish heritage) cultivated a carefully crafted – and socially acceptable – image as a musical amateur. In reality, she was a thoroughbred professional, having studied with Haydn and other luminaries in her youth, as well as a highly accomplished singer and harpsichordist. Martines’s precocious talent earned her entrée to the imperial court, and in 1773 she was elected to membership in the prestigious Accademia Filarmonica of Bologna, where the fourteen-year-old Mozart – a family friend – had been inducted three years earlier. A contemporary writer lauded the “combination of beauty, ingenuity, nobility of expression, and an astonishing correctness” in her compositions, which ranged from large-scale masses and concertos to solo arias and keyboard sonatas.

Martines was still in her early teens when she wrote the Mass in C, the first of her four extant settings of the Latin mass. The fact that virtually all of her surviving church music dates from the 1760s suggests that she and her teachers viewed that exalted genre as the most effective way to establish her credentials early in her career. The strategy seems to have paid off, for in 1761 her Mass No. 2 was performed at the Michaelerkirche, the parish church of the Habsburg court. Martines’s scoring of the Mass No. 1 was appropriately regal, calling for a large, festive orchestra that included pairs of oboes and trumpets, timpani, strings, and organ. Her debt to the brilliant Italian style of vocal writing is evident in the ornate coloratura passages scattered throughout the Kyrie, Gloria, and Agnus Dei movements. Charles Burney, the English musical chronicler who spent several weeks in Vienna in 1772, aptly described Martines’s music as “a mixture of the harmony, and contrivance of old times, with the melody and taste of the present.”

José Maurício Nunes Garcia, *Tê Deum em ré*

In the early nineteenth century, Brazil was the musical center of the Portuguese empire, and the lion’s share of the colony’s musical activity took place in the capital, Rio de Janeiro. In his dual capacity as director of music at the city’s majestic, rococo-style Catholic cathedral and master of the Royal Chapel, José Maurício Nunes Garcia occupied a position of unparalleled

visibility and power. Notwithstanding his humble beginnings and mixed Afro-Brazilian parentage, he rose to become an ordained priest, an intimate of the Portuguese royal family, and the go-to composer for royal weddings, funerals, and other state functions. José Maurício (as he is known in Brazil) had already established his reputation before the turn of the century with a series of elegantly crafted motets, graduals, antiphons, and other sacred works steeped in the language of Viennese classicism as exemplified by composers like Haydn and Cherubini, many of whose works the Afro-Brazilian may have encountered in the court's well-stocked music library. (Felicia Barber notes that José Maurício's music has reemerged in the past five years in the choral world, in large part due to increased historical research into lesser-known BIPOC composers.)

Probably written sometime between 1799 and 1811, the *Te Deum* in D is a grand, celebratory work that exhibits the hallmarks of José Maurício's mature style. Like almost all of his church music, it's scored for four-part chorus with orchestral accompaniment; the technically challenging character of the writing for both voices and instruments attests to the high caliber of performers at the composer's disposal in colonial Rio. The Latin hymn of praise to the Creator is laid out in four movements, of which the first is by far the longest—a jubilant essay in D major that alternates homophonic (and thus easily intelligible) choral passages with ornate solo interludes in *bel canto* style, including a long, quasi-operatic melisma on the words “*aperuisti credentibus regna caelorum*” (thou didst open the Kingdom of Heaven to all believers). After a short, intense *Largo* in G minor, invoking God's help, José Maurício returns to bright D major for the last two movements. Becoming increasingly contrapuntal and chromatic, the work comes to an end on a soul-stirring affirmation of faith.

Notes © by Harry Haskell

A regular program annotator for New York's Carnegie Hall and Metropolitan Opera and the Pierre Boulez Saal in Berlin, Harry Haskell is the author of *The Early Music Revival: A History* and editor of *The Attentive Listener: Three Centuries of Music Criticism*. In *Her Own Wright*, his podcast about the Wright Brothers' sister Katharine, is available on iTunes and other outlets.

Yale Camerata is a seventy-voice vocal ensemble whose members are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. Conducted by Dr. Felicia Barber, the ensemble performs a widely varied spectrum of sacred choral literature, with a special commitment to choral music of our time. The Camerata was founded by Marguerite L. Brooks in 1985.

The Camerata has collaborated with Yale Schola Cantorum, Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven.

The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program *Performance Today*. Guest conductors have included Marin Alsop, Simon Carrington, Matthew Halls, David Hill, Nicholas McGegan, Erwin Ortner, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Helmuth Rilling, Jaap Schroder, Robert Shaw, and Dale Warland.

