

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

DR. FELICIA BARBER, CONDUCTOR

Perspectives

APRIL 13, 2025

4:00 PM

WOOLSEY HALL

NEW HAVEN



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YALE CAMERATA

Perspectives

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FAITH

Illumina le tenebre	Joan Szymko (b. 1957)
Sanctus	Randall Johnson (b. 1959)
Rāg Kirwani – Ektal Tarna Suhail Yusuf Khan <i>sarangi</i> Roshni Samlal <i>tabla</i>	Ravi Shankar (1920–2012) arr. Suhail Yusuf Khan (b. 1988)

LOVE

Shall I Compare Thee to a Summer's Day	Nils Lindberg (1933–2022)
Hyunju Yang <i>conductor</i>	
She Moved Through the Fair Timothy Lind <i>tenor</i>	Traditional Irish Air arr. Anne Barry (b. 1965)
Rosas Pandan Veronica Kushner <i>soprano</i>	Visayan Folksong arr. George G. Hernandez (b. 1931)

(continues on next page)

GRIEF

Mizmor Layla (Night Song) Achinoam Nini (b. 1969) and Gil Dor (b. 1952)
arr. Gilad Cohen
(b. 1980)

Fix Me, Jesus Traditional African American Spiritual
arr. Robert L. Morris
(b. 1941)

Crucifixion (“He Never Said a Mumblin’ Word”) Traditional African American Spiritual
arr. Adolphus Hailstork
(b. 1941)

❧ INTERMISSION ❧

BEAUTY

O Schöne Nacht (Oh Lovely Night), Op. 92, No. 1 Johannes Brahms
(1833–1897)

Caspar Wein *conductor*

Dedication: To being black and a woman Zanaida Stewart Robles
(b. 1979)

❧ BRIEF PAUSE ❧

PEACE

Triptych Tarik O’Regan
I. Threnody (b. 1978)
II. As We Remember Them arr. Mahima Kumara
III. From Heaven Distilled a Clemency (b. 1998)

Frances Pollock *soprano*

Illumina le tenebre

O alto e glorioso Dio
illumina le tenebre del cuore mio.
Dammi una fede retta, speranza certa,
carità perfetta e umiltà profonda.
Dammi Signore
senno e discernimento
per compiere la tua vera e santa volontà

*All highest, glorious God
cast your light into the darkness of my heart.
Give me right faith, firm hope,
perfect charity and profound humility.
Lord, give me
wisdom and perception
so that I may do what is truly your holy will.*

(St. Francis of Assisi, 1182–1226)

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
Gloria tua
Hosanna in excelsis.

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth
Are full of thy glory.
Hosanna in the highest.*

(traditional text and translation)

Hallelu (Hebrew)
Moladh Dia (Irish)
Sifa Mungu (Swahili)
Slava Bogu (Russian)
Louez Dieu (French)
Subhan' Allah (Arabic)
Zànmêi Shén (Mandarin)
Ta taeyo Kamio (Japanese)
Alabado sea Dios (Spanish)
Bhagavána ki stuti (Hindi)
Gott sei Dank (German)

*Praise in song
Praise the Lord
Praise God
Praise God
Praise God
Praise God
Praise God
Praise the Lord
Praise be to God
God be Praised
God be Praised*

(traditional text and translation)

From all that dwell below the skies,
Let songs of hope and faith arise,
Let peace, goodwill on earth be sung,
Through every land on every tongue.

(Isaac Watts, 1674–1748)

Rāg Kirwani – Ektal Tarna

Dhin dhin dh age te re ki ta tun na kat ta dha ge te re ki ta dhin dha ge
Diri diri dim tana na na dere na da da re dani dim ta nom
tana nadim tanadim tanadim dim tana na na na dere dani
Diri diri dim t diri diri dim ta dim dim ta tana na na dere na
Na diri diri dani tom diri diri dani tak klanta tak klanta tak klanta gadigani dha ga di gani dha ga di
gani dha
dimtanom

(Traditional syllables)

Shall I Compare Thee to a Summer's Day

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimmed;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owe'st,
Nor shall Death brag thou wanders't in his shade,
When in eternal lines to Time thou grow'st.
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

(from Sonnet 18, William Shakespeare, 1564–1616)

She Moved Through the Fair

My young love said to me, "My mother won't mind,
and my father won't slight you for your lack of kind."
And she stepped away from me and this she did say,
"It will not be long, love, 'til our wedding day."

She stepped away from me and she moved through the fair,
And fondly I watched her move here and move there.
And she went her way homeward with one star awake,
As the swan in the evening moves over the lake.

