

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

AND

YALE CAMERATA ALUMNI CHORUS

Prof. Marguerite Brooks

Dr. André Thomas

Dr. Felicia Barber

CONDUCTORS

40th Anniversary:  
Homecoming Alumni Concert

OCTOBER 12, 2025

4:00 PM

WOOLSEY HALL

NEW HAVEN

Please silence all mobile devices.

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

Your courtesy is appreciated.

YALE CAMERATA AND YALE CAMERATA ALUMNI CHORUS

40th Anniversary: Homecoming Alumni Concert

Prof. Marguerite Brooks, Dr. André Thomas, Dr. Felicia Barber,

CONDUCTORS

---

YALE CAMERATA AND YALE CAMERATA ALUMNI CHORUS

Missa Brevis: Gloria	Jonathan Dove (b. 1959)
Messe 'Da Pacem' Op.38: Kyrie	Pierre Villette (1926–1998) arr. Rupert Gough (b 1971)
Get On Board, Little Children	Traditional arr. André Thomas (b. 1952)

Dr. André Thomas *Conductor*

---

BRIEF PAUSE

---

Elijah (Movements 36–42)	Felix Mendelssohn Bartholdy
36. Chorus-Recitative Matthew Dexter <i>bass</i>	(1809–1847)
37. Arioso Matthew Dexter <i>bass</i>	
38. Chorus	
39. Aria Sam Denler <i>tenor</i>	
40. Recitative Izzy Barbato <i>soprano</i>	

(continues on next page)

41. Chorus – Quartet  
Eden Bartholomew *soprano*  
Gwendolyn DeLaney *alto*  
John Richardson *tenor*  
Lucas Zuehl *bass*

42. Chorus

Prof. Marguerite Brooks *Conductor*

---

BRIEF PAUSE

YALE CAMERATA

Psalm 121

Zanaida Stewart Robles  
(b. 1979)

Anthony Washington *Conductor*

Like as the Hart Desireth the Waterbrooks

Herbert Howells  
(1892–1983)

Reid Simmons *Conductor*

I'm Gonna Sing 'til the Spirit Moves in My Heart

Anthony Washington *tenor*  
Shane Gillespie *soprano descant*  
Kelsey Guinipero *soprano descant*

Moses Hogan  
(1957–2003)

Dr. Felicia Barber *Conductor*

YALE CAMERATA AND YALE CAMERATA ALUMNI CHORUS

Chichester Psalms

Leonard Bernstein

Introduction

(1918–1990)

First Movement

Second Movement

Owen Messing *treble soloist*

Third Movement

Finale

Semi-chorus:

Shane Gillespie, Kelsey Guinipero *soprano*

Sara Culver, Han A Kim, Katie Ream *alto*

Lindsay Elliott, Jungie Guo, Jason Zentz *tenor*

Matthew Bogen, Brian De Stefano, Terence Wu *bass*

A Celtic Blessing

Dave Riley

Dr. Felicia Barber *Conductor*

## **Missa Brevis: Gloria**

Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam.  
Domine Deus, Rex celestis,  
Deus Pater omnipotens.  
Domine, Fili unigenite Jesu Christe,  
Domine Deus, Agnus Dei,  
Filius Patris,  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus.  
To solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu,  
in gloria Dei Patris. Amen.

*Glory to God in the highest,  
on earth peace to people of good will.  
We praise you, we bless you,  
we adore you, we glorify you.  
We give thanks to you for your great  
glory.  
Lord God, heavenly King,  
God the Father almighty.  
Lord, only-begotten Son, Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father,  
Who takes away the sins of the world,  
have mercy on us.  
Who takes away the sins of the world,  
receive our prayer.  
Who sits at the right hand of the Father,  
have mercy on us.  
For you alone are the Holy one.  
You alone are the Lord.  
You alone are the Most High, Jesus Christ.  
With the Holy Ghost,  
in the glory of God the Father. Amen.*

*(Traditional Mass)*

## **Messe 'Da Pacem' Op.38: Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

*(Traditional Mass)*

## **Get On Board, Little Children**

CHORUS:

Get on board, little children;  
Get on board today.  
There's room for many-a more

VERSES:

The Gospel train is coming;  
I hear it just at hand.  
I hear the car wheels moving,  
And rumbling through the land.

I hear that train a-comin’;  
She’s comin’ round the curve.  
She’s loosened all her steam and brakes  
and straining ev’ry nerve.

The fare is cheap and all can go;  
The rich and poor are there.  
No second class aboard this train,  
No diff’rence in the fare.

*(African-American Spiritual)*

### **Elijah (Movements 36-42)**

Text sources: Hannah Kohlenberg Goodwillie

#### **36. Chorus-Recitative**

(Angels) Go, return upon thy way! For the Lord hath left him seven thousand in Israel, knees which have not bowed to Baal. “Go, return upon thy way”, thus the Lord commandeth.

(Elijah) I go on my way in the strength of the Lord. For thou art my Lord, and I will suffer for thy sake. My heart is therefore glad, my glory rejoiceth; and my flesh shall also rest in hope.

*(I Kings 19:15,18; Psalms 16:9,2)*

#### **37. Arioso**

(Elijah) For the mountains shall depart, and the hills be removed, but thy kindness shall not depart from me; neither shall the covenant of the peace be removed.

*(Isaiah 54:10)*

#### **38. Chorus**

Then did Elijah the prophet break forth like a fire, his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future, and in Horeb its vengeance. And when the Lord would take him away to heaven, Lo, there came a fiery chariot with fiery horses, and he went by a whirlwind to heaven.

*(Ecclesiasticus 48:1,6-7; II Kings 2:11)*

#### **39. Aria**

Then shall the righteous shine forth as the sun in their heavenly father’s realm. Joy on their head shall be for everlasting. And all sorrow and mourning shall flee away forever.

*(Matthew 13:43; Isaiah 51:11)*

#### **40. Recitative**

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers, lest the Lord shall come and smite the earth with a curse.

*(Malachi 4:5-6)*

#### **41. Chorus – Quartet**

But the Lord from the north hath raised one, who, from the rising of the sun, upon his name shall call; shall call upon his name and trample princes.

Behold my servant and mine elect, in whom my soul delighteth. On him the spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

*(Isaiah 41:25; 42:1; 11:2)*

O come every one that thirsteth, O come to the waters, O come unto him.  
O hear, and your souls shall live forever.

*(Isaiah 55:1,3)*

#### **42. Chorus**

And then, then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord our creator, how excellent thy name is in all the nations. Amen.

*(Isaiah 58:8/Psalm 8:1)*

#### **Psalm 121**

I will lift mine eyes to the hills from whence comes my help,  
my help commeth from the Lord, which made heaven and earth.  
And he won't suffer thy foot to be moved.  
He that keepeth thee will not slumber.  
He that keepeth Isreal shall neither slumber nor sleep.  
The Lord is thy keeper.  
The Lord is thy shade upon thy right hand.  
The sun shall not smite thee by day, nor the moon by night.  
The Lord shall preserve thee from all evil.  
He shall preserve thy soul.  
The Lord shall preserve thy going out and thy coming in,  
from this time forth, and even for ever more.

*(Psalm 121)*

#### **Like as the Hart Desireth the Waterbrooks**

Like as the hart desireth the Waterbrooks,  
so longeth my soul after thee, O God.  
My soul is athirst for God yea, even for the living God.  
when shall I come to appear before the presence of God?  
My tears have been my meat day and night,  
while they daily say unto me, Where is now thy God?

*(Psalm 42, v. 1-3)*

#### **I'm Gonna Sing 'til the Spirit Moves in My Heart**

I'm gonna sing 'til the spirit moves in my heart.  
I'm gonna sing 'til the spirit moves in my heart.  
I'm gonna sing 'til the spirit moves in my heart.  
I'm gonna sing 'til Jesus comes.

(Sing, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus, 'til he comes.)

It was grace (Oh yea) that brought me. (my Lord)

It was grace (Oh yea) that taught me. (my Lord)

It was grace (Oh yea) that kept me. (my Lord)

And it's grace that will lead me home.

I'm gonna pray 'til the spirit moves in my heart.

