

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA
YALE GLEE CLUB
YALE SYMPHONY ORCHESTRA

Music in Common Time

Marguerite L. Brooks, conductor

Jeffrey Douma, conductor

André Thomas, conductor

APRIL 24, 2022

7:30 PM

WOOLSEY HALL

We are proud to have WNPR as our media sponsor.

Please silence all mobile devices.

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

Your courtesy is appreciated.

Yale Camerata | ANDRÉ THOMAS, DIRECTOR

Yale Glee Club | JEFFREY DOUMA, DIRECTOR

Yale Symphony Orchestra | WILLIAM BOUGHTON, DIRECTOR

Music in Common Time

Caroline Shaw
(b. 1982)

Nänie

Carolyn Craig *organ*

Johannes Brahms
(1833–1897)

Letter from Abigail

(*world premiere*)

Julia Wolfe
(b. 1958)

Mass: A Celebration of Love and Joy

André Thomas
(b. 1952)

I. Kyrie

II. Gloria

III. Credo

IV. Sanctus

V. Agnus Dei

Avis Berry *soprano*

Christian Mark Gibbs *tenor*

Will Buthod *piano*

Caroline Shaw, *Music in Common Time*

Years ago
I forget
Years to come
Just let them
Years ago
We forget
Years to come
Just let them

(Text by Caroline Shaw)

From the beginning, *Music in Common Time* was a dream project. Not just for the prospect of bringing together some of my favorite musical colleagues from different worlds, but also for the sonic possibilities of combining A Far Cry's rich string sound with Roomful of Teeth's varied vocal timbres. The version performed tonight is an expanded version for full orchestra and chorus created for the Yale Glee Club and Yale Symphony Orchestra. The music begins with a D-major chord unraveling into arpeggiating strings, pulsating winds, and humming voices, eventually settling into a darker harmonic world. The heart of the piece, about halfway through, is a continuously rising harmonic sequence that pivots toward and away from expectation. What follows is a quiet reflection on the inevitable passing of time and perhaps the ephemerality of music.

Program note by Caroline Shaw

Johannes Brahms, *Nänie*

Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget,
Nicht die eherne Brust rührt es
des stygischen Zeus.
Einmal nur erweichte die Liebe
den Schattenbeherrscher,
Und an der Schweile noch,
streng, rief er zurück sein Geschenk.
Nicht stillt Aphrodite
dem schönen Knaben die Wunde,
Die in den zierlichen Leib
grausam der Eber geritzt.
Nicht errettet den göttlichen Held
die unsterbliche Mutter,
Wann er, am skäischen Tor fallend,
sein Schicksal erfüllt.
Aber sie steigt aus dem Meer
mit allen Töchtern des Nereus,

*Even beauty must die!
That which overcomes men and gods
Does not touch the iron breast
of the Stygian Zeus.
Only once did love soften
the ruler of shadows,
And then, at the very threshold,
he sternly called back his gift.
Aphrodite could not stanch
the wound of the beautiful youth
Which the boar savagely ripped
in his delicate body.
Nor could the immortal mother
save the godlike hero,
When he, falling at the Scaean Gate,
fulfilled his destiny.
But she ascends from the sea
with all the daughters of Nereus,*

Und die Klage hebt an
 um den verherrlichten Sohn.
 Siehe, da weinen die Götter,
 es weinen die Göttinnen alle,
 Daß das Schöne vergeht,
 daß das Vollkommene stirbt.
 Auch ein Klaglied zu sein
 im Mund der Geliebten, ist herrlich,
 Denn das Gemeine geht
 klanglos zum Orkus hinab.

*And lifts up a lament
 for her glorious son.
 Behold, the gods weep,
 and all the goddesses, too,
 That Beauty must pass away,
 that the Perfect must die.
 Even to be a song of lamentation
 in the mouth of the beloved is splendid,
 For the Common
 goes down to Orcus unsung.*

(Friedrich von Schiller, 1759–1805; trans. by James A. John)

