

YALE REPERTORY CHORUS

Anthony Washington

Brian De Stefano

Reid Simmons

Grace Currie

CONDUCTORS

November 17, 2025

5:00 pm

Battell Chapel

New Haven

PROGRAM

I — THE HUMAN CONDITION THROUGH PSALMS

Anthony Washington *Conductor*

O Hearken

Roxanna Panufnik (b. 1968)

Scott Romeyn *tenor*

Fredy Bonilla *bass*

O hearken thou unto the voice of my calling, my King, and my God: for unto thee will I make my prayer.

(*Psalm 5: 2, 8, and 13*)

Hear My Prayer, O Lord

Henry Purcell (1659–1695)

Hear my prayer, O Lord,
and let my crying unto thee.

(*Psalm 102: 1*)

(*continues on next page*)

Please silence all mobile devices.

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

Your courtesy is appreciated.

and the swallow

Caroline Shaw (b. 1982)

How beloved is your dwelling place, o lord of hosts,
my soul yearns, faints, my heart and my flesh cry.

The sparrow found a house, and the swallow, her nest,
where she may raise her young.

They pass through the valley of bakka,
they make it a place of springs;
the autumn rains also cover it with pools.

(Psalm 84: 1-3, 5-6)

Schaffe in mir, Gott, ein rein Herz, Op.29: No 2

Johannes Brahms (1833–1897)

Create a pure heart within me, O God,
and grant me a new and sure spirit.

Do not drive me away from your presence,
and do not take your Holy Spirit from me.

Comfort me once again with your assistance,
and sustain me with your joyful spirit.

(Psalm 51: 10-12; Translation by Pamela Dellal, Emmanuel Music)

II — HOLY COVENANT

Brian De Stefano *Conductor*

Benedictus, Op. 18, from Morning & Evening Service in F

Samuel Coleridge-Taylor (1875–1912)

Blessed be the Lord God of Israel, for He hath visited, and redeemed His people;
And hath raised up a mighty salvation for us, in the house of His servant David;
As He spake by the mouth of His holy Prophets, which have been since the world began;
That we should be saved from our enemies, and from the hands of all that hate us;
To perform the mercy promised to our forefathers, and to remember His holy Covenant;
To perform the oath which he sware to our forefather Abraham, that He would give us;
That we being delivered out of the hands of our enemies, might serve Him without fear;
In holiness and righteousness before Him all the days of our life.
And thou, Child, shalt be called the Prophet of the Highest, for thou shalt go before the face of the Lord to prepare His ways;
To give knowledge of salvation unto His people, for the remission of their sins,
Through the tender mercy of our God, whereby the day-spring from on high hath visited us;
To give light to them that sit in darkness, and in the shadow of death, and to guide our feet into the way of peace.
Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be:
world without end. Amen.

(Luke 1:68-79, translation from Book of Common Prayer)

Angelus ad pastores ait

Raphaella Aleotti (c. 1575 to after 1620)

And the angel said unto them,
Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
Alleluia.

(Luke 2:10-11, King James Version)

Which Was the Son of ...

Arvo Pärt (b. 1935)

And Jesus himself began to be about thirty years of age,
being (as was supposed) the son of Joseph, which was the
son of Heli,

Which was the son of Matthat, which was the son of Levi,
which was the son of Melchi, which was the son of Janna,
which was the son of Joseph,

Which was the son of Mattathias, which was the son of
Amos, which was the son of Naum, which was the son of
Esli, which was the son of Nagge,

Which was the son of Maath, which was the son of
Mattathias, which was the son of Semei, which was the son
of Joseph, which was the son of Juda,

Which was the son of Joanna, which was the son of Rhesa,
which was the son of Zorobabel, which was the son of
Salathiel, which was the son of Neri,

Which was the son of Melchi, which was the son of
Addi, which was the son of Cosam, which was the son of
Elmodam, which was the son of Er,

Which was the son of Jose, which was the son of Eliezer,
which was the son of Jorim, which was the son of Matthat,
which was the son of Levi,

