

WAR REQUIEM

YALE SYMPHONY ORCHESTRA

William Boughton, Director

YALE GLEE CLUB

Jeffrey Douma, Director

YALE CAMERATA

Felicia Barber, Director

BENJAMIN BRITTEN

War Requiem, Op.66

April 3, 2024
7:30pm

Woolsey Hall

Katia Kim, Soprano;
Gene Stenger, Tenor;
Edmund Milly, Baritone;
with Elm City Girls Choir,
Rebecca Rosenbaum, Director;
and Trinity Boys Choir and
Trinity Girls Choir,
Walden Moore, Director



Yale Symphony Orchestra Yale Glee Club Yale Camerata

Jeffrey Douma and William Boughton, Conducting

Katia Kim, Soprano
Gene Stenger, Tenor
Edmund Milly, Baritone

Elm City Girls' Choir
Trinity Boys' Choir and Trinity Girls' Choir

PROGRAM

War Requiem Benjamin Britten

1. Requiem Aeternam
2. Dies Irae
3. Offertorium
4. Sanctus
5. Agnus Dei
6. Libera Me

{Please silence all portable electronic devices}

WAR REQUIEM, OP. 66

Benjamin Britten (1913-1976)
Words from the *Missa pro Defunctis*
and the poems of Wilfred Owen

I Requiem aeternam

CHORUS

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

Rest eternal grant them, Lord;
and may everlasting light shine upon
them.

TREBLE CHOIR

Te decet hymnus, Deus in Sion;
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet

Songs of praise are due to Thee, God,
in Zion;
and prayers offered up to Thee
in Jerusalem;
hear my prayer,
all flesh shall come to Thee.

TENOR SOLO

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries for them from prayers or bells,

Nor any voice of mourning save the choirs, –

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of good-byes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of silent minds,

And each slow dusk a drawing-down of blinds.

[‘Anthem for Doomed Youth’]

CHORUS

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy,
Christ have mercy,
Lord have mercy

II Dies irae

CHORUS

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of anger, that day,
Shall dissolve this generation into ashes,
With David and the Sibyl as witness.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

How much quaking there will be,
When the Judge will come,
To weigh all things strictly.

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

The trumpet pouring forth its awful sound
Through the tombs of the lands
Drives everyone before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death shall be stunned, and nature,
When life shall rise again,
To answer for itself before the Judge.

BARITONE SOLO

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.
[untitled]

SOPRANO SOLO AND CHORUS

Liber scriptus proferetur,
In quo totum continetur
Unde mundus judicetur.

A book inscribed shall be brought forth,
In which all is contained,
From which the world shall be judged.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

When the Judge, therefore, shall sit,
Whatever is concealed shall appear:
Nothing unavenged shall remain.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

What am I, a wretch, to say then?
To whom as defender shall I entreat,
Since the just man is scarcely safe?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of fearful majesty,
Who freely savest those who are to be saved,
Save me, fountain of compassion.

TENOR AND BARITONE SOLOS

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland, –
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath, –
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorussed when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death – for life; not men – for flags.
[‘The Next War’]

CHORUS

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Recall, kind Jesus,
That I am the reason for your being:
Lest Thou do away with me on that day.

Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.

Searching for me, Thou didst sit exhausted:
Thou hast redeemed me by suffering the cross:
So much toil should not be in vain.

Ingemisco, tamquam resu:
Culpa rubet vultus meus:
Supplicanti parce Deus.

I sigh, so great a sinner:
Guilt reddens my face:
Spare the suppliant, God.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who hast forgiven Mary,
And hast listened to the robber,
And hast also given hope to me.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Set me down amongst the sheep,
And remove me from the goats,
Standing at Thy right hand.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

With the damned confounded,
To the crackling flames consigned,
Call me with your saints.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

I pray, kneeling and suppliant,
My heart worn away like ashes:
Protect me at my ending.

BARITONE SOLO

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;

Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;

But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

[from 'Sonnet: On Seeing a Piece of Our Artillery Brought into Action']

CHORUS AND SOPRANO SOLO

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of anger, that day,
Shall dissolve this generation into ashes,
With David and the Sybil as witness.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

How much quaking there will be,
When the Judge will come,
To weigh all things strictly.

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus.

That tearful day,
On which shall arise again from the ashes,
The sinner to be judged,
Spare him accordingly, God.

TENOR SOLO

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, –
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeams toil
To break earth's sleep at all?

['Futility']

CHORUS

Pie Jesu Domine,
dona eis requiem.
Amen.

Kind Jesus, Lord
grant them rest.
Amen.

III Offertorium

TREBLE CHOIR

Domine Jesu Christe,
Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus
ne cadant in obscurum.

Lord Jesus Christ,
King of glory,
free the souls of all the faithful
dead from the tortures of hell,
and from the bottomless pit:
free them from the mouth of the lion,
that hell may not swallow them up,
nor may they fall into darkness.

CHORUS

Sed signifier sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti,
et semini ejus.

But the holy standard-bearer Michael
shall bring them back into the holy light:
as Thou once didst promise to Abraham,
and his offspring.

BARITONE AND TENOR SOLOS

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Issac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretchèd forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son, –
And half the seed of Europe, one by one.

[‘The Parable of the Old Man and the Young’]

TREBLE CHOIR

Hostias et preces
tibi Domine laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.

Sacrifices and prayers
we offer to Thee, Lord, with praise:
receive them for the souls of those
whose memory we recall today:
make them, Lord,
to pass from death to life.

IV Sanctus

SOPRANO SOLO AND CHORUS

Sanctus, sanctus, sanctus

Dominus Deus Sabaoth.

Pleni sunt coeli et terra Gloria tua,
Hosanna in excelsis.

Holy, holy, holy

Lord God of Hosts.

