

YALE INSTITUTE OF SACRED MUSIC AND YALE GLEE CLUB

PRESENT

YALE CAMERATA
YALE SCHOLA CANTORUM
YALE GLEE CLUB

Craig Hella Johnson
GUEST CONDUCTOR

Voices Rising

MARCH 5, 2023

4 PM

WOOLSEY HALL



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VOICES RISING

CRAIG HELLA JOHNSON, GUEST CONDUCTOR

Yale Camerata | Felicia Barber *conductor*
Yale Schola Cantorum | David Hill *conductor*
Yale Glee Club | Jeffrey Douma *conductor*

COMBINED CHOIRS

Gitanjali Chants

Craig Hella Johnson
(b. 1962)

YALE SCHOLA CANTORUM

Requiem and Sanctus (from *Messa di requiem*)

Ildebrando Pizzetti
(1880–1968)

YALE CAMERATA

Credo

Margaret Bonds
(1913–1972)

- I. I Believe in God
- II. Especially Do I Believe in the Negro Race
- III. I Believe in Pride of Race
- IV. I Believe in the Devil and his Angels
- v. I Believe in the Prince of Peace
- VI. I Believe in Liberty
- VII. I Believe in Patience

Deborah Stephens *soprano*
Korin Thomas-Smith *baritone*
Ethan Haman *piano*

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YALE GLEE CLUB

If I Were a Swan	Kevin Puts (b. 1972)
My Heart Be Brave	Marques Garrett (b. 1984)
The Peace of Wild Things (from <i>American Triptych</i>) Noah Stein <i>piano</i>	Jake Runestad (b. 1986)
You through Me Ayush Iyer <i>tenor</i>	Alex Berko (b. 1995)
Evan Johanson <i>violin</i>	
Tiffany Wee <i>violin</i>	
Brian Isaacs <i>viola</i>	
Jasmine Pai <i>cello</i>	

COMBINED CHOIRS

All of Us (from <i>Considering Matthew Shepherd</i>) Deborah Stephens <i>soprano</i> Sandy Sharis <i>mezzo-soprano</i> Molly McGuire <i>mezzo-soprano</i> Ethan Haman <i>piano</i>	Johnson
A Flower into Kindness (from <i>Into the Light</i>) Sea Han <i>soprano</i> Emily Helferty <i>mezzo-soprano</i> Matthew Newhouse <i>tenor</i> Jared Swope <i>baritone</i>	Runestad
Evan Johanson <i>violin</i>	
Tiffany Wee <i>violin</i>	
Brian Isaacs <i>viola</i>	
Jasmine Pai <i>cello</i>	

Craig Hella Johnson, *Gitanjali Chant*

Ever in my life have I sought thee with my songs. It was they who led me from door to door, and with them have I felt about me, searching and touching my world.

It was my songs that taught me all the lessons I ever learnt; they showed me secret paths, they brought before my sight many a star on the horizon of my heart.

They guided me all the day long to the mysteries of the country of pleasure and pain, and, at last, to what palace gate have they brought me in the evening at the end of my journey?

(Rabindranath Tagore, 1910)

Ildebrando Pizzetti, *Requiem and Sanctus (from Messe di requiem)*

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn befits you, O God of Zion,
and a vow shall be rendered to you in Jerusalem:
hear my prayer,
for to you all flesh shall come.*

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of your glory.
Hosanna in the highest.*

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

Margaret Bonds, *Credo*

I BELIEVE in God who made of one blood all races that on earth do dwell. I believe that all men, black and brown and white, are brothers, varying through time and opportunity, in form and gift and feature, but differing in no essential particular, and alike in soul and the possibility of infinite development.

Especially do I believe in the Negro Race; in the beauty of its genius, the sweetness of its soul, and its strength in that meekness which shall yet inherit this turbulent earth.

I believe in Pride of race and lineage and self: in pride of self so deep as to scorn injustice to other selves; in pride of lineage so great as to despise no man's father; in pride of race so chivalrous as neither to offer bastardy to the weak nor beg wedlock of the strong, knowing that men may be brothers in Christ, even though they be not brothers-in-law.

I believe in Service – humble, reverent service, from the blackening of boots to the whitening of souls; for Work is Heaven, Idleness Hell, and Wage is the “Well done!” of the Master, who summoned all them that labor and are heavy laden, making no distinction between the black, sweating cotton-hands of Georgia and the First Families of Virginia, since all distinction not based on deed is devilish and not divine.

I believe in the Devil and his angels, who wantonly work to narrow the opportunity of struggling human beings, especially if they be black; who spit in the faces of the fallen, strike them that cannot strike again, believe the worst and work to prove it, hating the image which their Maker stamped on a brother's soul.

I believe in the Prince of Peace. I believe that War is Murder. I believe that armies and navies are at bottom the tinsel and braggadocio of oppression and wrong, and I believe that the wicked conquest of weaker and darker nations by nations whiter and stronger but foreshadows the death of that strength.

I believe in Liberty for all men: the space to stretch their arms and their souls, the right to breathe and the right to vote, the freedom to choose their friends, enjoy the sunshine, and ride on the railroads, uncursed by color; thinking, dreaming, working as they will in the kingdom of beauty and love.

I believe in the Training of Children, black even as white; the leading out of little souls into the green pastures and beside the still waters, not for pelf or peace, but for life lit by some large vision of beauty and goodness and truth; lest we forget, and the sons of the fathers, like Esau, for mere meat barter their birthright in a mighty nation.

