

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

YALE SCHOLA CANTORUM

YALE GLEE CLUB

ANDRÉ THOMAS, CONDUCTOR

We Shall Walk in Peace:  
A Musical Journey  
on Racial Reconciliation

MARCH 6, 2022

4:00 PM

WOOLSEY HALL



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# ANDRÉ THOMAS, CONDUCTOR

Yale Camerata | André Thomas, director

Yale Schola Cantorum | David Hill, director

Yale Glee Club | Jeffrey Douma, director

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## I.

Alleluia Randall Thompson  
(1899–1984)

Messe “Da Pacem,” Op. 38 Pierre Villette, arr. Rupert Gough  
(1926–1998)  
I. Kyrie  
Ethan Haman *organ*

“Give Us Grace” by W. E. B. DuBois  
Carolyn Ladd *reader*

## II.

Lift Ev’ry Voice and Sing J. Rosamond Johnson, arr. Zanaida Robles  
(b. 1979)  
Christina “C” Han *soprano*  
Sydney Mukasa *piano*

“We Wear the Mask” by Maya Angelou  
Collin Edouard *reader*

Three Dream Portraits Margaret Bonds  
(1913–1972)  
II. Dream Variation  
Jules Manresa *bass*  
André Thomas *piano*

I Dream a World André Thomas  
(b. 1952)  
Ethan Haman *organ*  
André Thomas *piano*

“Finding the Blessing” from *Holiday Heart* by Cheryl West  
Gloria Yin *reader*

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III.

Prayer of Remembrance: “Say Their Names”

André Thomas *reader*

In Remembrance

Ava Conway *horn*

Michael Lukin *piano*

Jeffery L. Ames

(b. 1969)

Warning to the Rich

Jared Swope *baritone*

Thomas Jennefelt

(b. 1954)

IV.

Signs of the Judgment

Chloe Benzen-Duval *mezzo-soprano*

arr. Mark Butler

(b. 1963)

The Blind Man

Alex Whittington *tenor*

Nicole Lam *piano*

arr. William Grant Still

(1895–1978)

“What Will You Sacrifice?”

Tesfa Wondemagegnehu *speaker*

Would You Harbor Me

Ysaye Barnwell

(b. 1946)

V.

I’ve Just Come from the Fountain

arr. André Thomas

We Shall Walk through the Valley in Peace

arr. Moses Hogan

(1957–2003)

### **Randall Thompson, *Alleluia***

Apart from the final “Amen,” Randall Thompson’s signature work is sung to a single word, “alleluia,” Hebrew for “praise the Lord.” Yet despite its aura of spiritual introspection, *Alleluia* is not a specifically religious piece. Written for the opening of the Berkshire Music Center at Tanglewood in 1940, it quickly became something of a secular anthem. (Pressed by other commitments, Thompson delivered the finished score less than an hour before the premiere, prompting the harried conductor to assure his student choristers that “text at least is one thing we won’t have to worry about.”) Deeply affected by the spreading war in Europe, Thompson resisted the temptation to produce a celebratory work. “The music in my particular *Alleluia* cannot be made to sound joyous,” he remarked. “Here it is comparable to the Book of Job, where it is written, ‘The Lord gave and the Lord has taken away. Blessed be the name of the Lord.’”

### **Pierre Villette, arr. Rupert Gough, “Kyrie,” from *Messe “Da Pacem,”* Op. 38**

Kyrie eleison.

*Lord, have mercy.*

Christe eleison.

*Christ, have mercy.*

Kyrie eleison.

*Lord, have mercy.*

*(Pierre Villette’s Messe “Da Pacem,” published by United Music Publishing Ltd, England. [www.ump.co.uk](http://www.ump.co.uk))*

Pierre Villette’s choral music is a typically Gallic amalgam of chasteness and sensuality, modernity and tradition. Of a conservative, not to say hidebound, disposition, he drew on sources as diverse as plainchant, Messiaen, and jazz. Completed in 1970, the first of his two masses takes its title, as well as its overarching mood of prayerful beneficence, from the early medieval Latin hymn “Da pacem, Domine, in diebus nostris” (Give us peace in our time, O Lord). In this arrangement by British choral director and organist Rupert Gough, Villette’s sumptuous scoring for full symphony orchestra and one or two organs is reduced to single organ. The setting of the opening “Kyrie” mirrors the ABA structure of the Latin text, with two limpid E-major panels framing a more rhythmically active section in C.

