

# YALE CAMERATA SPRING CONCERT

ANDRÉ THOMAS, CONDUCTOR

## *Let Your Voice Be Heard*

Video premiere May 7, 2021

---

### I. FROM THE WOMAN'S VOICE

Florence Price  
(1887–1953)

Praise the Lord

Abe Wallace, organ

*Spoken introduction by Joe Lerangis, principal assistant conductor and director of the Camerata Chamber Chorus*

Maddalena Casulana  
(c. 1544–c. 1590)

Morir non puo

Chamber Chorus  
Joe Lerangis, conductor

*Spoken introduction by Misha Semenov, member of the Camerata*

Juana Inés de la Cruz (attributed)  
(c. 1648–1695)

Madre, la de los primores

Chamber Chorus  
Joe Lerangis, conductor  
Francis Fedora, violoncello  
Roberto Granados, guitar

*Recitation of the poem "Still I Rise" by Kimberly Wilson, in the character of Maya Angelou*

Rosephanye Powell  
(b. 1962)

Still I Rise

Soloists: Sarah Reed, Marnielle Charles, Rosephanye Powell  
Michael Olatuja, bass  
James Davis Jr., piano  
Gerald Law, percussion

## II. FROM THE LGBTQ COMMUNITY

Jennifer Higdon  
(b. 1962)

Invitation to Love

Chamber Chorus  
Joe Lerangis, conductor

*Spoken introduction by Mari É Isabel Valverde, composer*

Mari É Isabel Valverde  
(b. 1987)

When Thunder Comes

Abe Wallace, piano  
Russell Fisher, percussion

Craig Hella Johnson  
(b. 1962)

All of Us

from *Considering Matthew Shepard*

Solo trio: Maura Tuffy, Sarah Reed, Mahima Kumara  
Michael Olatuja, bass  
Roberto Granados, guitar  
Abe Wallace, piano  
Russell Fisher, percussion

## III. SOCIAL JUSTICE

*Greeting by Martin Jean, director of the Yale Institute of Sacred Music*

Joel Thompson  
(b. 1988)

The Caged Bird Sings for Freedom

David Shifrin, clarinet  
Abe Wallace, piano

Troy D. Robertson, adapted by members of the Morse Chorale  
(b. 1978)

I Will Be the Change

Morse Chorale  
Stephanie Tubiolo, conductor and editor  
Eden Levy-Roginsky, violin (freely improvised)  
Ziggo C., spoken word  
Jonathan Jalbert, bass clarinet and clarinet  
Lauren Bond, guitar  
Alex Whittington, flute

Soloists (in order of appearance): Gabriella Xavier, Veronette Legeon, Sofia Shubin,  
Sheyla Cabrera, Karolina Jasaitis, Elijah Rious, Lizamishel Boateng, June Lanpher

Alma Bazel Androzzo, arr. André Thomas  
(1912–2001)

If I Can Help Somebody

Soloists: Sharon R. Fennema, NicDaniel Charles, Jaminda Blackmon  
Michael Olatuja, bass  
Abe Wallace, piano  
Gerald Law, percussion

Greeting by André Thomas, conductor

Moses Hogan  
(1957–2003)

Lift Every Voice for Freedom

James Davis Jr., narrator  
Abe Wallace, piano

---

## TEXTS, TRANSLATIONS, AND NOTES

### **Florence Price, *Praise the Lord***

Praise the Lord, all ye nations, praise the Lord, all ye people.  
Praise the Lord for his merciful kindness is great toward us.  
And the truth of the Lord endureth forever.  
Praise the Lord.

(Psalm 117)

With countless others in the Great Migration, Florence Price moved in 1927 from her native Arkansas to Chicago. She had already graduated from the New England Conservatory and taught music in Atlanta and Arkansas, and in Chicago she joined a cultural milieu that included Richard Wright, Gwendolyn Brooks, Louis Armstrong, Mahalia Jackson, and the *Chicago Defender*. After Price won first prize in a composition contest with her Symphony in E Minor, the Chicago Symphony performed the work, the first time a major American orchestra programmed a piece by an African American woman. Along with orchestral and instrumental music, Price continued to write sacred songs and arrangements of spirituals, including *Praise the Lord* in 1951. Despite Price's popularity during her lifetime, most of her compositions remain unpublished.