Finally, **I believe in Patience** – patience with the weakness of the Weak and the strength of the Strong, the prejudice of the Ignorant and the ignorance of the Blind; patience with the tardy triumph of Joy and the mad chastening of Sorrow; – patience with God!

(W. E. B. Du Bois, 1904)

Kevin Puts, *If I Were a Swan*

I would ride high above my own white
weight. I would ride
through the lightening
of the earth
and the darkening,
stillness and turbulence
coming on in the core
of me, and spreading
to the hard rain,
to the dazzle. Leaves
would turn, but I
would keep my eyes
in my head, watching
for grasses. This
is what I would know
deeply: the feathering
of my bones
against the bank.

For the rest,
I would be the easiest
wave, loving just enough
for nature's sake.
The world would move
under me and I would always be exactly
where I am, dragonflies
angling around my head.
Under the black mask
of my face, I would think
swan, swan,
which would be nothing
but a riding, a hunger,
a ruffle more pointed
than wind and waves,
and a hot-orange
beak like an arrow.

(Fleda Brown, b. 1944)

Marques Garrett, *My Heart Be Brave*

My heart be brave, and do not falter so,
Nor utter more that deep, despairing wail.
Thy way is very dark and drear I know,
But do not let thy strength and courage fail;
For certain as the raven-winged night
Is followed by the bright and blushing morn,
Thy coming morrow will be clear and bright;
'Tis darkest when the night is furthest worn.
Look up, and out, beyond, surrounding clouds,
And do not in thine own gross darkness grope,
Rise up, and casting off thy hind'ring shrouds,
Cling thou to this, and ever inspiring hope:
Tho' thick the battle and tho' fierce the fight,
There is a power making for the right.

(James Weldon Johnson, 1893)

Jake Runestad, *The Peace of Wild Things*

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's lives may be,
I go and lie down where the wood drake

rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world, and am free.

(Wendell Berry, 1968)

Alex Berko, *You through Me*

I look on as you walk through me
You are my memory, my spine,
Etched in these slabs of stone,
These vines of tangled years.

I've filled the branches of my trees
With every phrase you wanted me to hear
Like lyrics for the city birds to sing—
The unsent letters you have
Folded in your sleeves

Dusk arrives to call you home
Evasive as light, as hours
We must spend apart, colors
Of these walls turned grey till dawn

And time and time in time again
I'll wind up carried by your shoes
Along to where you land.

And time and time in time again
Each time the rain keeps you away
It's you I wish it were instead

Where will you go, you've always come to me,

Where will you come to rest your weary eyes,
To set your heavy sorrows in the soft hem of my
soil,
To let the weather water them to bloom

If I am formed into another frame
Leaves to brick and soil to stone
A place to rest, a place to call your home
Then I will surely never be alone

Come back to me just as you are
To sleep within your quiet room
To love and grieve and take the time you need
For who knows what tomorrow brings

Rest easy, you can always come to me
And dry off from the storm under the eaves
Take all that I can give, there is no end
To time with you if there is time again,
Time and time in time again.

Whether I am green or slate
It's you I wish would stay to rest
Here in my bracing arms

(Rūta Kuzmickas and Alex Berko, 2022)

Craig Hella Johnson, *All of Us* (from *Considering Matthew Shepherd*)

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb.
Rise to sing again:
Where could be the joy?
How do we begin?

Never our despair,
Never the least of us,
Never turn away,
Never hide your face:
Ordinary boy,
Only all of us,
Free us from our fear,
Only all of us.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream:
How can we let go? How can we forgive?
How can we be dream?

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive
Only to believe.

Most noble Light, Creation's face,
How should we live but joined in you,
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?
O Love that dwells, O Love that burns
In every human heart.

(Only in the Love, Love that lifts us up!)

This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.

Only in the Love,
Only all of us...
(Heaven: wash me...)
All of us, only all of us.
What could be the song?
Where do we begin?
Only in the Love,
Love that lifts us up,
All.

(Michael Dennis Browne and Craig Hella Johnson, 2016)

Jake Runestad, *Flower into Kindness* (from *Into the Light*)

The soul is made of love and must ever return to love.
There is nothing so wise,
nor so beautiful,
nor so strong as love.

Above all, love.

I shed my words on the earth
as the tree sheds its leaves.
Let my thoughts unspoken
Flower into kindness.

(Mechthild von Magdeburg)

(Rabindranath Tagore)

YALE SCHOLA CANTORUM

David Hill *principal conductor*

Masaaki Suzuki *principal guest conductor*

Jeff Hazewinkel *manager*

Matthew Newhouse, Sarah Shapiro, Yiran Zhao *student managers*

Matthew Cramer *preparer*

Ethan Haman *rehearsal accompanist*

Soprano

Cora Hagens	B.A. '24 (Cognitive Science)
Sea Han*	M.M. '23 (Early Music Voice)
Jaqueline Kaskel	B.A. '24 (English Language and Literature)
Juliet Ariadne Papadopoulos*	M.M. '24 (Early Music Voice)
Frances Pollock	D.M.A. '25 (Composition)
Deborah Stephens*	M.M. '23 (Early Music Voice)
Yiran Zhao	M.M. '23 (Choral Conducting)

Alto

Renée Barbre	Ph.D. '26 (Music Theory)
Emily Helferty*	M.M. '23 (Early Music Voice)
Nicole Lam	B.S. '25 (Applied Mathematics and Computer Science)
Molly McGuire*	M.M. '23 (Early Music Voice)
Sarah Shapiro	M.M. '24 (Choral Conducting)
Sandy Sharis*	M.M.A. '24 (Early Music Voice)
Margaret Winchell	D.M.A. '28 (Choral Conducting)