Throughout his mature career, Johannes Brahms's most important vocal compositions explored the problem of human mortality. Multi-movement works from the *German Requiem* to the *Four Serious Songs* mined Luther's translation of the Bible for what Brahms called "heathen" passages: scriptural texts that could be abstracted from their doctrinal origins and made to speak to his primary audience in the highly educated, religiously tolerant upper-middle classes of major European cities. In shorter choral-orchestral pieces, however, Brahms favored German verse that summoned up echoes of Classical antiquity. For *Nänie*, Op. 82, a large-scale, single-movement work originally scored for chorus and full orchestra, he chose a lament by Friedrich Schiller, one of the intellectual giants of German Romantic poetry. Schiller's seven elegiac couplets bristle with allusions to youthful deaths and bereaved mourners from Greek mythology. Orpheus and Euridice, Aphrodite and Adonis, and above all Thetis and Achilles serve as focal points, though only Aphrodite is named explicitly. From these examples the final couplet assembles a piercing justification for aestheticized mourning and, thus, by implication, for the act of vocal composition itself: "Even to be a song of lament in the mouth of a lover is glorious, for the rabble go tonelessly down to Orkus." Concerned that his audience might miss the references and, with them, the point of the poem, Brahms included explanatory footnotes along with the text in the printed program at the premiere of the piece in December 1881. He then dedicated the published opus to Henriette Feuerbach, whose son, the painter Anselm Feuerbach, had died the previous year. The dedication was kind and gratefully received, but the connection to the Feuerbachs should not blind us to the inherent attractions of the poem itself for a composer of Brahms's musical taste and stoically agnostic leanings. Indeed, he had actually been pondering the text at least since 1876, when his acquaintance Hermann Goetz published a version for chorus and orchestra.

Once Brahms decided to follow Goetz's example and employ an orchestral accompaniment, he immediately opened up compositional resources categorically distinct from those afforded by a *cappella* chorus alone. Brahms's setting begins with a simple three-note descent for paired horns (doubled above by the upper woodwinds). The gesture is brief but unmistakable, at least for a musically literate audience in the mid-nineteenth

century: here are direct echoes of the initial measures of Beethoven's Piano Sonata in E-flat major, Op. 81a, where the same melody and texture was paired with the word "Lebewohl," or "Farewell!" The oboe then takes the lead with a slow, wandering, seemingly endless melody, like a love song echoing through the dim half-light of memory and fantasy. It is music of austere consolation, as if the orchestra already knows the ending of Schiller's poem and simply waits, patiently, for the listener to acknowledge its inevitability. The singers, too, seem aloof at first; they adopt the oboe's long-breathed melody one voice part at a time, creating a densely contrapuntal texture whose beauty is more cerebral than sensual. The second couplet places the melody first in the bass, inverting the texture but leaving its complexity intact. Only when Aphrodite arrives do the vocal parts gradually begin to coalesce and the words become easily intelligible to anyone but the singers themselves. As Thetis rises from the sea and the gods on Olympus weep for the fallen Achilles, a contrasting middle section emerges with animated accompaniment, clear text declamation, and brighter harmonies and orchestration. Finally, the muted shadows of leave-taking return, signaled once more by Beethoven's horn call, and the singers clothe the final couplet in a familiar web of dense counterpoint.

Brahms scored *Nänie* for a large orchestra, including trombones, harp, timpani, and a full complement of strings and winds. This evening's performance features an arrangement for singers and organ transcribed by Carolyn Craig. Brahms himself arranged the orchestral parts to his *German Requiem* for four-hand piano, and he commissioned friends to do the same for virtually every large-scale accompanied chorus in his oeuvre. Four-hand versions brought otherwise inaccessible scores into the drawing room alongside instrumental chamber music, while organ arrangements facilitated medium-scale performances in resonant churches and other public spaces without requiring the expertise (or incurring the costs) of an orchestra. As today's musical marketplaces evolve once more in the wake of the global pandemic, we may find ourselves grateful, as Brahms was, for arrangements that allow us to experience meaningful music together, in person.

Program note by Paul Berry

Julia Wolfe, *Letter from Abigail*

A section of one of Abigail Adams's letters to John Adams is reprinted below, with her spellings. Text not used in *Letter from Abigail* appears in brackets.

[...in the new Code of Laws which I suppose it will be necessary for you to make] I desire you would Remember the Ladies, and be more generous and favourable [to them] than [y]our ancestors. Do not put such unlimited power into the hands of the Husbands. Remember all Men would be tyrants if they could. [If perticular care and attention is not paid to the Laidies] we are determined to foment a Rebellion, [and will not hold ourselves bound by any Laws in which] we have no voice, [or Representation].

(Text drawn from a letter to John Adams from Abigail Adams, 1776)

When conductor Marguerite L. Brooks asked me to write a new work to mark the end of her teaching at Yale, she brought back a flood of memories. I wrote my very first choral work when I was a graduate student at the Yale School of Music. Maggie, who had just recently begun conducting the Yale Camerata, took a chance on me. With *Song at Daybreak* I experimented with vocal textures, shaping and setting text, reviving my sense of theater in music. As I embarked on writing the work, I was passionate and terrified at the same time. Working with the choir was glorious. And so now, some 30 years later, I offer Maggie a different dive into text and music. *Letter from Abigail* is a setting of lines drawn from one of the powerful and poignant letters written by Abigail Adams to her husband John. She suggests that he “remember the ladies,” include the voice of women. The letter is a reminder of the long and arduous fight for women’s rights that eventually led to the right to vote, and that continues today.

