

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

DR. FELICIA BARBER, CONDUCTOR

Sing Noël



DECEMBER 2, 2023

7:30 PM

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

Sing Noël

DR. FELICIA BARBER, CONDUCTOR

Betelehemu

Babatunde Olatunji

(1927–2003)

arr. Wendall Whalum and Barrington Brooks

O Come, O Come, Emmanuel

Nathaniel Gumbs *organ*

Traditional

arr. David Hill (b. 1957)

The audience is invited to sing

O come, O come, Emmanuel!
Redeem thy captive Israel
That into exile drear is gone,
Far from the face of God's dear Son.

Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, thou Wisdom from on high!
Who madest all in earth and sky,
Creating man from dust and clay:
To us reveal salvation's way.

Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, O come, thou Dayspring bright!
Pour on our souls thy healing light;
Dispel the long night's ling'ring gloom,
and pierce the shadows of the tomb.

On Christmas Night All Christians Sing

William Braun, Ethan Haman *piano*

Sussex Carol

arr. William Averitt (b. 1948)

The Lamb

John Tavener

(1944–2013)

(continues on next page)

Hermoso Bouquet
Alex Whittington *conductor*

Manuel Jiménez
(b. 1952)
arr. Guarionex Morales-Matos (b. 1968)

Patapan
Mahima Kumara *conductor*

Traditional
arr. Troy Robertson (b. 1978)

Ecstatic Expectancy

Zanaida Stewart Robles
(b. 1979)

Domine, ad adjuvandum me festina

Lisa Zhang *soprano*
Em Kramm *alto*
Lindsay Elliott *tenor*
Terence Wu *bass*

Giovanni Battista Martini
(1706–1784)

Joy to the World

Isaac Watts
(1674–1719)
arr. Seb Skelly

The audience is invited to sing

Joy to the world, the Lord is come!
Let earth receive her King:
Let ev'ry heart prepare him room
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

Joy to the earth, the Savior reigns!
Let men their songs employ,
While fields and floods, rocks, hills, and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

He rules the world with truth and grace
And makes the nations prove
The glories of his righteousness
And wonders of his love,
And wonders of his love,
And wonders, wonders of his love.

(Isaac Watts, 1719)

Gloria Fanfare

Jeffery L. Ames
(b. 1969)

INTERMISSION

Messe de Minuit

Marc-Antoine Charpentier

Kyrie

(1643–1704)

Gloria

Credo

Sanctus

Agnus Dei

Juliet Papadopoulos *dessus 1*

Ellen Robertson *dessus 2*

Michaël Hudetz *haute-contre*

Trevor Scott *taille*

Peter Schertz *basse*

O Come, All Ye Faithful

Traditional

Nathaniel Gumbs *organ*

arr. David Willcocks (1919–2015)

The audience is invited to sing

O come, all ye faithful,
joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold him,
born the King of angels;

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Sing, choirs of angels,
sing in exultation;
sing, all ye citizens of heaven above!
Glory to God,
in the highest;

O come ...

Yea, Lord, we greet thee,
born this happy morning;
Jesus, to thee be all glory given;
Word of the Father,
now in flesh appearing.

O come ...

(Latin carol, tr. F. Oakeley, W.T. Brooke, and others)

Betelehemu

Awa yiori Baba gbojule
Awa yiori Baba fehenti
Nibo labi Jesu
Nibo lagbe bii
Betelehemu ilu ara
Nibe labi Baba o daju
Iyin nifuno
Adupe fun o jooni
Baba oloreo
Iyin fun o Baba
Baba toda wasi

Bethlehem

*We are glad that we have a Father to trust.
We are glad that we have a Father to rely upon.
Where was Jesus born?
Where was he born?
Bethlehem, the city of wonder.
That is where the Father was born for sure.
Praise, praise, praise be to him.
We thank thee, we thank thee, we thank thee for this day,
Gracious Father.
Praise, praise, praise be to thee,
Merciful Father.*

(Nigerian folk song)

On Christmas Night All Christians Sing

On Christmas night all Christians sing,
To hear the news the angels bring.
News of great joy, news of great mirth,
News of our merciful King's birth.

Then why should men on earth be so sad,
Since our redeemer made us glad,
When from our sin he set us free,
All for to gain our liberty?

When sun departs before thy grace
Then life and health come in its place.
Angels and men with joy may sing,
All for to see the newborn King.