### **J. Rosamond Johnson, arr. Zanaida Robles, *Lift Ev’ry Voice and Sing***

Lift ev’ry voice and sing

Till earth and heaven ring,

Ring with the harmonies of Liberty.

Let our rejoicing rise

High as the listening skies;

Let it resound loud as the rolling sea.

Sing a song full of the faith that the dark past has taught us;  
Sing a song full of the hope that the present has brought us.  
Facing the rising sun of our new day begun,  
Let us march on till victory is won.

Stony the road we trod,  
Bitter the chastening rod,  
Felt in the days when hope unborn had died  
Yet with a steady beat,  
Have not our weary feet  
Come to the place for which our fathers sighed?

We have come over a way that with tears has been watered;  
We have come, treading our path through the blood of the slaughtered,  
Out from the gloomy past,  
Till now we stand at last  
Where the white gleam of our bright star is cast.

God of our weary years,  
God of our silent tears,  
Thou who hast brought us thus far along the way;  
Thou who hast by Thy might led us into the light;  
Keep us forever in the path we pray.

Lest our feet stray from the places, our God, where we met Thee;  
Lest, our hearts drunk with the wine of the world we forget Thee.

Shadowed beneath Thy hand,  
May we forever stand,  
True to our God,  
True to our native land.

*(Text by James Weldon Johnson, 1921)*

Composer J. Rosamond Johnson and his brother, poet James Weldon Johnson, were leading lights of the Harlem Renaissance. The latter's note says everything that needs to be said about this stirring anthem: "A group of young men in Jacksonville, Florida, arranged to celebrate Lincoln's birthday in 1900. My brother, J. Rosamond Johnson, and I decided to write a song to be sung at the exercises. I wrote the words and he wrote the music. Our New York publisher, Edward B. Marks, made mimeographed copies for us, and the song was taught to and sung by a chorus of five hundred colored school children. Shortly afterwards my brother and I moved away from Jacksonville to New York, and the song passed out of our minds. But the school children of Jacksonville kept singing it; they went off to other schools and sang it; they became teachers and taught it to other children. Within twenty years it was being sung over the South and in some other parts of the country. Today the song, popularly known as the Negro National Hymn, is quite generally used. The lines of

this song repay me in an elation, almost of exquisite anguish, whenever I hear them sung by Negro children.”

**André Thomas, *I Dream a World***

I dream a world where man  
No other man will scorn,  
Where love will bless the earth  
And peace its paths adorn.  
I dream a world where all  
Will know sweet freedom's way,  
Where greed no longer saps the soul  
Nor avarice blights our day.  
A world I dream where black or white,  
Whatever race you be,  
Will share the bounties of the earth  
And every man is free,  
Where wretchedness will hang its head  
And joy, like a pearl,  
Attends the needs of all mankind—  
Of such I dream, my world!

(Text by Langston Hughes, 1926)

“I Dream a World,” Langston Hughes’s quietly fervent hymn to peace and brotherhood, originated as an aria for *Troubled Island*, an opera about the Haitian Revolution on which the poet collaborated with composer William Grant Still in the 1930s. (After Hughes walked away from the project, the libretto was finished by Still’s future wife Verna Arvey. *Troubled Island* was belatedly premiered by the New York City Opera in 1949.) In the opera, “I Dream a World” is sung by an aged counselor of Haiti’s corrupt emperor, who envisions the newly liberated island as a haven for people of all races. Hughes often recited “I Dream a World” at readings and lectures, and the poem later inspired his friend Martin Luther King to create his iconic “I Have a Dream” speech. André Thomas dedicated his warmly lyrical setting for choir and piano to the victims of the 9/11 terrorist attacks.

