

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

FELICIA BARBER, CONDUCTOR

His Star Shining Bright:
Yale Camerata
Advent Concert

DECEMBER 3, 2022

7:30 PM

WOOLSEY HALL



Please silence all mobile devices.

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

Your courtesy is appreciated.

YALE CAMERATA
HIS STAR SHINING BRIGHT

Felicia Barber *conductor*
Michael Lukin *assistant conductor*
Ethan Haman *piano*

Star Carol

John Rutter (b. 1945)

Michael Lukin *conductor*

Hark! the Herald Angels Sing

arr. David Willcocks (1919–2015)

The audience is invited to sing this carol

Nathaniel Gumbs *organ*

Hark! the herald angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled.
Joyful all ye nations rise,
Join the triumph of the skies,
With angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn King.

Christ, by highest heav'n adored,
Christ, the everlasting Lord.
Late in time behold him come
Offspring of a virgin's womb.
Veiled in flesh the Godhead see,
Hail incarnate Deity!
Please as man with man to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing...

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing...

(C. Wesley, T. Whitefield, M. Madan, and others)

(continues on next page)

Christmas Lullaby H. Leslie Adams (b. 1932)

J'entends le moulin arr. Donald Patriquin (b. 1938)

William Braun *piano*

In Silent Night Mitchell B. Southall (1922–1989)

Kugichagulia Zanaida Stewart Robles (b. 1979)

from *Kwanzaa Songs*

Virginia Grabovsky *soprano*

Sharon Yao *soprano*

Keilah Avery *soprano*

Jason Zentz *tenor*

Katya Davisson *mezzo soprano*

Yichu Xu *tenor*

Kelly Wang *soprano*

Have Yourself a Merry Little Christmas Ralph Blane (1914–1995)

arr. Molly Ijames (b. 1978)

Michael Lukin *conductor*

The First Noel Traditional English carol

The audience is invited to sing this carol

Nathaniel Gumbs *organ*

The first Noel the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
On a cold winter's night that was so deep:
Noel, Noel, Noel, Noel,
Born is the King of Israel!

They looked up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night.
Noel...

(English traditional carol)

The Virgin Mary Had a Baby Boy arr. André J. Thomas (b. 1952)

Kenneth Joseph *steel pans*

INTERMISSION

Magnificat in D, BWV 243 Johann Sebastian Bach (1685–1750)

I. Magnificat

II. Et exsultavit spiritus meus

Juliet Ariadne Papadopoulos *soprano*

III. Quia respexit humilitatem

Yiran Zhao *soprano*

IV. Omnes generationes

V. Quia fecit mihi magna

Jared Swope *baritone*

VI. Et misericordia

Sandy Sharis *mezzo-soprano*

Michaël Hudetz *tenor*

VII. Fecit potentiam

VIII. Deposuit potentes

Michaël Hudetz *tenor*

IX. Esurientes implevit bonis

Sandy Sharis *mezzo-soprano*

X. Suscepit Israel

Yiran Zhao *soprano*

Juliet Ariadne Papadopoulos *soprano*

Sandy Sharis *mezzo-soprano*

XI. Sicut locutus est

XII. Gloria Patri

O Come, All Ye Faithful

arr. David Willcocks

The audience is invited to sing this carol

Martin Jean *organ*

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 heav'n above;
Glory to God in the highest:
O come, let us adore him...

Yea, Lord, we greet thee, born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father, now in flesh appearing:
O come, let us adore him...

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

John Rutter, *Star Carol*

Sing this night, for a boy is born in Bethlehem,
Christ our Lord in a lowly manger lies;
Bring your gifts, come and worship at his cradle,
Hurry to Bethlehem and see the son of Mary!

*See his star shining bright
In the sky this Christmas Night!
Follow me joyfully;
Hurry to Bethlehem and see the son of Mary!*

Angels bright, come from heaven's highest glory,
Bear the news with its message of good cheer:
"Sing, rejoice, for a King is come to save us,
Hurry to Bethlehem and see the son of Mary!"
See his star shining bright in the sky this Christmas night

See his star...

See, he lies in his mother's tender keeping;
Jesus Christ in her loving arms asleep.
Shepherds poor, come to worship and adore him,
Offer their humble gifts before the son of Mary.

See his star...

Let us all pay our homage at the manger,
Sing his praise on the joyful Christmas Night;
Christ is come, bringing promise of salvation;
Hurry to Bethlehem and see the son of Mary!

See his star...

(John Rutter, 1972)

H. Leslie Adams, *Christmas Lullaby*

Sleep, baby, sleep. Sleep, baby, sleep.
Mary and Joseph watch as you slumber. Sleep, baby, sleep.
Rest your weary head on your tiny bed.
Angels guard you, shepherds surround you; rest your weary head.