The people were saying, "no two e'er were wed,
But one has a sorrow that never is said."
And she smiled as she passed with her goods and her gear,
And that was the last that I saw of my dear.

Last night she came to me, she came softly in,
Softly she entered, her feet made no din.
As she came close beside me and this she did say,
"It will not be long, love, 'til our wedding day."

(Padraic Colum, 1881–1972)

Rosas Pandan

Ania si Rosas Pandan
Gikan pa intawon sa kabukiran
Kaninyo makig uban uban
Ning gisaulog ninyong kalingawan

Balitaw day akong puhunan
Maoy kabilin sa akong ginikanan
Awit nga labing karaan nga
Garho sa atong kabukiran

Ayay sa akong balitaw
Manindot pang mosayaw
Daw yamog ang kabugnaw

Dikadong dikadong dikadong
Intawon usab si Dodong
Nagtanaw kang Inday
Nagtabisay ang laway

*Here I am Rosas Pandan,
coming from the mountains
To be with all of you
to celebrate this festivity*

*This song is my only offering
The only legacy from my forefathers
A song that is ancient,
the pride of our mountains.*

*A-ya-yay – Here is my song!
(as) I dance beautifully to it,
It's as cool as the morning dew.*

*Hopping like crazy!
Oh, poor young man
as he watches a young lady
he's drooling with excitement!*

(Visayan Folk Song)

Mizmor Layla (Night Song)

אָת כָּל הַכּוֹכָבִים סָמוּךְ,
אָת הַסֵּהר עֲטַף בְּשָׁחַר
מִצְפוֹן וְעַד תֵּימָן
אֵין קֶרֶן אוֹר

וְהַבֶּקֶר אֶלְמֹן נֶאֱמָן
שָׁק אָפַר עַל מִתְנִיּוֹ יְחַגֵּר
מִצְפוֹן וְעַד תֵּימָן
אֵין קֶרֶן אוֹר

הַדְּלִיקָה נָא נֵר לְבֵן
בְּאֹהֶל לְבִי הַשָּׁחַר
מִצְפוֹן וְעַד תֵּימָן
יִזְרַח הָאוֹר

הָאוֹר יִזְרַח הָאוֹר
הָאוֹר יִזְרַח הָאוֹר
הָאוֹר הָאוֹר יִזְרַח הָאוֹר
הָאוֹר הָאוֹר יִזְרַח הָאוֹר.

*He has hid all the stars
Covered the moon with darkness from the north to
Yemen
No beam of light
No light
No beam of light*

*And the morning, a faithful widower, wore a grey
sack on his waists from the north to Yemen
No beam of light
No light
No beam of light*

*Light a white candle
At the black tent of my heart
From the north to Yemen
The light will shine*

*The light
The light will shine
The light
The light will shine*

(Lea Goldberg, 1911–1970)

Fix Me, Jesus

Refrain:

Oh, fix me; oh, fix me;

Fix me, fix me. O my Lord, fix me.

Fix me for my long, white robe;

Fix me, Jesus, fix me.

Fix me for my starry crown;

Fix me, Jesus, fix me. [Refrain]

Fix me for my dying bed;

Fix me, Jesus, fix me.

Fix me for my journey home;

Fix me, Jesus, fix me. [Refrain]

(Traditional African American spiritual)

Crucifixion (“He Never Said a Mumblin’ Word”)

My Lord, they crucified my Lord.

And he never said a mumblin’ word.

Not a word, my Lord, oh my Lord.

They nailed him to a tree.

And he never said a mumblin’ word.

Not a word, my Lord, oh my Lord.

They pierced him in the side.

And he never said a mumblin’ word.

Not a word, my Lord, oh my Lord.

He bowed his head and died.

Lord, my Lord, not a word, oh my Lord.

And he never said a mumblin’ word.

(Traditional African American spiritual)

O Schöne Nacht (Oh Lovely Night), Op. 92, No. 1

O schöne Nacht!

Am Himmel märchenhaft

Erglänzt der Mond in seiner ganzen Pracht;

Um ihn der kleinen Sterne liebliche Genossenschaft.

Es schimmert hell der Tau am grünen Halm;

mit Macht im Fliederbusche schlägt die Nachtigall;

Der Knabe schleicht zu seiner Liebsten sacht

O schöne Nacht!

O lovely Night!

In the sky, magically,

the moon shines in all its splendor;

around it, the pleasant company of little stars.

The dew glistens brightly on the green stem;

in the lilac bush, the nightingale sings lustily;

The youth steals away quietly to his love –

O lovely night!