**Jeffery L. Ames, *In Remembrance***

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
quia pius es.

*May eternal light shine on them, Lord,  
with your saints forever,  
for you are good.  
Give them eternal rest, Lord,  
and may light perpetual shine upon them,  
for you are good.*

Turn to me and be gracious,  
for my heart is in distress.  
Oh God, my God, why hast Thou forsaken me?  
My tears linger at night,  
but joy comes in the morning light.  
Lord, in Your infinite mercy, grant them rest.  
Rest forevermore.

(Text a combination of traditional Latin and Jeffery L. Ames)

Like Thomas's *I Dream a World*, Jeffery Ames's musical memorial was written in response to a tragedy. The text of *In Remembrance* is drawn not from a modern poet, however, but from scripture: the Latin Mass for the Dead and Psalms 22, 25, and 30. The work was occasioned by the deaths of three of the composer's friends—a father and his two teenage daughters—in a car accident, but Ames sought to strike a broader note of consolation. "I believe," he writes, "that *In Remembrance* carries a message of healing, peace, and hope applicable to many situations and personal circumstances." Ames's eight-part choral writing, supplemented by piano and horn, is notable for its tenderness and restraint. The slow-moving melodic lines mostly rise and fall by steps and small intervals, as if to swaddle the listener in their comforting embrace.

### **Thomas Jennefelt, *Warning to the Rich***

Come on you wealthy,  
weep and cry about the miseries  
that are coming upon you.

Your hoarded wealth has decayed  
and your clothes have become moth-eaten:

Your gold and silver are covered with rust,  
and their rust will be evidence against you.  
As fire, that you have stored up for the last days,  
it will consume your flesh.

See! The pay of the workmen  
that mowed your fields,  
which you have withheld from them,  
is crying out and the cries of the reapers  
have entered the ears of the Lord.

You have been living an easy life on the earth:  
you have given yourselves up to pleasures:  
you have fattened your hearts in a day of slaughter.

You have condemned,  
you have murdered the upright,  
without his resisting you.

Be miserable and grieve and cry.  
Let your enjoyment be turned to dejection  
and your laughing to sorrow.

Come on you wealthy!

*(Text from James 5:1–6, 4:9)*

Although it dates from 1977, this short dramatic cantata has a decidedly contemporary theme. Set to verses from the New Testament Epistle of James, Thomas Jennefelt's coruscating indictment of greed and idle pleasure-seeking seems particularly apposite in an era of rampant inequality. *Warning to the Rich* is among the Swedish composer's earliest and best-known works. Scored for solo baritone and mixed choir, it sets a wordless vocalise, sung "with clenched teeth" by the altos and basses, against a "speechchoir" of sopranos and tenors (whose part is appropriately identified by a dollar sign on the musical staff). The latter's unpitched voices build slowly from whisper to speech to shouting, even as Jennefelt's music juxtaposes mellifluous lyricism and harsh, implacable dissonance. When at the end the basses reprise the vocalise, the lulling motif of a rising and falling third sounds more bleak than consolatory.

### **Mark Butler, *Signs of the Judgment***

I see the signs of the judgment coming,  
Lord, time is drawing nigh.

Better be ready for that great day  
when the Lord come and take His children away.  
Boatman row one side,  
you can't get to heaven 'gainst the wind and the tide.

Run to the mountain, the mountain moved.  
I run to the hills and they did too.  
Went to the rocks to hide my face,  
the rocks cried out there's no hiding place.

One of these mornings, bright and fair,  
I will meet my Jesus in the air.  
He'll say, "well done my child,"  
then I'll shout Hallelujah my race been won.

*(Traditional spiritual)*

Common to all the Abrahamic religions, the concept of the Day of Judgment has served as both warning and inspiration to untold generations of believers. As the theme of myriad

spirituals and gospel songs, the admonition to “be ready for that great day when the Lord comes to take his children away” has special resonance in the African-American musical tradition. In his popular arrangement of *Signs of the Judgment*, composer-conductor Mark Butler of Florida A&M University applies his distinctive blend of energetic, ostinato-like rhythms and vocal layering effects to impart fresh urgency to the spiritual’s timeless message.