The Institute of Sacred Music has commissioned works for Camerata by Martin Bresnick, Daniel Kellogg, Aaron Jay Kernis, Robert Kyr, Tawnie Olson, Stephen Paulus, Daniel Pinkham, Robert Sirota, Julia Wolfe, and Ellen Taaffe Zwilich, among others. The chorus has sung premiere performances of works by many other composers, including Kathryn Alexander and Francine Trester.

Dr. Felicia Barber is associate professor adjunct of choral conducting at Yale University. In addition to teaching graduate-level choral conductors and aspiring undergraduate conductors, Dr. Barber is developing a new initiative designed to prepare Yale students to work with young musicians on choral music in school and church settings.

Prior to her appointment at Yale, Dr. Barber served as associate professor of music and director of choral activities at Westfield State University in Westfield, Massachusetts, where she conducted the University Chorus, Chamber Chorale, and Gospel Choir, as well as teaching courses in conducting and choral methods. In addition to her position at Westfield, Dr. Barber served as choral lecturer for the summer master's program at Gordon College, where she taught courses in choral conducting and choral music education for the M.M.E. degree.

Dr. Barber's research interests include effective teaching strategies, fostering classroom diversity and incorporating equity and justice initiatives in choral curricula, and the linguistic performance practice of African American spirituals. She has contributed to the American Choral Directors Association's *Choral Journal* and is the author of *A New Perspective for the Use of Dialect in African American Spirituals: History, Context, and Linguistics*.

An active member of the American Choral Directors Association (ACDA), Dr. Barber has presented her research at state, divisional, and national conferences. She has also served the organization on the National Diversity Committee and the Eastern Division 2020 Conference Committee and is the past president of the Massachusetts ACDA board. She is regularly engaged as a guest conductor for youth and community festivals around the country, including all-state ensembles in Vermont, Oklahoma, California, Louisiana, New Hampshire, North Carolina, Wisconsin, and Rhode Island; she will conduct at the ACDA Eastern Division SATB High School Festival Choir in 2024 and a Carnegie Hall Festival Chorus in 2025.

Dr. Barber earned a B.M. in vocal performance from Oral Roberts University, an M.M. in choral music education from Mansfield University, and a Ph.D. in music education and choral conducting from Florida State University.

Mahima Kumara (she/her) is a first-year M.M. candidate in choral conducting and one of the assistant conductors of Yale Camerata. She graduated from Yale College in 2020 with a B.A. in statistics and data science and an education studies certificate, after which she worked at the Yale Music in Schools Initiative on the Yale Glee Club Service through Music fellowship. Kumara is originally from State College, Pennsylvania, and returns to New Haven from Boston, where she worked in health policy research at Brigham and Women's Hospital and conducted with Boston Children's Chorus and Tactus Ensemble Cambridge. She is also a pianist and Carnatic vocalist, and in all her work, aims to center educational equity and inclusive community music-making.

Alex Whittington (they/she) is a first-year M.M. candidate in choral conducting at Yale, where they also received their M.A. in music history after graduating from Yale College. Their primary area of study is Puerto Rican choral music, focusing on edition-making and reconstructions of works by Felipe Gutiérrez y Espinosa. Whittington has worked as a teaching artist with the YSM's Music in Schools Initiative and has performed with ensembles such as the Yale Baroque Opera Project and the Yale Collegium Musicum. For the 2023–2024 academic year, they are serving as the director of the Marquand Chapel Choir and one of the assistant conductors of the Yale Camerata.

From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as an 85-voice all-gender chorus, the **Yale Glee Club**, Yale's principal undergraduate mixed chorus and oldest musical organization, has represented the best in collegiate choral music.

In recent seasons, the Glee Club's performances have received rave reviews in the national press, from *The New York Times* ("One of the best collegiate singing ensembles, and one of the most adventurous...an exciting, beautifully sung concert at Carnegie Hall") to *The Washington Post* ("Under the direction of Jeffrey Douma, the sopranos – indeed, all the voices – sang as one voice, with flawless intonation...their treacherous semitones and contrapuntal subtleties became otherworldly, transcendent even").

The students who sing in the Yale Glee Club might be majors in music or biology, English or political science, philosophy or mathematics. They are drawn together by a love of singing and a common understanding that raising one's voice with others to create something beautiful is one of the noblest human pursuits.

The Glee Club's repertoire embraces a broad spectrum of music from the 16th century to the present, including motets, contemporary works, music from folk traditions throughout the world, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premieres of newly commissioned works and sponsors two annual competitions for young composers. They have been featured on NPR's *Weekend Edition*, WQXR's *The Choral Mix*, and BBC Radio 3's *The Choir*.