(Georg Friedrich Daumer, 1800–1875)

Dedication: To being black and a woman

Our beauty, our grace, our resilience, our faith

We raise our children

We raised their children

We laugh and smile, hiding the pain

We feel joy, we feel grief but are often called upon for others' relief

Our beauty, our grace, our resilience, our faith

Backbone for days

Clarity in haze

Often called to lead, unacknowledged we raise

Our voices for justice, our voices for peace,

When it is our families who bear the burden of unimaginable grief

Our beauty, our grace, our resilience, our faith

To change the world...I am determined

A positive space I must create

Rejecting all words that seem to undermine my way

I remain... in beauty, in grace, in resilience, in faith...

Black is beautiful... it is me...it is she...it is we

...in beauty, in grace, in resilience, in faith....

(Felicia Barber)

Triptych

I. THRENODY

When death takes off the mask, [we] will know one another, though diverse liveries [we] wear
here make [us] strangers.

(William Penn, 1644–1718, from

“Some Fruits of Solitude In Reflections And Maxims,” 1682)

Tremblest thou when my face appears
To thee? Wherefore thy dreadful fears?
Be easy, friend; 'tis thy truest gain
To be far away from the sons of men.
I offer a couch to give thee ease:
Shall dreamless slumber so much displease?

*(Muhammad Rajab Al-Bayoumi, from “Death Speaks,”
trans. Arthur J. Arberry, 1950)*

To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.

(William Blake, 1757–1827, from “Auguries of Innocence,” 1808)

Behold, how good and how pleasant it is
for [people] to dwell together in unity.

(Psalm 133, from The Bible, King James Version, 1611)

II. AS WE REMEMBER THEM

In the rising of the sun and at its going down, we remember them.
In the blowing of the wind and in the chill of winter, we remember them.
In the opening buds and in the rebirth of spring, we remember them.
In the blueness of the sky and in the warmth of summer, we remember them.
In the rustling of the leaves and in the beauty of autumn, we remember them.
When [we're] weary and in need of strength, we remember them.
When [we're] lost and sick at heart, we remember them.
So long as we live, they too shall live, for they are part of us,
As we remember them.

(*Roland B. Gittelsohn, 1910–1995, adapted from “The Gates of Repentance, 1978”*)

And the Heav'nly Quire stood mute,
And silence was in Heav'n.

(*John Milton, 1608–1674, from “Paradise Lost,” Book III, 1667*)

III. FROM HEAVEN DISTILLED A CLEMENCY

Each shall arise in the place where their life [spirit] departs.

(*“Bundahis-Bahman Yast”; ninth century Indian Bundahishn adapted from
“Sacred Books of the East,” Volume 5, trans. by Edward W. West, 1860*)

[So] Why then should I be afraid? I shall die once again to rise an angel blest.

(*“Masnavi i Ma'navi”; thirteenth century Mathwani of Jalalu-'d'Din Rumi, adapted from
“Masnavi i Ma'navi,” Book III, trans. by Edward H. Whinfield, 1898*)

Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting.
And cometh from afar.

(*William Wordsworth, 1770–1850, from “Ode: Intimations of Immortality,” 1807*)

Calm fell. From heaven· distilled a clemency;
There was peace on earth, and silence in the sky.

(*Thomas Hardy, 1840–1928, from “And There Was a Great Calm”
— on the signing of the Armistice, 1918*)

ENSEMBLE

Dr. Felicia Barber *Conductor*

Caspar Wein and Hyunju Yang *Student Assistant Conductors*

Don Youngberg *Manager*

Ethan Haman *Rehearsal Accompanist*

Soprano I

Kristin Jensen
Veronica Kushner
Mae McDonnell
Isabel Mestey-Colon
Frances Pollock
Rebecca Stoll
Kate Walker
Laura Wargo

Soprano II

Margaret Ewing
Laila Kelly-Walker
Matiya Kouassi
Carolyn Ladd
June Lanpher
Elizabeth Lee
Eizel Magno
Elle Rothermich
Hyunju Yang

Alto I

Liese Franklin-Zitzkat
Gabrielle Johnson
Helena Lindner
Sylvia Lipnick
Molly Murray
Yunmi Oh
Elizabeth Stassen
Valerie Trantum
Mika Yamaguchi
Jungmin Youn

Alto II

Carey A. Bates
Emilee Biles
Sara Culver
Laura Discenza
Grecia Hernandez Perez
Kori Khanna
Gabriella Mendoza
Susan Olson
Andrea Rivera-Luna
Martha Kirk Swartz
Lindasusan Ulrich
Amber Woodward