Tenor

Collin Edouard	Ph.D. '27 (Ethnomusicology)
Sullivan Hart	M.Div. '25 (Comprehensive)
Michaël Hudetz*	M.M.A. '24 (Early Music Voice)
Michael Lukin	M.M.A. '23 (Choral Conducting)
Matthew Newhouse*	M.M. '23 (Early Music Voice)
Nathan Peace	M.Div. '25 (Anglican Studies)
Alex Whittington	M.A. '23 (Music History)

Bass

Benjamin Beckman	B.A. '24 (Music)
Lee Larson	M.B.A. '24 (Management)
Mattias Lundberg	M.M. '23 (Choral Conducting)
Henry Quillian	Ph.D. '24 (Neuroscience)
Peter Schertz*	M.M. '24 (Early Music Voice)
Jared Swope*	M.M. '23 (Early Music Voice)

*Yale Voxtet

YALE CAMERATA

Dr. Felicia Barber *conductor*

Michael Lukin *principal assistant conductor*

Harrison Hintzsche, Rachel Segger *managers*

Ryan Rogers, Margaret Winchell *student managers*

Ethan Haman *rehearsal accompanist*

Soprano I

Rebecca Coburn

Virginia Grabovsky

Yunke Gu

Isabella Mercado

Julia Regier

Sara Saltzer

Rabea Sobirey

Geriana Vanatta Lagase

Kelly Wang

Soprano II

Harriett Alfred

Alexandra Apolloni

Keliah Avery

Jaminda Blackmon

Fiona Dierksen

Amaris Hester

Carolyn Ladd

Laura Rais

Anya Sergejevna Reznichenko

Yiran Zhao

Alto I

Liese Franklin-Zitzkat

Archer Frodyma

Gabrielle Johnson

Sylvia Lipnick

Viola Antonia Stoegner

Rebecca Stoll

Margaret Winchell

Mika Yamaguchi

Alto II

Carey A. Bates

Lauren Bond

Countess Clarke Cooper

Jessica Kasamoto

Sarah Shapiro

Martha Kirk Swartz

Mila Volpe

Vickie Wang

Jungmin Youn

Tenor I

Lindsay Nicholas Elliott

Rohin McIntosh

Michael Mei

Ben Radcliffe

Ryan Rogers

Hugo Wang

Alex Whittington

Yichu Xu

Tenor II

Joshua Goodbaum

Junjie Guo

Andrew Liu

Michael Lukin

Sean McMillan

Elyot Segger

David Stein

Jason Zentz

Bass I

Blake Bruchhaus

Thomas Gilbertie

Patrick Holland

Matthew Judd

Donald Kohn

Michel Ledizet

Mattias Lundberg

John Phelan

Al Powers

Justin Young

Bass II

Stephen Carrabino

Gerald Holmes

Hyunsung Lim

David Low

Jacob Robins

Daniel Rodriguez Schlorff

Terence Wu

YALE GLEE CLUB

Jeffrey Douma *conductor*

T. Sean Maher *operations and production manager*

Ryan Rogers *assistant conductor*

Jonathan Jalbert *student conductor*

Peter Sykes *student conductor, president*

Shreya Pathak *manager*

Maya Khurana & Eliza Kravitz *alumni coordinators*

Ines Gilles *stage manager*

Lila Schweinfurth & Sam Brock *archivists*

Emily Lau, Chloe Benzan-Duval, & Yara Chami *community engagement officers*

Awuor Onguru & Tavi Wolfwood *international tour managers*

Robby Hill & Maya Ingram *winter tour managers*

Gloria Lyu & Anne Lin *publicity chairs*

Anya AitSahlia & Violet Barnum *social chairs*

Kevin Li *wardrobe manager*

Alex Hawley *web manager*

Soprano I

Yara Chami '25, *Economics*

Kinnia Cheuk '26, *English*

Alex Hawley '25, *Statistics & Data Science*

Maya Ingram '23, *English*

Anjal Jain '26, *Molecular, Cellular, & Developmental Biology; Music*

Anne Lin '24, *Mechanical Engineering*

Avery Mitchell '23, *English; Graphic Design*

Shreya Pathak '23, *Physics; Education Studies Scholar*

Megan Ruoro '24, *Theater and Performance Studies; Political Science*

Lila Schweinfurth '25, *Computer Science & Math*

Soprano II

Violet Barnum '25, *Music*

Senlee Dieme '26, *Undeclared*

Sophie Dvorak '25, *Cognitive Science; Music*

Ines Gilles '25, *Sociology*

Lena Goldstein '23, *History; Pre-Med*

Sophia Groff '25, *English*

Katie Gurney '26, *Undeclared*

Christina Logvynyuk '25, *Economics; East European Studies*

Elisabeth Moore '23, *Spanish; Political Science*

Emily Patrick '26, *Undeclared*

Eliza Poggi '23, *Earth & Planetary Sciences*

Mira Raju '24, *Neuroscience; Philosophy*

Alto I

Anya AitSahlia '25, *Classics*

Chloe Benzan-Duval '24, *Ethics, Politics, & Economics*

Lucy Ellis '23, *English*

Maya Khurana '24, *Neuroscience*

Eliza Kravitz '24, *History*

Emily Lau '23, *Math*

Hanah Leventhal '23, *Computer Science; Mechanical Engineering*

Peighton Lotwis '26, *Ethics, Politics, & Economics*

Gloria Lyu '23, *History; Ethics, Politics, & Economics*

Alejandra Mendez '26, *Computer Science*

Sarah Sparling '25, *Linguistics*

Alto II

James Applegate '24, *Chemistry*

Willa Hawthorne '26, *Urban Studies; Music*

Annli Nakayama '23, *Ecology & Evolutionary Biology*

Tesse Okunseri '25, *Neuroscience*

Awuor Onguru '24, *English; French*

Aryana Ramos-Vasquez '26, *Biomedical Engineering; Neuroscience*

Hai Yen Tran '26, *Economics; Statistics & Data Science*

Ruthie Weinbaum '25, *History*

Kate Yeager '23, *Russian, East European & Eurasian Studies; Psychology*

Tenor I

Sam Ahn '24, *Comparative Literature*

Justin Ferrugia '24, *Ethics, Politics, & Economics*

Jackson Grady '23, *Computer Science*

Ayush Iyer '26, *Cognitive Science; History of Science, Medicine, & Public Health*