Which was the son of Simeon, which was the son of Juda,
which was the son of Joseph, which was the son of Jonan,
which was the son of Eliakim,

Which was the son of Melea, which was the son of Menan,
which was the son of Mattatha, which was the son of
Nathan, which was the son of David,

Which was the son of Jesse, which was the son of Obed,
which was the son of Booz, which was the son of Salmon,
which was the son of Naasson,

Which was the son of Aminadab, which was the son of
Aram, which was the son of Esrom, which was the son of
Phares, which was the son of Juda,

Which was the son of Jacob, which was the son of Isaac,
which was the son of Abraham, which was the son of Thara,
which was the son of Nachor,

Which was the son of Saruch, which was the son of Ragau,
which was the son of Phalec, which was the son of Heber,
which was the son of Sala,

Which was the son of Cainan, which was the son of
Arphaxad, which was the son of Sem, which was the son of
Noe, which was the son of Lamech,

Which was the son of Mathusala, which was the son of
Enoch, which was the son of Jared, which was the son of
Maleleel, which was the son of Cainan,

Which was the son of Enos, which was the son of Seth,
which was the son of Adam, which was the son of God.

(Luke 3:23-38, King James Version)

III — WATER

Reid Simmons *Conductor*

The Dark-Eyed Sailor

Ralph Vaughan Williams

(1872–1958)

It was a comely young lady fair,
Was walking out for to take the air;
She met a sailor all on her way,
So I paid attention to what they did say.

Said William, “Lady, why walk alone?
The night is coming and the day near gone.”
She said, while tears from her eyes did fall,
“It’s a dark-eyed sailor that’s proving my downfall.”

“It’s two long years since he left the land;
He took a gold ring from off my hand,
We broke the token, here’s part with me,
And the other lies rolling at the bottom of the sea.”

Then half the ring did young William show,
She was distracted midst joy and woe.
“O Welcome, William, I’ve lands and gold
For my dark-eyed sailor so manly, true and bold.”

Then in a village down by the sea,
They joined in wedlock and well agree.
So maids be true while your love’s away,
For a cloudy morning brings forth a shining day.

(Traditional, anonymous)

Clear and Gentle Stream

Gerald Finzi (1901–1956)

Clear and gentle stream!
Known and loved so long,
That hast heard the song
And the idle dream
Of my boyish day;
While I once again
Down thy margin stray,
In the selfsame strain
Still my voice is spent,
With my old lament
And my idle dream,
Clear and gentle stream!

Where my old seat was
Here again I sit,
Where the long boughs knit
Over stream and grass
A translucent eaves:
Where back eddies play
Shipwreck with the leaves,
And the proud swans stray,
Sailing one by one
Out of stream and sun,
And the fish lie cool
In their chosen pool.

Many an afternoon
Of the summer day
Dreaming here I lay;
And I know how soon,
Idly at its hour,
First the deep bell hums
From the minster tower,
And then evening comes,
Creeping up the glade,
With her lengthening shade,
And the tardy boon
Of her brightening moon.

Clear and gentle stream!
Ere again I go
Where thou dost not flow,
Well does it beseem
Thee to hear again
Once my youthful song,
That familiar strain
Silent now so long:
Be as I content
With my old lament
And my idle dream,
Clear and gentle stream.

(*"Elegy" from "Poems"*
by Robert Seymour Bridges, 1844–1930)

At the River

Aaron Copland (1900–1990)

Shall we gather by the river,
Where bright angel's feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

Soon we'll reach the shining river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.

Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

(Robert Lowry, 1826–1899)

Take Me to the Water

Rollo Dilworth (b. 1970)

Take me to the water.
Take me to the sea.
Take me to the river so that my spirit can be free.

Gonna lay my burdens down, down by the riverside.
Gonna wade in the water, the water that flows both deep and
wide.
Oh, take me, take me, take me to the water.

Gonna lay down my burden, down by the riverside.
Down by the riverside.
Down by the riverside.
Down by the riverside.
Gonna lay down my burden, down by the riverside.
Oh, take me, take me, take me, to the water.