I'm gonna pray 'til the spirit moves in my heart.

I'm gonna pray 'til the spirit moves in my heart.

I'm gonna pray 'til Jesus comes.

(Pray, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus, 'til he comes.)

Can't you feel the spirit movin'. (Can't you feel it moving.)

I'm gonna shout 'til the spirit moves in my heart.

I'm gonna shout 'til the spirit moves in my heart.

I'm gonna shout 'til the spirit moves in my heart.

I'm gonna shout 'til Jesus comes.

(Shout, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus, 'til he comes.)

I'm gonna sing 'til my Jesus ('til He comes.) Hmm.

(Moses Hogan, 1957–2003)

## Chichester Psalms

### Introduction

רוֹנְנוּ לְבַנָּה, הַרְוֵעַ; Urah, hanevel, v'chinator!  
רַחֵשׁ הַרְיַעַץ. A-irah shaḥar

*Awake, psaltery and harp:  
I will rouse the dawn!*

(Psalm 108 v. 2)

### First Movement

עֲרֹאֲהֶיֶלְכְּ, הַהִיֵּיל וְעִירָה. Hari'u l'Adonai kol ha'arets.

*Make a joyful noise unto the Lord all ye  
lands.*

הַתְּחַמְּשֵׁב הַתְּהִיֵּיתָא וּדְבַע; Iv'du et Adonai b'simḥa

הַתְּנַנְרָב, וַיִּנְפַל וַאֲב. Bo'u l'fanav bir'nanah.

*Serve the Lord with gladness.*

*Come before His presence with singing.*

ד'וֹ לִי אֲדֹנָי הוּאֵלוֹהִים: D'u ki Adonai Hu Elohim.

*Know that the Lord, He is God.*

הוּאֵ אֲסָנֵנוּ וְלוֹ אֲנָחְנוּ. Hu asanu v'lo anaḥnu.

*He made us, and we are his.*

אֲמוּ וְתִסְרַמְּנוּ אֲצִינוּ, וְיִמַּע. Amo v'tson mar'ito.

*We are His people and the sheep of His  
pasture.*

בֹּאוּ שְׂעָרָב, וַיִּרְעֵשׂ וַאֲב-- Bo'u sh'arav b'todah,

*Come unto His gates with thanksgiving,*

וְהִלְחֵטְבוּ בֵּיתֵי הַלֵּל. Hātsērotav bit'hilah,

*And into His court with praise.*

וְהוֹדוּ לוֹ, בָּרְכּוּ שְׁמוֹ. Hodu lo, bar'chu sh'mo.

*Be thankful unto Him and bless His  
name.*

וּדְסַח סְלוּעַל, הוּהִי בּוֹטִיב  
וּתְנִמָּא, רְדוּ רִדְדוּ.  
Ki tov Adonai, l'olam has'do,  
V'ad dor vador emunato.

*the Lord is good, His mercy everlasting  
And His truth endureth to all  
generations.*

(Psalm 100)

## Second Movement

רְסַחָא אַל, יַעַר הוּהִי Adonai ro-i, lo ehsar.  
יִנְצִיבְרִי, אֶשֶׁד תּוֹאֲנַב Bin'ot deshe yarbitseini,  
יִנְלַהֲנִי תּוֹחַנְמִי יִמ־לַע Al mei m'nuhot y'nahaleini,  
בְּבוֹשֵׁי יִשְׁפַּנְנָּו Naf'shi y'shovev,  
קַדְצִי־לְגַעֲמַב יִנְחַנִּי Yan'heini b'ma'aglei tsedek,  
וּמִשׁ נַעֲמַל L'ma'an sh'mo.

*The Lord is my shepherd, I shall not  
want.  
He maketh me to lie down in green  
pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of  
righteousness,  
For His name's sake.*

(Psalm 23 v. 1-3)

גַּם כִּי אֵיֶלֶךְ Gam ki eilech  
תְּנַמְלֵצ אֵיגַבְּ B'gei tsalmavet,  
לֹא אֶרְאֶה אֵל Lo ira ra,  
יִדְמַע הַתְּאַיִבִּי Ki Atah imadi.  
רְחַנְעַשְׁמוּ רְטָבֵשׁ Shiv't'cha umishan'techa  
יִנְמַחֲנִי הַקְּמָה Hemah y'nahamuni.

*Yea, though I walk  
Through the valley of the shadow of  
death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and Thy staff  
They comfort me.*

(Psalm 23 v. 4)

סִיּוּג וּשְׂגָר, הַמְּלֵל Lamah rag'shu goyim  
קִיר־וּגְהִי, וּסִימְאֵלוּ Ul'umim yeh'gu rik?  
יִתְיַטְסוּ מַלְכֵי אֶרֶץ, וּבְצִינִי Yit'yats'vu malchei erets,  
דַּחְוִי־וּדְסוּסוּ סִינְוֹרוּ V'roznim nos'du yahad  
וּחִישְׁמֵלְעוּ, הוּהִי־לַע Al Adonai v'al m'shiho.

*Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His  
anointed.*

וּמִיתוֹרְסוּמִתָּא, הַקְּתַנְנָּו N'natkah et mos'roteimo,  
וּמִיתַבַּע וּפְמַמ הַכִּילְשָׁנָּו V'nashlichah mimenu avoteimo.  
יּוֹשֵׁב בַּשָּׁמַיִם Yoshev bashamayim  
יִגְדָּא: קַחֲשִׁי Yis'hak, Adonai  
וּמִגְלֵגְלֵי Yil'ag lamo!

*Saying, let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!*

(Psalm 2 v. 1-4)

תַּאֲרוּחַשׁ, יִנְפַל רְחַעַת Ta'aroch l'fanai shulhan  
נִגְדַּע דְּגָנָּו Neged tsor'rai  
יִשְׂאֵר נְמַשֵּׁב תְּנַשֵּׂד Dishanta vashemen roshi  
הַיִּיָּר יִסוּבֵּי Cosi r'vayah.

*Thou preparest a table before me  
In the presence of my enemies,  
Thou anointest my head with oil,  
My cup runneth over.*

(Psalm 23 v. 5)

אֶח טוֹב וַחֲסֵד Ach tov vahesed  
יִרְדוּ מִיֶּלֶךְ -- וּנְפֹדְרִי Yird'funi kol y'mei hayai  
הוּהִי־יִבֵּב יִתְבָּשֵׁן V'shav'ti b'veit Adonai  
לֹאֲרֵעַח יִמִּי L'orech yamim.

*Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever.*

(Psalm 23 v. 6)

### Third Movement

הוֹדוּ, Adonai, Adonai,  
יִבֵּל הַבְּגָדִים -- Lo gavah libi,  
יִנְיַע וּמַרְאֵי עֵינָי; V'lo ramu einai,  
יִתְכַלֵּה אֱלֹהֵי, V'lo hilachti  
תּוֹאֲלֵפְנֵיבּוּ תּוֹלְדֵיבּוּ Big'dolot uv'niflaot  
יִנְמַמ. Mimeni.  
יִתְיַשׁ אֱלֹהֵי, Im lo shiviti  
יִתְמַמְדוּ -- V'domam'ti,  
וּמֵאָה יֵלַע לְמִנְיָבּוּ: יִשְׁפַּן Naf'shi k'gamul alei imo,  
יִשְׁפַּן יֵלַע לְמִנְיָבּוּ. Kagamul alai naf'shi.  
יִתְיַשׁ אֱלֹהֵי יִרְאֵה לְעַיְנֵי לְחַיֵּי -- Yahel Yis'rael el Adonai  
סְלוּעֵי-עַד, הִתְעַמ. Me'atah v'ad olam.

*Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me to understand.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.*

(Psalm 131)

### Finale

בּוֹטֵהִם הִנֵּה, Hineh mah tov,  
וּמֵיִסְעֵיהֶמוּ -- Umah na'im,  
שִׁיחָא תְּבָשׁ Shevet ahim  
דְּחִי-סָג. Gam yahad

*Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.*

(Psalm 133 v. 1)

### A Celtic Blessing

May the road rise to meet you;  
May the wind be always at your back;  
May the sun shine warm upon your face;  
May the rain fall soft upon your fields;  
And, until we meet again,  
May God hold you in the hollow of His hand.