Zev Kazati-Morgan '23, *History*

Max Moen '23, *History; Global Affairs*

Jack Purdue '25, *Cognitive Science; Spanish*

Bill Qian '26, *Computer Science*

Ryan Rogers '23, *M.M. Choral Conducting*

Yixiao Zhang '26, *Global Affairs*

Tenor II

Jonathan Akinnyi '26, *Ethics, Politics, & Economics*

Charlie Calkins '26, *Undeclared*

Pablo Causa '24, *Film & Media Studies*
Tavian Jones '26, *Math, Physics, & Economics*
Kevin Li '23, *History*
David Liebowitz '26, *Undeclared*
Chris Song '24, *Cognitive Science*
Noah Stein '25, *Music*
Peter Sykes '23, *Music; Computer Science*
Tavi Wolfwood '23, *Public Health*
Bobby Xiao '25, *Economics; Computer Science*

Bass I

Lukas Bacho '25, *Religious Studies*
Ava Dadvand '25, *Classics; Linguistics*
Quinn Evans '25, *Environmental Studies; Ecology and Evolutionary Biology*
Creed Gardiner '26, *Computer Science; Architecture*
James Hawes '24, *Global Affairs*
Robby Hill '24, *Ethics, Politics, & Economics*
Weston Kerekes '24, *Mathematics*
Eric Linh '23, *Biomedical Engineering*
Will Suzuki '23, *Architecture*
Everett Tolbert-Schwartz '26, *Undeclared*

Bass II

Seung Min Baik '26, *Ethnicity, Race, & Migration; Economics*
Even Brock '25, *Math; Music*
Aviv Fetaya '26, *Music*
Jonathan Jalbert '23, *American Studies; Education Studies Scholar*
Sohum Kapadia '25, *Cognitive Science*
Deven Kinney '24, *Global Affairs; History*
Rory Latham '25, *History*
Guilherme Pereira '26, *Classics; Linguistics*
Kyle Thomas Ramos '26, *Ethics, Politics & Economics*

Craig Hella Johnson, *Gitanjali Chants*

This short chorus by composer and conductor Craig Hella Johnson explores the mystical union of music and spirit, the human and the divine. “From the moment of my first encounter with the extraordinary writings of the Bengali poet, musician, painter and playwright Rabindranath Tagore (1861–1941), I have been deeply in love with his verse,” Johnson writes. “His words have evoked a feeling in me which is both mystical and familiar, and it seems to me that these are words which want to be sung. Tagore was the first non-European to win the Nobel Prize for Literature in 1913, and his profoundly beautiful collection entitled *Gitanjali* (‘Song Offerings’) offers the reader endless riches. This setting of two of the *Gitanjali* poems was born out of a practical need for an opening piece for a concert program. I chose to set these texts as a chant, which serves as an invitation for singers and listeners alike to listen closely and acknowledge the gift of a deep inner calling that may be heard both in our silence and in our singing.”

Ildebrando Pizzetti, *Requiem and Sanctus (from Messa di requiem)*

A cultural (as well as political) conservative, Ildebrando Pizzetti aligned himself with Mussolini’s crusade for Italian national renewal: the *Messa di requiem* (Requiem Mass) was commissioned in 1923 by the Accademia Filarmonica Romana as a tribute to King Umberto I, a hero of the Italian right who had been assassinated by an anarchist in 1900. Pizzetti’s project of reviving the declamatory, recitativelike vocal style exemplified by Monteverdi’s operas and early Florentine monody dovetailed with the nativist cultural agenda of the newly installed Fascist regime. Under the influence of the poet Gabriele d’Annunzio, the composer drew ever closer to Il Duce and eventually joined the Fascist Party, which promoted his career by showering him with accolades and commissions. He went on to become a pillar of Italy’s musical establishment as the longtime director of the prestigious Academy of St. Cecilia in Rome.

Grieving over the death of his beloved wife in 1920, Pizzetti testified that writing the *Messa di requiem* was his way of “seeking comfort from a feeling of resignation through the means of choral expression... Singing *in coro* lofty and solemn words not only means finding consolation for oneself but also, if possible, consoling others.” Consolation is both the work’s *raison d’être* and its musical language. Unlike Verdi’s vividly dramatic setting of the Mass, the *Messa di requiem* approaches death in a spirit of lyrical serenity and contemplation. The chantlike, gently lapping lines of the first movement, like glimmering rays of “*lux perpetua*” (eternal light), converge on a restful D-major chord before pivoting to the archaic-sounding Phrygian mode for the fugal “*Kyrie eleison*.” In the third movement, a “clear and spacious” *Sanctus*, Pizzetti divides the singers into three four-voice choirs, creating a multilayered antiphony reminiscent of Renaissance polychoral music.