All out of darkness we have light,
Which made the angels sing this night;
"Glory to God and peace to men
Now and forever more." Amen.

(from "A Christmas Box," 1842)

The Lamb

Little Lamb who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice:
Little Lamb who made thee?
Dost thou know who made thee?

Little Lamb I'll tell thee,
Little Lamb I'll tell thee:
He is called by thy name,
For he calls himself a Lamb:
He is meek and he is mild,
He became a little child:
I a child and thou a lamb,
We are called by his name:
Little Lamb God bless thee.
Little Lamb God bless thee.

(William Blake, 1798)

Hermoso bouquet

Hermoso bouquet aquí te traemos:
bellísimas flores del jardín riqueño.

De todas las flores yo te traigo un ramo.
Recíbelo bien que ese es tu aguinaldo.

Hermoso bouquet...

Traigo el clavel blanco, también
la azucena,
la dama de noche, flor de
yerbabuena.

Hermoso bouquet...

Entre tantas flores hoy te saludamos
como se saludan el lirio y el nardo.

Hermoso bouquet...

Entre tantas flores ya nos despedimos
como se despiden el nardo y el lirio.

Hermoso bouquet...

Beautiful bouquet

*A beautiful bouquet have we brought here for you:
The most exquisite flowers from our island garden.

From each of the flowers, I have brought you a branch.
Receive them well, for this is your gift.

A beautiful bouquet...

I have brought the white carnation, as well as the
Madonna lily,
the night-blooming jasmine and the flower of the
mint plant.

A beautiful bouquet...

Among so many flowers, we greet you today,
just like the greeting of the lily and the spikenard.

A beautiful bouquet...

Among so many flowers, we now say farewell,
just like the farewell of the spikenard and the lily.

A beautiful bouquet...*

Patapan

William, take your little drum,
Robin, bring your fife and come.
When we hear the fife and drum,
Tu-re-lu-re-lu, pat-a-pat-a-pan,
When we hear the fife and drum
We shall sing that our Christ is come.

As the lords of olden days
Loved the King of Kings to praise,
They had pipes on which to play.
Tu-re-lu-re-lu, pat-a-pat-a-pan,
They had pipes on which to play
Merry tunes for Christmas Day.

Long ago our fathers sang
Such a song on this same day.
Of Bethlehem they made their lay.
Tu-re-lu-re-lu, pat-a-pat-a-pan,
When we hear the fife and drum
We shall sing that our Christ is come.

God and man are now become
More at one than fife and drum,
Let the joyous tune play on!
Tu-re-lu-re-lu, pat-a-pat-a-pan,
When we hear the fife and drum
We shall sing that our Christ is come.

(Traditional French Carol)

Ecstatic Expectancy

Rejoice!
Mercy and truth have met together;
Righteousness and peace have kissed each other.
Wisdom from on high;
Lord of might;
Branch of Jesse's tree;
Key of David;
Dayspring;
Desire of nations.

(Psalm 85:10 and John Mason Neale tran.1861)

Domine, ad adjuvandum me festina

Domine, ad adjuvandum me festina.

Gloria Patri et Filio et Spiritui Sancto,

sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen. Alleluia.

O Lord, make haste to help me.

O Lord, make haste to help me.

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. Alleluia.*

(Psalm 69:2)

Gloria Fanfare

Gloria in excelsis Deo.

Gloria tibi Domine!

Laudamus te

Adoramus te

Propter magnam gloriam tuam.

O wondrous light,

Shine on this night.

And set our spirits free.

Live in our hearts.

As we impart

His love for all to see.

Rejoice and sing

Alleluia to the newborn King!

Emmanuel, God is with us.

Emmanuel, Christ is born.

The angels sing "Alleluia."

Gloria!

Glory to God in the highest.

Glory to you, Lord!

We praise you

We adore you

For your great glory.

(English text by Jeffery L. Ames)

Messe de Minuit / Midnight Mass

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo.

Et in terra pax

hominibus bonae voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te.

Glory be to God in the highest.

And on earth peace

to people of good will.

We praise thee, we bless thee,

we worship thee, we glorify thee.

Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram
Dei Patris,
miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
Filiium Dei unigenitum
et ex Patre natum ante omnia secula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria virgine
et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

*We give thanks to thee
for thy great glory.
Lord God, heavenly King,
God the Father almighty.*

*Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the
Father,
have mercy upon us.*

*For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Spirit
in the glory of God the Father. Amen.*

*I believe in one God,
the Father, the almighty,
maker of heaven and earth,
and of all that is, seen and unseen.*

*And in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father;
through him all things were made.
Who for us men
and for our salvation
came down from heaven.*

*And was incarnate by the Holy Spirit,
born of the Virgin Mary,
and became man.*

*He was crucified for our sake under Pontius Pilate,
died, and was buried.*

Et resurrexit tertia die
secundum scripturas;
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.

Et in Spiritum Sanctum Dominum
et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam
catholicam et apostolicam ecclesiam.

Confiteor unum baptisma
in remissionem peccatorum.

Et expecto resurrectionem mortuorum
et vitam venturi seculi. Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*On the third day he rose again
according to the scriptures;
he ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead,
and his kingdom will have no end.*

*And in the Holy Spirit, the Lord,
the giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son
is worshiped and glorified;
who has spoken through the Prophets.
And in one holy
catholic and apostolic church.*

*I acknowledge one baptism
for the forgiveness of sins.*

*I look for the resurrection of the dead,
and the life of the world to come. Amen.*

*Holy, holy, holy,
Lord God of power and might.
Heaven and earth are full of your glory.
Hosanna in the highest.*

*Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.*

*Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.*

Babatunde Olatunji, *Betelehemu*, arr. Wendall Whalum and Barrington Brooks

Christmas is a major holiday in Nigeria, where nearly half the population identifies as Protestant or Catholic. Along with traditional European carols, the celebrations include West African Christmas fare like this exuberant, vigorously rhythmic song of praise to the Father in the Yoruba language. Ironically, *Betelehemu* was composed not in Nigeria but in Atlanta, Georgia, where Babatunde Olatunji – who later became world-famous as a drummer, thanks to his hit 1959 album *Drums of Passion* – studied at Morehouse College in the early 1950s. Drums play a prominent role in this popular choral work, on which the young Olatunji collaborated with Wendall Whalum, the long-time director of the Morehouse Glee Club. The version the Camerata will perform tonight was adapted by a later Morehouse alumnus, Barrington Brooks.

William Averitt, arr., *On Christmas Night All Christians Sing*

Although the text of this evergreen yuletide staple dates to the 1600s, the bouncy, triple-time tune was only recorded in its present form a little over a hundred years ago. According to the authoritative *New Oxford Book of Carols*, “On Christmas Night All Christians Sing” was “collected by Ralph Vaughan Williams from Mrs. Verrall of Monk’s Gate, near Horsham, Sussex, in 1904” – hence its alternative title, “The Sussex Carol.” (Vaughan Williams was an enthusiastic participant in the early-twentieth-century English folk song revival and incorporated traditional melodies into many of his own works.) In William Averitt’s arrangement, the choir is accompanied by four-hand piano (two pianists at one keyboard), the same scoring Averitt used in his three frequently performed choral cycles on Langston Hughes’s poetry.

John Tavener, *The Lamb*

The intense, and intensely personal, spirituality that suffuses John Tavener’s extensive corpus of sacred choral music invites comparison with Arvo Pärt and Olivier Messiaen. Like them, the late British composer embraced a wide range of compositional techniques and source material, from twelve-tone music to medieval songs and Slavonic chant. After his conversion to Orthodox Christianity in 1977, the vein of mystical lyricism that had long been present in his music emerged more strongly in works such as *Akhmatova: Requiem*, inspired by the Russian poet’s elegiac meditations on the horrors of the Soviet gulag. *The Lamb*, composed for the 1982 Festival of Lessons and Carols at King’s College, Cambridge, highlights Tavener’s impeccable musical prosody: his choral writing is exquisitely attentive to the lengths and stresses of William Blake’s poem, while the chantlike melody hovers around a G reciting tone.

Manuel Jiménez, *Hermoso bouquet*, arr. Guarionex Morales Matos

The imagery of this festive up-tempo number by Dominican singer-songwriter Manuel Jiménez is floral rather than religious. The association of *Hermoso bouquet* (Beautiful bouquet) with the Christmas season is more explicit in the original version of the piece

for voice and guitar, which was titled *Aguinaldo de las flores* (Gift of flowers), playing on the secondary meaning of the Spanish word *aguinaldo* as a Christmas song. This choral arrangement by Puerto Rican composer Guarionex Morales Matos preserves the hyperkinetic vitality of Jiménez’s solo, with its brisk, lightly syncopated salsa rhythms and simple verse-refrain structure.