Tenor I

Junjie Guo
Timothy Lind
Reginald Earl Payne, II
Kevin Vondrak
Caspar Wein

Tenor II

Josh Goodbaum
Dennis Jin
K. Brooks Low
Frank Parker
Al Powers
David Stein

Bass I

Tim Barringer
William Chang
Michael Coderre
Ethan Haman
Michel Ledizet
Joon Lee
Shoji Mizumoto

Bass II

Matthew Bogen
Ryan Chao
Gerry Holmes
Hahram Kim
Hyunsung Lim
David Low
Burton Lyng-Olsen
John Phelan
Terence Wu

ORCHESTRA

Violin I

Josh Liu *concertmaster*
Jimin Lee
Chaofon Wang
Naeun Kim

Violin II

Marika Basagoitia
Megan Lin
Gayoung Kim
Sofia Matthews

Viola

Nicolas Garrigues
Matthew Lee
Craig Kirkland

Violincello

Rebecca Patterson
Ravenna Michalsen

Contrabass

Arden Ingersoll
Yuki Nagase

Flute

Rafael Mendez
Marjorie Shanksky

Clarinet

Alex Swers
Nicole Martin

Horn

Cristina Vieyetz
Dylan Kingdom

Percussion/Timpani

Chad Beebe
Kyle Rappe
Han Xia
Jessie Chiang
Judy Hu

Piano

Ethan Haman

Sarangi

Suhail Yusuf Kahn

Tabla

Roshni Samlal

Program Notes by Vinroy D. Brown unless otherwise noted

This program, titled *Perspectives*, illuminates the human condition through a musical journey of emotions: faith, love, grief, beauty, and peace. Through a carefully curated selection of pieces, it invites audiences to reflect on the depth of human experiences, weaving together melodies that resonate with both heartache and hope. Each note serves as a window into the shared emotions that connect us all, hoping to create a deeply moving and transformative listening experience.

FAITH

Joan Szymko's *Illumina le Tenebre* is an evocative choral work exploring the transformation from darkness to light. The text, from a 13th-century Latin prayer, "Illumina le tenebras cordis mei" (Illuminate the darkness of my heart), expresses a profound plea for enlightenment and clarity. Szymko, a renowned American composer, is known for her accessible yet deeply expressive music. In this piece, she employs lush harmonies, flowing melodies, and dynamic contrasts to depict a spiritual journey. It begins with an introspective, subdued atmosphere, gradually unfolding into soaring phrases that radiate warmth and illumination. Through rich textures and layered vocal writing, Szymko creates

a compelling interplay between tension and resolution, making the work both meditative and powerful. *Illumina le Tenebre* invites reflection on the journey from shadow to light, offering a moment of beauty, peace, and hope.

Randall Johnson's *Sanctus* is a dynamic and rhythmically charged setting of the traditional Latin liturgical text. Known for blending classical and contemporary elements, Johnson infuses this sacred hymn with energy, harmonic richness, and rhythmic vitality. A central part of the Mass, the Sanctus proclaims, "Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory." Johnson's setting balances reverence and exuberance, using bold choral statements, syncopation, and soaring melodic lines. The interplay of grandeur and introspection creates a compelling contrast, drawing the listener into its uplifting spirit. The piece's rhythmic layering and dynamic intensity propel it forward, culminating in a triumphant conclusion that reinforces its message of divine glory. Both accessible and exhilarating, *Sanctus* is a rewarding piece for choirs and a captivating experience for audiences, offering a fresh, invigorating approach to this sacred text.

The *Kirwani Ektal Tarana*, by Ravi Shankar, is a mesmerizing composition set in Raga Kirwani, a melodic framework known for its emotive and slightly melancholic character. Originating from the Carnatic tradition but widely embraced in Hindustani classical music, Raga Kirwani evokes a sense of longing and introspection, blending elements of both major and minor tonalities. This piece is structured as a *Tarana*, a dynamic and rhythmic vocal form in Hindustani classical music that features nonsensical syllables such as "tanom," "yalali," and "derena." These syllables, attributed to the legendary composer Amir Khusrau, serve as a vehicle for intricate rhythmic play and melodic improvisation. The composition is set in *Ektal*, a 12-beat cycle that provides a steady yet fluid rhythmic foundation, allowing for complex interplay between melody and rhythm. In this arrangement by Suhail Yusuf, the traditional Tarana takes on a fresh perspective, combining classical sensibility with contemporary sensitivity. Through nuanced phrasing, subtle embellishments, and rich rhythmic textures, this rendition honors the essence of Kirwani while offering an engaging and expressive musical experience.