Margaret Bonds, *Credo*

One of the few African-American women composers to have achieved national recognition, Margaret Bonds grew up on the segregated South Side of Chicago and attended Northwestern University. A pupil of Florence Price, another pathbreaking Black composer, she cultivated a long and fruitful partnership with the poet Langston Hughes. Like Price, Bonds suffered from the dual impact of sexism and racism, and much of her music was only “discovered” after her death. In 1933, the same year the Chicago Symphony premiered Price’s First Symphony, Bonds became the first Black soloist of either sex to appear with the orchestra, playing a piano concerto by John Alden Carpenter. In that same year she wrote the song “To a Brown Girl Dead,” to a poem by Countee Cullen. Bonds continued to compose, perform, and teach after moving to New York City in 1939, at the tail end of the Harlem Renaissance, where she became increasingly involved in the civil rights movement. She died in California in 1972, shortly after the Los Angeles Philharmonic premiered her *Credo* for chorus and orchestra.

Bonds’s cantata is based on a prose poem by the influential Black sociologist and activist W. E. B. Du Bois. Jim Crow was ascendant when his aspirational *Credo* was published in 1904; by the time Bonds finished her *Credo* more than six decades later, a new, more militant spirit had overtaken the civil rights movement. That militancy is intermittently reflected in Bonds’s music, but for the most part her articles of faith are of a gentler, more pacific nature. In addition to the cantata’s overarching spiritual theme, the seven movements are tied together by the syncopated rhythmic motto associated with the mantra “I believe in.” Bonds’s simple syllabic word-setting underscores the moral clarity of the libretto. If Du Bois’s implicit counsel of patience resonated differently in the turbulent 1960s than it had at the turn of the century, his core message of race pride coupled with universal fellowship and peace had lost none of its relevance.

Kevin Puts, *If I Were a Swan*

Kevin Puts has recently been in the news for his opera *The Hours*, which premiered last fall at the Metropolitan Opera. “If I Were a Swan” shows a more intimate side of the Pulitzer Prize-winning composer’s art. Set to image-laden verses by Fleda Brown, the eight-part a cappella chorus – like several other works on tonight’s program – was written for *Conspirare*, the venturesome Texas-based ensemble founded by Craig Hella Johnson. Puts tells us that he originally intended “If I Were a Swan” to be part of a multimovement choral work titled *Touch the Sky*, incorporating texts by nine women writers, but ultimately decided “it would succeed better on its own. I have loved the poem since I first read it as a teenager and imagined its protagonist gliding over the calm, inland-lake waters of northern Michigan, where Brown finds boundless inspiration and [which she] now calls home.”

Marques Garrett, *My Heart Be Brave*

Dr. Anthony Trecek-King requested a song that aligned with the social justice theme of his concerts with Seraphic Fire. The first and last lines of the Johnson poem immediately stood

out to me. In the midst of discrimination, our heart—the core of our being—must lead us into rightful change. And as we continue doing right, the principles of honesty, love, and justice will give us the power to strive for what is due all of humanity.

(Marques Garrett)

Jake Runestad, *The Peace of Wild Things* (from *American Triptych*)

Novelist and veteran environmental campaigner Wendell Berry tempers his calls to action with lyrical meditations on nature’s restorative power. His “Peace of Wild Things” is one of three texts expressing “our human connection with the natural world” that comprise Jake Runestad’s *American Triptych* (The others are by Henry David Thoreau and John Muir). “When we are so caught up in our human-centered existence,” Runestad writes, “Berry reminds us how the wild things around us ‘do not tax their lives with forethought of grief.’ My attempt to illuminate Berry’s words begins with swells of anxious, clustered harmony that give way to the basses, the lowest and darkest voices of the choir, who chant the opening lines, ‘When despair for the world grows in me..’ Throughout the work, the musical gestures and harmonies rise and lighten until the highest voice, the sopranos, close the piece on the word ‘free.’ The piano provides an earthly palette throughout, underscoring the scene at the edge of a mountain lake.”

Alex Berko, *You through Me*

Alex Berko describes himself as a teller of “stories that encompass all facets of what it means to be human in the world today.” Set for choir and string quartet, “You through Me,” which Johnson’s *Conspirare* commissioned last year, focuses on the Elizabeth Street Garden, a beloved community green space in lower Manhattan now threatened by development. According to Berko, “In 2021, city officials announced a plan to build affordable housing on the site—a noble goal, but one that would destroy the garden. This dichotomy between who the space belongs to and what thoughts, emotions, and experiences we impress upon that place (and places in general) is at the heart of this piece. To express this concept more deeply, I chose to tell the story of the garden from the perspective of the garden itself; it observes, wonders, and at times, pleads, just as we do as humans.”

Craig Hella Johnson, *All of Us* (from *Considering Matthew Shepherd*)

Premiered in 2016, Johnson’s *Considering Matthew Shepherd* memorializes the young gay man who was brutally murdered in Wyoming in 1998. This extract from the evening-length “fusion” oratorio for chorus and piano, set to words by Michael Dennis Brown, Dante, and Johnson himself, has become an anthem for human rights campaigners. “At its core,” the composer writes, “‘All of Us’ is intended to be a jubilant call to remember the inherent value and radiance in every living being, indeed, in every aspect of Creation. It is a song of celebration—raising up the voices of all of us, with special attention given to those in our world who have been marginalized, mistreated, or simply not seen. I have a vision for a huge tent where we all are welcomed—at first the solo trio is proclaiming in Gospel

style, followed by the choir; then the upright chorale and later I hope you will hear the solo trio imitating the three oboes in a Bach cantata movement dancing within the Gospel framework.”