Troy Robertson, arr., *Patapan*

Robertson, is the current Director of Choral Activities at Tarleton University in Texas, and an active choral conductor, educator, and composer. In his arrangement of *Patapan*, rhythm is likewise the energizing force behind this traditional Burgundian carol from the eighteenth century—in this case, the regular dactylic cadence (long-short-short) of a marching drum. Troy Robertson’s arrangement of *Patapan* highlights the instrumental character of the music by inserting extended interludes between the verses, in which the chorus sings onomatopoeic syllables that evoke the percussive beat of the accompanying drum (“pat-a-pan”) and the soft, pastoral cooing of the obbligato flute (“tu-re-lu”). Although the biblical account of the adoration of the shepherds makes no mention of instruments, some artistic depictions of the scene show them celebrating the birth of Christ with their music.

Zanaida Stewart Robles, *Ecstatic Expectancy*

In 2021, Zanaida Stewart Robles, an African-American composer and singer based in southern California, was invited to compose a piece for a special Advent service at St. Mark’s Episcopal Cathedral in Seattle. The liturgy was built around the so-called “O” antiphons, a series of ancient Latin prayers traditionally sung in the days leading up to Christmas. John Mason Neale, an Anglican hymnwriter and priest, translated them into English in the mid-1800s and set them to the tune known to us as “O Come, O Come, Emmanuel.” In *Ecstatic Expectancy*, Robles juxtaposes several of these short, prayerful invocations with a verse from Psalm 85. The music’s overlapping layers of sound, combined with the irregular 7/4 meter and faintly jazzy cymbal accompaniment, project a mood of mystical ecstasy.

Giovanni Battista Martini, *Domine, ad adjuvandum me festina*

A Franciscan monk, Giovanni Battista Martini supplemented his work as a church musician in Bologna with teaching at the Accademia Filarmonica, where in 1770 Leopold Mozart brought his son Wolfgang Amadeus to be examined by the renowned master of counterpoint. (Martini pronounced the fourteen-year-old prodigy “most highly versed in all the musical qualities indicated, he having passed every test whatsoever.”) Martini’s intricately contrapuntal setting for choir and string orchestra of Psalm 69 (Lord, make haste to help me), paired with the traditional doxology “Gloria Patri” (Glory be to the Father), illustrates the command of compositional technique and expressive affect that made him one of the most sought-after teachers of the eighteenth century, even though few of his works were published during his lifetime. The somber B-minor tonality of *Domine, ad adjuvandum me festina* accentuates the mood of spiritual fervor and exaltation.

Jeffery L. Ames, *Gloria Fanfare*

The annual holiday concert at Belmont University in Nashville, Tennessee, where Jeffery Ames serves as director of choral activities, is a gala citywide celebration involving hundreds of student singers and instrumentalists. Designed as the curtain-raiser for the 2009 edition of *Christmas at Belmont*, which was broadcast nationally on PBS, *Gloria Fanfare* duly lets out all the stops. The chorus, singing alternately in Latin and English, is divided into as many as eight parts and reinforced by a festive ensemble of brass, organ, and percussion. To paraphrase the psalmist, Ames's fanfare "make[s] a joyful noise unto the Lord."

Marc-Antoine Charpentier, *Messe de Minuit*

Marc-Antoine Charpentier composed during an era in France that was dominated by the great composer Jean-Baptiste Lully, the all-powerful musical czar at the court of Louis XIV. Although Charpentier is recognized today as Lully's peer, almost all his music remained unpublished, and consequently underappreciated, until the twentieth century. Like Lully, he had a long and productive association with the theater, writing overtures and incidental music for plays by Molière and others at the Comédie Française. For many years, however, Lully and his partisans effectively thwarted Charpentier's operatic aspirations; instead, he concentrated on composing music for the church, polishing the skills he had developed during a three-year period of study in Rome with Giacomo Carissimi, a pioneering master of sacred oratorio. Upon returning to his native Paris in 1670, Charpentier served as composer in residence for the pious, music-loving Marie de Lorraine, whose palatial Parisian home, the Hôtel de Guise, housed a small artists' colony. In 1688 he was appointed *maître de musique* at the Église de Saint-Louis in the Marais district. It was in the ornate Baroque interior of this Jesuit church, known far and wide for the excellence of its music, that most of Charpentier's eleven masses were first heard.