### **Maddalena Casulana, *Morir non puo***

My heart cannot die, I would like to kill it,  
Since that would please you,  
But it cannot be pulled out of your breast,  
Where it has been dwelling for a long time,  
And if I killed it, as I wish,  
I know that you would die, and I would die too!

Little is known about the life of Maddalena Casulana, an Italian composer, lutenist, singer, and teacher in the second half of the sixteenth century. She appears to have been the first woman to publish a book of madrigals, the preface of which asserts “the foolish error of men who believe themselves the masters of high intellectual gifts that cannot . . . be equally held among women.” Casulana's patrons included Isabella de' Medici Orsini, the duke of Munich, and other European nobles, and she features prominently in dedications by other composers. She performed at the *Accademia Olimpica* in Vicenza, which was likely the center of her professional life.

**Attributed to Juana Inés de la Cruz, *Madre, la de los primores***

**Madre, la de los primores**

Madre, la de los primores,  
la que es ÿu yen siendo madre,  
la madre de tantas hijas,  
y madre de tantos padres.  
*Goza hoy en tu templo felicidades,  
pues de tu esposo eres divino Atlante.*

Señora reformadora,  
la que a sus benditos frailes,  
los trae por esos desiertos,  
al sol, a la nieve, al aire.  
*Goza hoy ...*

El premio de sus trabajos  
paga el cielo con mandarles,  
que para que al cielo suban,  
les haga que descalcen.  
*Goza hoy...*

Quien la vido y la ve agora  
andar por sotos, y valles  
entonces, y en esas fiestas  
ocupar mil altares.  
*Goza hoy...*

Por Dios mi señora monja,  
que supo de amor los lances,  
pues se ÿu y la cruz a cuestras  
por seguir bien a su amante,  
*Goza hoy...*

Descanse ÿu yen buen hora  
en el templo que le hace,  
quien amante solicita  
que de trabajar descanse.  
*Goza hoy...*

**Mother of the very finest**

*Mother of the very finest,  
a virgin while also a mother,  
the mother of so many daughters,  
and mother of so many fathers.*  
Today in your temple you delight,  
for you are your husband's Atlas divine.

*Lady Reformer, who guides  
her blessed flock of nuns,  
traversing through these deserts  
to the snow, the air, the sun.*  
Today in your temple . . .

*Heaven repays your great work  
by sending you a mission:  
you make your nuns go barefoot\*  
to help them go to heaven.*  
Today in your temple . . .

*Those who saw her, and see her still,  
walking through groves and valleys,  
taking her place, back then as now  
at this feast, in thousands of altars.*  
Today in your temple . . .

*By God, our dear lady nun  
The throes of love well knew,  
for she carried the cross on her back  
To follow her lover true.*  
Today in your temple . . .

*The time has come to rest  
in this temple you have made,  
for your lover has commanded you  
to rest from your work today.*  
Today in your temple . . .

*\*(i.e., join the barefoot Carmelite order of nuns)  
(Translation by Misha Semenov and Kassandra Leiva)*

## Rosephane Powell, *Still I Rise*

Though I have been wounded: aching heart full of pain,

*Still I rise, yes, still I rise.*

Jus' like a budding rose, my bloom is nourished by rain.

*Still I rise, yes, still I rise.*

Haven't time to wonder why, tho' fearful I strive.

*Still I rise, yes, still I rise.*

My pray'r and faith uphold me 'til my courage arrives.

*Still I rise as an eagle, soaring above ev'ry fear.*

*With each day I succeed, I grow strong an' believe that it's all within my reach.*

*I'm reaching for the skies, bolstered by courage, yes, still I rise.*

As my heart grows heavy and my confidence dies,

*Still I rise, yes, still I rise.*

Pure strength is in my tears and healing rains in my cries.

*Still I rise, yes, still I rise.*

Plunging depths of anguish, I determine to strive.

*Still I rise, yes, still I rise.*

My pray'r and faith uphold me 'til my courage arrives.

*Still I rise, yes, still I rise.*

Though you see me slump with heartache: heart so heavy that it breaks.

Be not deceived—I fly on birds' wings, rising sun, its healing ray.