Jake Runestad, *A Flower into Kindness (from *Into the Light*)*

Like Johnson’s “Gitanjali Chants,” “A Flower into Kindness” was inspired by the poetry of Rabindranath Tagore, along with that of the medieval German mystic Mechthild of Magdeburg (The piece is excerpted from an extended work for chorus and chamber orchestra titled *Into the Light*, which Runestad composed in 2017 to mark the 500th anniversary of the Protestant Reformation). After the full choir intones Mechthild’s paean to love, an alto soloist takes up Tagore’s inspirational text. The simple melodic line is soon joined by other voices in a joyous round that flowers in polyphonic profusion, while a smaller choir repeats “I shed my words on the earth” in block chords evocative of a Lutheran chorale.

Notes (except for Marques Garrett, My Heart Be Brave) © by Harry Haskell

A program annotator for Carnegie Hall in New York 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.

Craig Hella Johnson is the founding artistic director and conductor of Conspirare and music director of Cincinnati’s Vocal Arts Ensemble. Known for crafting thought-provoking musical journeys that create deep connections between performers and listeners, Johnson is in frequent demand as a guest conductor of choral and orchestral works. Johnson joined the faculty at Texas State University as Artist in Residence in fall 2016 and was awarded the 2022 Presidential Award for Excellence in Scholarly/Creative Activities. He is a published composer and arranger, guest conductor, and educator. Johnson’s first concert-length composition *Considering Matthew Shepard* was premiered and recorded by Conspirare for a 2016 CD release. *Considering Matthew Shepard* continues to be performed around the world, most recently in Berlin and around the United States. Johnson’s accomplishments have been recognized with numerous awards and honors. Notably among them, he and Conspirare won a 2014 Grammy® for Best Choral Performance, Chorus America awarded him the Michael Korn Founders Award for Development of the Professional Choral Art in 2015, and the Texas State Legislature named him Texas State Musician for 2013. In 2021, the Matthew Shepard Foundation recognized him with the Dennis Dougherty Award for Community Leadership.

Ethan Haman (Organ MM ’21 MMA ’22) from Fremont, California, is the staff accompanist for the Yale Institute of Sacred Music and director of music for the Episcopal Church at Yale. He is also the organist and assistant conductor at Noroton Presbyterian Church in Darien,

Connecticut, and staff accompanist for the Greater New Haven Community Chorus. Prior to his studies at Yale, he graduated from the University of Southern California with a BM degree in composition and organ performance, studying with such esteemed teachers as Cherry Rhodes, Andrew Norman, and Morten Lauridsen. He has gone on several study trips to Paris and Lyon, France, for immersion into the French tradition of organ performance and improvisation. Haman performs regularly throughout the United States and internationally both as an organ recitalist and in collaboration with various ensembles. He has performed in such notable venues as Davies Symphony Hall in San Francisco, the Walt Disney Concert Hall in Los Angeles, and the church of Notre Dame d'Auteuil in Paris. His recitals often feature extensive improvisations. In addition to his performing activities, Ethan teaches improvisation both privately and in workshops for universities as well as local chapters of the American Guild of Organists. He is regularly commissioned to compose new choral and keyboard music, and he enjoys recording organ and improvisation videos for his YouTube channel. www.ethanhamanmusic.com

Sea Han is a Korean-American soprano, keyboardist, and researcher specializing in early Western art music and the music of living, “global” composers. Born and raised in Queens, New York, they attended Fiorello H. LaGuardia High School of Music & Art and Performing Arts in Manhattan. They earned a bachelor of music in vocal performance from Westminster Choir College, studying with Margaret Cusack. A chorister and a creative recitalist, Han is at Yale to actively move the classical music scene away from its white supremacist and capitalist ideologies toward a safer space for people of color and other marginalized individuals, specifically, queer, non-Christian, transgender, neurodivergent, disabled, and unhoused people.

Emily Helferty is the youngest of eleven children and grew up singing and performing with her family in the Ottawa Valley of Canada. She was introduced to and fell in love with classical music at age ten, when she began taking voice lessons. Helferty holds a bachelor of music in Vocal Performance from Queen’s University in Kingston, Ontario, where she was awarded the Queen’s Medal in Music. From there, she came to the Yale Institute of Sacred Music, where she is pursuing a master’s degree as a returning alto in the Voxtet. Helferty regularly sings in Catholic liturgies and has a particular interest in solo sacred music repertoire.

American violist **Brian Isaacs** attends Yale University, where he received a bachelor of arts degree in sociology and is now pursuing a master of music degree as a student of Ettore Causa. Brian has received several awards at Yale and recently performed the Walton Viola Concerto with the Yale Symphony Orchestra as the winner of the 2021 William Waite Concerto Competition. He has performed as a chamber musician in numerous international festivals, most recently across Europe and in South Korea. Brian was a semifinalist at the Primrose and Kodaly Competitions and was a prizewinner of the 2019

Rubinstein International Viola Competition, and he looks forward to participating in the Prague Spring International Viola Competition this coming May. Brian plays on a 2011 Douglas Cox viola, on generous loan from the Virtu Foundation.

Ayush Iyer is a first-year in Branford College at Yale University, prospectively majoring in cognitive science with a global health certificate. Originally from Lancaster, Pennsylvania, Iyer was a recurring member of the first tenor section in the Pennsylvania Music Educators Association Region 5 and District 7 choirs. In addition to being a choral singer, Iyer is a Suzuki-trained pianist as well as a Hindustani classical vocalist and tabla player. Iyer is also a deputy director of the Yale Policy Institute's Public Health Center, a member of Yale's competitive Raas dance team MonstRAASity, and a researcher of pediatric infectious diseases.