Full are heaven and earth with Thy glory.
Hosanna in the highest.

Benedictus qui venit

in nomine Domini.

Blessed is he who comes

in the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

BARITONE SOLO

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? –
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
‘My head hangs weighed with snow.’
And when I hearken to the Earth, she saith:
‘My fiery hear shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried.’

[‘The End’]

V Agnus Dei

TENOR SOLO

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

CHORUS

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Lamb of God
who takest away the sins of the world,
grant them rest.

TENOR SOLO

Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

CHORUS

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Lamb of God
who takest away the sins of the world,
grant them rest.

TENOR SOLO

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.
[‘At a Calvary near the Ancre’]

CHORUS

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God
who takest away the sins of the world,
grant them rest everlasting.

TENOR SOLO

Dona nobis pacem.

Grant us peace.

VI Libera me

CHORUS AND SOPRANO SOLO

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare
saeculum per ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.
Libera me, Domine, de morte aeterna,
Quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Libera me, Domine . . .

Free me, Lord, from eternal death,
on that dreadful day.
When the skies and ground shall quake:
When Thou comest to judge
our generation through fire.
I am made to tremble, and am afraid,
until the trial shall come,
and the anger arrive.
Free me, Lord, from eternal death,
When the skies and ground shall quake.
That day, day of anger
of disaster and misery,
a great day and intensely bitter.
Free me, Lord . . .

TENOR SOLO

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made moan.
'Strange friend,' I said, 'here is no cause to mourn.'

BARITONE SOLO

'None,' said the other, 'save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels,
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.'

TENOR AND BARITONE SOLOS

'Let us sleep now . . .'

['Strange Meeting']

TREBLE CHOIR, CHORUS, AND SOPRANO SOLO

In paradisum deducant te 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.

To heaven may the Angels escort you;
on your arrival may the Martyrs accept you,
and lead you
to the sacred city Jerusalem.
May the Choir of Angels receive you
and with Lazarus, once a pauper,
may you have rest eternal.

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Requiescant in pace.
Amen.

Rest eternal grant them, Lord,
and may everlasting light shine upon them.
May they rest in peace.
Amen.

William Boughton, *Conductor*

Born into a musical family - his grandfather (Rutland Boughton) was a composer, his father a professional viola player and his mother a singer. After studies, at New England Conservatory (Boston), Guildhall School of Music (London) and Prague Academy as a cellist, he entered the profession in

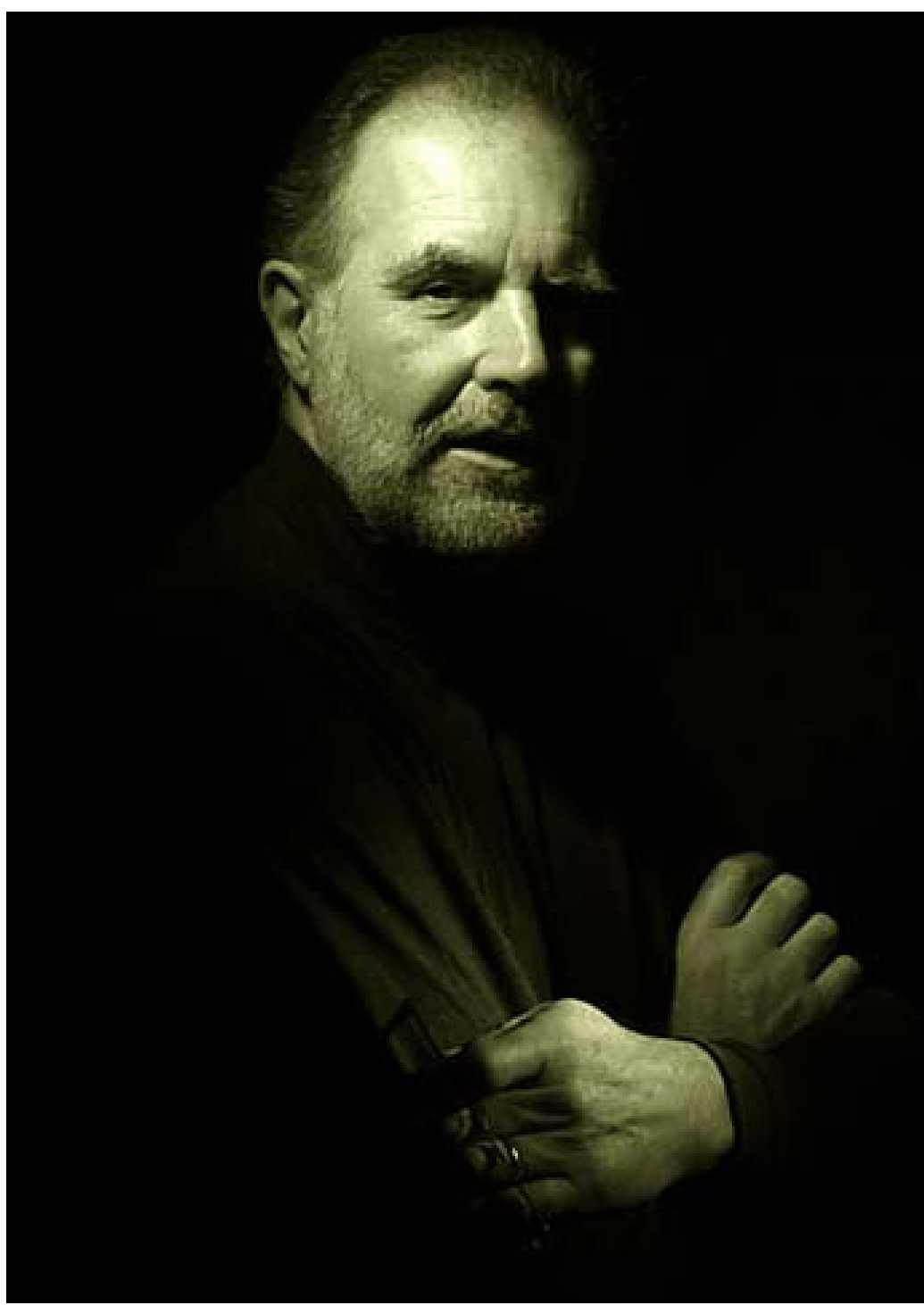
London playing with the Royal Philharmonic, BBC and London Sinfonietta Orchestras.