### **William Grant Still, *The Blind Man***

Oh, the blind man stood on the road and cried.  
Crying, “Oh my Lord, save me.”  
Oh, the blind man stood on the road and cried.  
Crying, “Lord, please help me to see once more.”

(Traditional spiritual)

A child of the South, William Grant Still was educated at Wilberforce University and the Oberlin Conservatory in Ohio and eventually migrated to Los Angeles by way of New York, where he worked alongside such luminaries as W. C. Handy, Fletcher Henderson, and Paul Whiteman. In addition to his activities as a performer and arranger of popular music, he composed a wide array of classical works, notably the “Afro-American” Symphony of 1930, the first such work by a Black composer to be performed in its entirety by a major orchestra. Still’s straightforward arrangement of the spiritual *The Blind Man*, with its quiet dignity and unobtrusive piano accompaniment, reflects his lifelong immersion in the African-American musical heritage.

### **Ysaÿe Barnwell, *Would You Harbor Me?***

Would you harbor me? Would I harbor you?  
Would you harbor a Christian, a Muslim, a Jew,  
a heretic, convict, or spy?  
Would you harbor a runaway woman or child,  
a poet, a prophet, a king?  
Would you harbor an exile or a refugee,  
or person living with AIDS?  
Would you harbor a Tubman, a Garrett, a Truth,  
a fugitive or a slave?  
Would you harbor a Haitian, Korean, or Czech,  
a lesbian or a gay?  
Would you harbor me? Would I harbor you?

(Text by Ysaÿe Barnwell, 1994)

Singer and composer Ysaÿe Barnwell (named after the great Belgian violinist Eugène Ysaÿe) was a long-time member of Sweet Honey in the Rock, the acclaimed all-woman African-American vocal ensemble. *Would You Harbor Me?*—for which Barnwell wrote both words

and music—was recorded on the group’s 1995 album *Sacred Ground*, but its message seems timelier than ever at a time when the right of sanctuary for refugees and other marginal and oppressed groups is increasingly under threat. The six voices move in incantatory, chantlike lockstep, phasing in and out of consonance, until the very end of the piece, when the synchronous lines fan out into a plurality of voices. Significantly, the question posed in the work’s title remains unanswered.

**André Thomas, *I’ve Just Come from the Fountain***

His name’s so sweet!  
I’ve just come from the fountain, Lord,  
His name’s so sweet.

Sisters, you love Jesus?  
Yes, Lord, I do love my Jesus!  
Brothers, you love Jesus?  
Yes, Lord, I do love my Jesus!

I’ve been drinking from the fountain! Drinking, my Lord!  
His name’s so sweet.

Backslider, do you know Him?  
Do you know that man from Galilee?  
The Prince of Peace, the Rose of Sharon!  
Mighty Counselor! King Jesus!

I’ve been drinking from the fountain! Drinking, my Lord!  
His name’s so sweet.  
Oh, Lord, my Lord!

*(Traditional spiritual)*

This uplifting African-American spiritual has been popularized by a wide range of artists, from Little Richard to Marilyn Horne. André Thomas’s artful *a cappella* version is decidedly in the concert-hall tradition, though it opens with a bluesy fourfold refrain of “His name’s so sweet” sung by solo voice. The melody’s gently syncopated rhythm is mimicked by the tenors and basses in a jaunty rhythmic ostinato that comes and goes throughout piece, accompanying the refrain’s periodic returns. Thomas’s euphonious harmonies highlight sweet-sounding chains of thirds, making the strident dissonance on the word “drinking” all the more dramatically effective. Subdividing the four-part (SATB) ensemble allows the arranger to create a variety of textures, while reserving the eight-voice choir for the final full-throated cadence on “Lord.”