(anonymous)

YALE CAMERATA

Dr. Felicia Barber *Conductor*

Reid Simmons, Anthony Washington *Graduate Assistant Conductors*

Don Youngberg *Manager*

Jungmin Youn *Rehearsal Accompanist*

**Soprano I**

Shane Gillespie

Kelsey Guinipero

Kristin Jensen

Eizel Magno

Mae McDonnell

Frances Pollock

Rosalyn Ramos-Reyes

Rebecca Stoll

**Soprano II**

Harriett Alfred

Kate Bobsein

Margaret Ewing

Avani Khatri

Han A Kim

Matiya Kouassi

Carolyn Ladd

June McGrath Lanpher

Elle Rothermich

Lauren Sar

Nicole Scout

Elizabeth Stassen

Laura Wargo

**Alto I**

Liese Franklin-Zitzkat

Lydia Grmai

Gabrielle Johnson

Halle Keane

Sylvia Lipnick

Anna Meglan

Nadia Okwuosa

Alicia Shen

Heather Snell

Naomi Tracy-Hegg

Valerie Trantum

Joi Williams

Mika Yamaguchi

Jungmin Youn

**Alto II**

Carey Bates

Sara Culver

Laura Discenza

Kori Khanna

Gloria McComas

Gabriella Mendoza

Katie Ream

Stav Shaffir

Martha Kirk Swartz

Lindasusan Ulrich

Amber Woodward

**Tenor I**

Lindsay Elliott

Junjie Guo

Reginald Earl Payne, II

Dylan Shumway

Yichu Xu

Andrew Zager

**Tenor II**

Brian De Stefano

Hadi Houalla

Brooks Low

Al Powers

Jason Zentz

**Bass I**

Tim Barringer

Donald Kohn

Michel Ledizet

Joon Lee

Frank Parker

Santiago Tobar Potes

Reid Simmons

Kevin Peiqi Wang

Anthony Washington

**Bass II**

Daniil Antonenko

Matthew Bogen

Ryan Chao

Richard He

Gerry Holmes

Hyunsung Lim

David Low

Henry Liu

John Phelan

David Rice

Terence Wu

YALE CAMERATA ALUMNI

Arianne Abela  
Maddie Aron  
Biz Auld  
Katherine Barnes  
Helen Barnstable  
Katherine M. Becker  
Hollister Berry  
Jerry Boryca  
Emily Breeze  
Faith F Brill  
Marguerite L. Brooks  
Constance T Cahill  
Mark Caprio  
Karen Clute  
Grace Currie  
Natalie Dietterich  
Claire Donnelley  
Dayna Lee Drake  
Emily Eisenlohr  
Richard Ford  
Allison W. Fromm  
Miguel García  
Evie Gard  
Richard Gard  
Tom Gilbertie  
Rachel M. Glodo  
Anna-Maria Glück  
Mary Gorham  
Joseph Gregorio  
Robert Havery  
Camila Hayashi  
Jennifer A. Herdt

Saleena Holder  
Patrick Holland  
Holland J Jancaitis  
Reshard L. Kolabhai  
Connor Lloyd  
Vicki Nolan Marnin  
Laura L. Mitchell  
Gregory P. Muccilli  
Eleanor Muise  
Tian Hui Ng  
Tawnie Olson  
Laurie Hasselmann Ongley  
Laura Ostrowsky  
Henry Park  
Julianne Parolisi  
Lauren Peithmann  
Natalie Plaza  
Benjamin Podbilewicz  
Laura Rais  
David Recca  
Sarah Reed  
Melissa Rooklidge  
Daniel Rodriguez Schlorff  
Misha Semenov-Leiva  
Chunyi Jean Sun  
Geriana Vanatta Lagase  
Jonathan Weber  
Caspar Wein  
Dianne Witte  
Ilene Wong  
Hyunju Yang  
Lawrence Zukof

## ORCHESTRA

### **Violin I**

Lisa Rautenberg *concertmaster*  
Jimin Lee *assistant concertmaster*  
Diego De la Cruz  
Sumin Cho  
Gayoung Kim  
Leona Liu

### **Violin II**

Naeun Kim  
Caroline Smoak  
Joey Lau  
Julimar Gonzalezleon  
Hyein Koo  
Megan Lin

### **Viola**

Ellen Higham  
Yihan Xue  
Benjamin Graham  
Juan Alvara Jiminez

### **Cello**

Rebecca Patterson  
Shengyu Meng  
Mariusz Skula  
Michael Bridges

### **Double Bass**

Josue Alfara Mora  
Logan Lee

### **Flute**

Jolie Fitch

### **Oboe**

Olav Van Hezewijk

### **Clarinet**

Ian McEdwards

### **Bassoon**

Emma Fuller

### **Horn**

Cristina Vieytez  
Dylan Kingdom

### **Trumpet**

Ethan Wood  
Karlee Navarro  
Terri Rauschenbach

### **Trombone**

Griffin Rupp  
Naomi Wharry  
Jeremy Movado

### **Bass Trombone**

Jeremy Movado

### **Percussion/Timpani/Drum Set**

Aya Kaminaguchi  
Doug Perry  
David Edricks  
Mark Stein  
Anna Mueller

### **Newberry Organ**

Anne Maria Lim

### **Electric Keyboard**

Andrew Jamieson

### **Electric Bass**

Andrew Vinther

We warmly welcome everyone back home for this special homecoming weekend concert, a joyful gathering of the Camerata family. As the ensemble commemorates its 40th anniversary, this program weaves together the rich tapestry of its musical lineage, heritage, and future – uniting three generations of conductors to celebrate, remember, and envision what lies ahead.

We begin the program under the baton of Dr. André J. Thomas. This section celebrates the joy, devotion, and spiritual depth of choral music across centuries and traditions. Dr. Thomas, one of America’s most celebrated choral conductors, composers, and educators, has shaped the landscape of choral music through his scholarship and artistry, particularly in the preservation and performance of African-American Spirituals and gospel music. He has also served as the second conductor of the Yale Camerata for two seasons (2020–2022). We are thrilled he has returned to bring his extraordinary expertise to this performance.

The term *missa brevis*—Latin for “short mass”—refers to a concise setting of the Catholic Mass, often streamlined in length while retaining the spiritual depth of the liturgy. Contemporary composers have embraced the form as a way of distilling the intensity of the Mass into movements that are both compact and expressive. Jonathan Dove is one of Britain’s most celebrated living composers, admired for his operas, orchestral works, and especially his contributions to the choral repertoire. His music is known for its rhythmic vitality, luminous textures, and keen sensitivity to text—qualities that make his works both accessible and compelling in performance. The *Gloria* is among the most joyful sections of the Mass, beginning with “Gloria in excelsis Deo” (“Glory to God in the highest”). Dove’s setting captures this exuberance with propulsive rhythms, buoyant melodic lines, and radiant harmonic shifts. The result is music that dances with energy, embodying the timeless joy of praise in a distinctly modern voice.

The *Kyrie*, the opening movement of the Mass Ordinary, is one of the most ancient prayers in Christian liturgy. Its threefold plea—“Lord, have mercy; Christ, have mercy; Lord, have mercy”—expresses both humility and hope, setting a tone of reverence at the start of the service. French composer Pierre Villette stands as one of the heirs of the French sacred music tradition shaped by Fauré, Duruflé, and Poulenc. Educated at the Paris Conservatoire, he spent much of his career as a cathedral musician and composer, writing in a style that combines rich harmonies, lyrical elegance, and a deep sensitivity to text. Though less widely known than some of his contemporaries, Villette’s choral works are treasured for their clarity, warmth, and devotional beauty. In the *Kyrie* from *Missa Da Pacem* (Mass for Peace), Villette crafts a serene yet expressive prayer. The music unfolds in flowing lines and glowing harmonies, creating an atmosphere both contemplative and radiant. In Robert Gough’s arrangement, this timeless plea for mercy and peace resonates with renewed clarity for modern performers and listeners alike.