The experience of playing in orchestras led to a passion to pursue a career in conducting studying with George Hurst and then Sir Colin Davis. In 1980 he formed the English String Orchestra initially focusing on early 20th Century Eng-

lish repertoire but developing it into late 20th and 21st Century Contemporary music commissioning over 20 works from composers such Peter Sculthorpe, John Joubert, Anthony Powers, Michael Berkeley, John Metcalf, Stephen Roberts and Adrian Williams. The depth of his partnership with the ESO was epitomised in 1985 when, as Artistic Director of the Malvern Festival, he collaborated with Sir Michael Tippett to present a musical celebration of the composer's eightieth birthday which was the subject of a BBC "Omnibus" documentary.

With the ESO he built a significant discography of internationally acclaimed recordings with Nimbus Records - predominantly of English music, a number of which reached the Top Ten in the US Billboard charts.

Between 1986-93 he was also Artistic & Music Director of the Jyväskylä Sinfonia in Finland and guest conducted with numerous orchestras including the London Symphony, Philharmonia, San Francisco, Royal Philharmonic, Finnish Radio, Mittel Deutsch



Radio, working with artists such as Nigel Kennedy, Leonidas Kavakos, Emmanuel Ax, Radu Lupu and Viktoria Mullova.

In October 1993, William Boughton was awarded an Honorary Doctorate from Coventry University in recognition of his expertise in British music. In November 1995, he and the ESO presented a weekend of music celebrating the 60th birthday of English composer Nicholas Maw, marking another milestone in his championship of contemporary English music. In 1996 William Boughton commenced a second term as Artistic Director of the Malvern Festival.

The 2005/6 Season was his final year with the ESO in which they celebrated the Orchestra's 25th Anniversary performing a 'Complete Beethoven Symphony Cycle', and created a new series of pre-concert performances of British contemporary music, including works by Birtwistle, Knussen, Watkins, Woolrich, Holloway and Turnage.

In July 2007 he became the 10th Music Director of the New Haven Symphony Orchestra (NHSO), with whom he instituted a 'Composer in Residence' Scheme (Augusta Read Thomas, Christopher Theofanidis, Hannah Lash) and started a major Walton Project with concerts, lectures/talks and recordings on the Nimbus Label. With the NHSO he has received two ASCAP Awards (2011 & 2014) for Adventurous Programming and received critical acclaim for the Walton Project, with Gramophones Edward Greenfield nominating it for 'Record of the Year' (2010). In October 2014 two new recordings were released with the New Haven Symphony of William Walton and Augusta Read Thomas.

His commitment and dedication to the younger generation is epitomized through his teaching – creating a cello studio in one of the poorest areas of New Haven, building the NHSO's Education Dept, working with the State and Regional Youth Orchestras and teaching at the Yale School of Music. In May 2016 he visited Central China University for Conducting Master-classes and conducted the Hubei Symphony. He regularly records for both Nimbus and Lyrita Labels and guest conducts in the USA.

Jeffrey Douma, *Conductor*

Jeffrey Douma is the Marshall Bartholomew Professor in the Practice of Choral Music at the Yale School of Music, and has served as Director of the Yale Glee Club since 2003. The Glee Club has been 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 lead on eleven international tours. He served previously as Choirmaster at the Cathedral of St. Joseph in Hartford, CT, 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, Dvorak 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 Cen-

ter'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 Martin, 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, CT, with his wife, pianist and conductor Erika Schroth, and their two children.

Felicia Barber, *Director,* *Yale Camerata*

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 Chorus, 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.

Rebecca Rosenbaum, *Director,* *Elm City Girls Choir*

Rebecca Rosenbaum is the Music Director of the Elm City Girls' Choir and the United Choir School, a network of 32 community-based girls' choirs throughout Connecticut. Ms. Rosenbaum received her DMA and MM degrees in choral conducting from Yale University and her BA from Vassar College. In addition to her experience conducting, touring, and overseeing the ensembles of the Elm City Girls' Choir and United Girls' Choir, Ms. Rosenbaum served as the Director of Choral Activities at Vassar College, where she taught musicianship classes and conducted the Vassar Women's Choir for three years. Ms. Rosenbaum has taught classes at Yale University and Bay Path College, and has also served as a choral advisor to the Spence School in New York, NY. She



has appeared as a guest conductor and clinician for choral festivals throughout the northeastern United States, Europe and China and recently served as the Women's Choir R&R Chair of the American Choral Directors' Association, CT Chapter.

Tom Brand, *Director,* *Elm City Girls Choir*

Tom Brand is Artistic Director of United Choir School and Saecula Choir Foundation and serves as



Organist & Choirmaster of St. John's Episcopal Church in Washington, CT. Tom received early musical training as a chorister in New Haven's Trinity Boys Choir under Walden Moore and in the American Boychoir under James Litton. He studied choral conducting at Yale with Marguerite Brooks.

Walden Moore, *Director,* *Trinity Boys Choir and* *Trinity Girls Choir*

R. Walden Moore has been Director of Music of Trinity Church, New Haven, since 1984, where he directs the Choir of Adults and Girls, the Choir of Men and Boys, and the Parish Choir of mixed adult voices in a regular schedule of parish services and appearances both inside and outside the parish.



