

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

DR. FELICIA BARBER, CONDUCTOR

Out of Time

OCTOBER 14, 2023

7:30PM

WOOLSEY HALL



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

Your courtesy is appreciated.

YALE CAMERATA

Out of Time

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The Word Was God	Rosephanye Powell (b. 1962)
Summer Is Gone <i>Alex Whittington conductor</i>	Samuel Coleridge-Taylor (1875–1912)
TaReKiTa <i>Mahima Kumare conductor</i>	Reena Esmail (b. 1983)
No Time <i>Dr. Jeffrey Benson guest conductor</i>	arr. Susan Brumfield
Ain't Got Time To Die <i>Alex Whittington tenor</i>	Hall Johnson (1888–1970)
In Bright Mansions Above	arr. Roland Carter (b. 1942)
Time	Jennifer Lucy Cook

INTERMISSION

Fern Hill <i>Prof. Adriana Zabala mezzo-soprano</i>	John Corigliano (b. 1938)
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Rosephanye Powell, *The Word Was God*

In the beginning was the Word, and the Word was with God, and the Word was God.
The same was in the beginning with God.
By Him all things were made; Nothing was made He has not made.

(John 1:1-3)

Samuel Coleridge-Taylor, *Summer is Gone*

Summer is gone with all its roses,
Its sun and perfumes and sweet flowers,
Its warm air, its refreshing showers,
And even Autumn closes.

Yea, Autumn's chilly self is going,
And winter comes which is yet colder,
Each day the hoar-frost waxes bolder
And the last buds cease blowing.

(Christina Georgina Rossetti, "Bitter for Sweet," 1862)

Reena Esmail, *TaReKiTa*

Dha Tarekita, Dhum Tarekita, Nom Tarekita Takadimitaka
Takadimi Takajanu Takadimi Na

(Esmail, 2016)

Susan Brumfield, *No Time*

Rise, oh fathers, rise, let's go meet'em in the skies,
we will hear the angels singing in that morning.

Oh I really do believe that just before the end of time,
we will hear the angels singing in that morning.

Rise, oh mothers, rise, let's go meet'em in the skies,
we will hear the angels singing in that morning.

Oh I really do believe that just before the end of time,
we will hear the angels singing in that morning.

No time to tarry here, no time to wait for you,
no time to tarry here, for I'm on my journey home.

Brothers, oh, fare ye well, brothers, oh, fare ye well,
brothers, oh, fare ye well, for I'm on my journey home.

Sisters, oh, fare ye well, sisters, oh, fare ye well,
sisters, oh, fare ye well, for I'm on my journey home.

No time to tarry here, no time to wait for you,
no time to tarry here, for I'm on my journey home.

(Traditional Camp Meeting Songs)

Hall Johnson, *Ain't Got Time To Die*

Lord, I keep so busy praisin' my Jesus
Keep so busy praisin' my Jesus
Keep so busy praisin' my Jesus
Ain't got time
'Cause when I'm healin' de sick
When I'm healin' de sick
When I'm healin' de sick
'Cause it takes all o' ma time
All o' ma time
To praise my Lord
If I don't praise Him de rocks gonter cry out
Glory an' honor

Lord, I keep so busy workin' fer de Kingdom
Keep so busy workin' fer de Kingdom...
Ain't got time to die
'Cause when I'm feedin de po'...
I'm workin' fer de Kingdom...
Ain't got time to die

Lord, I keep so busy servin' my Master
Keep so busy servin' my Master
Ain't got time to die
'Cause when I'm givin' my all...
I'm servin' my Master...
Ain't got time to die

(Original Music in the Style of a Traditional Spiritual, Johnson 1955)

Roland Carter, *In Bright Mansions Above*

Lord, I want to live up yonder in bright mansions above.
My mother's gone to glory, I want to go there too;
Lord, I want to live up yonder in bright mansions above.
In my Father's house there are many mansions, if it were not so, I would have told you.

(Traditional Spiritual and John 14:2)

Jennifer Lucy Cook, *Time*

You can spend it
When you spend it
Then you're running out of
Time
You can save it
But to save it is to take a little
Time
In a minute
When you're in it
Can you feel the passing
Time
Is an illusion
There's confusion
When they tell you now it's
Time
To get older
Time
To work and
Time to waste and there's no
Time
Left to hold her
Time
To tell him how you feel
While there's still
Time
Three two one, eleven thirty
Two AM, then dinner
Time
Now to kill
I said I will, and still
It flies and flies, oh
Time

(Cook, 2022)

John Corigliano, *Fern Hill*

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green
The night above the dingle starry
Time let me hail and climb
Golden in the heydays of his eyes
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home
In the sun that is young once only
Time let me play and be
Golden in the mercy of his means
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold
And the sabbath rang slowly
In the pebbles of the holy streams

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away
All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden
The sky gathered again
And the sun grew round that very day
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long
In the sun born over and over
I ran my heedless ways
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows

In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand
In the moon that is always rising
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land
Oh as I was young and easy in the mercy of his means
Time held me green and dying
Though I sang in my chains like the sea

(Dylan Thomas, "Fern Hill," 1945)

YALE CAMERATA

Dr. Felicia Barber *conductor*

Mahima Kumara, Alex Whittington *student assistant conductors*

Don Youngberg *manager*

Ethan Haman *rehearsal accompanist*

Soprano I

Keilah Avery*
Virginia Grabovsky*
Margaret Hoeschele
Maya Ingram
Kristin Jensen
Veronica Kushner
Mae McDonnell
Emma Reed
Emily Rock
Kelly Wang

Soprano II

Harriett Alfred
Jaminda Blackmon*
Shane Gillespie
Carolyn Ladd
Alistair Chi Kin Lam*
Erin Low
Kelly Park
Rachel Segman
Rebecca Stoll
Beth Wang
Lisa Zhang

Alto I

Katie Becker
Liese Franklin-Zitzkat
Saleena Holder*
Gabrielle Johnson
Aurelia Mae Keberle*
Mahima Kumara*
Sylvia Lipnick
Valerie Trantum
Mika Yamaguchi
Sharon Yao
Wanxue Zhang

Alto II

Carey Bates*
Emilee Biles
Sara Culver
Camila Hayashi
Jessica Kasamoto
Em Kramm
Janet McCray
hallie voulgaris
Jungmin Youn

Tenor I

Lindsay Elliott*
Junjie Guo*
Jaheim Hardy
Reginald Earl Payne, II
Augustine Segger*
Alex Whittington*
Yichu Xu

Tenor II

Joshua Goodbaum
Frank Parker
Kevin Chabla Piruch
Al Powers*
David Stein
Jason Zentz*

Bass I

Tim Barringer
Michael Coderre
Ethan Haman
Patrick Holland
Donald Kohn
Michel Ledizet*
Sean Patterson
Alexander Straus-Fausto
Justin Young

Bass II

Gerry Holmes
Reshard L. Kolabhai
Enar Kornelius Leferink
Hyunsung Lim
David Low
John Phelan
Jacob Robins
Terence Wu*

*members of the Semi-Chorus for Fern Hill

ORCHESTRA

Violin 1

Jeein Kim *concertmaster*
Sory Park
Matthew Cone

Violin 2

Josh Liu
Andy Ouyang
Keeley Brooks

Viola

Wanxinyi Huang
Jack Kessler
Julian Seney

Cello

Jakyoungh Huh
Jenny Bahk

Double Bass

Min Kyung Cho

Flute

Daniel Fletcher

Oboe

Alec Chai

Clarinet

Diana Yang

Horn

Kate Warren

Piano

Ethan Haman*

Harp

Janice Hur

*Staff Accompanist/Organist

Overview of African American Spirituals

The African American spiritual (also called the Negro Spiritual) constitutes one of the largest and most significant forms of American folksong. A spiritual is a type of religious folksong that is most closely associated with the enslavement of African individuals in the American South. The songs can be traced back to the earliest slave population in 1619 but was proliferated in the last few decades of the eighteenth century leading up to the abolishment of legalized slavery in the 1860s. The first documented collection of songs is the *Slave Songs of the United States*, in 1867. The four part hymn like setting we classify as the concert spiritual became popular in the 1870's with tours by Historically Black institutions such as Fisk University who performed this genre worldwide.

Characteristic performance practice of spirituals include that they are typically sung in a call and response form, with a leader improvising a line of text and a chorus of singers providing a solid refrain in unison; as well as syncopated rhythms and the reflection of African American English (AAE) Dialect. Tonight, Yale Camerata will engage AAE in our performance of both *Aint Got Time to Die* and *In Bright Mansions Above*. Reflecting an overarching softening of consonants especially at the ends of words. Linguistically speaking, the dialect correlates very closely to Southern States English, however it is important to note the negative connotations associated with this dialect due its racism and its association

with the African American community. We approach then the texts reflecting AAE dialect with the linguist truism “all language is equal” as we reclaim the beauty of the dialect in the performance of these songs.

*Dr. Felicia Barber, Associate Professor of Choral Music
Yale University*

Dr. Felicia Barber is the Associate Professor, Adjunct, of Choral Conducting at Yale University and conductor of the Camerata. In addition to teaching graduate-level choral conductors and aspiring undergraduate conductors, Dr. Barber is developing a new initiative designed to prepare Yale students to work with young musicians on choral music in school and church settings.

Previous to her appointment at Yale, Dr. Barber served as Associate Professor of Music and Director of Choral Activities at Westfield State University in Westfield, MA, where she conducted the University Chorus, Chamber Chorale, and Gospel Choir; as well as taught courses in conducting and choral methods for nine years. In addition to her position at Westfield, Dr. Barber also served as Choral Lecturer for the summer master’s program at Gordon College for five years. There she taught courses in Choral Conducting and Choral Music Education for the MME degree.