Probably written in 1694, the *Messe de Minuit* (Midnight mass) is unique among Charpentier's masses in being based largely on folk music—specifically, the unpretentious *noëls*, or carols, that parishioners in French churches traditionally sang at midnight services on Christmas Eve. The opening Kyrie incorporates the stolid, slightly lumbering tune of "Joseph est bien marié," first in the orchestral prelude, then in the ensuing four-part chorus, and lastly in an organ postlude. There are nine further such borrowings in the mass, and the resulting mashup of sacred and secular genres can be mildly incongruous. In the Credo, for instance, the crucifixion is described in music originally set to the words "with joyous songs and loud voices"! Nevertheless, Charpentier alchemically transmutes this base source material into his own mellifluous musical voice, which unites the suppleness of Italianate melody with Gallic refinement and prosodic precision. An accomplished singer, he frequently performed in his own chamber operas as an *haut-contre* (high tenor), a distinctively French voice type that is also featured in the *Messe de Minuit* and other sacred works. (One contemporary writer compared the musical offerings at Saint-Louis favorably

to those at an opera house.) Throughout the mass, Charpentier deftly balances passages for the full choir, or *grand chœur*, against solos and ensembles for the *petit chœur*, culminating in the jubilant, dancelike strains of the concluding Agnus Dei.

Notes © by Harry Haskell

A regular program annotator for New York's Carnegie Hall and Metropolitan Opera and the Pierre Boulez Saal in Berlin, Harry Haskell is the author of *The Early Music Revival: A History* and editor of *The Attentive Listener: Three Centuries of Music Criticism*. In *Her Own Wright*, his podcast about the Wright Brothers' sister Katharine, is available on iTunes and other outlets.

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 vulgaris
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
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

ORCHESTRA

Violin I

Josh Liu *concertmaster*
Inhae Cho
Matthew Cone

Violin II

Jimin Kim
Atticus Margulis-Ohnuma
Nate Strothkamp

Viola

Katie Liu
Ayano Nakamura
Jilian Seney

Cello

Jenny Bahk
Jackyoung Huh

Double Bass

Hector Ponce

Flute

Daniel Fletcher
Michael Huerta

Horn

Kate Warren

Trumpet

Eric Evans
Grace O'Connell
Will Rich
Karlee Wood

Trombone

Yuki Mori
Jude Morris

Tuba

Connor Higley

Timpani

Jacob Leshnower

Percussion

Alexander Casimiro
Aya Kaminaguchi
Michael Singer

Piano

William Braun
Ethan Haman

Organ

Nathaniel Gumbs

Dr. Felicia Barber is associate professor adjunct of choral conducting at Yale University. 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.

Prior to her appointment at Yale, Dr. Barber served as associate professor of music and director of choral activities at Westfield State University in Westfield, Massachusetts, where she conducted the University Chorus, Chamber Chorale, and Gospel Choir, as well as teaching courses in conducting and choral methods. In addition to her position at Westfield, Dr. Barber served as choral lecturer for the summer master's program at Gordon College, where she taught courses in choral conducting and choral music education for the M.M.E. degree.

Dr. Barber's research interests include effective teaching strategies, fostering classroom diversity and incorporating equity and justice initiatives in choral curricula, and the linguistic performance practice of African American spirituals. She has contributed to 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*.

An active member of the American Choral Directors Association (ACDA), Dr. Barber has presented her research at state, divisional, and national conferences. She has also served the organization on the National Diversity Committee and the Eastern Division 2020 Conference Committee, and is the past president of the Massachusetts ACDA board. She is regularly engaged as a guest conductor for youth and community festivals around the country, including all-state ensembles in 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 B.M. in vocal performance from Oral Roberts University, an M.M. in choral music education from Mansfield University, and a Ph.D. in music education and choral conducting from Florida State University.

Mahima Kumara (she/her) is a first-year M.M. candidate in choral conducting and one of the assistant conductors of Yale Camerata. She graduated from Yale College in 2020 with a B.A. in statistics and data science and an education studies certificate, after which she worked at the Yale Music in Schools Initiative on the Yale Glee Club Service through Music fellowship. Kumara is originally from State College, Pennsylvania, and returns to New Haven from Boston, where she worked in health policy research at Brigham and Women's Hospital and conducted with Boston Children's Chorus and Tactus Ensemble Cambridge. She is also a pianist and Carnatic vocalist, and in all her work, aims to center educational equity and inclusive community music-making.

Alex Whittington (they/she) is a first-year M.M. candidate in choral conducting at Yale, where they also received their M.A. 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. Whittington 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.