**Moses Hogan, *We Shall Walk through the Valley in Peace***

We shall walk through the valley in peace.

For Jesus Himself will be our leader.

We will meet our loved ones there.

There will be no more trials there.

*(Traditional spiritual)*

The fact that the origins of *We Shall Walk through the Valley in Peace* are lost in the mists of time has not prevented it from becoming one of the most beloved specimens of the spiritual genre, championed by performers ranging from the pioneering Fisk Jubilee Singers to the great bluesman Lead Belly and the contemporary male vocal ensemble Chanticleer. The *a cappella* arrangement by Moses Hogan sensitively illuminates what he called, in his preface to *The Oxford Book of Spirituals*, the “intertwined strands of sorrow and hope” that course throughout the songs of enslaved people and their descendants. With its urgent refrain “For Jesus himself will be our leader,” the spiritual harks back to a time before African-Americans’ “fierce faith in ‘my’ Jesus” – in the words of composer and arranger Hall Johnson – “began to subside into the quiet trust in the less informal Jesus of the hymn-books.”

*Notes © by Harry Haskell*

A former editor for Yale University Press, Harry Haskell is a program annotator for Carnegie Hall in New York and the Pierre Boulez Saal in Berlin and the author of several books, including *The Early Music Revival: A History*. His new three-part podcast about Katharine Wright, the sister of the Wright Brothers, is available on iTunes and other outlets.

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Harrison Hintzsche M.M. '20 (Early Music Voice)

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\*Member of Yale Voxtet

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Alex Hawley '25, Undecided

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Avery Mitchell '23, English; Graphic Design

Shreya Pathak '23, Physics

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Sophie Dvorak '25, Cognitive Science

Aria Falcone '22, Political Science

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Mira Raju '24, Neuroscience; Women's, Gender, and Sexuality Studies  
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Chloe Benzan-Duval '24, Global Affairs  
Lucy Ellis '23, English  
Maya Khurana '24, Neuroscience  
Eliza Kravitz '24, History; Spanish Certificate  
Nicole Lam '25, Undecided  
Emily Lau '23, Mathematics and Philosophy  
Hanah Leventhal '23, Computer Science; Engineering Sciences – Mechanical  
Gloria Lyu '23, Ethics, Politics, and Economics; History  
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Molecular Biophysics and Biochemistry  
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Julianna Lai '22, Ethics, Politics, and Economics  
Annli Nakayama '22, Ecology and Evolutionary Biology  
Tesse Okunseri '25, Neuroscience; Economics  
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Nate Widelitz DMA '22, Choral Conducting  
Alex Whittington '22, Music  
Tavi Wolfwood '22, Sociology; Global Health; Master's in Public Health  
Bobby Xiao '25, Economics; Computer Science  
David Zhu '23, Economics and Mathematics; History

**Bass I**

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Deven Kinney '24, Global Affairs; History  
Eric Linh '23, Biomedical Engineering  
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Sebastian Li '24, Applied Mathematics; Computer Science  
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Matthew Sutermeister '22, Mechanical Engineering

**André Thomas** is visiting professor of choral conducting at Yale and interim conductor of the Yale Camerata. He recently retired from Florida State University, where he was Owen F. Sellers professor of music, director of choral activities, and professor of choral music education. He received degrees from Friends University (BA), Northwestern University (MM), and the University of Illinois (DMA). He is in demand as a choral adjudicator, clinician, and director in North America, Europe, New Zealand, Australia, Asia, and Africa. He has conducted choirs at conventions of the National Association for Music Education (NAfME) and the American Choral Directors Association (ACDA). He has conducted the Birmingham Symphony Orchestra in England, the Berlin Radio Choir and the North German Radio Choir in Germany, the Netherlands Radio Choir, the Bulgarian Radio Choir and Orchestra, the Charlotte Symphony, the Tallahassee Symphony, the People's Liberation Orchestra in China, and the Czech National Symphony. Thomas has been honored with distinguished achievement awards by the African Diaspora Sacred Music and Musicians, Chorus America, ACDA, the National Collegiate Choral Organization, and the Florida Music Educators Hall of Fame. He is the current president of national ACDA.