Program note by Julia Wolfe

André Thomas, *Mass: A Celebration of Love and Joy*

I. Kyrie

Kyrie eleison. Lord, have mercy on us.

Oh, Lord, have mercy.

Sinner, please don’t let this harvest pass.

Where you gonna be when the trumpet sounds?

Christ, have mercy on us.

In a world of disarray, in a world wracked with pain,

we need Your help, O Christ!

Christe, eleison!

Lord, Jesus Christ. Lord, King of heaven.

II. Gloria

Glory to God in the highest

and on earth peace to all men of goodwill.

We praise Thee, we bless Thee,

we adore Thee, we glorify Thee,

we give thanks to Thee for Thy great glory.

Lord God, King of heav’n, Father, Almighty One.

Glory be to Jesus Christ, Lamb of God, the Father’s only Son.

Oh Thou who takes away all the sins of the world, have mercy on us.

Receive our prayers.

Thou who sits at the right hand of God the Father Almighty in heaven,
have mercy on us!

For only Thou art holy, only Thou art the Lord.

Only Thou art holy, only Thou art most high.

In the name of the Father, in the name of the Son,

in the name of the Holy Ghost,

in the glory of the Father, Amen!

III. Credo

I believe in God, the Father almighty.
I believe in God, the maker of heaven and earth,
and in Jesus Christ, His only Son, our Lord,
who was conceived by the Holy Ghost,
born of the Virgin Mary,
suffered under Pilate,
crucified, died, and was buried.
He descended into hell!
On the third day He arose.
He ascended to heaven.
From death He was set free.
Now He sits at the right hand,
and He's waiting for you and me.
He will judge all the world.
He will judge you and me.
I believe in the Holy Spirit.
I believe in God and the Holy Catholic Church.
I believe in one baptism for the remission of sin and rebirth.
I believe in the Resurrection, and the Communion of Saints in this world.
I believe when my life is over, I'm going home just to live with my God.
I believe in the Father. I believe in the Son.
I believe in the Holy Ghost. I believe in God.
I await the Resurrection of the dead,
and the life of the world to come.

IV. Sanctus

Above Him stood the seraphim.
And one cried to another:
"Holy, holy, holy, the Lord God Almighty,
who was and is to come.
Holy, holy, holy is the Lord of hosts;
heav'n and earth are full of Thy glory."
In the year that King Uzziah died I also saw the Lord.
He was sitting on His throne, high and lifted up,
and His train filled the temple.
Above it stood the seraphim.
Each one had six wings; with two he covered his face,
and with two he covered his feet,
and with two he did fly.
And one cried to another:
"Holy, holy, holy, the Lord God Almighty,
who was and is to come.
Holy, holy, holy is the Lord of hosts;
heav'n and earth are full of Thy glory.
Hosanna in the highest. Hosanna to the Son of David.

Blessed is he who comes in the name of the Lord.
Lord God of hosts.”
Like the seraphim I want two wings to cover my face.
Oh Lord, I want two wings to fly away,
so the world can't do me no harm.
We're crying holy, holy, holy is the Lord of hosts;
heav'n and earth are full of Thy glory!

V. Agnus Dei

Lamb of God, who takes away the sins of the world,
have mercy on us.
You died on Calvary, just to set the captives free.
You died on Calvary, to save a sinner like me!
Lamb of God, who takes away the sins of the world,
grant us Thy peace.
The Lamb is worthy, worthy is the Lamb that was slain.
The Lamb is worthy, redeemed by His precious blood.
God's given us power and riches and wisdom and strength,
power and riches and glory and blessing.
Amen!

(Traditional Latin and biblical text, adapted by André Thomas)

Becoming acquainted with the mass in gospel-style in 1978, André Thomas, an entering graduate doctoral student at the time, was assigned an assistantship with the University of Illinois Black Chorus. As the chorus conductor Robert Ray had just written his Gospel Mass, it was Thomas's good fortune to participate in the premiere performance of that work. The Gospel Mass of Robert Ray quickly became a staple in the choral repertoire throughout the United States.

Some thirty years later, Thomas began the composition of his own gospel-style *Mass: A Celebration of Love and Joy*. Like the Ray mass, it is written in gospel-style and may be performed with piano, a combo of piano, bass, and drums, or with full orchestra or chamber orchestra. In tonight's performance, the chamber orchestration will be employed. Because it is written in gospel-style, other biblical texts have been added to the traditional Latin text.

In 2019, *Mass: A Celebration of Love and Joy* premiered in February at the national conference of the American Choral Directors Association in Kansas City, Missouri. It was received with enthusiastic applause throughout the work and a rousing standing ovation at the end of the performance. It received its European premiere with the London Symphony and combined choruses on March 1, 2020. In his review in the United Kingdom's *The Spectator*, Richard Bratby wrote of this performance, “No one ever wished a mass set longer; this might be the exception.” The response from the sold-out concert audience was indeed the same as the American premiere audience in Kansas City.