LOVE

Swedish composer and jazz pianist Nils Lindberg's *Shall I Compare Thee* is an expressive choral setting of William Shakespeare's Sonnet 18. Lindberg, known for blending classical and jazz harmonies, creates a setting that is both sophisticated and emotive. The piece begins with a tender melody, reflecting love's timeless beauty, before introducing lush harmonies and unexpected chord shifts. His use of jazz-inflected harmonies enhances the warmth and nostalgia, underscoring Shakespeare's meditation on love's ability to transcend time. Expressive phrasing and dynamic contrast create a fluid progression from gentle intimacy to soaring grandeur, mirroring the poem's emotional arc. The final phrases resonate deeply, reinforcing the sonnet's enduring message. Lindberg was a celebrated Swedish composer

and pianist, recognized for seamlessly blending jazz and classical styles. His choral and orchestral works are known for their rich harmonies and innovative textures, contributing significantly to Sweden's jazz and classical music landscapes.

Anne Barry's *She Moved Through the Fair* is a hauntingly beautiful choral setting of the traditional Irish folk song of the same name. The melody, passed down through generations, is one of Ireland's most well-known and evocative tunes, steeped in themes of love, longing, and loss. The text, originally collected by poet Padraic Colum and musicologist Herbert Hughes in the early 20th century, tells the story of a lover who anticipates marriage, only to be visited by the ghost of their beloved, suggesting an untimely death. Anne Barry is an Irish composer and choral conductor known for her sensitive and atmospheric vocal arrangements. Her works often explore folk traditions, blending historical melodies with contemporary harmonic language. Barry's arrangement captures the ethereal and melancholic essence of the song while adding depth through rich harmonic textures and expressive phrasing. Her choral writing allows the melody to remain at the forefront, supported by lush harmonies that enhance the sense of nostalgia and mystery. Gentle suspensions and flowing vocal lines create a dreamlike atmosphere, drawing the listener into the song's otherworldly quality.

Rosas Pandan is a vibrant choral arrangement of a traditional Filipino folk song by Filipino-American composer George Hernandez. Originating from the Visayan region, the song tells of Rosas Pandan, a lively village maiden who enlivens celebrations. Hernandez's arrangement captures the energy of Filipino choral traditions through buoyant melodies, rhythmic drive, and intricate vocal layering. Call-and-response passages and dynamic interplay between voice parts highlight the piece's spirited nature. Often performed with movement, *Rosas Pandan* embodies the communal joy of Philippine folk music. Hernandez's choral writing allows singers to showcase agility and rhythmic precision while immersing audiences in its warmth and vitality. A respected choral conductor, arranger, and educator, Hernandez is known for promoting Philippine choral music worldwide. As the founder of the Saringhimig Singers, he has championed traditional Filipino folk songs, fostering cultural appreciation through his engaging and dynamic arrangements.

GRIEF

Mizmor Layla (Psalm of the Night) is a hauntingly beautiful composition by Israeli singer-songwriter Achinoam Nini (Noa) and guitarist-arranger Gil Dor. Inspired by ancient Hebrew poetry and biblical psalms, the song blends Middle Eastern, jazz, and folk influences, creating an evocative and deeply spiritual musical experience. Nini's lyrics and vocal delivery carry a meditative and introspective quality, reflecting themes of longing, devotion, and the search for peace. The piece's delicate instrumentation, with Dor's intricate guitar work and Nini's expressive phrasing, enhances its ethereal, almost prayer-like atmosphere. *Mizmor Layla* showcases Noa's ability to bridge cultures, incorporating

both Western and Eastern musical sensibilities while maintaining a deeply personal and emotional core. Its lyrical depth and soaring melodies make it a powerful testament to the universality of music as a vehicle for spiritual reflection, human connection, and artistic beauty.

Overview of African American Spirituals

The African American spiritual (also called the Negro Spiritual) constitutes one of the largest and most significant forms of American folksong. A spiritual is a type of religious folksong that is most closely associated with the enslavement of African individuals in the American South. The songs can be traced back to the earliest slave population in 1619 but was proliferated in the last few decades of the eighteenth century leading up to the abolishment of legalized slavery in the 1860s. The first documented collection of songs is the *Slave Songs of the United States*, from 1867. The four-part hymn-like setting we classify as the concert spiritual became popular in the 1870s with tours by Historically Black Colleges and Universities such as Fisk University, which performed this genre worldwide. Concert spirituals are characterized by *a cappella* performances, in a call-and-response form, with a leader improvising a line of text and a chorus of singers providing a solid refrain in unison. Additional characteristics include syncopated rhythms and the reflection of African American English (AAE) Dialect. Tonight, Yale Camerata's performance will engage in the above characteristics including the reflection of AAE dialect in the performance of both *Fix Me, Jesus* (arr. Robert Morris) and *Crucifixion* (arr. Adolphus Hailstork, originally entitled "Never Said a Mumblin' Word"). As a rule, the reflection of AAE creates an overarching softening of consonants especially at the ends of words. Linguistically speaking, the dialect correlates very closely to Southern States English, however, it is important to note the negative connotations associated with this dialect, and its due to its racism and its association with the African American community. We approach then the texts reflecting the AAE dialect with the linguist truism "all language is equal" as we reclaim the beauty of the dialect in the performance of these songs.