He serves as clinician, guest conductor and organist

for choir festivals and church choir clinics throughout the year. Having previously served as Organist and Choirmaster of St. James's Church in West Hartford, CT, his degrees in organ are from the University of Kentucky, Lexington, and from the Yale Institute of Sacred Music/School of Music, where he studied with Robert Baker and Gerre Hancock. In January of 2007, he was appointed Adjunct Lecturer in Organ at the Yale Institute of Sacred Music/School of Music, where, one semester each year, he co-teaches a course in Liturgical Keyboard Skills with colleague Mark Miller. He is past Chair of the Music Commission of the Episcopal Diocese of Connecticut, and has served on the Executive Board of the Connecticut Chapter of the American Choral Directors Association. He currently serves on the Gerre Hancock Organ Scholar Advisory Board for the Association of Anglican Musicians. He has also served as organ design consultant for churches throughout Connecticut. In recent years, he has been Music Director for Royal School of Church Music in America Summer Courses in Charlotte, NC, Wilkes-Barre, PA, Newport, RI, Boston, MA, Houston and Dallas TX.

Katia Kim, *Soprano*

Soprano Katia Kim, with her gleaming, powerful voice and intense acting, is making a name for herself

as an operatic talent in the United States. Born in Russia and now an American citizen, Ms. Kim has been praised for her technical skill, her mesmeric stage presence and her ravishing, rich voice. She made her European debut as a soloist in Haydn's "*Creation*" in Germany and received stunning reviews. Her singing in the

graduate programs at Texas Christian University and at Temple University earned her several leading roles, including Erisbe in *L'Ormindo*, Pamina in *The Magic Flute*, Fiordiligi in *Così fan tutte* and Concep-



cion in *L'heure espagnole*. As the winner of concerto competitions at both universities, she sang Berg's *Sieben frühe Lieder* and Tatiana's Letter Scene from *Eugene Onegin* with orchestra.

Katia sang Fiordiligi again to great acclaim with the Martina Arroyo Foundation in New York City. Performances over the next few years included Donna Elvira in *Don Giovanni* with TCU Opera Studio, the soprano solo in the Verdi *Requiem* at the Crystal Cathedral in California and concerts with the Music Theater of Kaunas, Lithuania. In 2017, Ms. Kim sang Marenka in the concert version of *Bartered Bride* and a year later — Tatiana in *Eugene Onegin* with North-Czech Philharmonic in Czech Republic.

In summer 2019, Ms. Kim toured South Korea with Chernivtsi Symphony Orchestra (Ukraine). Katia's recent engagements feature the title role in *Rusalka* with Opera Arlington and soprano solo in Verdi *Requiem* with Fairbanks Symphony Orchestra.

Gene Stenger, *Tenor*

Hailed as an “impressive tenor” (*The New York Times*) who sings with “sweet vibrancy” (*The Cleveland Plain Dealer*) Gene Stenger is one of the country's most called upon Bach specialists who is also heralded for his performances of oratorios by Handel, Haydn, Mendelssohn, and Mozart.

Mr. Stenger's 2023-2024 season includes solo debuts with the Washington Bach Consort (Bach's *St. John Passion*), Winston-Salem Symphony (Handel's *Messiah*), Baltimore Choral Arts Society (Bach's *Magnificat*), Resonance Works Pittsburgh (Bach's *Magnificat* & Esmail's *This Love Between Us*), The Bethlehem Bach Choir (BWV 134), and The Cathedral Church of the Advent Birmingham (Handel's *Messiah*). He makes returning solo appearances with the Wisconsin Chamber Orchestra (Handel's *Messiah*), Bach Society of St. Louis (Bach's *St. John Passion*), Colorado Bach Ensemble



(Bach's *Mass in B Minor*), Yale Symphony Orchestra (Britten's *War Requiem*), Upper Valley Baroque (Bach's *St. John Passion*), Bach Collegium at St. Peter's New York (Bach's *St. John Passion*), Bach *Vespers* at Holy Trinity New York (BWV 75 & 165), and a solo quartet performance of David Lang's *the little match girl passion* at The Metropolitan Museum of Art in New York.

Originally from Pittsburgh, PA, Gene holds degrees from Yale University's School of Music, and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. Mr. Stenger recently recorded a new solo quartet version of David Lang's *the little match girl passion* which was released this past Fall on Cantaloupe Records, and is now available on all streaming platforms. He currently resides in New Haven, CT, where he serves as an instructor of voice at Yale.

Edmund Milly, *Baritone*

Bass-Baritone Edmund Milly is sought after for his "annunciatory power" (*New York Times*), "perfect



diction" (*Los Angeles Times*), and distinctive "delicacy and personal warmth" (*Boston Classical Review*). As a soloist, he has recently performed with the Or-

regon Bach Festival, the American Classical Orchestra, Washington Bach Consort, Tempesta di Mare, Bach Akademie Charlotte, and the Bach Choir of Bethlehem. Edmund's 2023-2024 season includes performances of Bach's cantatas at Bachfest Leipzig, as well as with Trinity Wall Street, Cantata Collective, Gamut Bach Ensemble, the Oklahoma Bach Choir, and Bach *Vespers* at Holy Trinity. Other recent solo credits include *Carmina Burana* with the University of South Carolina Symphony, Vaughan Williams' *Five Mystical Songs* with the New Jersey Choral Society, and Brahms' *Requiem* with the Thirteen. A consummate ensemble singer, Edmund has also recently

sung with Seraphic Fire, Ensemble Altera, and TENET.