In his article “An American Mass: Celebrating Our Shared Music in an Ancient Form,” Carlton Kilpatrick states:

[The Mass] is a unique blending of cultural experiences from the ancient Christian church, to Black church traditions in the southern United States, to the earliest concertized spirituals performed by the Fisk Jubilee Singers, to the grand tradition of choral-orchestral masterworks societies across the globe.

The composition is dedicated to the Tallahassee Community Chorus, a chorus conducted for thirty-one seasons by André Thomas, and has been a source of love and joy for him as director. It is hoped that you, the audience, will find the same joy that he felt while writing each movement.

Program note by André Thomas

YALE CAMERATA

André Thomas *director*

Maura Tuffy *principal assistant conductor*

Rhianna Cockrell, Harrison Hintzsche *managers*

Ryan Rogers, Gloria Yin *student managers*

Soprano

Alexandra Apolloni

Seraina Berger

Emily Bernstein

Shivani Bhandarkar

Jaminda Blackmon

Daya Butler

Peyton Cabaniss

Jordan Davidson

Lizzie Davis

Rachel Glodo

Jennifer A. Herdt

Amaris Hester

Carolyn Ladd

Geriana Vanatta Lagase

Ellie Latham

Joy Lee

Tawnie Olson

Laura Rais

Meaghan Sheehan

Sofia Shubin

Michelle Spicer

Rebecca Stoll

Maura Tuffy

Meredith Tulloch

Yiran Zhao

Alto

Helen Bartlett

Faith Brill

Julia Dobner-Pereira

Anna-Maria Glueck

Joyce Hsiang

Gabrielle Johnson

Clarice Lee

Sylvia Lipnick

Luba Margai

Sarah Sparling

Martha Swartz

Stephanie Tubiolo

Akiko Uemura

Mengfei Xu

Mika Yamaguchi

Gloria Yin

Jungmin Youn

Tenor

Andy Ceella

Collin Edouard

Adam Hall

Tim Lind

Michael Lukin

Patrick Maisch

Rohin McIntosh

Sydney Mukasa

Chandler Riker

Ryan Rogers

Nate WidELITZ

Jason Zentz

Bass

Lukas Bacho

Blake Bruchhaus

Jerry Boryca

Stephen Carrabino

Joe Dodd

Patrick Holland

Matthew Judd

Philipp Keckeis

Donald Kohn

Michel Ledizet

Joon Lee

Hyunsung Lim

Mattias Lundberg

Medad Lytton

Gustav Kjae Vad Nielsen

Sean Patterson

Tormod Rogne

Daniel Schlorff

Clay Thames

Terence Wu

Lawrence Zukof

Rehearsal piano

Ethan Haman

YALE GLEE CLUB

Jeffrey Douma *principal conductor*

Nate Widelitz *assistant conductor*

T. Sean Maher *operations and production manager*

Laura Clapp, Sarah Grube, Alex Whittington *student conductors*

Aria Falcone *president*

Sarah Grube *manager*

Jonathan Jalbert, Julianna Lai *spring tour managers*

Max Moen, Hannah Morrison *winter tour managers*

Sam Ahn, Emily Lau *alumni coordinators*

Elisabeth Moore, Hannah Morrison *archivists*

Jack Softcheck *community engagement*

Maya Khurana, Annli Nakayama *publicity chairs*

Kevin Li *stage manager*

Robby Hill, Maya Ingram *social chairs*

Shreya Pathak *wardrobe*

Hanah Leventhal *web manager*

Soprano

Violet Barnum '25

Yara Chami '25

Laura Clapp '22

Alessia DeGraeve '25

Sophie Dvorak '25

Aria Falcone '22

Ines Gilles '25

Lena Goldstein '23

Sophia Groff '25

Sarah Grube '22

Alex Hawley '25

Virginia Heinsen '25

Maya Ingram '23

Anne Lin '24

Avery Mitchell '23

Elisabeth Moore '23

Hannah Morrison '23

Shreya Pathak '23

Eliza Poggi '23

Isabelle Qian '24

Mira Raju '24

Megan Ruoro '24

Fi Schroth-Douma '23

Lila Schweinfurth '25

Malini Wimmer '22

Veronica Zimmer '25

Isa Zou '22

Alto

Anya AitSahlia '25

James Applegate '24

Chloe Benzan-Duval '24

Zosia Caes '22

Mehana Daftary '22

Lucy Ellis '23

Hannah Han '25

Maya Khurana '24

Eliza Kravitz '24

Julianna Lai '22

Nicole Lam '25

Emily Lau '23

Hanah Leventhal '23

Gloria Lyu '23

Annli Nakayama '22
Tesse Okunseri '25
Awuor Onguru '24
Brook Smith '25
Sarah Sparling '25
Sasha Thomas '22
Ruthie Weinbaum '25
Carson White '25
Kate Yeager '23