Felicia Barber

Robert Morris's arrangement of *Fix Me, Jesus* transforms this traditional African American spiritual into a poignant, harmonically rich meditation on faith and redemption. Rooted in the deep emotional expressiveness of spirituals, this piece embodies a heartfelt plea for divine guidance and inner healing. It speaks to the journey life affords us all – one not divorced from turmoil – in hopes that what happens now prepares us for the life that is to come. Morris's interpretation adds harmonic complexity and textural depth while preserving the spiritual's raw sincerity. Through carefully crafted voicings and fluid movement, his arrangement allows the melody to shine, evoking both vulnerability and resilience. The piece's pacing and dynamic contrasts heighten its emotional impact, drawing the listener into an intimate and reverent space. Known for his rich harmonic language, the spiritual

arrangements of Robert Morris are part of a legacy of spirituals arranged for use by chorus in concert, making this American treasure accessible to all.

Adolphus Hailstork's *Crucifixion* is a deeply moving choral work that reflects on the solemnity and anguish of Christ's final moments. The third from the complete composition, *Five Short Choral Works*, it takes the original spiritual melody and creates a fresh perspective through his own created countermelodies. The composition's harmonic language and choral textures evoke both sorrow and reverence, capturing the weight of the Crucifixion's narrative. Hailstork's masterful use of dissonance and resolution mirrors the suffering and ultimate transcendence inherent in the story. The piece's pacing allows for moments of contemplation, immersing the listener in the gravity of the Passion. Through *Crucifixion*, Hailstork continues his legacy of composing works that honor African American musical traditions while engaging in broader themes of spirituality and human experience.

BEAUTY

Johannes Brahms's *O Schöne Nacht*, Op. 92, No. 1, is a rich and expressive choral work that captures the beauty and romance of a moonlit evening. Composed in 1884 as part of a set of four vocal quartets with piano, the piece sets a text by poet Georg Friedrich Daumer, celebrating the enchantment of a starlit sky and the joy of love. Romantic-era music, spanning the 19th century, emphasized deep emotion, lyrical melodies, and rich harmonies, often exploring themes of nature and love. Brahms embraces these ideals in *O Schöne Nacht* through warm, expansive harmonies, expressive vocal lines, and a shimmering piano accompaniment that enhances the dreamlike atmosphere. He masterfully employs dynamic contrast and text painting, with the voices weaving together to evoke the poem's sense of wonder and intimacy, gradually building toward a radiant climax before settling into peaceful resolution. Brahms was a German composer known for blending classical structures with Romantic expressiveness. Often seen as Beethoven's successor, he combined technical mastery with deep emotion. *O Schöne Nacht* exemplifies his craftsmanship, offering a timeless and intimate reflection on love and the night's serene beauty.

Dedication is my first published poem and was an unintentional outgrowth of the commission project for the 2024 Eastern Division SATB High School Chorus. As the conductor of the 2024 SATB ensemble, I was given the opportunity for a commission. I was thrilled with this opportunity, and I had a specific vision. The themes of the song were intentionally chosen to celebrate black women, and I wanted the composer to be representative of that same experience as well, so I was thrilled when Dr. Zanaida Robles agreed to compose the music.

It has been my experience, as a black woman, that we can walk into a room and find ourselves often unacknowledged, undervalued, overlooked, or dismissed. In discussing the topic with composer Dr. Robles, she challenged me to write down what topics and themes

I would like to explore, and to my surprise, it blossomed into a poem within the week. So, *Dedication* is just that, a dedication to the black woman's experience, particularly in the United States. At first, it felt like an ode to my mother in particular; a single mother of six, she went back to the university to get her degree and worked two and three jobs most of her life in support of the family. But after further reflection, I realized that this poem is an anthem to the many examples of strong black women who serve(d) as mentors and caretakers throughout my life. They are the pillars of our community, not only acting as the foundation of their families but also nurturing and sustaining a culture, serving their communities through local church or organizational work. They are the true essence of "black girl magic," our mothers, sisters, aunts, friends, counselors, and neighbors; and the epitome of "our beauty, our grace, our resilience, our faith."