Evan Johanson, violin, is a current master of music student at the Yale School of Music under the tutelage of Ani Kavafian. As a soloist he has performed with the Seattle Symphony, the Los Angeles Master Orchestra, and most recently, the Colburn Orchestra. An avid chamber musician, Evan won first place in the Zierling-Conlon Initiative for Recovered Voices competition in 2019 with his group, the Hart Quartet. He has also collaborated with artists such as Miriam Fried, Marcy Rosen, Jonathan Biss, Wu Han, and Janine Jansen.

Hailing from Bellingham, Washington, mezzo-soprano **Molly McGuire** is an enthusiastic performer of all styles of classical voice repertoire. As a recent resident of Boston, she has performed regularly with et al., the Cantata Singers, and the Choir of King's Chapel as both a chorus member and soloist. Outside of Boston, McGuire has performed with the VOCES8 Foundation, Bach Akademie Charlotte, Quintessence Choral Festival in Albuquerque, and the Des Moines Choral Festival. Recent performances include a staged production of *The Play of Daniel* with the Boston Camerata and Handel's *Solomon* with Cantata Singers.

Tenor **Matthew Newhouse** brings power, tenderness, and evocative storytelling to the concert stage and is a rising name in concert, ensemble, and historically informed performance. Newhouse's recent performance highlights include Handel's *Messiah* with Apollo's Fire and the New York Philharmonic, tenor solos in Haydn's *Die Schöpfungsmesse* with Yale Schola Cantorum, and arias from Bach's BWV 37 *Wer da gläubet und getauft wird* with Emmanuel Music. Other professional ensemble engagements include collaborations with The Thirteen, Emmanuel Music, and St. Thomas More Chapel Choir. Matthew performed as a soloist with the Houston Masterworks Chorus, Juilliard415, Baylor Chamber Singers and Symphony Orchestra, and the New Mexico Philharmonic. Newhouse gave his Carnegie Hall debut as the winner of the 2019 Semper Pro Competition. He is an avid proponent of Icelandic vocal repertoire, and strives to incorporate Icelandic works into the classical music canon. Newhouse holds a bachelor of music in vocal performance from Baylor University.

Jasmine Pai, cello, is currently pursuing an MMA degree at the Yale School of Music, and holds an MM from the New England Conservatory of Music and a BM from Northwestern University. Pai is a top prizewinner of the Queens Symphony Orchestra Concerto Competition, Pearl and Julius Young Competition, Vivo International Music Competition, Lyra Competition, National YoungArts Competition, and the American Music Teachers' League Competition. Her recent festival engagements have been with the Taos School of Music, Aspen Music Festival, Sarasota Music Festival, Great Mountains Music Festival, Pinchas Zukerman Young Artist Program, and the Meadowmount School of Music. As an orchestral musician, she is a member of the Opera Philadelphia Orchestra, and frequently performs with the Apex Ensemble and the Princeton Symphony Orchestra.

Sandy Sharis is delighted to join the Yale Voxtet and especially enjoys performing in the choral and early music genres. Her summer training includes the Festival Lyrique de Belle-Ile-en-Mer, Norfolk Chamber Choir Institute, International Baroque Institute at Longy, Aquilon Music Festival, and Duke Chapel ChorWorks. In 2019, Sharis was named first place winner in the Great Lakes region of the NATS Artist Awards competition, and was a finalist in the Kentucky Bach Competition. She has performed in the Duke Chapel Bach Cantata Series and will join Seraphic Fire and the VOCES8 US Scholars Programme during the 2022–2023 season. Sharis earned a BM at Furman University, a master's degree at The Ohio State University, and is now pursuing an MMA degree at the Yale Institute of Sacred Music.

Noah Dokko Stein is a sophomore in Silliman College at Yale University from Guilford, Connecticut, majoring in music with a focus on composition. He loves singing with the Yale Glee Club as a proud tenor, as well as with various other vocal ensembles on campus, such as the Jewish *a cappella* group Magevet. Stein plays violin and piano and is learning how to conduct. In his free time, he enjoys playing board games and video games with his friends.

Deborah Stephens, soprano, performs with professional choral ensembles such as Kinnara, Coro Vocati, and the Lake Junaluska Singers, and is a sought-after freelance soloist. In 2017 she founded and directed VERITAS Vocal Ensemble, a small group of students at the University of Georgia who share a passion for choral singing. VERITAS has performed on the UGA Student Spotlight Concert and at faculty and student recitals, and hosted a joint-ensemble benefit concert to support music education. Stephens earned a bachelor of music degree in voice performance from the University of Georgia.

Acclaimed for having a voice “perfectly suited to Baroque music” (*KCMetropolis*), baritone **Jared Swope** sings in a multitude of genres spanning early music, contemporary choral, oratorio, opera, and more. Recent solo engagements include Bach's cantata *Wachet auf, ruft uns die Stimme* with CORO Vocal Artists, Handel's *Messiah* with the Spire Chamber Ensemble, and Bach's Mass in B Minor and Telemann's *Johannespassion* with the JSB

Ensemble. Swope has performed internationally with conductors Helmuth Rilling, Jos van Veldhoven, and Hans-Christoph Rademann. He can also be heard on recordings of Michael John Trotta's *Seven Last Words* and Chorosynthesis's *Empowering Silenced Voices*.