Choral orchestral masterworks are also an important part of the Glee Club's repertoire; recent performances include Verdi *Requiem*, Mozart *Requiem*, Stravinsky *Symphony of*

Psalms, Shaw *Music in Common Time*, Orff *Carmina Burana*, Vaughan Williams *Dona Nobis Pacem*, Bernstein *Chichester Psalms*, Britten *War Requiem* and *Cantata Misericordium*, Fauré *Requiem*, Haydn *Missa in Tempore Belli*, *Missa in angustiis*, and *Creation*, Brahms *Ein deutsches Requiem*, *Nänie*, and *Schicksalslied*, Mendelssohn *Elijah*, Penderecki *Credo*, Aaron Jay Kernis *Symphony of Meditations*, Purrington *Words for Departure*, and choral symphonies of Mahler and Beethoven.

One of the most traveled choruses in the world, the Yale Glee Club has performed in every major city in the United States and embarked on its first overseas tour in 1928. It has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa.

Historically a leading advocate of international choral exchange, the Glee Club has hosted countless guest ensembles at Yale and at New York's Lincoln Center in conjunction with its own international festivals. In 2012, the Glee Club carried this tradition forward with the first Yale International Choral Festival in New Haven, and in June of 2018 presented the third incarnation of the festival, hosting choirs from Sri Lanka, Mexico, Germany, and New York City, along with the Yale Alumni Chorus and Yale Choral Artists.

The Glee Club has appeared under the baton of many distinguished guest conductors from Leopold Stokowski to Sir David Willcocks to Robert Shaw. Recent collaborations have included performances under the direction of Marin Alsop, Grete Pedersen, Matthew Halls, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, Craig Hella Johnson, and Helmuth Rilling.

The Yale Glee Club has had only seven directors in its 162-year history and is currently led by Jeffrey Douma. Previous directors include Marshall Bartholomew (1921–1953), who first brought the group to international prominence and who expanded the Glee Club's repertoire beyond college songs to a broader range of great choral repertoire; Fenno Heath (1953–1992), under whose inspired leadership the Glee Club made the transition from TTBB chorus to mixed chorus; and most recently David Connell (1992–2002), whose vision helped carry the best traditions of this ensemble into the twenty-first century.

Jeffrey Douma is the Marshall Bartholomew Professor in the Practice of Choral Music at the Yale School of Music, and has served since 2003 as Director of the Yale Glee Club, hailed under his direction by *The New York Times* as “one of the best collegiate singing ensembles, and one of the most adventurous.” He also heads Yale's graduate program in choral conducting and serves as founding Director of the Yale Choral Artists and Artistic Director of the Yale International Choral Festival.

Douma has appeared as guest conductor with choruses and orchestras on six continents, including the Royal Melbourne Philharmonic Orchestra, Singapore's Metropolitan Festival Orchestra, Lithuanian Chamber Orchestra, Estonian National Youth Orchestra, Daejeon Philharmonic Choir, Buenos Aires Philharmonic Orchestra, Moscow Chamber Orchestra, Tbilisi Symphony Orchestra, Orquesta Solistas de la Habana, Istanbul's Tekfen

Philharmonic, Norway's Edvard Grieg Kor, the Symphony Choir of Johannesburg, the New Haven Symphony Orchestra, and the Central Conservatory's EOS Orchestra in Beijing, as well as the Yale Philharmonia and Yale Symphony Orchestras. He also serves as Musical Director of the Yale Alumni Chorus, which he has led on eleven international tours. He served previously as Choirmaster at the Cathedral of St. Joseph in Hartford, Connecticut, where performances with the professional Schola Cantorum ranged from Bach *St. John Passion* with baroque orchestra to Arvo Pärt *Te Deum*, and recently served as Director of Music at the Unitarian Society of New Haven.

Choirs under his direction have performed in Leipzig's Neue Gewandhaus, Dvořák Hall in Prague, St. Peter's Basilica in Rome, Notre Dame de Paris, Singapore's Esplanade, Argentina's Teatro Colon, the Oriental Arts Center in Shanghai, Lincoln Center's Avery Fisher and Alice Tully Halls, and Carnegie Hall, and he has prepared choruses for performances under such eminent conductors as Marin Alsop, William Christie, Valery Gergiev, Sir Neville Marriner, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, Craig Hella Johnson, and Helmuth Rilling.

Douma has presented at conferences of the ACDA and NCCO, and the Yale Glee Club has appeared as a featured ensemble at NCCO national and ACDA divisional conferences. Active with musicians of all ages, Douma served for several years on the conducting faculty at the Interlochen Center for the Arts. He frequently serves as clinician for festivals and honor choirs. Recent engagements include conducting masterclasses at the China International Chorus Festival, the University of Michigan School of Music, the Jacobs School of Music at Indiana University, the Royal Academy of Music in London, the Hochschule der Künste in Zurich, the Florence International Choral Festival, and the Berlin Radio Choir's International Masterclass, as well as residencies at the Central Conservatory of Music, Beijing and at Luther College as Visiting Conductor of the internationally renowned Nordic Choir.