Gonna lay down my sword and shield, down by the riverside.
Down by the riverside.
Down by the riverside.
Down by the riverside.
Gonna lay down my sword and shield, down by the riverside.

Oh, take me, take me, take me, to the water.

Wade in the water. Wade in the water, children. Wade in the
water.

Wade in the, wade in the, wade in the water, children.
Wade in the, wade in the, wade in the water, children.
Wade in the, wade in the, wade in the water, children.

God's a-gonna trouble the water.

Oh, oh, oh! Take me to the water! Take me to the sea!
Take me to the water! Set my spirit free! Oh!

Wade! Wade in the water, children and set my spirit free!
Oh!

Down by the riverside. Down by the riverside. Down by the
riverside.

Down by the riverside.

Down by the riverside. Down by the riverside, I'll...

Set my spirit free! Oh!

Take me, take me, take me, to the water. Oh!

Take me, take me, take me, to the water!

(Rollo Dilworth, b. 1970 and African-American Spirituals)

IV — THE SENSES

Grace Currie *Conductor*

Locus iste Anton Bruckner (1824–1896)

This place was made by God; a priceless holy place, it is
without fault.

*(Translations & Annotations of Choral Repertoire, Volume 1:
Sacred Latin Texts, Ron Jeffers)*

Si ch'io vorrei morire Claudio Monteverdi (1567–1643)

Yes, I wish to die
now that I kiss, Love,
the beautiful mouth of my beloved.

Oh, dear and sweet tongue,
give me so much feeling,
that from their sweetness in this breast,
I may perish!

Ah, my life, to this white bosom,
oh, hold me tightly until I faint!
Oh mouth, oh kisses, oh tongue, I say again:
Yes, I wish to die.

*(Poem by Maurizio Moro 15th–16th century,
trans. Grace Currie, b. 1995)*

How Can I Keep from Singing? Traditional

My life flows on in endless song,
above earth's lamentation.
I hear the real, though far-off hymn
that hails a new creation.

arr. Jeff Honoré (b. 1956)

No storm can shake my inmost calm
while to that Rock I'm clinging.
Since Love is Lord of heaven and earth,
how can I keep from singing?

Through all the tumult and the strife,
I hear that music ringing.
It sounds and echoes in my soul;
How can I keep from singing?

The peace of Christ makes fresh my heart,
a fountain ever springing;
all things are mine since I am his;
how can I keep from singing?

(From "Always Rejoicing" by Pauline T, published in 1868)

Sing On! (A Musical Toast) Gwyneth Walker (b. 1947)

Music! Food! Love!

If music be the food of love, sing on!
Sing on 'till I am filled with joy.
For then my listening soul you move
to pleasures that can never cloy.
If music be the food of love.

Your eyes, your mien, your tongue declare
that you are music everywhere.
Pleasures invade both eye and ear,
so fierce the transports are, they wound.
And all my senses feasted are,
tho' yet the treat is only sound.

Music! Food! Love!

If music be the food of love,
if love be the food of music,
if food be the love of music,
if music lovers love food!
If food be the music of love,
if the love of food be music!

And love be music,
and love be food,
and food and music
and la, la, la, la, la, la,

Sure I must perish by your charms,
unless you save me in your arms.

With pleasures that can never cloy,
sing on 'till I am filled with joy.
For then my listening soul you move,
if music be the food of love!

(Poem by Colonel Henry Heveningham, 1651–1700)

YALE REPERTORY CHORUS

Soprano

Emily D'Souza
Manon Gilles
Miriam Levenson
Tawnie Olson
Hyunju Yang
Lisa Zhang

Alto

Grace Currie
Sophie Dvorak
Logan Gilbert
Alexis Mburu
Nataly Pak
Nicole Scout
Thisbe Wu
Anna Zoltowski

Tenor

Brian De Stefano
David Liebowitz
Jack Purdue
Scott Romeyn
Dylan Shumway
Noah Stein
Kevin Vondrak
Caspar Wein