Look at me, I'm getting stronger; I'm determined to survive.

Tho' I get tired an' I get weary, I won't give up, I'm still alive.

*Yes, still I rise as an eagle . . . .*

African American poet and author Maya Angelou is quoted as saying, "You may encounter many defeats, but you must not be defeated. In fact, it may be necessary to encounter the defeats, so you can know who you are, what you can rise from, how you can still come out of it." Ms. Angelou's words, and her poem "Still I Rise," were the inspiration for this song of the same name. *Still I Rise* is a salute to the strength of the human spirit to persevere through adversity and disappointments. It is the celebration of a life resolved to overcome obstacles despite times of defeat, to persevere and never give up. Although one's life may be filled with tears and heartaches, with each day that one finds oneself having overcome, one finds that one has grown stronger and risen a little higher. Thus, every new day can be one of celebration because since I am here, "Still I Rise!"

(Note by the composer)

## Jennifer Higdon, *Invitation to Love*

Come when the nights are bright with stars

Or come when the moon is mellow;

Come when the sun his golden bars

Drops on the hay-field yellow.

Come in the twilight soft and gray,

Come in the night or come in the day,

Come, O love, whene'er you may,

And you are welcome, welcome.

You are sweet, O Love, dear Love,

You are soft as the nesting dove.

Come to my heart and bring it to rest

As the bird flies home to its welcome nest.

Come when my heart is full of grief

Or when my heart is merry;

Come with the falling of the leaf

Or with the redd'ning cherry.  
Come when the year's first blossom blows,  
Come when the summer gleams and glows,  
Come with the winter's drifting snows,  
And you are welcome, welcome.

[Hear this . . . Invitation to Love]

(Paul Laurence Dunbar)

A setting of Paul Laurence Dunbar's poem of the same name, *Invitation to Love* unfolds as a blanket of sound around the listener. Beginning with simple triadic harmony, the voice parts gradually split, but the harmonies remain extremely close, painting a vivid picture of sounds intertwining and welcoming one another into their realms harmonically. As the piece unfolds, Higdon evokes the idea of a bird, perhaps a dove, landing in its nest after flight. Beginning in C major, the piece gradually adds flats until the entire choir is singing in G-flat, nesting into sonorities a full tritone lower than the original key. The warmth of the final moments of the piece invites us home, to a place where acceptance is vital and love is unconditional.

(Note by Joe Lerangis, conductor of the Chamber Chorus)

### **Mari Ésaabel Valverde, *When Thunder Comes***

The poor and dispossessed take up the drums  
For civil rights – freedoms to think and speak,  
Petition, pray, and vote. When thunder comes,  
The civil righteous are finished being meek.  
Why Sylvia Mendez bet against long odds,  
How Harvey Milk turned hatred on its head,  
Why Helen Zia railed against tin gods,  
How Freedom Summer's soldiers faced the dread  
Are tales of thunder that I hope to tell  
From my thin bag of verse for you to hear  
In miniature, like ringing a small bell,  
And know a million bells can drown out fear.  
For history was mute witness when such crimes  
Discolored and discredited our times.

(J. Patrick Lewis, from *When Thunder Comes*)

*When Thunder Comes* is a celebration of American civil rights heroes: Sylvia Méndez, who challenged California's justice system in a fight for racial desegregation of schools; Helen Zia, Chinese-American lesbian feminist author, journalist, Fulbright scholar, and activist for peace; Harvey Milk, the first openly gay elected official in California's history, remembered as a vocal gay rights advocate; and Freedom Summer's "soldiers," who risked their lives in their movement to enfranchise black voters in Mississippi of the 1960s.

Calling attention to our history's systemic erasure of the stories of marginalized human beings in the United States, Lewis's sonnet presents a powerful model for patriotism. The drums, a figurative representation of a grassroots revolution, provide thunder, and the singing relays the message that, once unified, our individual voices can come together and "drown out fear."

This work was commissioned in 2015 by One Voice Mixed Chorus, Minnesota's LGBTQA Chorus, for their concert "Queer Thunder" in collaboration with Mu Daiko taiko ensemble.