An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award and has premiered new works by such composers as Jennifer Higdon, Joel Thompson, Caroline Shaw, Dominick Argento, Paola Prestini, Ayanna Woods, Bright Sheng, Ned Rorem, Rodrigo Cadet, Ted Hearne, Han Lash, Martin Bresnick, David Lang, Derrick Skye, Rene Clausen, Bongani Magatyana, and James Macmillan. He also serves as editor of the Yale Glee Club New Classics Choral Series, published by Boosey & Hawkes. His original compositions are published by G. Schirmer and Boosey & Hawkes. A tenor, Douma has appeared as an ensemble member and soloist with some of the nation's leading professional choirs.

In 2003, Douma was one of only two North American conductors invited to compete for the first Eric Ericson Award, the premier international competition for choral conductors. Prior to his appointment at Yale he served as Director of Choral Activities at Carroll College and taught on the conducting faculties of Smith College and St. Cloud State University.

Douma earned the Bachelor of Music degree from Concordia College, Moorhead, MN, and the Doctor of Musical Arts degree in conducting from the University of Michigan. He lives in Hamden, Connecticut, with his wife, pianist and conductor Erika Schroth, and their two children.

Andrew Liu is a conductor, organist, flautist, and composer who is currently in his second year pursuing a master of music degree in choral conducting at Yale University. He earned a BA in music at the University of Oxford, UK, graduating with first-class honors. While at Oxford, he was organ scholar at Hertford College, serving as conductor and accompanist for Hertford College Chapel Choir. As an organist, he was a prize-winning recipient of the Associateship Diploma of the Royal College of Organists (ARCO) in 2018 and is hoping to take the fellowship examination (FRCO) in the near future. For organ, he has previously studied under Noah Klein, Wendy Yuen, Phil Scriven, and Richard Pinel and is now studying with James O'Donnell. His past conducting teachers include David Hill, Steven Grahl, and James Morley Potter, and he is currently studying with Jeffrey Douma.

Liu is also an avid composer and has recently been commissioned to compose music combining Chinese and Western instruments for Yao Yueh Chinese Music Association and Hong Kong Legends Chamber Orchestra (Hong Kong, China). He is currently enjoying the opportunity of working with such excellent choirs, outstanding colleagues, and distinguished faculty at Yale. At the same time, he is also serving as the Assistant Conductor for the 163rd Yale Glee Club, as well as being the Organist and Director of Music at St. Peter's Episcopal Church, Milford, CT.

Chao Tian is a Chinese dulcimer virtuoso, improviser, and sound designer. Her dexterity has led to her breaking down barriers and working across creative genres. She explores the distinct sounds and techniques of the Chinese dulcimer to create a multidimensional sensation of improvisation. Her creative interest is mainly in intercultural improvisation study: applications of Chinese musical aesthetics and vocabulary, creative synthesis in cross-disciplinary improvisation: interactions among music, dance, and visual art.

Chao was a former member of China's famous 12 Girls Band. She has performed in over 30 different countries and regions across the globe. Her reputation grew in the United States in 2015, when she was accepted into the prestigious Artist in Residence program at Strathmore Music Center, where she became fascinated by many cultures and expanded her creative imagination. Chao studied American hammered dulcimer with Karen Ashbrook with the support of the Folklife Apprenticeship Program of the Maryland State Arts Council. She was the NextLOOK Artist at the University of Maryland (2021–2022) and was chosen for Musician Changemaker Accelerator Academy 2024.

Chao spent years working as an instructor and the director of the Arts Education Center at Beijing Language and Culture University (BLCU). She is a founding member of BLCU Arts College's music department and was appointed as an officer of the International Culture Exchange Program in 2019.

Chao's latest project *Unheard Sounds* is dedicated to better exploring the transformation of artistic language in cross-disciplinary collaboration. Her projects also include *From China to Appalachia* with two-time Grammy winners Cathy Fink and Marcy Marxer – this project was recently selected as a touring artist by the Mid-Atlantic Foundation; *Dong Xi (East & West)* with world percussionist Tom Teasley, a project that won the Best World Music Artist/Group Wammie award 2020; *Parallel Intersections* with tropical steelpan musician Josanne Francis; *Dots and Lines* with British American violinist Dave Kline. She is the band leader of Always Folk Ensemble and a band member of the awarded world-folk fusion ensemble Project Locrea. Chao is pursuing her Ph.D. in Ethnomusicology at Boston University.

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