Named one of CBC Music's "30 hot Canadian classical musicians under 30" in 2021, Canadian baritone **Korin Thomas-Smith** has been praised for his "warm, rich tone" (*Schmopera*) and is currently pursuing a master of musical arts degree at Yale University. Thomas-Smith has been a fellow at esteemed institutions such as Music Academy of the West and the Ravinia Steans Music Institute, and was the third place winner in the 2023 New England Region of the Metropolitan Opera's Laffont Competition. This year, Thomas-Smith will join the Glimmerglass Festival as Argante in Handel's *Rinaldo*. Other engagements include Tarquinius in Britten's *The Rape of Lucretia* and Raimbaud in *Le Comte Ory* with Yale Opera. Thomas-Smith is a proud alumnus of the University of Toronto Opera and the Royal Conservatory of Music's Rebanks Family Fellowship and Residency Program, and is supported by the Sylva Gelber Music Foundation.

Tiffany Wee was born in Redlands, California, and began playing violin at the age of five. She received a bachelor's degree at UCLA Herb Alpert School of Music, where she won the Atwater Kent Competition as well as the All-Star Competition and was awarded the opportunity to perform on the "Duke of Alcantara" Stradivarius violin. She received a master of music degree at the Yale School of Music, where she is now pursuing a master of musical arts degree. Her principal teachers include Ani Kavafian, Movses Pogossian, Varty Manouelian, and Alice Schoenfeld.

YALE CAMERATA

Founded in 1985 by Marguerite L. Brooks and conducted by Felicia Barber, the **Yale Camerata** is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a specific commitment to recently composed choral music. It has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, New Haven Chorale, and the orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven.

The chamber chorus of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center's Alice Tully Hall, and has traveled to Germany to perform the Berlioz Requiem with choruses from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine. The chamber chorus has also done a residency at Saint Paul's Cathedral in London, England.

The Camerata has been heard on Connecticut Public Radio and on national broadcasts of National Public Radio's program *Performance Today*; it has performed at a national

conference of the National Collegiate Choral Organization and a regional conference of the American Choral Directors Association. Guest conductors have included Marin Alsop, Simon Carrington, Matthew Halls, David Hill, Sir Gilbert Levine, Sir Neville Marriner, Nicholas McGegan, Erwin Ortner, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Helmuth Rilling, Jaap Schröder, Robert Shaw, Dale Warland, and Sir David Willcocks.

With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Robert Kyr, Ingram Marshall, Tawnie Olson, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers, including Kathryn Alexander, Aaron Jay Kernis, Robert Sirota, and Francine Trester, and regularly programs student works.

Felicia Barber is thrilled to join Yale University's faculty as the new associate professor, adjunct, of choral conducting, and conductor of the Yale Camerata. 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, for nine years. She also served as the Choral Lecturer at Gordon College's summer MME program. An active member of the American Choral Directors Association (ACDA), she has presented her research at state, divisional, and national conferences and is the current President of the Massachusetts ACDA board. Dr. Barber holds a BM in Vocal Performance from Oral Roberts University, an MM in Choral Music Education from Mansfield University, and a PhD in Choral Music Education and Choral Conducting from Florida State University.

YALE SCHOLA CANTORUM

Yale Schola Cantorum is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. It is sponsored by the Yale Institute of Sacred Music and conducted by David Hill; Masaaki Suzuki is principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard⁴¹⁵.

Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Marcus Creed, Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Most recently, Hyperion released Schola Cantorum performing a chamber version of the Brahms Requiem and recordings of the music of Roderick Williams, Tawnie Olson, and Reena Esmail. Schola's

2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J. S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Denmark, Sweden, Finland, Norway, and Germany.

David Hill has a long and distinguished career as one of the leading conductors in Europe. He has held appointments as chief conductor of the BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra.

In the 2019 New Year's Honours for services to music, Hill was appointed Member of the Order of the British Empire (MBE). He has also been awarded an honorary doctorate by the University of Southampton, an honorary Fellowship of the Royal School of Church Music, and an honorary membership to the Royal Academy of Music. He has been Master of the Music at Winchester and Westminster Cathedrals, music director of the Waynflete Singers, artistic director of the Philharmonia Chorus, and director of music at St. John's College, Cambridge.

Guest conducting credits include some of the leading musical ensembles of Europe: the London Philharmonic, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the Netherlands Radio Choir, and the RIAS Kammerchor, Berlin. Hill also maintains an active career as organist and pianist in recitals worldwide.

With over one hundred recordings to his credit, Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from Baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers of today, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, Philip Wilby, and Jonathan Dove.

At Yale University, Hill serves as principal conductor of Yale Schola Cantorum, and participates in the training of choral conducting majors with Dr. Jeffrey Douma and Dr. Felicia Barber.

YALE GLEE CLUB

From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as an eighty-five-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 engineering, 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 choral music from the sixteenth century to the present, including Renaissance motets, contemporary choral works, world folk music, 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.”

The choral orchestral masterworks are also an important part of the Glee Club’s repertoire; recent performances include Beethoven Mass in C, Verdi Requiem, Mozart Requiem, Stravinsky *Symphony of Psalms*, 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* and *Nänie*, Mendelssohn *Elijah*, Penderecki *Credo*, Aaron Jay Kernis *Symphony of Meditations*, 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 Robert Shaw. Recent collaborations have included performances under the direction of Marin Alsop, Grete Pedersen, Matthew Halls, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, 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 for five years as choirmaster at the Cathedral of St. Joseph in Hartford, Connecticut, where performances ranged from Bach *St. John Passion* with baroque orchestra to Arvo Pärt *Te Deum*, and more 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 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, 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 four 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, Caroline Shaw, Dominick Argento, Joel Thompson, 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 many 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 also 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.

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