(Note by the composer)

**Craig Hella Johnson, “All of Us” (from *Considering Matthew Shepard*)**

What could be the song?  
Where begin again?  
Who could meet us there?  
Where might we begin?  
From the shadows climb,  
Rise to sing again;  
Where could be the joy?  
How do we begin?  
  
Never our despair,  
Never the least of us,  
Never turn away,  
Never hide your face;  
Ordinary boy,  
Only all of us,  
Free us from our fear,  
Only all of us.  
  
Only in the Love,  
Love that lifts us up,  
Clear from out the heart  
From the mountain's side,  
Come creation come,  
Strong as any stream;  
How can we let go? How can we forgive?  
How can we be dream?  
  
Out of heaven, rain,  
Rain to wash us free;  
Rivers flowing on,  
Ever to the sea;  
Bind up every wound,  
Every cause to grieve;

Always to forgive  
Only to believe.  
  
Most noble Light, Creation's face,  
How should we live but joined in you,  
Remain within your saving grace  
Through all we say and do  
And know that we are the Love that moves  
The sun and all the stars?  
O Love that dwells, O Love that burns  
In every human heart.  
  
(Only in the Love, Love that lifts us up!)  
  
This evergreen, this heart, this soul,  
Now moves us to remake our world,  
Reminds us how we are to be  
Your people born to dream;  
How old this joy, how strong this call,  
To sing your radiant care  
With every voice, in cloudless hope  
Of our belonging here.  
  
Only in the Love,  
Only all of us . . .  
(Heaven: wash me . . . )  
All of us, only all of us.  
What could be the song?  
Where do we begin?  
Only in the Love,  
Love that lifts us up,  
All.

“All of Us” comes from a concert length work I composed called *Considering Matthew Shepard*. As a stand-alone piece, it can be sung in a wide variety of contexts. At its core, it is intended to be a jubilant call to remember the inherent value and radiance in every living being, indeed, in every aspect of Creation. It is a song of celebration—raising up the voices of all of us, with special attention given to those in our world who have been marginalized, mistreated, or simply not seen. I have a vision for a huge tent where we all are welcomed—at first the solo trio is proclaiming in Gospel style, followed by the choir; then the upright chorale and later I hope you will hear the solo trio imitating the three oboes in a Bach cantata movement dancing within the Gospel framework. I was inspired to compose the full concert length work to pay tribute to a young gay man, Matthew Wayne Shepard, whose heartbreaking death in 1998 pierced the hearts of countless people around the world. May your singing of “All of Us” come from the heart and may it be a vibrant declaration of love, celebration, and deep respect for all beings.

(Note by the composer)

## Joel Thompson, *The Caged Bird Sings for Freedom*

A free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
and dips his wing  
in the orange sun rays  
and dares to claim the sky.

But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

The free bird thinks of another breeze  
and the trade winds soft through the sighing  
trees  
and the fat worms waiting on a dawn bright  
lawn  
and he names the sky his own

But a caged bird stands on the grave of dreams  
His shadow shouts on a nightmare scream  
His wings are clipped and his feet are tied  
so he opens his throat to sing.

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

(Maya Angelou, *Caged Bird*)

Maya Angelou's beautiful poetry seems to follow a simple formula on its surface: a verse about a free bird, a verse about a caged bird, and a poignant refrain. However, when one views the imagery in the light of the history of the Black freedom struggle in the United States, Maya Angelou's verse illuminates the wellspring of Black creativity and resistance. The juxtaposition of a bird free to "claim the sky his own" with a bird standing "on the grave of dreams" is a powerful image that reflects the vast disparity that still persists within our culture. The caged bird's only act of resistance is to sing. To sing, despite clipped wings and tied feet, for "things unknown but longed for still." To sing for a more equitable future for every human being, regardless of gender, orientation, creed, or race. To sing for freedom.

(Note by the composer)

## Troy Robertson, *I Will Be the Change*

I will be the change I want to see in the world.

This piece was born of necessity. Tesfa Wondemagegnehu served as a clinician for Tarleton State University's All State Choir Camp in the summer of 2020, and of course that meant we would not see singers face to face. How could we create music with our students over such a short period of time? We decided that I would write a short melody that could be taught quickly and then "looped," repeated and layered like a round or canon, then that new texture could be used to form backing vocals, a chorus, a bridge, all the parts of a pop song. Tesfa loves the Gandhi quotation that serves as the basis for the title and hook of the piece, and that inspired the remaining text.