Tenor

Sam Ahn '24
Jordan Akers '24
Stuart Baker '25
Brendan Campbell '22
Pablo Causa '24
Justin Ferrugia '24
Jackson Grady '23
Zev Kazati-Morgan '23
Ben Kramer '23
Kevin Li '23
Max Moen '23
Jack Purdue '25
Jack Softcheck '22
Chris Song '24
Noah Stein '25
Peter Sykes '24
Alex Whittington '22
Nate Widelitz '22
Tavi Wolfwood '22

Bobby Xiao '25
Yiming Zhang '22
David Zhu '23

Bass

Sam Brock '25
Ava Dadvand '25
Quinn Evans '25
Richard Hausman '24
James Hawes '24
Robby Hill '24
Jonathan Jalbert '23
Nick Jones '22
Sohum Kapadia '25
Weston Kerekes '24
Deven Kinney '24
Rory Latham '25
Sebastian Li '24
Eric Linh '23
Eric Liu '22
Jules Manresa '22
Itembe Matiku '24
Jack McArthur '22
Saagar Motupally '25
Eduardo Pagliaro-Haque '24
Will Salaverry '23
Ethan Seidenberg '22
Louis Sokolow '22
Matthew Sutermeister '22
Will Suzuki '23

YALE SYMPHONY ORCHESTRA

William Boughton *director*

Brian Robinson *manager*

Supriya Weiss *president*

Phoebe Liu *publicity*

Julia Wang *social*

Nicholas Cerny *programming*

Christine Ramirez *community*

Jisoo Choi *head librarian*

Francis Fedora, Audrey Wang *librarians*

Ruthie Gu, Raoul Herskovits, Atticus Margulis-Ohnuma,

Matthew Miller, Derek Song *stage crew*

Violin I

Aditya Chander

Rina Kubota

Phoebe Liu

Atticus Margulis-Ohnuma

Sam Panner

Audrey Wang

Violin II

Andrew DeWeese

Ava Gehlen-Williams

Aryanna Holmes

Noah Lee

Julia de los Reyes

Sheeline Yu

Viola

Daniel Chabeda

Jisoo Choi

Jacob Shin

Derek Song

Cello

Francis Fedora

Giacomo Glotzer

Julia Hu

Kincaid MacDonald

Bass

Antonis Christou

Electric Bass

Pranik Chainani

Flute

Annie Zhao

Supriya Weiss

Oboe

Alec Chai

Miranda Margulis-Ohnuma

Clarinet

Daniel Kim

Eli Gilbert

Bassoon

Marty Tung

Ryan Goodwin

Horn

Annie Citron

Conor Totilas

Henry Berger

Raoul Herskovitz

Trumpet

Aria Harris

Joshua Bialkin

Trombone

Eli Mennerick

Declan Wilcox

Tuba

Vivian Kung

Percussion

Alvin Chung

Nevin George

Jacob Wang

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, Robert Kyr, Reena Esmail, and many more.

Brooks's former students occupy positions of musical leadership at major churches around the world and in prominent academic institutions. Among her students are the founding conductors of the Grammy-winning ensemble Roomful of Teeth and Grammy nominees Conspirare and Seraphic Fire. Brooks has been active as a guest conductor, teacher, and clinician. She was a juror for the Eric Ericson Award conducting competition in Sweden, 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, 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, she 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 Region ACDA and the Gustave Stoeckel Award for Excellence in Teaching from the Yale School of Music. 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.

Jeffrey Douma has served as director of the Yale Glee Club since 2003. He also serves as professor of conducting at the Yale School of Music, where he oversees the graduate choral program, as founding director of the Yale Choral Artists, and as artistic director of the Yale International Choral Festival.

Douma has appeared as guest conductor with choruses and orchestras on six continents. He also currently serves as musical director of the Yale Alumni Chorus, which he has led on eight international tours. He has prepared choruses for such eminent conductors as William Christie, Valery Gergiev, Sir Neville Marriner, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling. Douma frequently serves

as clinician for festivals and honor choirs. Recent engagements include master classes at the Beijing International College Choir Festival, the University of Michigan School of Music, the Jacobs School of Music at Indiana University, the Hochschule der Künste in Zurich, Fudan University in Shanghai, and the Berlin Radio Choir's International Masterclass.