The African-American Spiritual *Get On Board, Little Children* is a song of invitation and hope, drawing on the imagery of a train bound for freedom and salvation. The text was derived from the spiritual originally entitled *The Gospel Train*. In this vibrant arrangement, André J. Thomas infuses the traditional tune with his signature blend of gospel energy, rhythmic vitality, and rich harmonic color. Scored for choir, gospel rhythm section, and full symphonic orchestra, the work radiates a spirit of joy and inclusion, reminding listeners that the journey toward justice, faith, and community is one that welcomes everyone. With its infectious groove, expansive orchestration, and timeless message, *Get On Board, Little Children* speaks to the universal human longing for belonging and hope.

The second segment of the program is led by Prof. Emerita, Marguerite Brooks, founding conductor of the Yale Camerata. This part of the program presents a compelling journey through selected movements from Mendelssohn's *Elijah*, one of the pinnacles of the choral-orchestral repertoire. Brooks, renowned for her expressive conducting and insightful interpretation of sacred music, brings both precision and emotional depth to this performance, illuminating the drama, devotion, and humanity at the heart of Mendelssohn's masterpiece.

Felix Mendelssohn (1809–1847) was a central figure of the Romantic era, celebrated for his symphonies, chamber works, and sacred choral compositions. A child prodigy, he quickly gained international recognition, and by the 1830s he was among the most respected musicians in Europe. Mendelssohn's deep admiration for the oratorio tradition—particularly the works of J.S. Bach and Handel—shaped his own sacred compositions, which blend Baroque grandeur with Romantic expressiveness, lyrical warmth, and emotional immediacy. Commissioned for the 1846 Birmingham Festival, *Elijah* tells the dramatic story of the prophet as recounted in the Hebrew Scriptures. Audiences at its premiere hailed it as a worthy successor to Handel's *Messiah*, praising its vivid orchestration, memorable choruses, and deeply human portrayal of Elijah himself. The work's enduring power lies in the way Mendelssohn captures the tension between despair and faith, the weight of human struggle, and the promise of divine grace.

In the climactic movements toward the oratorio's conclusion, Mendelssohn masterfully traces Elijah's emotional and spiritual journey. In “Go, return upon thy way,” we witness the prophet's encounter with God in a gentle, whispering voice—a moment of revelation after his despair and isolation. Rather than the dramatic signs of thunder and fire, it is the subtle, persistent presence of God that strengthens him. This divine encounter inspires the introspective aria “I go on my way,” where Elijah, renewed in courage and purpose, accepts his mission with quiet determination. The music's lyrical lines and steady harmonic flow reflect his renewed faith, offering the audience a sense of calm resilience.

Elijah's ultimate ascension is recounted in “Then did Elijah,” a recitative that evokes awe and wonder as the prophet is lifted toward heaven. Mendelssohn's soaring musical lines and reverent orchestration underscore the mystery and triumph of this departure,

framing Elijah as both a human figure and a vessel of divine purpose. Following this, the chorus “Then shall the righteous” offers comfort and hope, affirming that those who remain faithful will inherit peace and eternal reward. Its gentle harmonies create a reflective, consoling space in the narrative, giving listeners a moment to absorb the gravity and promise of Elijah’s journey.

The story then shifts outward from Elijah to the people, celebrating the ongoing work of God in the world. “Behold, God has sent Elijah” expresses communal joy and renewed hope, portraying the prophet as a herald of divine intervention. In contrast, the solo “But the Lord” emphasizes God’s steadfast care for the individual, reminding each listener of the personal, sustaining presence of faith. “O come, everyone that thirsteth” opens the invitation of salvation to all, musically reflecting inclusivity through its radiant harmonies and expansive choral textures.

Finally, the oratorio concludes with “Then shall your light break forth,” a triumphant affirmation of hope, justice, and divine promise. The music builds to a jubilant culmination, blending the forces of choir and orchestra in a radiant expression of light and renewal. Mendelssohn’s masterful pacing of the story – moving from individual despair to communal hope, from quiet introspection to exultant celebration – allows the audience not only to witness Elijah’s journey but also to feel the timeless power of faith and the promise of redemption.

Through these movements, *Elijah* becomes more than a historical or biblical retelling: it is a living story of perseverance, divine guidance, and ultimate triumph, communicated with Mendelssohn’s unmatched gift for lyrical expression, dramatic narrative, and spiritual depth.

In the final segment of our program, Dr. Felicia Barber, the current conductor of the Yale Camerata, will begin this portion of the concert with a set of music sung by the current Yale Camerata ensemble, exploring Psalm settings. These specific octavos were intentionally selected to be paired with *Chichester Psalms* sung tonight by the combined choir. This half of the program explores the enduring power and expressive depth of psalm settings across centuries. Dr. Barber, known for her artistry, clarity, and expressive interpretation, brings insight and cohesion to these works, highlighting the ways composers have used psalms to illuminate the human condition and the universal search for faith, hope, and spiritual solace.

Psalm texts have inspired composers for centuries to explore the depths of human emotion, from yearning and vulnerability to hope and consolation. This evening, we are invited to hear two distinct musical interpretations of sacred texts that speak directly to the human condition: Zanaida Robles’ *Psalm 121* and Herbert Howells’ *Like as the Hart*.

Zanaida Stewart Robles, a contemporary African-American female composer, brings a modern yet profoundly resonant voice to the psalm tradition with her *Psalm 121*. This a

cappella SATB setting captures the timeless assurance of divine protection: “I will lift up mine eyes unto the hills, from whence cometh my help.” Robles’ flowing vocal lines, lush harmonies, and contemplative pacing invite reflection, conveying a sense of trust and solace that resonates with listeners across generations.

Herbert Howells, a towering figure of 20th-century British choral music, composed *Like as the Hart* in 1941, during a time of personal grief and global upheaval. Drawing on the text of Psalm 42, “Like as the hart desireth the water-brooks, so longeth my soul after thee, O God,” Howells crafts music of exquisite lyricism and emotional intensity. The soaring vocal lines and rich harmonies mirror the soul’s deep longing for divine presence, offering both introspection and transcendence.

*I’m Gonna Sing ‘til the Spirit Moves*, although not technically a Psalm setting, the original text by composer Moses Hogan, appears to be inspired by the essence of the book of Psalms and themes of praise. The conductor, Dr. Barber, in researching the text, found correlations with Psalms 57:7 “My heart is fixed, O God, my heart is fixed; I will sing and give praise.”

Together, these psalm settings illuminate the spectrum of human experience—our yearning, our reliance on faith, and our search for hope amid uncertainty. Robles and Howells, separated by time and geography, both harness the expressive power of choral music to transform sacred texts into meditations on life, longing, and spiritual consolation.

Composed in 1965 for the Southern Cathedrals Festival at Chichester Cathedral, Leonard Bernstein’s *Chichester Psalms* is a vibrant fusion of Jewish liturgical tradition and Western choral music. Commissioned by the Dean of Chichester, Walter Hussey, the work was conceived as a plea for peace during a period of global unrest. Bernstein’s decision to set the Hebrew text without translation underscores a universal message of faith and unity. The composition is scored for boy treble (or countertenor), choir, and orchestra, and is renowned for its rhythmic vitality, lush harmonies, and expressive depth.

The first movement opens with a bold, *maestoso* introduction based on Psalm 108:2, “Awake, psaltery and harp: I will rouse the dawn!” This is followed by a lively setting of Psalm 100, “Make a joyful noise unto the Lord,” presented in a jaunty 7/4 meter. The music is characterized by syncopated rhythms, playful motifs, and the use of bongo drums, creating an exuberant atmosphere that invites the listener to join in the celebration.

The second movement begins with a serene and lyrical setting of Psalm 23, “The Lord is my shepherd,” sung by a boy treble soloist. The peaceful atmosphere is suddenly interrupted by the agitated music of Psalm 2, “Why do the nations rage?” This juxtaposition of tranquility and turmoil reflects the tension between divine guidance and human conflict, highlighting Bernstein’s pacifist sentiments. The movement concludes with a return to the calm of Psalm 23, offering a sense of resolution and hope.