William Braun, piano, has appeared as concerto soloist with the New World Symphony in Miami and the Florida West Coast Symphony (Sarasota) on multiple occasions. He has been the pianist of the New Haven Symphony for thirty-six years, performing as a soloist in concertos by Ròzsa, Lambert, and Gershwin. For twenty years he was the pianist of the Wall Street Chamber Players, and he teaches opera and lieder at the Hartt School. Braun has written more than 300 articles for *Opera News* magazine, including cover profiles of John Adams, Ian Bostridge, Thomas Adès, and Nina Stemme; overviews of the operas of Michael Tippett and Giacomo Meyerbeer; and analyses of Britten's *Peter Grimes* and *Gloriana*, Verdi's *Macbeth* and *Don Carlos*, and Messiaen's *Saint François d'Assise*. For the past ten summers he has been performing at the Castello di Sorci in Anghiari, Italy, and the Casa Monteripido in Perugia. Braun earned his doctorate from Yale University.

Ethan Haman (Organ M.M. '21 M.M.A. '22), from the San Francisco Bay area, is the staff accompanist for the Yale Institute of Sacred Music and director of music for the Episcopal Church at Yale. He is also the organist and assistant director of music at Noroton Presbyterian Church in Darien, Connecticut, and staff accompanist for the Greater New Haven Community Chorus. Prior to his studies at Yale, he graduated from the University of Southern California with a B.M. degree in composition and organ performance, studying with Cherry Rhodes, Andrew Norman, and Morten Lauridsen. He has gone on several sponsored study trips to Paris and Lyon for immersion into the French tradition of organ performance and improvisation on historic instruments. Haman performs regularly both as a recitalist and in collaboration with various ensembles, and his performances often feature extensive improvisations. He has performed in 23 states and 10 countries, including Davies Symphony Hall in San Francisco, the Walt Disney Concert Hall in Los Angeles, Trinity Church Wall St. in New York, and Notre Dame d'Auteuil in Paris. In addition to his performing activities, Haman teaches improvisation both privately and in workshops for universities and for local chapters of the American Guild of Organists.

Concert and recording artist **Nathaniel Gumbs** is a native of the Bronx, and currently serves as the director of chapel music at Yale. As a recitalist, he has performed throughout the United States and abroad. Gumbs was acclaimed in the *New York Times* for playing “deftly and feelingly” on his duo recording with bass-baritone Dashon Burton. *The Diapason* recently recognized Gumbs as one of 20 organists under 30 years old for outstanding achievement in organ performance and church music. Gumbs has also served as the director of music and arts and church organist at Friendship Missionary Baptist Church in

Charlotte, North Carolina. His teachers have included Steven Cooksey, David Higgs, and Martin Jean, and he holds degrees from Shenandoah Conservatory, Yale University, and the Eastman School of Music.

Lisa Zhang graduated from Yale College in 2015 and served as an officer member of the Yale Glee Club. She is originally from Texas but has spent most of her adult life on the East Coast. Zhang is an emergency medicine physician at Hartford Hospital.

Em Kramm is ecstatic to be in her first season with Yale Camerata. She holds a B.M. in music theatre from Florida State University. Past credits include Utah Festival Opera and Music Theatre (*La bohème*), Glow Lyric Theatre (*Roméo et Juliette*), Disney Park's Live Entertainment, Apple TV+ (*Dickinson*), *The Marvelous Mrs. Maisel*, and *RENT* (Maureen). Kramm is currently a participant in the Early Career Development Program with Yale Information and Technology.

Lindsay Elliott is a tenor and Yale College graduate (2004+1). His vocal background includes the Whiffenpoofs, the Duke's Men of Yale, Collegium Musicum, the Battell Chapel choir, and the Little Singers of Tokyo. He currently sings with New York City's Ghostlight Chorus and is a founding member of Brooklyn's State Street Singers, who can be seen wearing spacesuits in *The Long Goodbye: LCD Soundsystem Live at MSG*. When not singing, Elliott runs a small communications consulting firm based in New Haven. His wife looks forward to a time when he spends less time in choir rehearsal; he looks forward to a time when their young son can match pitch and join him.

Terence Wu has had the fortune of singing with the Yale Camerata while under the direction of Marguerite Brooks, André Thomas, and Felicia Barber. At Yale he has also sung with the Yale Repertory and Recital Choruses. Outside of Yale, he performs with the Connecticut Chamber Choir and serves as the group's president. Also at Yale, Wu works as a scientist and director of a lab at West Campus. He received his formal training in science, and music, from the University of Michigan.