An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award, and has premiered new works by such composers as Jennifer Higdon, Caroline Shaw, Joel Thompson, Dominick Argento, Bright Sheng, Ayanna Woods, David Lang, Rodrigo Cadet, Ted Hearne, Hannah Lash, Rene Clausen, Bongani Magatyana, Martin Bresnick, and James Macmillan. His original compositions are published by G. Schirmer and Boosey & Hawkes. A tenor, Douma has appeared as an ensemble member and soloist with many of the nation's leading professional choirs, including the Dale Warland Singers, Bella Voce of Chicago, the Oregon Bach Festival Chorus, and the Robert Shaw Festival Singers.

Douma earned a Bachelor of Music degree from Concordia College in Moorhead, Minnesota, and a Doctor of Musical Arts degree in conducting from the University of Michigan. He lives in Hamden with his wife, pianist and conductor Erika Schroth, and their two children.

André Thomas is a visiting professor of conducting and interim conductor of the Yale Camerata. He recently retired from Florida State University, where he was Owen F. Sellers professor of music, director of choral activities, and professor of choral music education. He previously served as a faculty member at the University of Texas, Austin, as well as the artistic director of the Tallahassee Community Chorus from 1988 to 2019. Thomas received his degrees from Friends University (BA), Northwestern University (MM), and the University of Illinois (DMA). He has conducted choirs at conventions of the National Association for Music Education and the American Choral Directors Association (ACDA). He has worked as a conductor and clinician for the International Federation of Choral Musicians' summer residency of the World Youth Choir in the Republic of China and the Philippines. He was also the conductor of the World Youth Choir's winter residency in Europe and led the premier performance of the Florida State University Singers in Vietnam. He has conducted the Birmingham Symphony in England, the Berlin Radio Choir and the North German Radio Choir in Germany, the Netherlands Radio Choir, the Bulgarian Radio Choir and Orchestra, the Charlotte Symphony, the Tallahassee Symphony, the People's Liberation Orchestra in China, and the Czech National Symphony.

Thomas has produced two instructional videos, *What They See Is What You Get* on choral conducting with Rodney Eichenberger, and *Body, Mind, Spirit, Voice* on adolescent voices with Anton Armstrong. His recent book *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual* has become an authority in this area of study. He has also distinguished himself as a composer and arranger. Publishers of his work include Hinshaw, Mark Foster, FitzSimons, Lawson Gould, Earthsongs, Choristers Guild, and Heritage.

Thomas has been honored with distinguished achievement awards by the African Diaspora Sacred Music, Chorus America, ACDA, the National Collegiate Choral Organization, and the Florida Music Educators Hall of Fame. He is the current president of national ACDA, as well as an associated artist with the London Symphony Orchestra.

William Boughton was born into a musical family—his grandfather Rutland Boughton was a composer, his father a professional viola player, and his mother a singer. After studies at New England Conservatory, Guildhall School of Music, and Prague Academy as a cellist, he entered the profession in London playing with the Royal Philharmonic, BBC, and London Sinfonietta Orchestras. He developed a passion for conducting, studying with George Hurst and Sir Colin Davis. In 1980 he formed the English String Orchestra, initially focusing on early twentieth-century English repertoire but developing it into late twentieth- and twenty-first-century repertoire, commissioning works from composers such as Peter Sculthorpe, John Joubert, Anthony Powers, Michael Berkeley, John Metcalf, Stephen Roberts, and Adrian Williams. In 1985 he collaborated with Sir Michael Tippett to present a musical celebration of the composer's eightieth birthday.

Between 1986 and 1993 Boughton was artistic and music director of the Jyväskylä Sinfonia in Finland and guest conductor of numerous orchestras, including the London Symphony, Philharmonia, San Francisco, Royal Philharmonic, Finnish Radio, and Mittel Deutsch Radio. In 1993 he was awarded an honorary doctorate from Coventry University.

In 2007 Boughton left the ESO and became the tenth music director of the New Haven Symphony. With the NHSO he instituted a “Composer in Residence” program and received two ASCAP awards for adventurous programming. He created a cello studio in an underserved section of New Haven, strengthened the NHSO's educational programming, and taught at the Yale School of Music. In 2016 he led master classes at Central China University and conducted the Hubei Symphony. Boughton regularly records for the Nimbus and Lyrita labels.

Considered a modern renaissance woman, three-time Florida State University graduate **Avis Berry** is a talented singer and actress, teacher in Leon County Schools, and librarian at FSU's College of Music library. Music has taken her around the globe, allowing her to record and share the stage with Dave Brubeck, Robert Shaw, the Berlin Radio Choir, the Count Basie Orchestra, FSU jazz faculty, the Tallahassee Ballet, and the Tallahassee Symphony Orchestra. She inaugurated the role of Nana Grace in *Crossing Jordan*, a play adapted for the Young Actor's Theater by Jimmy Kontos from the book by Adrian Fogelin, and premiered in *Voices: A Folk Opera*, written by Suncoast Emmy winners Kathryn Belle Long and Michael Abraham. Berry performs at regional festivals such as Hulaween, Word of South, and Suwannee Rising as a singer and songwriter with her band Revival.