The final movement begins with a contemplative setting of Psalm 131, “Lord, my heart is not haughty,” sung in a gentle, rolling meter that evokes a sense of calm and humility. This is followed by a radiant setting of Psalm 133, “Behold, how good and how pleasant it is for brethren to dwell together in unity,” which brings the work to a jubilant conclusion. The return of the opening motifs, now sung pianississimo, symbolizes a return to peace and unity, culminating in a unison “Amen” that resonates with the message of brotherhood and harmony.

*Chichester Psalms* stands as a testament to Bernstein’s ability to blend diverse musical traditions and convey profound messages of faith, peace, and unity. Its enduring popularity attests to its universal appeal and the timeless relevance of its themes.

Beginning this season, we will adopt a new tradition in choosing this piece to close performances of the Yale Camerata: Dave Riley’s setting of *A Celtic Blessing*. We hope it will become a cherished way to send audiences forth with warmth, reflection, and a sense of shared community at the conclusion of each concert. Dave Riley, a contemporary American composer, is known for his sensitive and expressive choral writing. In this setting of the traditional Gaelic text, he captures the timeless beauty of the blessing through flowing lines, rich harmonies, and gentle, supportive textures. The work begins with a serene invocation of peace – “May the road rise to meet you, may the wind be always at your back” – and unfolds in a contemplative arc that evokes both reverence and comfort. Riley’s music emphasizes clarity of text and lyricism, allowing each word to resonate and carry its profound meaning. Scored for mixed choir with lush harmonic support, *A Celtic Blessing* envelops listeners in a sense of tranquility and hope, offering a musical benediction that speaks across generations. As the Yale Camerata closes each performance with this piece, it honors tradition, community, and the enduring power of music to send us forth renewed and uplifted.

As this evening’s program ends, we are reminded that the Yale Camerata is more than a choir – it is a living tradition, shaped by decades of artistry, vision, and dedication. From the leadership of founding conductor Prof. Marguerite Brooks, through the transformative contributions of Dr. André J. Thomas, to the present guidance of Dr. Felicia Barber, the ensemble has continuously nurtured the voices of its members and the hearts of its audiences. Across centuries and styles, the music we have heard – from the spiritual urgency of *Get On Board*, *Little Children*, to the intimate reflection of Howells and Robles, to the jubilant celebration of Bernstein’s *Chichester Psalms* and the dramatic journey of Mendelssohn’s *Elijah* – speaks to the universal human experiences of longing, faith, hope, and communal joy.

Tonight, as we gather to celebrate the Camerata’s 40th anniversary, we honor a rich legacy while looking forward with excitement and anticipation. The ensemble’s enduring commitment to excellence, innovation, and the transformative power of choral music

ensures that its story—like the music it brings to life—will continue to resonate for generations to come. Homecoming is not just a return; it is a reaffirmation of a vibrant musical family whose past informs its present and whose promise inspires its future.

Program notes submitted by:

Vinroy D. Brown, Jr.

Adjunct Assistant Professor of Sacred Music

Westminster Choir College

Special Note on Elijah by Prof. Emerita Marguerite Brooks

*Elijah* (first performance August 26th, 1846, in Birmingham, England)

This afternoon we perform the last seven movements of Mendelssohn's monumental oratorio based on the life of the prophet Elijah, which continue the story after Elijah has brought a widow's son back to life; defeated and killed the priests of Baal after praying to God to ignite an animal sacrifice; and successfully pleaded with God to bring rain to a drought-stricken land. Part one of the work ends with a massive chorus of praise and thanksgiving.

Because of Elijah's accomplishments, the king and queen vow to kill him, and a depressed and exhausted Elijah asks God to let him die, wondering why God allows the people of Israel to stray from God's ways. The angels (who appear many times in the story) counsel patience, and Elijah travels to Mount Horeb where he hears the still, small voice of God.

And this is where we join the prophet. A chorus of angels tell Elijah that God means for him to continue. Elijah's energy, faith and hope are restored, and he vows to do God's work. Eventually, Elijah is taken by God to heaven in a chariot of fire by fiery horses (he doesn't die), and the rest of the oratorio prepares for the coming of the Messiah.

---

## **40th Anniversary Season of Yale Camerata: A Look Back**

By Dr. Felicia Barber

Yale Camerata is thrilled to be celebrating its 40th Anniversary Season with you. Founded in 1985 by conductor Prof. Emerita Marguerite L. Brooks as part of Yale's Institute of Sacred Music, this ensemble continues to work to maintain its founding mission "to bridge the gap between the Yale campus and the city of New Haven." Camerata is seventy-five-voice choral ensemble, labeled as a "town and gown," and it continues to thrive, in part, because of the diverse make up, which includes undergraduate and graduate students, faculty, staff, and community members.

Camerata presents several regular performances each season. Their concerts historically have included special performances such as Yale Choral Ensembles Concerts, Hymn Festivals, as well as its featured annual Advent concert. Many of these performances have featured collaborations with other Yale ensembles including Yale Voxtet, Yale Schola, Yale Glee, and Yale Philharmonia, as well as Trinity Singers, the Elm City Singers, and New Haven Chorale. That tradition has continued under the current conductor, leading to collaborations and joint concerts not only with the above-mentioned ensembles, as well as Yale Faculty (Adriana Zabala, Albert Lee, William Bouton, and Jeff Douma); and outside ensembles such as the Jason Max Ferdinand Singers, and upcoming performance in the 2026-2027 season with New Haven Symphony.

Another important area of Camerata's strength has been its focus on repertoire that is representative of many different cultures, genres, and styles. From the beginning the ensemble has performed a variety of sacred choral music, commissioned compositions, as well as contemporary works. Commissioned works have included such composers as Aaron J. Kernis, Stephen Paulus, and Julia Wolfe. That tradition of new commissions will continue this year, as at our spring performance, entitled "American Songbook," will feature the premiere of a commissioned piece by celebrated composer Jeffery Ames.

Throughout the years of Camerata, a celebrated element of its history has been the breath of guest conductors. Adding to both the rich history of the ensemble and the enrichment of the New Haven community having been exposed to such artistry of world-renowned choral artists. Notable guest conductors have included Robert Shaw, Simon Carrington, Marin Alsop, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling. A unique feature of tonight's concert entitled "Homecoming Alumni Concert," is that it will feature for the first time all three of Camerata's conductors, including its founding conductor Prof. Marguerite Brooks, Dr. André Thomas, and its current conductor, Dr. Felicia Barber.

The Camerata continues to flourish today and is excited about the season of celebration in honor of its 40th Anniversary. We are thrilled that we can share this year of celebration with our New Haven audiences. Please consider joining us all season. Following the "Homecoming Alumni Concert," Camerata's next performance will be at its annual "Advent Concert: A Celebration in Song." Along with sing-along opportunities for both the ensemble and patrons, our program will include *Christmas Cantata* by Daniel Pinkham, *Fantasia on Christmas Carols* by Vaughan Williams, and Yale's premier performance of *Ballad of the Brown King* by composer Margaret Bonds.

Yale Camerata is honored to have been selected as a performing ensemble for the 2026 Eastern Division American Choral Directors Association's (ACDA) Conference held in Providence, RI. We are one of twelve selected performing ensembles selected from fifteen states chosen to perform at the event. This performance will be Camerata's second appearance at the Eastern Division Conference, with their first under the baton of Prof. Brooks in Washington, DC in 1994. The February Conference performance, along with our traditional April performance in Woolsey Hall, are entitled "American Songbook." The

theme will highlight music from different periods and cultural genres in American history and will emphasize its diverse culture and musical traditions. Composers include Billings, Robertson, Runestad, Argento, Price, Moore, as well as a performance of *Chariots Jubilee* by R. Nathaniel Dett; and a world premiere of the Jeffery Ames commissioned work to commemorate the 40th Anniversary. This event will also include a wonderful collaboration with renowned artist and Yale alum, Dr. Imo Nse Imeh.

It is my hope that you and your family will be available to attend and share in our year-long celebration of this illustrious group. For additional information regarding each performance as well as live stream opportunities can be found on our website: <https://ism.yale.edu/choirs/yale-camerata>.