Hailing from Boston, Massachusetts, **Chloe Benzan-Duval** is pursuing a degree in ethics, politics, and economics. Before coming to Yale, she was a long-time member of the Boston Children's Chorus, in which she had the privilege to travel and collaborate with choirs from all over the world while studying music as a catalyst for social change. Performances include concerts in Royal Albert Hall, Carnegie Hall, and the Sydney Opera House. In addition to the Yale Glee Club, Benzan-Duval is also involved in Black and Latin cultural life on campus.

**Ava Conway** is a second-year MM student at the Yale School of Music, where she studies horn performance with William Purvis. She completed her undergraduate studies at the Eastman School of Music, where she graduated *magna cum laude* with a BM, a performer's certificate, and area studies concentrations in film and literature. While at Eastman she frequently performed with the Grammy-nominated Eastman Wind Ensemble and enjoyed freelancing in upstate New York. She has performed in venues around the world including Carnegie Hall, the Shanghai Oriental Arts Center, and the Walt Disney Concert Hall. Conway spent two summers as a fellow at the Music Academy of the West, where she was a winner of the 2020 Keston-MAX LSO competition. She will perform with the London Symphony Orchestra in Santa Barbara and London in 2022. Conway's previous teachers include W. Peter Kurau, Annie Bosler, Maura McCune Corvington, Jacek Muzyk, and William VerMuelen.

**Ethan Haman**, from Fremont, California, studies organ at Yale with Jon Laukvik and is the organist of Noroton Presbyterian Church in Darien, Connecticut. He graduated from the University of Southern California with a BM in organ performance, studying with Cherry Rhodes, and in composition, studying with Morten Lauridsen, Andrew Norman,

Donald Crockett, Sean Friar, and Daniel Temkin. At USC, Haman was organist for both Knox Presbyterian Church in Pasadena and the Priestly Fraternity of St. Peter, as well as an improvisation instructor for the San Francisco Peninsula Organ Academy. He took four organ and improvisation study trips to Lyon and Paris on scholarships from USC and the SFPOA. Haman enjoys recording organ videos for YouTube.

**Christina “C” 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.

An accomplished keyboardist, **Michael Lukin** holds an AMusA in piano performance and an AMusA and LMusA in organ performance from the Australian Music Examinations Board, winning the A. J. Leckie Memorial Award for the best diploma candidate in Western Australia in 2015. Having served as the assistant organist of St. George’s Cathedral from 2016 to 2019, Lukin earned a bachelor’s degree from the Western Australian Academy of Performing Arts in 2019, where he specialized in conducting and historical keyboard performance. Lukin is currently in the second year of his MM in choral conducting at Yale, where his studies are supported by the 2020 Western Australian Postgraduate Fulbright Scholarship.

**Sydney Mukasa** is a conductor, tenor, and pianist from Baltimore. He received a bachelor’s degree in music from Harvard in 2018, and is currently enrolled at Yale’s Institute of Sacred Music and School of Music, pursuing a master’s degree in choral conducting. In addition to co-directing the Battell Chapel Choir, he sings with Yale Schola Cantorum, Yale Camerata, and the choir at the Episcopal Church at Yale. As an undergraduate, he enjoyed singing primarily with the Harvard University Choir and the jazz *a capella* group, the Harvard Din & Tonics. He also conducted several music theater productions at Harvard, including *Sweeney Todd* at the Oberon Theater. Mukasa spent two years working in administration for the artistic department at Boston Lyric Opera and was an active singer with several Boston choral ensembles including Triad, Voices 21C, and Analog Chorale. He looks forward to exploring works for choir, musical theater, opera, and orchestra.

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 and *Mass in B Minor* with the JSB Ensemble,

Handel's *Messiah* with the Spire Chamber Ensemble, 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*.