Will Buthod, a pianist, organist, composer, and conductor, has worked primarily as a church musician for over a quarter-century. Buthod is known for employing a wide range

of styles to fit any given situation, and is in demand from gospel to salsa and bluegrass. He has served congregations in New York, Paris, Phoenix, and Atlanta, as well as throughout Oklahoma and New Jersey.

As a performer, Buthod has won numerous competitions and awards, including the Albert Schweizer National Organ Competition, the Tulsa Young Artist Competition, and the Charlotte Bagnall Scholarship for Church Musicians. He has performed with or recorded for such artists as Jimmy Heath, Denyce Graves, Martina Arroyo, Ben Vereen, Jay-Z, Fat Joe, Alicia Keys, Swizz Beatz, Mashonda, Autumn Rowe, Nolan Williams, James Abbingtion, and Roland Carter. He recorded a live album with Grammy-nominated performer Maiysha at the Blue Note jazz club in New York City. In France, Buthod was the pianist for the American ambassador for several years, while serving as organist and assistant choir director at the American Cathedral and co-founding a touring gospel group.

Buthod's gospel music background earned him a spot as pianist for the Harlem Gospel Choir, and he has played for such well-known preachers as Al Sharpton, Timothy Wright, James A. Forbes Jr., Johnny Ray Youngblood, and Albert Jamison Jr. As a composer, he has written over 300 works, from classical trios to R&B tunes, which are performed regularly throughout the country and abroad, and he is a popular clinician and speaker.

Buthod is currently the minister of music at Holy Trinity Parish in Decatur, Georgia. He also serves on the faculty at Candler School of Theology (Emory University) in multiple roles, director of Candler Voices of Imani (Gospel Choir), chapel organist, and musician for Episcopal and Anglican Studies. He is the founder and co-director of Voices Found, a community choir focused on social justice. In addition, Buthod is completing his third consecutive year as music director for the North Georgia Annual United Methodist Conference, and has served similar roles in other statewide and national convocations.

Carolyn Craig, of Knoxville, Tennessee, received her MM in organ from Yale in 2021 and is now pursuing a master of musical arts in organ. At Yale, Craig has studied organ with Martin Jean and Jon Laukvik, and conducting with David Hill and Marguerite L. Brooks. In 2021 Craig was awarded second prize and the Special Prize for the Interpretation of Tariverdiev's Works in the Mikael Tariverdiev International Organ Competition, and in 2020 won the Audience Prize in the Arthur Poister Organ Competition. She has been featured at national conventions of the American Guild of Organists as a recitalist, improviser, and speaker; on the public radio program *Pipedreams*; and in solo recitals throughout the United States and Europe, in spaces such as Methuen Memorial Music Hall in Massachusetts and St. Paul's Cathedral in London. In New Haven, Craig is director of music at the Episcopal Church at Yale and organ scholar at Christ Church. With Janet Yieh, she is a co-founder of Amplify Female Composers.

Christian Mark Gibbs, a Guyanese-American tenor and New York City native, is a versatile artist in opera/classical, musical theater, television/film, and commercial work. He made his Metropolitan Opera debut as Robbins and Crab Man in the Grammy-award-winning

production of *Porgy and Bess* in February 2020. In 2021, Gibbs made his Opera Theatre St. Louis debut as Nate in the critically acclaimed production of William Grant Still's *Highway 1 U.S.A.*, for which he won the 2021 Richard Gaddes Career Award. Other credits include *Oklahoma!* at Denver Center, *Falstaff* at Opera Colorado, *The Love I Meant to Say* at Lucille Lortel Theater, and Coalhouse Walker Jr. in the *Ragtime* fan film *Wheels of A Dream*, directed by Akil DuPont.

Gibbs's 2021–2022 season includes his Washington National Opera debut in two world premieres, *it all falls down* by Carlos Simon and *The Rift* by Huang Ruo, as part of the program *Written in Stone* at the Kennedy Center. In 2021 Gibbs made his international solo debut as Tony in *West Side Story* in Finland at the Savoy-teatteri. Also this season, Gibbs made his Lincoln Center Theater debut in the cast of Ricky Ian Gordon and Lynn Nottage's new opera *Intimate Apparel*, directed by Bartlett Sher. Gibbs will close out this season at the Metropolitan Opera in the American premiere of Brett Dean's *Hamlet*. Gibbs earned degrees in vocal performance at Aaron Copland School of Music—Queens College (BM) and Colorado State University (MM).