Felicia Barber

PEACE

Triptych represents the concatenation and re-orchestration of two extant works. Movement I was commissioned with funds from The RVW Trust for the inaugural concert of the Choir of London conducted by Jeremy Summerly in Christ Church, Spitalfields, on 18th December 2004. The work premièred as *Threnody*, was subsequently toured by the Choir to Jerusalem and the West Bank from 19th–26th December 2004. Movements II and III, commissioned by Portsmouth Grammar School with financial support from the PRS Foundation, were premièred as *And There Was a Great Calm* in a contiguous version for lower strings and upper voices by the Portsmouth Grammar School Chamber Choir and the London Mozart Players in a concert at Portsmouth Anglican Cathedral on 13th November 2005 conducted by Nicolae Moldoveanu. The title of this latter section is taken from Thomas Hardy's poem of the same name, written at the signing of the Armistice on 11th November 1918, a couplet from which is set, in a moment of tranquility, in the final movement.

Relatively new to living in New York, I was much more aware of the independent, vibrant cultural plurality that exists there; it's probably the single most dazzling facet of the city and is largely responsible for the infamous "edginess" that pervades New York daily life. With this in mind, I set to work on *Threnody* (movement I here) in 2004; I wanted to write something that was relevant to the Israeli/Palestinian issue without losing that City "edge." The texts, in English, are excerpted from a variety of sources: William Penn, William Blake, the Psalms of David and Muhammad Rajab Al-Bayoumi, an Egyptian poet of the early twentieth century. Fast and rhythmically influenced by the music of North Africa in its syncopations, this movement was the first composition that evolved entirely from my New York perspective.

From the moment that the commission for *And There Was a Great Calm* (movements II & III here) was offered, I knew the piece I was about to embark upon would end up being linked with *Threnody* in some way. I realized that what I had been aiming for in *Threnody* served as a template for this new piece, originally composed for a Remembrance Sunday

concert. Musical works connected with commemoration or memorials are often suitably pensive and slow; I wanted to start with that concept, but to bring in some of the relentless urban rhythms that had been such a large influence on my life in the preceding two years. The result is that the second movement is quiet and gentle (a moment of recollection), while the final movement is much faster and more vibrant, returning to a more openly elated rendering of the start of *Triptych* (the texts here dealing with transmigration and the future).

Tonight's performance of *Triptych* will serve as a world premiere of a full orchestral version. This orchestral accompaniment written by current Yale student, Mahima Kumara, builds upon Tarik O'Regan's original score for string orchestra and Dave Alcorn's arrangement for percussion octet.

I gratefully acknowledge the assistance of Bruce Ruben and Judith Clurman, as well as that of my parents, with the collation of the texts.

Vinroy D. Brown, Jr., M.A., M.M.
Adjunct Assistant Professor of Sacred Music
Westminster Choir College

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

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

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

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

Dr. Felicia Barber is the associate professor, adjunct, of choral conducting at Yale University and conductor of the 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.

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

Dr. Barber's research interests include effective teaching strategies, fostering classroom diversity and incorporating equity and justice initiatives in choral curricula, and the linguistic performance practice of African American spirituals. She has contributed to such periodicals as the American Choral Directors Association's *Choral Journal* and is the author of *A New Perspective for the Use of Dialect in African American Spirituals: History, Context, and Linguistics* (Rowman & Littlefield, 2021).

Additional projects include serving as curator and editor for the "Felicia Barber Choral Series," a choral series with Hinshaw Music Publications to promote and amplify music of new BIPOC composers and arrangers. In addition, Dr. Barber's poetry has recently been featured in a new choral project entitled *Dedication* (music composed by Dr. Zanaida Robles). Dr. Barber also served as the conductor for the SATB premiere at the American Choral Director's (ACDA) Eastern Division SATB High School Honor Choir; the SSAA version was premiered March of 2025 in Dallas as part of ACDA's National Conference with the SSAA National High School Honor Choir.

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

Dr. Barber earned a B.M. in vocal performance from Oral Roberts University, in Tulsa, OK, an M.M. in choral music education from Mansfield University, in Mansfield, PA, and a Ph.D. in Music Education and Choral Conducting from The Florida State University.

Caspar Wein, born and raised in Berlin, Germany, completed his Master of Music degree in Church Music at the Berlin University of the Arts in May 2022 with majors in both Organ Playing and Conducting.

In 2017 Wein served at the cathedral in Brandenburg an der Havel where he was fully responsible for the cathedral's musical activities, all while finishing his Bachelor of Music degree in Church Music at UdK Berlin. Here he performed J.S. Bach's *Christmas Oratorio* and Franz Schubert's "Tragic" Symphony No. 4 in C minor with the Brandenburg Symphony Orchestra.