Bass

Fredy Bonilla
Will Doreza
Rory Latham
Benjamin Lowry
David Rice
Reid Simmons
Anthony Washington
Terence Wu

Staff Accompanist

Anne Maria Lim

Program Notes by Anthony Washington

We begin this evening by exploring the human condition – the yearning for answered prayer, peace, safety, and spiritual guidance. The four psalm settings that open our program offer a musical meditation on these often ineffable desires. Through Panufnik and Purcell, we encounter the universal need to be heard and seen; in Shaw, the longing for refuge amid an ever-trying world; and in Brahms, the plea for personal renewal through divine guidance. Together, these psalm settings illuminate a small yet poignant corner of our shared humanity.

Roxanna Panufnik's *O Hearken* is a bold entreaty for God's attention. Setting fragments of Psalm 5 to a rhythmically angular and harmonically ambiguous soundscape, Panufnik captures both the intimate and impassioned voices of supplication. A child prodigy who premiered her *Requiem* (1984) at just sixteen in Chichester Cathedral, Panufnik composed this brief anthem in 2015 as a raffle prize for Westminster Abbey Choir School's Summer Fête. Her fascination with the "false relation" – a hallmark of English Renaissance composers such as Tallis and his protégé Byrd – is on full display, as interweaving melodic lines collide and resolve in kaleidoscopic tension. Just as Yale's own James O'Donnell had requested upon its inception, the work remains "pithy and celebratory."

From Panufnik's contemporary soundscape, we journey back three centuries within the same English choral tradition to Henry Purcell's *Hear My Prayer, O Lord*. Born in Westminster, London, Purcell was appointed the Organist at Westminster Abbey in 1677 and was buried in the Abbey upon his death in 1695. Purcell composed this setting of Psalm 102 around 1682. Its deeply dissonant texture mirrors the anguish of spiritual yearning. Preserved in Cambridge's Fitzwilliam Museum manuscript (MS 88, 1685), the anthem opens with a solitary voice's quiet plea and swells toward what musicologist Julian Perlmutter calls an "almost primal howl of pain." In this brief but searing psalm setting, Purcell materializes the essence of human desperation and longing.

Following Purcell's rather dramatic outcry, we pause to exhale. Caroline Shaw's *and the swallow* – by the Pulitzer and Grammy Award-winning composer (YSM MM '07) – turns outward, meditating on the human need for refuge, a reality that feels increasingly fragile in our precarious world. Commissioned in 2017 by

the Netherland Kammerkoor, the work sets Psalm 84. Shaw's reflections on the Syrian refugee crisis and the struggles at the U.S. southern border bears on her use of the notable pilgrimage psalm. Shaw writes, "There's a yearning for home that feels very relevant today. The second verse is: 'The sparrow found a house, and the swallow her nest, where she may place her young,' which is just a beautiful image of a bird trying to keep her children safe—people trying to keep their family safe." This quiet meditation on the longing for safety resonates deeply today when the meaning of *home* is so often questioned, challenged, and taken away.

Turning inward once more, Johannes Brahms's *Schaffe in mir, Gott, ein rein Herz* offers a heartfelt petition for divine renewal. Through two serene canons and two lively fugues—echoing his lifelong reverence for Bach—Brahms embeds his deeply spiritual sensibility within his technical prowess. He began composing the opening augmented canon in the summer of 1857, during his tenure as Director of Choir and Orchestra at the Detmold court, where he was just discovering the art of choral writing. The two motets of Op. 29 (published 1864), *Es ist das Heil* and *Schaffe in mir, Gott*, stand as early testaments to Brahms's developing command of the choral form. Setting the text of Psalm 51, this motet becomes a sprightly plea for spiritual cleansing through God's steadfast guidance. Its concluding fugue bursts forth in hopeful affirmation, both personal and profoundly universal.