Founded in 1985 by Marguerite L. Brooks and conducted by André Thomas, the **Yale Camerata** is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a specific commitment to recently composed choral music. It has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, New Haven Chorale, and the orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven.

The chamber chorus of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center's Alice Tully Hall, and has traveled to Germany to perform the Berlioz Requiem with choruses from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine. The chamber chorus has also done a residency at Saint Paul's Cathedral in London, England.

The Camerata has been heard on Connecticut Public Radio and on national broadcasts of National Public Radio's program *Performance Today*; it has performed at a national conference of the National Collegiate Choral Organization and a regional conference of the American Choral Directors Association. Guest conductors have included Marin Alsop, Simon Carrington, Matthew Halls, David Hill, Sir Gilbert Levine, Sir Neville Marriner, Nicholas McGegan, Erwin Ortner, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Helmuth Rilling, Jaap Schröder, Robert Shaw, Dale Warland, and Sir David Willcocks.

With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Robert Kyr, Ingram Marshall, Tawnie Olson, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has

sung first performances of works by many composers, including Kathryn Alexander, Aaron Jay Kernis, Robert Sirota, and Francine Trester, and regularly programs student works.

From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as a 90-voice all-gender chorus, the **Yale Glee Club**, Yale's principal undergraduate mixed chorus and oldest musical organization, has represented the best in collegiate choral music. In recent seasons, the Glee Club's performances have received rave reviews in the national press, from the *New York Times* to the *Washington Post*. The students who sing in the Yale Glee Club might be majors in music or engineering, English or political science, philosophy or mathematics. They are drawn together by a love of singing and a common understanding that raising one's voice with others to create something beautiful is one of the noblest human pursuits.

The Glee Club's repertoire embraces a broad spectrum of choral music from the sixteenth century to the present, including Renaissance motets, great choral masterworks, contemporary choral works, world music, spirituals and folk songs, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premieres of newly commissioned works and sponsors two annual competitions for young composers. They have been featured on NPR's *Weekend Edition*, WQXR's *The Choral Mix*, and BBC Radio 3's *The Choir*.

One of the most traveled choruses in the world, the Yale Glee Club has performed in every major city in the United States and embarked on its first overseas tour in 1928. It has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa. Historically a leading advocate of international choral exchange, the Glee Club has hosted countless guest ensembles at Yale and at New York's Lincoln Center in conjunction with its own international festivals. In 2012, the Glee Club carried this tradition forward with the first Yale International Choral Festival in New Haven, and in 2018 presented the third incarnation of the festival, hosting choirs from Sri Lanka, Mexico, Germany, and New York City, along with the Yale Alumni Chorus and Yale Choral Artists.

The Glee Club has appeared under the baton of guest conductors from Leopold Stokowski to Robert Shaw. Recent collaborations have included performances under the direction of Marin Alsop, Grete Pedersen, Matthew Halls, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, and Helmuth Rilling.


The **Yale Symphony Orchestra** was founded in 1965 by a group of students who saw the growing potential for a large orchestral ensemble to thrive on campus. The YSO provides a means for students to perform orchestral music at the conservatory level while taking advantage of all that Yale, a liberal-arts institution, has to offer. William Boughton is the orchestra's director.

Throughout its history the YSO has been committed to commissioning and performing new music. Notably, the YSO presented the European premiere of Leonard Bernstein's *Mass* in 1973, the world premiere of the definitive restoration of Charles Ives's *Three Places in New England*, the U.S. premiere of Debussy's *Khamma*, and the East Coast premiere of Benjamin Britten's *The Building of the House*.

The YSO has performed with internationally recognized soloists including Yo-Yo Ma, Frederica von Stade, Emmanuel Ax, David Shifrin, Thomas Murray, and Idil Biret. Each year the YSO is proud to perform major solo concerti played by the student winners of the William Waite Concerto Competition. The YSO has performed at New York City's Carnegie Hall, Avery Fisher Hall at Lincoln Center, and St. Patrick's Cathedral. In the past ten years, the YSO has toured domestically and internationally, including a 2010 tour of Turkey with acclaimed pianist Idil Biret. Ms. Biret rejoined the orchestra for a recording of Paul Hindemith's piano concerti, which was released in 2013 on the Naxos label. Past tours have brought the orchestra to Portugal, Korea, Central Europe, Italy, Brazil, and Russia.

The YSO is famous for its Halloween Show, a student-directed and -produced silent movie, performed around midnight in full costume. Recent cameo film appearances include James Franco, Woody Allen, Hillary Clinton, Angela Bassett, Alanis Morissette, Rosa DeLauro, Jodie Foster, and Jimmy Kimmel.

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

 ism.yale.edu

 facebook.com/yaleism

 [@yaleism](https://www.instagram.com/yaleism)

 twitter.com/yaleism

Yale INSTITUTE OF SACRED MUSIC