In the following years he worked in several ensembles as Musical Director and realized, among other works, Mendelssohn's *Elijah*, Händel's *Acis and Galatea* and Puccini's *Missa di Gloria*. In January 2023, he took up the prestigious Kantor-Position at the Friedenskirche Potsdam-Sanssouci, overseeing all musical activities at this historic UNESCO World Heritage Site and directing its three choirs. In the 18 months serving in this position, he conducted, among other works, Dvorak's Requiem, Händel's *Israel in Egypt*, and Schütz's *Schwanengesang*. In June 2024, Wein left the position in Potsdam to pursue his Master of Musical Arts degree in Choral Conducting at Yale University (Class of 2026).

Hyunju Yang is a South Korean conductor and soprano, currently pursuing a Master of Music degree at Yale University (Class of 2026, Choral Conducting). She graduated from Yonsei University with undergraduate degrees in Church Music (with an emphasis in Choral Conducting) and Business Administration. With an extensive background in music education and performance, Yang served as both a teacher and conductor of the Seoul Metropolitan Junior Chorus and conducted a choir composed of North Korean defectors and their descendants. She also spent four years as Music Director at Kangseo Holiness Church, where she developed diverse musical programs. As a professional soprano soloist, Yang has performed extensively with the Boryeong City Chorale and other ensembles across South Korea.

Suhail Yusuf (stage name: Suhail Yusuf Khan) received his Ph.D. in ethnomusicology from Wesleyan University in 2024. His dissertation, "Bridge Overtones: Lessons from the Sarangi," is the first in-depth ethnomusicological study of the North Indian bowed instrument tradition by a hereditary sarangi player. He brings together expertise from a performance career that has extended over twenty-five years and academic research to explore issues of gender, castes, ethnicity, and exclusion as they pertain to the performance, circulation, and reception of music. Suhail's project at the ISM, "The Sonic Resonance of Interfaith, Identity, and Inclusion Practices in Contemporary Music Making," aims to examine the diverse transnational dialogues between musicians of different faiths, ethnicities, and genders in the United States. It focuses on the events and relationships between Western and Indian musicians exploring musical forms including Qawwālī (South Asian Sufi Songs), Khyāl (pre-modern Indian classical songs), Ashkenazi Jewish liturgical *nusach* (music style or tradition), Bhajan (Hindu devotional songs), and music by Abbess

Hildegard of Bingen (1098–1179). Suhail comes to Yale from the University of Hartford’s Hartt School, which focuses on music, dance, and theater, where he taught and designed curriculum as a Visiting Assistant Professor of Music History (2021–2024).

Roshni Samlal is a New York-based tabla player, DJ, producer, curator, and poet of Trinidadian descent. As a classically trained tabla artist, Roshni performs traditional tabla solos, South Asian classical accompaniment, jazz, and chamber composition. She also uses electronic music production and poetry as contexts to reframe the tabla solo within an experimental narrative lens. She is the lead curator and producer of the Ragini Festival which focuses on spotlighting the work of artists engaged in traditional folk and innovative arts within the further reaches of the South Asian diaspora, focusing on Indo-Caribbean heritage. Her DJ sets are rooted in her diasporic heritage as a Trinidadian immigrant during the 90s, as well as Global Club, Bollywood, Chutney, Soca, Electronics, Dancehall, and Dub. Her work has been supported and showcased at GlobalFest, Lincoln Center, Celebrate Brooklyn, True/False Film Festival, Brookfield Place, Rubin Museum, Accordions of the World Festival, Joe’s Pub (Working Group Member 2022–2023), New Music USA, Pioneer Works, and Brooklyn Museum.

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

Frances Pollock is a composer by trade and the founding partner of MOC Innovations, a venture studio that incubates, accelerates, and invests in art and entertainment. She writes primarily for the stage and currently has operas and musical theater performed all over the country. Recently her work could be seen at San Francisco Symphony, Opera Grand Rapids, Greenville Light Opera, Kaufman Center, Lyric Opera of Chicago, Seattle Opera, Chautauqua, Opera Omaha, Aspen Music Festival, PROTOTYPE, and others. She is currently completing a doctorate at the Yale School of Music. At Yale, Frances is also the founder and lead for the Arts Track at the Yale Innovation Summit as well as a Venture Advisor at Tsai CITY. When she is not writing for theater, she is directing and producing it. Frances is a proud investor in early-stage work and is always enthusiastic about finding ways to bring art and entertainment closer to the innovation space.