Belgian/American tenor **Michaël Hudetz** is currently pursuing a master of musical arts degree in voice at the Yale Institute of Sacred Music under James Taylor's guidance. Recent performances include Cristo in Caldara's *Maddalena ai piedi di Cristo* directed by Stephen Stubbs, the world premiere of Julia Wolfe's *UnEarth* with The Crossing and the New York Philharmonic, and John Luther Adams's *Vespers of the Blessed Earth* at Saratoga Performing Arts Center with The Crossing and the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin. Hudetz will be featured on an upcoming Hyperion Records recording of Amy Beach's *Canticle of the Sun*. He holds a B.M. in vocal performance from North Central College and an M.M. in voice & opera from Northwestern University, where he studied with W. Stephen Smith.

Praised by the *Greek National Herald* as having a “powerful and clear voice that dazzles audiences,” Greek-American soprano **Juliet Ariadne Papadopoulos** has performed in venues all over the New York metropolitan area. She graduated *summa cum laude* from SUNY Purchase’s Opera program in 2022, where she won the SUNY Purchase Concerto Competition. Recent solo performances include Mendelssohn’s *Lobgesang* at the Norfolk Chamber Festival, the world premiere of *Edensongs* by Aaron Jay Kernis at Yale, and the U.S. premiere of *Theophanes the Greek* by Savvas Karantzias at Symphony Space in New York. In 2024 she will sing the soprano solo in John Rutter’s Magnificat conducted by the composer at Carnegie Hall (Stern Auditorium), Mozart’s *Exsultate, Jubilate* with the Woodstock Orchestra under the direction of Mina Kim, Schoenberg’s *Pierrot Lunaire* at the Schoenberg Center in Vienna, and soprano solos in J. S. Bach’s *Mass in B Minor* with Yale Schola Cantorum. Papadopoulos is currently in the second and final year of her master of music degree at the Yale School of Music and the Institute of Sacred Music.

Soprano **Ellen Robertson** is originally from Murfreesboro, Tennessee. She is a member of the Voxtet ensemble at Yale’s Institute of Sacred Music, pursuing a master of musical arts degree in voice with a focus in song, oratorio, and early vocal chamber music. She has sung professionally with the Chicago Symphony Chorus and the Grant Park Festival Chorus. In 2023 she was named a Young Artist with Finger Lakes Opera and an Apprentice Artist with Sarasota Opera. Operatic roles include Mimì (*La bohème*) with La Musica Lirica in Italy and Northwestern Opera Theater, and Diana (*If I Were You*) with Northwestern Opera Theater. She was named a winner of the Evanston Music Club and North Shore Musicians Club Scholarship Competition, and an Illinois chapter winner of the NSAL Dorothy Lincoln Smith Voice Competition. Robertson holds additional degrees from the Bienen School of Music at Northwestern University and the Eastman School of Music.

Trevor Scott received his M.M. in vocal performance from the University of Michigan, where he studied with Stanford Olsen and sang the role of Don Ottavio in *Don Giovanni*. In 2023 he performed with the Chautauqua Opera Company in *Sweeney Todd* and *La Tragédie de Carmen*. He completed his undergraduate degree at the Eastman School of Music, where he studied with Robert Swensen. In 2023 Scott received an encouragement award in the Iowa District of the Metropolitan Opera Laffont Competition, and in 2022 he was a finalist and recipient of the Kaprálová Award in the American International Czech and Slovak Voice Competition in Green Bay, Wisconsin. Other recent operatic roles include the Schoolmaster/Mosquito in Janáček’s *Cunning Little Vixen*, Reverend Rankin in Adolphus Hailstork’s *Rise for Freedom*, the Lyric Tenor in Dominick Argento’s *Postcard from Morocco*, and Little Victor Farrel in Kevin Puts’s *Elizabeth Cree*. Scott is originally from St. Louis, Missouri.

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 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.



The ISM invites its patrons to join in the celebration of 50 years at Yale by considering a donation to a nonprofit organization in the New Haven area whose work focuses on individuals and families who are poor and in need. We have suggested only a few of the many such organizations here, and if you choose to participate, we would appreciate if you can add "ISM-50" in the note field to help us know our communications have been successful. Thank you in advance for your participation!



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