Edmund's education began with cello lessons at age 3 and continued at the American Boychoir School, where he became steeped in the concert repertoire while singing under conductors such as Seiji Ozawa, Kurt Mazur, Sir John Eliot Gardiner, and André Previn. Edmund holds degrees from McGill University and the Yale Institute of Sacred Music, where he studied with James Taylor. In his Lincoln Center solo debut with Yale Schola Cantorum led by Masaaki Suzuki, Edmund portrayed an "authoritative and confident" Jesus in Bach's *St. John Passion* (*Seen and Heard International*). He has since sung the role at Trinity Wall Street and the Oregon Bach Festival, and performed over 90 of Bach's cantatas.

A veteran of the U.S. Army Band "Pershing's Own," Edmund has been a soloist at the White House, the Pentagon, and the U.S. Supreme Court. His recorded work includes solo credits on the BBC and CBC, and appearances on several GRAMMY-nominated albums. Edmund often has the good fortune to sing with his wife, mezzo-soprano Sylvia Leith, notably in their work with vocal quartet the Polyphonists. For a full calendar of upcoming performances, see www.edmundmilly.com.

War Requiem

Benjamin Britten

The provocative title conjures images of suffering and death on the battlefield, starvation, separated families, the suffering of the innocent, irreparable damage to previous generations creativity and, as we see on our screens daily, the terrible fear that's portrayed in the faces of victims. Britten's great work is sadly as relevant today as it's ever been.

Britten's *War Requiem* is a powerful pacifist statement in which he juxtaposes the poems of the British WWI poet Wilfred Owen with the Latin Mass for the Dead - *Missa Profundis*. Wilfred Owen is the most famous of the British War Poets – here is part of his last letter to his mother:

Already I have comprehended a light which will never filter into the dogma of any national church: namely, that one of Christ's essential commands was: passivity at any price! Suffer dishonor and disgrace, but never resort to arms. Be bullied, be outraged, be killed; but do not kill. It may be a chimerical and an ignominious principle, but there it is. It can only be ignored, and I think pulpit professionals are ignoring it very skillfully and successfully indeed....And am I not myself a conscientious objector with a very seared conscience? ... Christ is literally in "no man's land." There men often hear His voice: Greater love hath no man than this, that a man lay down his life for a friend. Is it spoken in English only and French? I do not believe so. Thus you see how pure Christianity will not fit in with pure patriotism.

Britten's 1962 masterpiece has roots in his earlier experiences in New York, where Britten and his partner Peter Pears followed their friends W. H. Auden

and Christopher Isherwood - also pacifists - in 1939 to escape the barbed accusations of cowardice, the inadequate support of his music and - the ultimate insult - poor reviews from the press; all of which made immigration to the US a very attractive proposition. Pacifism proved to be an ineffective response to the horrors of Hitler and the Nazis, but the duplicitousness of those who would use religion as a means to engender support for war was not lost on Britten. They both returned to the UK in 1942 to 'face the consequences' of being conscientious objectors.

Britten's time in New York was very productive both as a performer (pianist) and composer. His time in the States resulted in the - Violin Concerto with soloist Antonio Brosa, the opera *Paul Bunyan* to a libretto by Auden, *Seven Sonnets of Michelangelo* for Peter Pears, and the *Sinfonia da Requiem*; initially a commission for the 2,600 year old celebrations of Emperor Jimmu's founding of the Japanese Empire. Britten agreed to the commission with the proviso that it could not be used for jingoistic purposes. The Christian and mournful elements of the *Sinfonia* were rejected by the Japanese Government, and Britten's commission was withdrawn. The premiere performance was taken up by the New York Philharmonic and John Barbirolli. Koussevitzky loved the work and performed it with the Boston Symphony, which led to a long and productive relationship between the composer and conductor. This short stay in New York helped crystallize many thoughts and gave him a clearer perspective on who and what he was as a person and musician. Without this period in the New World I don't believe the *War Requiem* would be the work it is.

The *War Requiem* was commissioned for the consecration of the newly built Coventry Cathedral in 1962, which stands alongside the bombed shell of the old cathedral of St. Michael's. The basis of the work is the Latin *Missa de Profundis* (Requiem Mass) with its usual movements of 1. *Requiem Aeternam*, 2. *Dies Irae*, 3. *Offertorium*, 4. *Sanctus*, 5. *Agnus Dei*, 6. *Libera Me*, performed by Soprano, Chorus and Symphony Orchestra, with an unseen Children's Choir representing innocence.

Intertwined within each of these movements Brit-

ten inserted the anti-war poetry of WWI poet Wilfred Owen, which is portrayed by two soldiers (tenor and baritone) from opposing sides and a Chamber Orchestra of 13 players.

1. *Requiem Aeternam* (Eternal Rest) –

A slow, ponderous march in the orchestra is responded to by the toll of a single bell which accompanies the choir as they intone their prayer for eternal rest. This bell plays the notes of a tritone (F# - C), an interval that was considered the sound of the devil in medieval times - Britten ironically places the word *Requiem* (Rest) over this interval and utilizes this interval throughout the whole work. The Children's Choir sing a song of praise which is interrupted by the tenor – 'what passing bells for these who die as cattle' accompanied by the harp playing the tri-tone figure. The movement closes with voices singing *Kyrie Eleison*.

2. *Dies Irae* (Day of Wrath)

1. *Dies Irae*
2. *Bugles Sang*
3. *Liber Scriptus*
4. *Out there we walked quite friendly up to death*
5. *Recordare*
6. *Confutatis maledictus*
7. *Be slowly lifted up*
8. *Lacrimosa/Move him into the sun*

The eight sub-sections of the *Dies Irae* create the longest movement of the *Requiem* and the listener is thrown from the reflective atmosphere of a religious setting to the very real and raw emotions of the battlefield. Building from a *piano* and rather distant feeling, the cataclysmic day of judgement is heralded in by brass fanfares interspersed between the chorus proclaiming "Quantus tremor est" (what tremors there will be) to a *Tuba mirum* (Trumpets scattering their awful sound across the graves) in a relentless mixed meter of 7/4, which feels and sounds like a soldier, dragging their war-torn and weary body in a bid to escape.