(Note by the composer)

Our young people have undergone a traumatic year of isolation, confusion, exhaustion, and loss. The world sits heavy on their shoulders in ways beyond their control, and yet they also bear the societal expectation of bringing light and uplift. Born out of this complicated



pain, Morse Chorale's adaptation of *I Will Be the Change* took form as a meditation on resilience, weighed down but ever rolling forward. Using the melody as a seed, singers improvised remotely, unknowingly creating duets and trios with the friends they miss so much, and with those they have never met.

Commonly attributed to Gandhi, the repeated line "I will be the change I want to see in the world" is both hopeful and urgent: we will be the change because we must be the change.

We invite you to sing with us.

(Note by the conductor)

### **Alma Bazel Androzzo, arr. André Thomas, *If I Can Help Somebody***

If I can help somebody as I pass along  
If I can cheer somebody with a word or song;  
If I can show somebody he is trav'ling wrong;  
Then my living shall not be in vain;  
If I can do my duty as a Christian ought;  
If I can bring back beauty to a world up-wrought;  
If I can spread Love's message that the master taught;  
Then my living shall not be in vain.

Alma Bazel Androzzo was an African American songwriter, lyricist, and pianist born in Tennessee and raised in Philadelphia. Like Florence Price, she found musical inspiration in the cultural milieu of Chicago, where she produced a number of sacred songs. Although she had no formal music education, Androzzo found success with her first published song, *If I Can Help Somebody*, in 1945. The work has been recorded by artists as diverse as Liberace, Mahalia Jackson, Bryn Terfel, and the King's Singers. Martin Luther King Jr. was reported to have favored *If I Can Help Somebody*, and he quoted its lyrics to conclude a sermon just two months before he was assassinated.

### **Moses Hogan, *Lift Every Voice for Freedom***

Human progress never rolls in on wheels of inevitability; it comes through the tireless efforts of men willing to be co-workers with God, and without this hard work, time itself becomes an ally of the forces of social stagnation. We must use time creatively, in the knowledge that the time is always ripe to do right. Now is the time to make real the promise of democracy and transform our pending national elegy into a creative psalm of brotherhood. Now is the time to lift our national policy from the quicksand of racial injustice to the solid rock of human dignity.

(Martin Luther King Jr., from *Letter from Birmingham Jail*)

Although Moses Hogan was a pianist at Oberlin and Juilliard, he devoted his career to reviving traditional spirituals, which he perceived to be in decline. As an arranger of songs and a performer with the Moses Hogan Singers, he helped advance the popularity of spirituals in the standard choral repertoire. The events of 9/11 inspired Hogan to combine "My Country 'Tis of Thee" and "Lift Every Voice and Sing" into a patriotic anthem, *Lift Every Voice for Freedom*. A narration by Walter Bonam originally accompanied the work, speaking of efforts to spread United States-style freedom to the rest of the world. For this virtual concert we have chosen to replace the original narration text with an excerpt from Martin Luther King Jr.'s *Letter from Birmingham Jail*, which better fits the ethos of our program.