For further information about the first 40 seasons of Yale Camerata, I would encourage you to read a wonderful article written this past spring entitled “A Collaborative Chorus: The Yale Camerata, 1985–2025” by Laurie H. Ongley (<https://ism.yale.edu/posts/2025-04-16-a-collaborative-chorus-the-yale-camerata-1985-2025>).

#### PRINCIPAL GRADUATE CONDUCTING ASSISTANTS

Laura Lee Fischer 1986–1987

Steven Gross 1987–1988

Steven Gross 1988–1989

James Frieman 1990–1991

Rodney Ayres 1993–94

Steven Thomas 1996–1997

Timothy McDonnell 1998–1999

Jonathan Reuning-Sherer 1999–2000

Rebecca Rosenbaum 2000–2001

Patrick Quigley 2001–2002

Garmon Ashby 2002–2003

Richard Gard 2003–2004

Charles Kamm 2003–2004

Rick Hoffenberg 2004–2005

Ryan Brandau 2005–2006

Holland Jancaitis 2005–2006

Ryan Brandau 2006–2007

Holland Jancaitis 2006–2007

Bradley Naylor 2007–2008

Kevin Zakresky 2007–2008

Dominick DiOrio 2008–2009

Bradley Naylor 2008–2009

Brian Bartoldus 2009–2010

Tian Hui Ng 2009–2010

Brian Bartoldus 2010–2011

Christopher Schlechter 2010–2011

Miles Canaday 2011–2012

Noah Horn 2011–2012

Noah Horn 2012–2013

David Recca 2012–2013

David Recca 2013–2014

Michael Weinberg 2013–2014

Michael Weinberg 2014–2015

Patrick Murray: 2015–2016

Nathan Reiff 2016–2017

David McNeil 2017–2018

Joe Lerangis 2019–2020

Joe Lerangis 2020–2021

Maura Tuffy 2021–2022

Michael Lukin 2022–2023

Mahima Kumara 2023–2024

Alex Whittington 2023–2024

Caspar Wein 2024–2025

Hyunju Yang 2024–2025

Anthony Washington 2025–2026

Reid Simmons 2025–2026

## REHEARSAL GRADUATE ASSISTANTS

### 1987–1988

Mark Bailey  
Andrew Campbell  
Marian Dolan  
Michael Powell  
Rita Richard  
Douglas Rose  
Sharon Sasse  
Christopher Shephard

### 1988–1989

Mark Bailey  
Grant Cochran  
Marian Dolan  
Craig Johnson  
Mark Ring  
Douglas Rose  
Sharon Sasse  
Sally Stewart

### 1989–1990

Grant Cochran  
Craig H. Johnson  
Nadine Jurgensen  
Francine Micklus  
Mark M. Ring  
Sally Stewart  
David Tang  
Roselyn Weber  
Roselyn Hanson Webber

### 1990–1991

Jeffrey Bernstein  
Nadine Jurgensen  
Francine Micklus  
Mark M. Ring  
David Tang  
Aya Ueda  
Roselyn Hanson Webber

### 1992–1993

Vincent Edwards  
Alison Graff  
Leandra Strobe  
Susan Wiles  
David Zuschin

### 1993–1994

Vincent Edwards  
Alison Graff  
Leandra Strobe  
David Surratt  
Susan Wiles  
David Zuschin  
Sam Cox  
Amy Lieberman  
Shelle Louer  
Steven Thomas  
Michelle Louer

### 1994–1995

Jonathan Beryman  
Thomas Brand  
Douglas Brown  
Sam Cox  
Frank Hydash  
Amy Lieberman  
Michelle Louer  
Steven Thomas  
Karl Thomsen  
Shelle Louer

### 1995–1996

Jonathan Beryman  
Thomas Brand  
Douglas Brown  
Jung-Il Choi  
Christian Clough  
Frank Hydash

Seth Rosenberger  
Karl Thomsen

### 1996–1997

Jung-Il Choi  
Christian Clough  
Andrea Horner  
Seth Rosenberger  
Timothy Snyder  
Tram Sparks  
Bradley Wells

### 1997–1998

Stephen Black  
Pam Getnick  
Andrea Horner  
Aeri Lee  
Tim McDonnell  
Rebecca Rosenbaum  
Tim Snyder  
Tram Sparks  
Bradley Wells  
Pamela Getnick  
Timothy McDonnell

### 1998–1999

Rebecca Rosenbaum  
Anna Song  
Aeri Lee  
Joan Lee  
Pamela Getnick  
Stephen Black  
Jonathan Reuning-Sherer  
Timothy Snyder

### 1999–2000

Pamela Getnick  
Juan Hernandez  
Joan Lee  
Yu-Ting Liu

Anna Song  
Daniel A. Tapia-Santiago  
Christine Liu

**2000–2001**

Garmon Ashby  
Christopher Clowdus  
Richard Gard  
Juan Hernandez  
Joan Lee  
Christine Yu-Ting Liu  
Patrick Quigley  
Daniel Tapia-Santiago  
Juan de Dios Hernandez  
Joan Joo Yeon Lee

**2001–2002**

Garmon Ashby  
Christopher Clowdus  
Richard Gard  
Juan de Dios Hernandez  
Jamie Kirsch  
Kola Owolabi  
Daniel Roihl

**2002–2003**

Richard Gard  
Joseph Gregorio  
Christopher Hossfeld  
Charles Kamm  
Kola Owolabi  
Daniel Roihl  
Evan Wels  
Jamie Kirsch

**2003–2004**

Kimberly Dunn  
Joseph Gregorio  
Rick Hoffenberg  
Holland Jancaitis  
David Rentz  
Michael Smith

Evan Wels  
Christopher Hossfeld

**2004–2005**

Ryan Brandau  
Kimberly Dunn  
Marisa Green  
Holland Jancaitis  
Daniel Koh  
Krishan Oberoi  
David Rentz  
Michael Smith

**2005–2006**

Steven Gearhart  
Marisa Green  
Daniel Koh  
Krishan Oberoi  
Mark Vuorinen  
Erin Westmaas

**2006–2007**

Robert Bolyard  
Dominick DiOrio  
Steven Gearhart  
Daniel Koh  
Sooyeon Lee  
Mark Vuorinen  
Erin Westmaas  
Kevin Zakresky

**2007–2008**

Brian Bartoldus  
Robert Bolyard  
Dominick DiOrio  
Sooyeon Lee  
Lauren Quigley  
Jonathan Richter

**2008–2009**

Arianne Abela  
Brian Bartoldus

Colin Britt  
Tian Hui Ng  
Lauren Quigley  
Jonathan Richter  
Beverly Shangkuan

**2009–2010**

Arianne Abela  
Max Blum  
Colin Britt  
Michael Sansoni  
Christopher Schlechter  
Beverly Shangkuan

**2010–2011**

Max Blum  
Miles Canaday  
Noah Horn  
Simon Jacobs  
Sara Marks  
Michael Sansoni

**2011–2012**

Caleb Bennetch  
Simon Jacobs  
Sara Marks  
Robert Strebendt  
Amanda Weber  
Adrianna Tam

**2012–2013**

Kathleen Allan  
Caleb Bennetch  
Robert Strebendt  
Knox Sutterfield  
Amanda Weber  
Nate WidELITZ  
Adrianna Tam

**2013–2014**

Kathleen Allan  
Christian Crocker

Nathaniel WidELITZ	<b>2016–2017</b>	Sarah Noble
Max Holman	Hannah Carr	Oscar Osicki
Knox Sutterfield	Matthew Cramer	Daniel Tucker
Mark Biggins	Joseph Kemper	Madeleine Woodworth
<b>2014–2015</b>	Simon Lee	<b>2019–2020</b>
Stephanie Tubiolo	Octavia McAloon	James Davis, Jr.
Sarah Paquet	David McNeil, Jr.	Sarah Noble
Christian Crocker	Jacob Swindells	Oscar Osicki
Max Holman	<b>2017–2018</b>	Meghan Stoll
Patrick Murray	Maggie Burk	Daniel Tucker
Mark Biggins	Jacob Gelber	Maura Tuffy
Aaron Peisner	Hannah Kohlenberg	Madeleine Woodworth
<b>2015–2016</b>	Goodwillie	<b>2020–2021</b>
Hannah Carr	Andrew hon	James Davis, Jr.
Matthew Cramer	Joseph Kemper	Michael Lukin
Sarah Paquet	Simon Lee	Sydney Mukasa
Aaron Peisner	Octavia McAloon	Maura Tuffy
Nathan Reiff	<b>2018–2019</b>	Nate WidELITZ
Jacob Swindells	Maggie Burk	Gloria Yin
Stephanie Tubiolo	Jacob Gelber	
	Hannah Kohlenberg	
	Goodwillie	

---

**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, Andre 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. Currently, she teaches courses in conducting, as well as Advanced Choral Pedagogy, and African-American Choral Literature. As conductor of the Yale Camerata, Dr. Barber is thrilled to announce that the ensemble was recently honored by their selection as a performing ensemble for the 2026 Eastern Division American Choral Directors Association's (ACDA) Conference in Providence, RI.