Conductor and soprano **Maura Tuffy** currently serves as principal assistant conductor of the Yale Camerata under the direction of André Thomas. As a vocal soloist, she has performed with groups such as the USC Thornton Wind Ensemble and USC Thornton Percussion Ensemble. Tuffy was one of eight conductors selected to participate in the 2019 national ACDA Undergraduate Conducting Masterclass. Tuffy earned her bachelor's degrees in vocal arts and choral music from the University of Southern California. She holds a master of music in choral conducting from the Yale School of Music and is currently pursuing a master of musical arts, also at Yale.

**Alex Whittington** is a Puerto Rican conductor and tenor from New York City. Recent solo performances include J. S. Bach's *Herz und Mund und Tat und Leben*, Luigi Rossi's *Orfeo*, and the world-premiere performance of Paul Mealor's *Requiem: The Souls of the Righteous*. Whittington is a Teaching Artist with the Yale School of Music's Music in Schools Initiative and performs with ensembles such as the Opera Theatre of Yale College, the Yale Baroque Opera Project, and the Yale Collegium Musicum.

**Tesfa Wondemagegnehu** is the conductor of the Viking Chorus and the Chapel Choir at St. Olaf College. He was previously director of choral ministries at Westminster Presbyterian Church in Minneapolis, where he co-founded the Justice Choir movement with composers Abbie Betinis and Ahmed Anzaldúa, and has served as guest artistic director of Minnesota's One Voice Mixed Chorus. Wondemagegnehu has conducted the children's choir at the Aspen Music Festival and collaborated with the Harvard Glee Club on a project celebrating the legacy of W. E. B. DuBois. With American Public Media's Julie Amacher, he created nationally distributed radio programs about Black music. Wondemagegnehu teaches music and social justice to help bridge the gap of social injustice through music, dialogue, and inspiring participants to take action in their communities.

Founded in 1985 by Marguerite L. Brooks and conducted by André Thomas, 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 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.

**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 Juilliard<sup>415</sup>.

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, and Norway.

**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 Jeffrey Douma and André Thomas.

From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as a 90-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 music, spirituals and folk songs, 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 great choral 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.

**Jeffrey Douma** has served as director of the Yale Glee Club since 2003. He also serves as professor of conducting at the Yale School of Music, where he oversees the graduate choral program, as founding director of the Yale Choral Artists, and as 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, Lithuanian Chamber 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 currently serves as musical director of the Yale Alumni Chorus, which he has led on eight international tours. He has prepared choruses for such eminent conductors as William Christie, Valery Gergiev, Sir Neville Marriner, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling. Douma frequently serves as clinician for festivals and honor choirs. Recent engagements include master classes at the Beijing International College Choir Festival, the University of Michigan School of Music, the Jacobs School of

Music at Indiana University, the Hochschule der Künste in Zurich, Fudan University in Shanghai, and the Berlin Radio Choir's International Masterclass.

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, Joel Thompson, Dominick Argento, Bright Sheng, Ayanna Woods, David Lang, Rodrigo Cadet, Ted Hearne, Hannah Lash, Rene Clausen, Bongani Magatyana, Martin Bresnick, and James Macmillan. 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, including the Dale Warland Singers, Bella Voce of Chicago, the Oregon Bach Festival Chorus, and the Robert Shaw Festival Singers.

Douma earned a Bachelor of Music degree from Concordia College, Moorhead, MN, and a 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, Fi and Will.

The **Yale Institute of Sacred Music** is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. Institute students receive rigorous training for careers in performance, church music, pastoral ministry, the academy, and much more. The Institute sponsors several choruses, including the Yale Camerata and Yale Schola Cantorum. As a major arts presenter in New Haven, it offers a full schedule of concerts, art exhibitions, literary readings, lectures, conferences, and multimedia events during the year. For updated listings, visit the website at [ism.yale.edu](http://ism.yale.edu). To receive weekly e-mail messages about upcoming ISM events, write to [ismevents@yale.edu](mailto:ismevents@yale.edu). Include your mailing address if you would like to receive occasional mailings about the events calendar.

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