When the sounds of judgement die down, we hear the voice of an exhausted soldier (baritone) resting in the evening air (*'Bugles sang, saddening the evening air, And bugles answered, sorrowful to hear'*). In the *Liber Scriptus* (the written book), the Soprano testifies to the inevitable through big intervallic leaps, answered by cries in the woodwind and pleas from a semi-chorus. The two soldiers then come together in *'Out there we walked quite friendly up to death'* a dark and cynical look at war and life.

Scored for trumpets, low strings, sopranos and altos, the *Recordare Jesu pie* (Remember gentle Jesus that I was the reason for your being) is followed by the accursed (tenors and basses) in the *Confutatis Maledictus* (the damned confounded), who march on with whilst pleading for support in their last hour. Britten writes in the score *pp weeping*. The placing, after *Confutatis*, of the Sonnet *'On seeing a piece of our artillery being brought into action'* is full of symbolism and irony with the *'Great Gun towering toward heaven'* posing a multitude of questions. The timpani assumes the role of the march-like figure whilst the baritone intones *'Be slowly lifted up'* in reference to the barrel of an army tank. The sounds of trumpet (from the orchestra) fanfares reminding us that we are still in the *'Day of Wrath'* and that when all is done *'May God curse thee and cut thee from our soul'* leads back into the limping *Dies Irae* (Day of Anger) march and succumbing to *Lachrymosa* (That tearful day).

3. *Offertorium* (Offering of Gifts)

From the chanting of the Children's Choir (*Domine Jesu*) pleading for forgiveness and the freeing of the faithful souls to the Chorus invoking the Abraham and Isaac story from the *Book of Genesis*, Britten inserts the Owen poem *'The Parable of the old Man and the Young'* in which there is a twist as this time Abraham does slaughter his son *'And half the seed of Europe one by one'*. The music transforms from a rather jolly, dancing 6/8 time into a deliberate 2/4 march. A *recitative* by the tenor and baritone in which the dichotomy of sending our sons to death in war is juxtaposed against the Children's Choir (*Hostias et preces*), which recalls the memory of the dead souls and asks that they pass

from death to life.

4. *Sanctus* (Holy)

The tuned percussion of vibraphone, glockenspiel, antique cymbals, bells and piano summon up the Holy Spirit. This beautiful mystical call is pure Britten, and comes from his love of the gamelan and the sounds of percussion instruments from Indonesia. It transports the listener to another world, placed as it is in the setting of the Roman Catholic *De Profundis* Mass. The Soprano invokes the Lord God of Hosts and the choir chant - in a timeless way - 'Heaven and Earth is full of Thy Glory'. The celebratory screams of the brass and full chorus pronounce 'Hosanna in excelsis' which is brought to an abrupt halt by the setting of Owen's poem '*The End*,' in which he refers to God as the 'white age' and casts Earth as a mother figure that feels the scars laid upon her expressing sorrow; as war is antithetical to the principle of creation.

5. *Agnus Dei* (Lamb of God)

The shortest movement in the *Requiem*, in which the 'sins are taketh away from the world,' is set alongside Owen's '*At a Calvary near the Ancre*' which depicts a scene of suffering and sacrifice of soldiers. Britten compares the soldier's suffering to that of Christ whilst also questioning the role of religion. The uneven meter and scalic pattern that oscillates between F# and C once again calls up the devilish interval of a tritone with the chorus answering with the Latin text in a Refrain.

6. *Libera Me* (Free me Lord from my eternal death)

Whilst the *Libera Me* is not liturgically part of the *Requiem* Mass but of the burial service that follows; in the hands of an experienced and genius opera composer we are taken on a terrifying and menacing journey that feels like it's tearing the earth apart and us with it. The processional march begins from afar through the sounds of drums gathering apace and growing dynamics as it gets closer. The solo Soprano bursts onto the scene and echoes what we're all now feeling in *Tremens factus sum ergo et timeo* (I tremble and am fearful), using

material for this march from the previous movements *Requiem Aeterna* and the *Dies Irae*. From the cataclysmic climax the music subsides and sinks to repeated chants of 'Domine' into the burial and what feels like some subterranean abyss, in which 'Strange Meeting' is sung by the two soldiers from opposing sides –

‘It seemed that out of battle I escaped
Down some profound dull tunnel,
long since scooped’

In a final reconciliation the two men sing

‘Let us sleep now’

The children sing *In Paradisum* (To heaven may the angels escort you)...

– William Boughton

Yale Symphony Orchestra

William Boughton, *Director*

Brian Robinson, *Manager*

Raoul Herskovits, *Assistant Conductor*

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Atticus Margulis-Ohnuma

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Erin Nishi

SOCIAL

Keeley Brooks

Annie Citron

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Naomi-Jeanne Main

COMMUNITY

Matthew Miller

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Design Monsters

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Concertmaster

Erin Nishi '25,

Co-Concertmaster

Keeley Brooks '25

Soyoung Cho '24

Andrew DeWeese '24

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Tobias Liu '26

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Skylar Peck '27

Ella Saputra '27

Lila Schweinfurth '25

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Emily Hwang '27, *Principal*
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Samuel Johnson-Noya '27
Helen Qi '27
Jacob Shin '25
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Brandon Yee '25

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Vien Le '27
Huey-Ting Li '25
Laec Lorentzen '27
Jeremy Ng '26
Alexander Oh '25
Thomas Walter '25