Prior 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. The inaugural piece of the series was published in March of 2025 and is entitled *Ren Ri Si Gui* by Yiran Zhao. 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.

**Marguerite L. Brooks** served for thirty-five years as chair of the conducting program at the Yale School of Music and director of choral music at the Yale Institute of Sacred Music. As founding conductor of the Yale Camerata, one of Yale's first campus/city arts collaborations, Brooks led hundreds of musical performances featuring some of the most innovative and wide-ranging programming in the field. She has long been a champion of new music by composers of a diverse array of gender, ethnic, and racial backgrounds. The Camerata and its chamber chorus have performed music from the Middle Ages to the present day, and the catalogue of composers ranges from Albinoni to Argento, from Palestrina to Pärt—along with Julia Wolfe, David Lang, Tawnie Olson, Aaron Jay Kernis, Caroline Shaw, Dominick DiOrio, Robert Kyr, Reena Esmail, and many more.

Brooks's former students occupy positions of musical leadership at major churches and cathedrals around the world and in leading academic institutions. Among her students are the founding conductors of the Grammy-winning choirs *Conspirare* and *Roomful of Teeth*, and Grammy-nominated *Seraphic Fire*. Brooks has been active as a guest conductor, teacher, and clinician and has conducted, given master classes, taught, and adjudicated in North and South America, Europe, and Asia. She holds degrees from Mount Holyoke College and Temple University, and has served on the faculties of Smith and Amherst Colleges and the State University of New York at Stony Brook.

Brooks was cited by the Yale School of Music for cultural leadership in music, given its Gustave Stoeckel Award for Excellence in Teaching, and has received alumni awards for distinguished work in her field from both Mount Holyoke College and Temple University. Presented with a Lifetime Achievement Award by the Connecticut chapter of the American Choral Directors Association in 2016 and by Choral Arts New England in 2019, Brooks is proud to have been honored as a Woman in History by the Barnard School. In 2020 Brooks received the Helen Kemp Award for Lifetime Commitment to Excellence in Choral

Music from the Eastern Division of ACDA. The National Collegiate Choral Organization, of which Brooks is a charter member and an honorary life member, celebrated her retirement in 2020 by initiating the Marguerite L. Brooks Commissioning Fund for New Choral Music.

**André J. Thomas**, Associate Artist with the London Symphony Orchestra, is one of the most respected choral musicians of his generation. He is Professor Emeritus of Music at Florida State University, where he taught for decades, and from 2020–2022 served as Visiting Professor of Choral Conducting at Yale University. His early training took him from Friends University (B.A.) to Northwestern University (M.M.) and the University of Illinois (D.M.A.).

Renowned as a conductor, Dr. Thomas has inspired choirs and audiences on six continents. He has led Honor and All-State Choirs across the United States, appeared at national conventions of NAFME and ACDA, and worked with the World Youth Choir in China, the Philippines, and Europe. With the Florida State University Singers, he conducted the first-ever performance by an American choir in Vietnam. His guest appearances include engagements with the Berlin Radio Choir, the Netherlands Radio Choir, the Seoul Metropolitan Chorus, the Czech National Symphony Orchestra, and the London Symphony Orchestra. For over three decades, he also shaped the musical life of his own community as Artistic Director of the Tallahassee Community Chorus.

Alongside his conducting career, Dr. Thomas is a celebrated composer and arranger, with works published by many of the leading music publishers. His book, *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual*, has become an essential resource for performers and scholars, and his instructional videos continue to shape generations of conductors and singers.

Dr. Thomas's artistry and leadership have been recognized with many of the profession's highest honors, including Chorus America's Distinguished Service Award, the Robert Shaw Award from ACDA, the Lifetime Achievement Award from NCCO, induction into the Florida Music Educators Hall of Fame, and the Samuel Simons Sanford Medal from Yale University—the school's most prestigious honor. In 2025, Florida State University awarded him the Torch Award for his extraordinary contributions to the musical world. A Past President of Florida ACDA, the Southern Division of ACDA, and National ACDA, Dr. Thomas continues to inspire singers, conductors, and audiences worldwide with his musicianship, scholarship, and vision.

**Reid Simmons** is in his first year of the Master of Music program in Choral Conducting at the Yale School of Music and Institute of Sacred Music. He is an assistant conductor of Yale Camerata as well as Minister of Music at Trinity Lutheran Church of Milford, CT. A native of Pennsylvania, Reid holds dual Bachelor of Music degrees in Music Education and Organ Performance from West Chester University. He earned numerous honors including the Lois Williams Concert Choir Award and the Outstanding Teacher Education Senior Award. Before moving to New Haven, Simmons served as the Director of Music at Holy Trinity Lutheran Church in Wallingford, PA. There, he led worship through choral, organ, and vocal music, produced seasonal choral-orchestral concerts, and founded the Love Concert, an annual event supporting LGBTQIA+ social justice through regional

choral collaboration. In Spring of 2025, Reid conducted choirs, instructed music theory, and taught in the Music Lab at Twin Valley High School in Elverson, PA. As a teacher, he is well-known for his undying energy and passion for helping students discover their love for music making. Reid has performed as a chorister, organist, trumpeter and vocal soloist across the U.S., Europe, and South Korea.

**Anthony Washington** is a baritone and choral conductor pursuing a Master of Music degree in Choral Conducting at the Yale School of Music and Institute of Sacred Music, where he serves as an assistant conductor of the Yale Camerata.

Washington has appeared as a conducting fellow in numerous choral festivals, among them the Sarteano Choral Workshop in Sarteano, Italy and the Choral Masterworks Institute at the Eastman School of Music. In July of 2025, he served as the conducting apprentice for the Berkshire Choral International program in Berlin, Germany under Dr. Marie Bucoy-Calavan. In workshops and masterclasses across the United States and internationally, Washington has worked with renowned conductors including Simon Carrington, Jerry Blackstone, Anthony Trecek-King, and William Weinert, and others.

Washington holds a B.A. in music (summa cum laude) and anthropology from Cornell University, with Distinction in All Subjects. While at Cornell, he was named a Merrill Presidential Scholar, inducted into the prestigious Phi Beta Kappa Honor Society for academic achievement, and pursued research into 17th- and 18th-century Haitian classical music as a Nexus Scholar. Along with these honors, Washington was awarded both the Barbara Troxell Vocal Award and the John James Blackmore Scholarship for his contributions to the Cornell voice and organ programs, respectively.

**Owen Messing** is delighted to be the featured treble soloist for tonight's performance of *Chichester Psalms* by Leonard Bernstein. Currently Messing is a treble chorister at Trinity on the Green Episcopal Church under the direction of Simon Lee. Messing was chosen by his peers for the 2022 Chorister of the Year award, and in the following year, he received Walden Moore's Choirmaster's Award. Through Trinity, he has sung with choirs in Boston and New York, and has sung in German, French, Italian, Latin, Hebrew, and Spanish. Along with tonight's performance, Messing is especially proud of having sung Britten's *War Requiem* with the Yale Camerata in 2023 and the *Chichester Psalms* solo for the New Haven Oratorio Choir in 2024.