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

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

Dr. Barber earned a BM in Vocal Performance from Oral Roberts University, in Tulsa, OK, a MM in Choral Music Education from Mansfield University, in Mansfield, PA, and a Ph.D. in Music Education and Choral Conducting from The Florida State University.

Adriana Zabala, mezzo-soprano, enjoys a dynamic career performing and recording new and traditional repertoire, from opera and concert works to oratorios and German, French, American, and Spanish songs. She has appeared with such renowned ensembles as the Minnesota Opera, San Diego Opera, Seattle Opera, Opera Saratoga, Handel and Haydn Society, and Saint Paul Chamber Orchestra, and at National Sawdust and the New York Festival of Song.

An enthusiastic champion of new music, Zabala performed in the premiere of Kevin Puts and Mark Campbell's *The Manchurian Candidate* with the Minnesota Opera and in the U.S. premiere of Philip Glass' *Waiting for the Barbarians* with the Austin Lyric Opera. She has created several roles, including Sister James in Douglas Cuomo and John Patrick Shanley's *Doubt*, whose world-premiere production by the Minnesota Opera was broadcast on PBS' *Great Performances*.

Zabala is associate professor adjunct of voice at the Yale School of Music. She served previously as associate professor of voice at the University of Minnesota, where she taught graduate and undergraduate students, served as chair of the voice division at the School of Music, and created and led the annual global seminar *Vive les Arts!* in Paris. Zabala has given master classes at the San Diego Opera's Young Artist Training Program, the University of Wisconsin–Madison, and the Janiec Opera Company at the Brevard Music Center.

Zabala earned a bachelor of music degree from Louisiana State University and a master of music degree in vocal performance from the University of Cincinnati College-Conservatory of Music. She studied Lieder as a Fulbright Scholar at the Hochschule für Musik und Darstellende Kunst "Mozarteum" in Salzburg, Austria and is an alumna of the apprentice programs at the Minnesota Opera, Seattle Opera, Santa Fe Opera, and Wolf Trap Opera Company.

Alex Whittington (they/she) is a first-year MM candidate in Choral Conducting at Yale University, where they also received their MA in Music History after graduating from Yale College. Their primary area of study is Puerto Rican choral music, focusing on edition-making and reconstructions of works by Felipe Gutiérrez y Espinosa. Alex has worked as a Teaching Artist with the YSM's Music in Schools Initiative and has performed with ensembles such as the Yale Baroque Opera Project and the Yale Collegium Musicum. For the 2023–2024 academic year, they are serving as the director of the Marquand Chapel Choir and one of the assistant conductors of the Yale Camerata. Outside of academics, Alex enjoys spending their time baking, cycling, and practicing yoga.

Jeffrey Benson is currently Director of Choral Activities at San José State University in San José, California and serves as Artistic Director of Peninsula Cantare, a community chorus based in Palo Alto. The *Washington Post* hails his choirs for singing "with an exquisite blend, subtlety of phrasing, confident musicianship and fully supported tone."

Dr. Benson made his international conducting debut with the Irish Chamber Orchestra and the SJSU Choraliers in Limerick, Ireland in 2016, and he made his Carnegie Hall conducting debut in 2015 with the SJSU Choirs and the New York Festival Orchestra. He has served as cover conductor for the Grammy award-winning Washington Chorus, where he helped to prepare the ensemble for Maestros Leonard Slatkin and Marvin Hamlisch. Choirs under his direction have performed at multiple state and regional choral conferences and have toured throughout the United States and Europe, including invited performances at The John F. Kennedy Center for the Performing Arts, The White House and Washington National Cathedral. Recently Dr. Benson's choirs have been invited to perform with the Rolling Stones, Josh Groban, Andrea Bocelli, Sarah Brightman, the Los Angeles Festival Orchestra and the Skywalker Orchestra.

Dr. Benson is a published composer and arranger, and is editor of the Jeffrey Benson Choral Series with Gentry Publications. He has compositions published with Colla Voce Music and Santa Barbara Music Publishing, under the Charlene Archibeque Choral Series.

Dr. Benson currently serves as Past President of the California Choral Directors Association (CCDA) and on the National Advocacy and Collaboration Committee for the American Choral Directors Association (ACDA). In addition, he is an active member of the National Association for Music Education and the National Collegiate Choral Organization. ACDA recognized Benson with the first annual Colleen Kirk Award for his outstanding achievement as a young conductor.

Benson received his Masters degree and his Doctorate in Choral Conducting/Music Education from The Florida State University and his Bachelor's degree in Music Education from New York University.


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

The Camerata has collaborated with Yale Schola Cantorum, Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber chorus of the Camerata is a subset of the larger chorus and performs more specialized repertoire.

The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program *Performance Today*. Guest conductors have included Marin Alsop, Simon Carrington, Matthew Halls, David Hill, Nicholas McGegan, Erwin Ortner,

Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Helmuth Rilling, Jaap Schröder, Robert Shaw, and Dale Warland.

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

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