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Hector Ponce MUS '24
Juan Serviano GRD '26
Christina Young '24

FLUTE

Lauren Kim '26
Maddy Park '25
Sasha Tarassenko '27

OBOE

Estelle Balsirow '26
Li-Yuan Chiang GRD '29
Alex Moore '26

CLARINET

Harrison Copp '26
Eli Gilbert '24
Margalit Patry-Martin '24
Diana Yang '26

BASSOON

Bronson Hooper '27
Jack Landau '26
Eric Zhang '27

FRENCH HORN

Annie Citron '25
Raoul Herskovits '25
Ethan Mash '27
Braydon Ross MUS '25
Connor Totilas '24
Rylan Yang '27

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Aiden Magley '25
Matthew Verich '26
Emily Zhang '27

TROMBONE

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Sophie Richardson '27
Konrad Kurczynski '26

TUBA

Michael Toben '27

HARP

Janice Hur '27

TIMPANI AND PERCUSSION

Madeline Chun '26
Jacob Leshnower '27
Zahra Virani '27
Jacob Wang '25

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Atticus Margulis-Ohnuma '25 and
Nathaniel Strothkamp '26, violins
Audrey Wang '24, Viola
Kira Wang '26, Cello
Antonis Christou '24, Contrabass
Nadira Novruzov '25, Flute
Matthew Miller '24, Oboe
Gisela Chung-Halpern '25,
Clarinet
Sharif Hassen '26, Bassoon
Jasmine Chen '27, Harp
Nate Mathew '26,
Timpani and Percussion

Yale Symphony Orchestra



About the Orchestra

The Yale Symphony Orchestra was founded in 1965 by a group of students who saw the growing potential for a large orchestral ensemble to thrive on campus. The YSO provides a means for students to perform orchestral music at the conservatory level while taking advantage of all that Yale, a liberal-arts institution, has to offer.

The YSO boasts an impressive number of alumni who have gone on to successful musical careers with: New York Philharmonic (Sharon Yamada, 1st violin), the Boston Symphony Orchestra (Haldan Martinson, principal 2nd violin, and Owen Young, cello), the Los Angeles Philharmonic (David Howard, clarinet), the San Francisco Symphony (the late William Bennett, oboe), Philadelphia Orchestra (Jonathan Beiler, violin), Toronto Symphony (Harry Sargous, oboe, ret.) and the Israel Philharmonic (Miriam Hartman, viola); as well as music director of the Baltimore Symphony Orchestra Marin Alsop; National Public Radio commentator Miles Hoffman; composers Michael Gore, Robert Beaser, Conrad Cummings, Stephen Paul Hartke, Robert Kyr, and more.

Throughout its history the YSO has been committed to commissioning and performing new music. Notably, the YSO presented the European premiere of Leonard Bernstein's *Mass* in 1973, the world premiere of the definitive restoration of Charles Ives' *Three Places in New England*, the U.S. premiere of Debussy's *Khamma*, and the East Coast premiere of Benjamin Britten's *The Building of the House*.

The YSO programs orchestral works written by new and emerging composers, as well as lesser-known works by established and obscure composers. The full list of YSO premieres can be seen at <https://yso.yalecollege.yale.edu/give-yso/premieres>.

The YSO has performed with internationally recognized soloists; including Yo-Yo Ma, Frederica von Stade, Emmanuel Ax, David Shifrin, Thomas Murray, and Idil Biret. Each year the YSO is proud to perform major solo concerti played by the student winners of the William Waite Concerto Competition.

The YSO has performed at New York City's Carnegie Hall, Avery Fisher Hall at Lincoln Center, and St. Patrick's Cathedral. In the past ten years, the YSO has toured domestically and internationally, including a 2010 tour of Turkey with acclaimed pianist Idil Biret. Ms. Biret rejoined the orchestra for a recording of Paul Hindemith's piano concerti, which were released in 2013 on the Naxos label.

Past tours have brought the orchestra to Portugal, Korea, Central Europe, Italy, Brazil, and Russia. The YSO completed its first tour of Mexico in March of 2023. The full list of YSO tours can be seen at <https://yso.yalecollege.yale.edu/history/touring>.

The YSO is famous for its legendary Halloween Show, a student-directed and -produced silent movie, performed around midnight in full costume. Long a Yale tradition, the Halloween Show sells out Woolsey Hall days in advance, and the production details and storyline remain closely guarded secrets until the night of performance. Recent cameo film appearances include James Franco, Woody Allen, Alanis Morissette, Rosa DeLauro, Jodie Foster and Jimmy Kimmel.

The YSO music directors include Richmond Browne, John Mauceri, C. William Harwood, Robert Kapilow, Leif Bjaland, Alasdair Neale, David Stern, James Ross, James Sinclair, Shinik Hahm, George Rothman, and Toshiyuki Shimada. This year is William Boughton's fifth year as Director.

Yale Glee Club

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*

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Awuor Onguru

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Seung Min Baik

SOPRANO I

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Alliese Bonner '27

Yara Chami '25

Kinnia Cheuk '26

Alex Hawley '25

Anjal Jain '26

Anne Lin '24

Megan Ruoro '24

Lila Schweinfurth '25

Elizabeth Wolfram '27

SOPRANO II

Violet Barnum '25

Senlee Dieme '26

Sophie Dvorak '25

Sophia Groff '25

Katie Gurney '26

Rose Kosciuszek '27

Catharine Lee '27

Christina Logvynyuk '25

Emily Patrick '26,

Mira Raju '24,

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

Sarah Sparling '25

Abigail Taylor '25

Angélique Wheeler '26

ALTO II

Willa Hawthorne '26
Tesse Okunseri '25
Awuor Onguru '24
Catalina Ossman '27
Aryana Ramos-Vazquez '26
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
Bobby Xiao '24
Andrew Xu '27