**Isabel (Izzy) Barbato** is pursuing a Master of Music degree in Vocal Performance at the Yale Institute of Sacred Music (Class of 2026) and is a soprano in the Yale Voxtet ensemble. A native Floridian, Barbato recently graduated summa cum laude from Stetson University, where she studied a diverse repertoire of music, including classical opera, baroque concert repertoire, musical theater, and new music composed by her peers. She recently held lead roles in Janaček's *The Cunning Little Vixen* and Johann Strauss' *Die Fledermaus*, and worked as an apprentice artist with Opera Orlando. She has won numerous awards for her academic

and musical success, including the prestigious Presser Undergraduate Scholar Award. Barbato also holds a passion for leadership and education in the arts. She is a member of Pi Kappa Lambda National Music Honor Society, and she has been teaching voice since she was in high school and co-directed numerous junior musicals. She spends her summers as an activity director at the Oregon Bach Festival, where she finds new musical inspiration each year.

**Eden Bartholomew** has always been transported by stories and initially wanted to be an English professor, studying literature and music at Vassar College. They decided to pursue voice while missing music-making during the spring of 2020, recently earning a Master of Music degree from the Peabody Institute in May of 2025. They love to interpret art song, fusing their passion for poetry and music, and have placed in the Sylvia Green Competition in 2024 and the Art Song Competition in 2023 and 2024 at Peabody. During the summer of 2025, Eden was a vocal fellow at Tanglewood Music Center, performing the role of Le feu in Ravel's *L'enfant et les sortilèges*, as well as contemporary chamber music, art songs, and Bach's *Lutheran Mass in G Major* as a soprano soloist. Past oratorio includes Mozart's *Vespers*, Vivaldi's *Magnificat*, and Saint-Saëns' *Oratorio de Noël*. Eden has also performed in Mozart operas (*Le nozze di Figaro*, *Susanna*), and as Mozart himself, in *The Classical Style* by Steven Stucky. Eden is delighted to further their studies as the first-year soprano in the Voxtet, earning a Master of Musical Arts degree through the Yale School of Music and the Yale Institute of Sacred Music (Class of 2027).

**Gwendolyn DeLaney** is a mezzo-soprano originally from Boise, Idaho, who is pursuing a Master of Musical Arts degree in Early Music, Chamber Music, and Oratorio at Yale. She also holds degrees from The Cleveland Institute of Music and The University of Missouri-Kansas City, where she studied with Dr. Aidan Soder. On the operatic stage, Gwendolyn has recently been seen as Hansel in *Hansel and Gretel* with Heartland Opera Theater, Cherubino in *Le nozze di Figaro* with UMKC Opera Theater, and The Manager in the world premiere of *Working Hard & Hardly Working* with No Divide KC and The Lyric Opera of Kansas City. As a professional chorister, she has sung with Cardinalis, KC VITAs, The Lyric Opera of Kansas City, and Opera Idaho. Gwendolyn is an avid performer and advocate for new music, and this summer she premiered the song cycle *What Pain Calls to Witness* by Gracie Caggiano at Kansas City's first Disability Pride Month celebration.

**Sam Denler** is a tenor based in New Haven, Connecticut. He sings in the Philadelphia Symphonic Choir and regularly performs with the Philadelphia Orchestra under Yannick Nézet-Séguin and was a 2023–2024 Voces8 Scholar. He is the tenor soloist for Ryan Brandau in *Amor Artis*, recently performed for the second time with elite early music ensemble Res Facta, which was featured on WWFM Sounds Choral, and filmed a scene with Bradley Cooper for Netflix's Leonard Bernstein biopic *Maestro*. Denler has been featured in numerous music festivals, most recently with the Bachakademie in Stuttgart, Germany,




and in his sixth fellowship with the Spoleto Festival USA Chorus in Charleston, SC. This year is his third year as a singer, audio engineer, and cofounder of Convoco.

In the Fall of 2025, Denler began his second year of studies for his Master of Music degree in Voice. He sings in the Voxtet ensemble at Yale University. Denler earned his bachelor's degree in music education at Westminster Choir College in 2019, where he sang with the Westminster Choir for three years, touring the United States, Spain, and China. He was also a member of early music ensemble Kantorei and the Westminster Symphonic Choir, which performed in premier venues such as Carnegie Hall, Lincoln Center, and the Kimmel Center for the Performing Arts in Philadelphia.

**Matthew Dexter**, bass-baritone from McKinney, Texas, is earning his Master of Music degree in Early Music Voice at Yale University and the Yale Institute of Sacred Music (Class of 2026). As an undergraduate performing with the University of North Texas Opera, Dexter played the roles of Micha in *The Bartered Bride*, Bartolo in *Le nozze di Figaro*, Zuniga in *Carmen*, and The Conductor in Lisa DeSpain's *That Hellbound Train*. As a vocal fellow at Spoleto Festival USA, he has sung in multiple choral concerts, appeared in the 2022 world premiere of Rhiannon Giddens's and Michael Abels's Pulitzer Prize-winning opera *Omar*, and in 2023 played the role of the Old Doctor in Samuel Barber's *Vanessa*. Dexter also participated in a vocal fellowship with the Grant Park Music Festival in the summer of 2025. In addition to receiving the audience favorite award, Dexter placed third in the James Toland Vocal Arts Competition and recently participated in Houston Grand Opera's Young Artist Vocal Academy. Dexter was also the 2022–2023 winner of the UNT Presser Undergraduate Scholar Award. In the winter of 2025, Dexter will tour as a soloist with Apollo's Fire Baroque Orchestra. Following his final year at Yale, Dexter will join the 2026–2027 Ryan Opera Center ensemble at the Lyric Opera of Chicago.

**John Richardson** is a tenor from Huntington Beach, California, currently pursuing a Master of Music degree in voice at Yale. Richardson took up classical singing while studying history at Brigham Young University. Despite the late start, he landed a position with the BYU Singers, the university's flagship ensemble. While in Utah, Richardson joined the music staff at the Cathedral of the Madeliene in Salt Lake City, where he sang for weekly masses. After graduating, he was admitted to a master's program in history at the University of Oxford in the United Kingdom and was offered a choral exhibition with the Choir of The Queen's College. From Oxford, he moved to Cambridge to work as a lay clerk with the Choir of Clare College, where he sang for two years. During his time at Clare, Richardson performed as a soloist on BBC Radio 3, at Symphonia Smith Square, and on tours of the Netherlands, Belgium, and the United States. Having relocated back to the U.S., Richardson began building a career as a professional musician in Washington DC, singing with several high-profile choirs, including the choir of Washington National Cathedral and the choir of the Basilica of the National Shrine of the Immaculate Conception. He is thrilled to further develop as a professional ensemble and solo singer at Yale.

**Lucas Zuehl**, bass-baritone, holds a Bachelor of Music degree in vocal performance with a minor in creative writing from Brigham Young University and is currently pursuing a Master of Music degree in Voice (Early Music, Oratorio, and Art Song) at the Yale Institute of Sacred Music. Zuehl has performed with the Los Angeles Master Chorale, Sound of Ages, and the Cathedral of the Madeleine Chapel Choir. In the 2023–2024 season, he was a VOCES8 US Scholar, collaborating with the ensemble in performances, recordings, and educational outreach across the United States. He has appeared as a vocal fellow at the Tanglewood Music Center, where he studied with Dawn Upshaw and Randall Scarlata, and has performed for two seasons at the Spoleto Festival USA. His festival engagements also include SourceSong Festival and the University of Minnesota International Choral Institute. Zuehl’s deep passion for German Lied was fostered over two summers at the Franz-Schubert-Institut in Austria, where he studied with renowned artists such as Elly Ameling and Julius Drake. He is a multiple-time winner in the BYU Young Artists Competition and received an Encouragement Award in the 2024 Gerda Lissner Song/Lieder Competition.

 [ism.yale.edu](http://ism.yale.edu)    [facebook.com/yaleism](https://facebook.com/yaleism)    [@yaleism](https://instagram.com/@yaleism)    [twitter.com/yaleism](https://twitter.com/yaleism)

**Yale** INSTITUTE OF SACRED MUSIC