## YALE CAMERATA

André Thomas, conductor

Joe Lerangis, principal assistant conductor

Laurie Ongley, manager

James Davis Jr., Michael Lukin, and Gloria Yin, student managers

Bola Akanji	Julie Hogan*	Sydney Mukasa*†
Deborah Allen-Dozier	Patrick Holland*	Bradley Naylor*
Alexandra Apolloni	Kristen Hunt	Kate Nyhan*
Helen Bartlett	Lisa Hunt	Ellen Oak
Grace Bergin	Anna K. Jedd*	Laura Ostrowsky*
Hollister Berry	Katherine Jones*	Julianne Parolisi
Jaminda Blackmon*	Xilin Jordan	Sean Patterson
Jerry Boryca	Matthew Judd	Natalie Plaza
Faith Brill	Karen Schneider Kirner	Jan Powell
Constance Turnburke Cahill*	Nathan Kloczko*	Laura A. Rais
Catherine Campbell	Donald Kohn	Julia Blue Raspe*
Andy Celella*	Sydney Kopera	Emma Reed
Marnielle Charles	Mahima Kumara*	Sarah Reed*
NicDaniel Charles*	Carolyn Ladd*	Gail Reen
Xinyuan Chen	Geriana Vanatta Lagase*	Chandler Riker*
Logan Clark	Sofia Laguarda	Vanessa Rivkin
Karen Clute	Caroline Lawrence	Misha Semenov*
Matthew Cramer*	Michel Ledizet*	Sofia Shubin
James Davis Jr.*†	Chia-Yi (Joy) Lee	Meghan Stoll*†
William Degan	Joe Lerangis*†	Ryan Sutherland
Dayna Lee Drake*	Tim Lind*	Camilla Tassi
Heather Lacy Eaves	Sylvia Lipnick	Joslyn Thomas*
Emily Eisenlohr	Alexander Lubka	Esther Ting
Sharon R. Fennema*	Michael Lukin*†	Stephanie Tubiolo
Joe Finetti	James Maciel	Maura Tuffy*†
Sachita Ganesa*	David Maier	Abe Wallace
Rachel Glodo*	Persephone Marien*	Nate WidELITZ*†
Virginia Taylor Grabovsky*	Talia Marinaccio	Terence Wu
Patti Graetz	Meghan McCabe	Gabriella Xavier
Adam Hall	Janet McCray	Gloria Yin*†
Bonnie Havery	Peter Meredith	Jiwon Yun
Robert Havery	Robin Michalak*	Jason Zentz*
Sarah Sedgwick Heath	Catherine Miller	Ke Jia Zhang
Matthew Hirschtitt	Gregory P. Muccilli	Lawrence Zukof*

\* Chamber chorus

† Assistant conductor

### **Camerata Instrumentalists**

James Davis Jr., piano

Francis Fedora, violoncello

Russell Fisher, percussion

Roberto Granados, guitar

Gerald Law, percussion

Michael Olatuja, bass

David Shifrin, clarinet

Abe Wallace, piano and organ

## MORSE CHORALE

Stephanie Tubiolo, conductor and editor

Lizamishel Boateng  
Ziggo C.  
Sheyla Cabrera  
NicDaniel Charles  
Fiona Cox  
Henrietta Geertz  
Karolina Jasaitis  
DJ Jordan  
Matthew Judd  
June Lanpher  
Veronette Legeon

Eden Levy-Roginsky  
James Maciel  
Carlie Mathews-Ramos  
Elijah Rious  
Sophia Rivkin  
Vanessa Rivkin  
Gabriel Rodriguez  
Sarah Seipold  
Sofia Shubin  
Gabriella Xavier

## TECHNICAL SPECIALISTS

Video designer and videographer: Camilla Tassi

Audio and video production: Troy D. Robertson

Recording engineer: Mateusz Zechowski

## WORKS AND PERMISSIONS

“Praise the Lord” by Florence Price. Originally published by Clar Nan Editions; reprinted by Classical Vocal Reprints. Performed with permission.

“Morir non puo” by Maddalena Casulana. In the public domain.

“Madre, la de los primores” attributed to Juana Inés de la Cruz. In the public domain.

“Still I Rise” by Rosephanye Powell, arr. William and Rosephanye Powell. Published by Gentry Publications and performed with permission.

“Invitation to Love” by Jennifer Higdon. Published by Lawdon Press and performed with permission.

“When Thunder Comes” by Mari Éabel Valverde. Published by MariValverde.com and performed with permission.

“All of Us,” from *Considering Matthew Shepard*, by Craig Hella Johnson. Published by Hal Leonard and performed with permission.

“The Caged Bird Sings for Freedom” by Joel Thompson. Published by Mark Foster and performed with permission.

“I Will Be the Change” by Troy D. Robertson. Performed with permission.

“If I Can Help Somebody” by Alma Bazel Androzzo, arranged by André Thomas. Published by Boosey & Hawkes and performed with permission.

“Lift Every Voice for Freedom” by Moses Hogan. Published by Hal Leonard and performed with permission.

**Yale** INSTITUTE OF SACRED MUSIC

*ism.yale.edu*

To audition for membership in the 2021–2022 Camerata, write to [choral.auditions@yale.edu](mailto:choral.auditions@yale.edu)