Program Notes by Brian De Stefano

The next portion of this program traces events from the first three chapters of the Gospel according to Saint Luke—Zechariah's prophecy at the birth of John the Baptist, the angels announcing the birth of Jesus, the beginning of Jesus' ministry, and finally, the Gospel of Luke's complete genealogy of Christ. The recital especially focuses on Christianity's belief that the life of Jesus ultimately fulfills God's covenant to Abraham, that all of Abraham's children will inherit the Promised Land.

English composer Samuel Coleridge-Taylor's contribution to Anglican service music comes in the form of the *Morning and Evening Service in F*, a complete musical setting of the Daily Office. A child prodigy, Coleridge-Taylor was born to an English mother and an African father. He grew up playing violin and singing in the local church choir. At only 15 years old, he enrolled as a student at the prestigious Royal College of Music, where he studied composition with Charles Villiers Stanford. His choral-orchestral work *Hiawatha's Wedding Feast* premiered to instant success, and Coleridge-Taylor became one of England's most well-known composers. He died of pneumonia at 37 years of age. Coleridge-Taylor's music has seen a resurgence of popularity in the past few decades as a result of excellent recordings and research into his life and work. The *Benedictus*, a canticle for the office of Morning Prayer, sets Zechariah's prophecy that his son, John the Baptist, would fulfill God's promise to Abraham. The piece begins with a joyous blessing to the Lord, proclaiming that He is to save us. As the text becomes more reverent, the sopranos sing about deliverance in a sort of duet with the organ, before the whole choir enters, declaring John the Baptist's responsibility to baptize Jesus. The piece concludes with an ecstatic setting of the "Gloria Patri."

Raffaella Aleotti was a composer and nun who was especially writing music for the San Vito Convent in Ferrera, Italy. The daughter of an architect, Aleotti's identity poses an interesting problem for scholars. Her book of motets, *Sacrae cantiones*, was published in 1593. However, a composer named Vittoria Aleotti published a book of madrigals in the same year. Scholars debate whether or not these were sisters, or the same person. It is possible that Vittoria could have changed her name to Raffaella upon entering the San Vito convent, but one cannot be certain.

Raffaella Aleotti's *Sacrae Cantiones* displays remarkable compositional prowess and contrapuntal mastery. While brief, *Angelus ad pastores ait* is a standout motet from this book. The incipit is set with a dancing soprano duet, seeming to depict angels swooping down from the heavens. The announcement begins with a quick triple section, and concludes more intimately, proclaiming that Jesus is to be born. The motet ends with an especially rhythmic Alleluia.

Arvo Pärt is perhaps one of the most well-known contemporary composers. Born in Estonia, Pärt was an active composer in various styles after his studies at conservatory. He took a break from composing to intensely

study early music, especially Gregorian chant. He developed his own style of composition called “tintinnabuli,” named for a type of bell that is installed in a church. The style involves one or more voices playing or singing a stepwise melody, and the others arpeggiating a triad. This creates remarkable harmony and dissonance that can be both beautiful and almost piercing at the same time. Pärt’s “tintinnabuli” comes to full fruition in his *Passio Domini Nostri Jesu Christi secundum Joannem*, composed in 1982. His later works diverge from this specific style, but its influence is felt nonetheless.

Which Was the Son Of... was composed for a youth choir called Voices of Europe, a choir made of young singers from nine different European countries. As the piece was commissioned by the city of Reykjavik, Iceland, “...Iceland’s tradition of family names gave the composer an idea to use a passage from the Gospel of Luke” (Arvo Pärt Centre). This particular passage, where Jesus begins his ministry, includes his complete lineage, tracing Jesus all the way to God. Pärt structures the work around two chord progressions, one major and one minor, but the harmony slowly begins to unravel as the text moves closer to God. The piece has a bit of humor to it, surprisingly. He makes note of names that are repeated throughout the genealogy, and pays special attention to the names of more major figures. A high point of the piece especially falls on the names of Jacob, Isaac, and Abraham.

This quarter of tonight’s program serves as somewhat of a celebration of Coleridge-Taylor and Pärt, as this year marks major birthdays for both composers. Coleridge-Taylor was born 150 years ago, and Pärt turned 90 this past September.