BASS I

Andrew Boanoh '27
Lukas Bacho '25
Ava Dadvand '25
Robby Hill '24
Creed Gardiner '26
Weston Kerekes '24
Lukas Koutsoukos '27
Eric Linh '24
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
Guilherme Pereira '26
Kyle Thomas Ramos '26
Ben Weiss '27
Benjamin Xu '26



About the Glee Club

Hailed by *The New York Times* as “one of the best collegiate singing ensembles, and one of the most adventurous,” the Glee Club is Yale’s principal undergraduate mixed chorus and oldest musical organization, founded in 1861. 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 musical genre and styles, from Renaissance motets to choral-orchestral masterworks. Committed to the creation of new music, the Glee Club presents frequent premieres and sponsors two annual competitions for young composers. They have recently launched a new music initiative, *NextWorks*, that will make newly commissioned works available in the public domain for ensembles everywhere to perform.

One of the most traveled choruses in the world, the Glee Club has performed in every major US city and embarked on its first overseas tour in 1928. Historically a leading advocate of international choral exchange, the Glee Club has hosted countless guest ensembles at Yale. They have performed as featured ensembles at conference of the American Choral Directors Asso-

ciation and National Collegiate Choral Organization, and have been featured on NPR's Weekend Edition, WQXR's "The Choral Mix," and BBC Radio 3's "The Choir." Over the years, the ensemble has appeared under many distinguished guest conductors from Leopold Stokowski to Robert Shaw. More recent collaborations have included performances with Marin Alsop, Craig Hella Johnson, Grete Pedersen, Stefan Parkman, Sir Neville Marriner, Krzysztof Penderecki, Sir David Willcocks, Nicholas McGegan, Dale Warland, and Helmuth Rilling.

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

Sara Culver

Jessica Kasamoto

Em Kramm

Janet McCray

hallie vulgaris

Jungmin Youn

TENOR I

Lindsay Elliott

Lance Mendoza

Junjie Guo

Alex Whittington

Yichu Xu

Andrew Zager

SOPRANO II

Shane Gillespie

Matiya Kouassi

Carolyn Ladd

Erin Low

Kelly Park

Elle Rothermich

Rachel Segman

Rebecca Stoll

Beth Wang

Lisa Zhang

TENOR II

Joshua Goodbaum

Sascha Hume

Frank Parker

Al Powers

David Stein

Jason Zentz

ALTO I

Katie Becker

Liese Franklin-Zitzkat

Saleena Holder

Gabrielle Johnson

Aurelia Mae Keberle

Mahima Kumara

Sylvia Lipnick

Audrey Rivetta

Valerie Trantum

Mika Yamaguchi

Wanxue Zhang

BASS I

Tim Barringer

Michael Coderre

Ethan Haman

Andrew Jean-Charles

Donald Kohn

Michel Ledizet

Justin Young

Bass II

Gerry Holmes

Hahram Kim

Reshard L. Kolabhai

Enar Kornelius Leferink

Hyunsung Lim

David Low

John Phelan

Jacob Robins

Terence Wu

ALTO II

Marsha Ackerman

Carey Bates

Emilee Biles

Kathleen Bower-Phipps



About Yale Camerata

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.

Elm City Girls' Choir

Rebecca Rosenbaum and Tom Brand,
Directors

Iris Baden-Eversman
Emily D'Souza
Marion Magnolia Eno
Margaret Harper-Mangels
Natalie Houlton
Violet Willcox Johnson
Anya Sarah Joseph
Eleanor Lee
Miriam Elizabeth Levenson
Adrienne Theresa Mary Shields
Anais Tavenas
Valentine Tavenas
Helena Titus
Kaelin Vasseur
Ursula June Zebrowski

About Elm City Girls' Choir

Founded in 1993, The Elm City Girls' Choir (ECGC) is the premier ensemble of the United Girls' Choir network. ECGC provides opportunities for talented young musicians from all around Connecticut to develop their skills as singers, conductors, and leaders in a rigorous, conservatory-like environment. The group has performed with major orchestras at venues such as Carnegie Hall and Lincoln Center, and on concert tours in China, Italy, England, Canada, Mexico, and Puerto Rico. Closer to home, ECGC enjoys strong relationships with local artists such as the New Haven Symphony Orchestra, Trinity Choir of Men & Boys, and many ensembles at Yale University. For more information or to schedule an audition for any of their ensembles, including introductory-level, please visit www.unitedgirlschoir.com/auditions or email info@unitedchoir.com.

Trinity Boys' Choir and Trinity Girls' Choir

Walden Moore, *Director*

TRINITY BOYS CHOIR

Owen Messing
Henry Reed
Julian Wilson
Louis Young

TRINITY GIRLS CHOIR

Sowmya Boddupalli
Arwen Cardenas
Lydia Deng
Rachel Hambly
Isabella Somang Kim
Ailene Lee
Daniela McTiernan Huge
Toast Reed
Freya Sansing
Ada Semmel
Sekai Tengtenga
Miniya Turner

About The Boy and Girl Choristers of Trinity on the Green

Since the founding of its Choir of Men and Boys in 1885, Trinity Church on the Green, New Haven, has provided a world-class musical education to children from across the State of Connecticut regardless of religious, racial, or socio-economic background. The founding of a Choir of Adults and Girls in 2003 has assured that all qualified children have access to the proven benefits of the Trinity chorister experience, including high musical achievement, improved focus, language and math skills, social skills, and independence, as well as friendships that often last a lifetime. For more information or to schedule an audition, contact Walden Moore, Director of Music, and Sarah Johnson, Associate Director of Music, at choirs@trinitynewhaven.org.

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