Program Notes by Reid Simmons

Ralph Vaughan Williams’s (1872–1958) music came to be understood by many listeners as the embodiment of British classical music in the early twentieth century. Inspired by English folk songs, Vaughan Williams collected hundreds of these tunes throughout his career. ***The Dark Eyed Sailor*** is the first piece in a song set titled *Five English Folk Songs*, written in 1913. Narrative in nature, this piece tells the story of a woman’s faithful connection and joyous reunion with her beloved dark eyed sailor after his long journey at sea. With charming melodies and thematic musical expression, this piece showcases the English nature of Vaughan Williams’s compositional style.

Gerald Finzi (1901–1956) is well known for his expressive choral and vocal music, much of it inspired by English literature. Finzi’s life was marked by significant family loss and both World Wars, which could be tied to his deeply evocative compositions. ***Clear and Gentle Stream*** is the fourth movement from *Seven Poems of Robert Bridges*, a song cycle that uses texts from an English writer of whom Finzi was quite fond. In this piece, the poet recalls a pleasant past filled with beautiful scenery and memories that now seem more distant and faded. The music flows with lyricism, capturing both the serenity of old memories yet representing the difficulty of remembering an old past through staggered entrances and subtle juxtaposing rhythms.

Known as the “Dean of American Music,” Aaron Copland (1900–1990) contributed to the sound of 20th-century American music. This sound is commonly associated with broad, open harmonies, depicting the American landscapes. His compositional styles changed greatly throughout his life as he wrote in styles of jazz, neoclassicism, twelve-tone, and folk song. ***At the River*** is Copland’s setting of the hymn tune *Shall We Gather at the River*, a common hymn tune sung in many American congregations to this day. This piece was originally written for voice and piano (or orchestra) and was performed in 1954 in England at the renowned Music and Art festival in Aldeburgh. This was one of the pieces included in the second song cycle of *Old American Songs*. While the accompaniment remains the same, the choral additions were arranged by Ray Wilding White. The piece still captures the original tune while adding beautiful, simple, yet moving harmonies that display the American sound, inviting listeners to embrace the messages of gathering and peace.

Rollo Dilworth (b. 1970) is an American choral director, composer, arranger, educator, researcher and conductor who serves as director of choral activities at Temple University in Philadelphia, PA. Dilworth’s background in music started from a young age where he was exposed to many different genres of music. With over two hundred compositions and arrangements published, Dilworth’s music is well-known in the choral

community. *Take Me to the Water* is an arrangement of two African-American spirituals, *Down by the Riverside* and *Wade in the Water* set to a lively gospel style accompaniment. This piece was part of a CD released in 2008 titled *Good News*. It premiered at the 2022 Missouri MEA conference under the direction of Robert T. Gibson. Dilworth's energetic writing makes his works favorites among choirs and audiences alike.

Program Notes by Grace Currie

We conclude tonight's program with a set of works inspired by the human senses: sight, smell, taste, touch, and even the invisible spiritual presence that transcends the physical. Bruckner paints the sacred *sight* of a newly dedicated cathedral and the palpable nearness of the divine within a holy space. With Monteverdi, we enter the world of passion: the whirlwind of *touch* and *taste* of desire between two lovers. Honoré's setting of a beloved American hymn brings us into the 19th-century Baptist tradition, where the very act of singing becomes a form of *hearing* that awakens and renews the soul. And in Walker's exuberant toast, we celebrate music itself as the very *food of love* – a joy to be sung, tasted, shared, and savored.

Locus iste was composed by Anton Bruckner as the gradual (what we now know as the psalm-response) for the Mass for the Dedication of a Church. This Mass celebrated the consecration of a new worship space – setting it apart, formally, as “holy ground.” The text, “This place was made by God; a priceless holy place, it is without fault,” brings that moment to life. Bruckner composed this piece in 1869 for the votive chapel of the Cathedral of Linz, the city where he grew up and the church where he served as organist before moving to Vienna, which made this commission personal and meaningful for him.

We travel 600 kilometers southeast and 266 years back in time to Italy, where Claudio Monteverdi served the Duke of Mantua, Vincenzo Gonzaga, as court composer. *Si ch'io vorrei morire* is one of the most famous pieces from Monteverdi's Fourth Book of Madrigals, published in 1603. Set to a poem by Maurizio Moro, this text comes from the Petrarchan tradition, in which the word *death* becomes a poetic metaphor for ecstasy. This music would likely have been sung in Gonzaga's private chambers with five singers, one on a part.

In this madrigal, Monteverdi's harmony becomes sensation: almost like touch made audible. He uses suspensions and close intervals (seconds and major sevenths) to mimic the feeling of arms tangled together – the musical embodiment of the words, “Hold me tightly until I faint!” These dissonances are prepared and resolved slowly, so the listener feels the strain of longing before finally receiving the release of resolution.

We now cross the Atlantic and enter the American 19th-century Baptist tradition, a world where hymnody served not only as worship, but as testimony, identity, and endurance. *How Can I Keep from Singing?* began as a devotional song first printed in 1868 and has since become one of the most beloved folk hymns in America. Jeff Honoré's arrangement keeps the warmth and sincerity of the original while adding expressive harmonic color. Here the “sense” we encounter is not physical touch like Monteverdi, but the spiritual sensation of sound itself: hearing as consolation, hearing as clarity, hearing as an act of resistance against despair.

Finally, we arrive in our own century with Gwyneth Walker, a living American composer known for modal colors, rhythmic electricity, and theatrical flair. *Sing On!* is an exuberant toast lifted to the power of song itself. Here, music is not merely something we hear or sing – it is taste, nourishment, and celebration (the “food of love”). Drawing from the famous opening line of Shakespeare's *Twelfth Night* (“If music be the food of love, play on!”), Walker brings to life the sparkle of clinking glassware, laughter, and the rise-and-fall energy of a party through jaunty rhythms, sudden modulations, and playful call-and-response. In this piece, singing is both verb and feast, a sensory banquet that is meant to be shared. As we close our program, Walker reminds us that song is not only a sound, but a joy to savor together.

Grace Currie is a conductor and arts entrepreneur from Aurora, Illinois, pursuing a Master of Music degree in Choral Conducting at the Yale School of Music and Institute of Sacred Music. She serves as Assistant Conductor of the Marquand Chapel Choir and sings in Yale Schola Cantorum, among other ensembles. Currie

is also a student reporter for the Institute of Sacred Music and contributes to the University's performance and publicity efforts.

She is the co-founder and Executive Director of City of Lights Theatre & Cabaret in Aurora, where she has produced more than a dozen cabarets and served as assistant director for the organization's inaugural full-scale musical, *Pippin*, in 2025. Currie previously taught choral music for four years at West Aurora High School and LaSalle-Peru High School, directing curricular choirs and *a cappella* groups, and teaching AP Music Theory.

A graduate of the University of Illinois at Urbana-Champaign, she earned a Bachelor of Music degree in choral music education with highest honors in 2018. Her professional background also includes client marketing at Nuveen Asset Management in Chicago, Illinois, and teaching at Paramount School of the Arts in Aurora. Through her work, Currie integrates choral conducting, organizational leadership, and innovative approaches to community engagement in music.

Brian De Stefano is a baritone and conductor, currently in their first year studying for their Master of Music degree in choral conducting at the Yale Institute of Sacred Music. De Stefano holds bachelor's degrees in music education and vocal performance from the University of North Texas. While there, De Stefano sang with the A Cappella Choir, the school's flagship choral ensemble. They served as a staff singer at the Church of the Incarnation in Dallas. Additionally, while in the Dallas-Fort Worth area, De Stefano sang professionally with Incarnatus, Verdigris Ensemble, and the Saint Michael and All Angels Compline Choir. As conductor, De Stefano was selected for the 2024 Southwestern ACDA undergraduate conducting masterclass, and the 2025 Texas Choral Directors Association conducting masterclass.

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, 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 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.