The Wise Men travel from afar,
Bringing gifts and led by a star, journey to the manger low to find the Child the whole world will
know.
"Hallelujah! Hallelujah! Praises to the newborn King!"

So, sleep, baby, sleep. Sleep, you baby, sleep.
Little Lord Jesus, sleep as we pray and sing this lullaby.

(H. Leslie Adams, 2009)

arr. Donald Patriquin, *J'entends le moulin*

J'entends le moulin tique tique taque,
Mon père a fait bâtir maison,
La fait bâtir à trois pignons,
Sont trois charpentiers qui la font.
Le plus jeune c'est mon mignon.
Qu'apportes-tu dans ton jupon?
C'est un pâté de trois pigeons.
Asseyons-nous et le mangeons.
En s'asseyant il fit un bond,
Qui fait trembler mer et poisson,
Et les cailloux qui sont au fond.

*I hear the millwheel tique tique taque.
My father is having a house built.
It's being built with three gables.
There are three carpenters building it.
The youngest is my darling.
What do you have in your apron?
It's a pie made of three pigeons.
Let us sit down and eat it.
While sitting down they all lept up,
Causing the sea and fish to tremble,
And the stones on the bottom of the sea.*

(Traditional French carol)

Mitchell B. Southall, *In Silent Night*

In silent night, when all is calm and all is bright,
In silent night, O holy night, the Baby from heaven is born on this night.
The Child, the innocent Child is born.

In silent night, as darkness flies and all is light
In silent night, O holy night, the baby in radiance lay sleep on this night.
The Child, the holy Child is born.

In silent night, the Son of God and Son of man
Shall one day cry and later die upon a cross for you and me.
The Child, the Prince of Peace is Born.

(Mitchell B. Southall, 1957)

Zanaida Stewart Robles, *Kujichagulia*

Kujichagulia

Self determination

(The second principle of Kwanzaa)

Kwanzaa is a time of learning, family, and celebration. It is a celebrates the African and African American culture through communities coming together to share a feast, to honor the ancestors, affirm the bonds between them. As part of the celebration, a candle is lit to highlight the principle of that day. These principles as well as activities reflect the writings of African American thinkers and writers; and include reciting original poetry, African drumming, and sharing a meal of African diaspora-inspired foods.

In addition, as part of the tradition, the table is decorated with the essential symbols of Kwanzaa: the Kinara (Candle Holder), Mkeka (Mat), Muhindi (corn to represent the children), Mazao (fruit to represent the harvest), and Zawadi (gifts). Also included are the

colors of the Pan-African flag, red (the struggle), black (the people), and green (the future), which are represented in decorations and in the clothing worn by participants and was originally introduced by Marcus Garvey. Tonight, we will sing Kujichagulia, one movement of seven, taken from the set of Kwanzaa Songs by African American contemporary composer Zanaida Robles reflecting 'self-determination'. The seven movements of Kwanzaa Songs are as follows:

Umoja	<i>Unity (to strive for and maintain unity in the family, community, nation, and race)</i>
Kujichagulia	<i>Self-determination</i>
Ujima	<i>Collective work and responsibility</i>
Ujamaa	<i>Cooperative economics)</i>
Nia	<i>Purpose</i>
Kuumba	<i>Creativity</i>
Imani	<i>Faith</i>

(Notes © by Felicia Barber)

arr. Molly Ijames, *Have Yourself a Merry Little Christmas*

Have yourself a merry little Christmas, let your heart be light.
From now on our troubles will be out of sight.
Have yourself a merry little Christmas, make the yuletide gay.
From now on our troubles will be miles away.

Here we are, as in olden days, happy golden days of yore.
Faithful friends who are dear to us gather near to us once more.

Through the years we all will be together if the fates allow.
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

(Hugh Martin, 1943)

André Thomas, *The Virgin Mary Had a Baby Boy*

The virgin Mary had a baby boy,
The virgin Mary had a baby boy,
The virgin Mary had a baby boy,
And they said that his Name was Jesus.

He come from the glory
He come from the glorious Kingdom
He come from the glory
He come from the glorious Kingdom
Oh yes, believer, born in Bethlehem!

The wise men saw where the baby was born,
The wise men saw where the baby was born,

The wise men saw where the baby was born,
And they said that his Name was Jesus.

He come from the glory...

The angels sang when the baby was born,
The angels sang when the baby was born,
The angels sang when the baby was born,
And they said that his Name was Jesus.

He come from the glory...

(Traditional West Indies carol)

Johann Sebastian Bach, Magnificat in D major, BWV 243

Magnificat anima mea Dominum

My soul doth magnify the Lord

Et exsultavit spiritus meus in Deo salutari meo. *And my spirit hath rejoiced in God my Savior.*

Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent

*For he has regarded the lowliness of his handmaiden;
for behold, from henceforth shall I be called blessed*

Omnes generationes.

In all generations.

Quia fecit mihi magna qui potens est,
et sanctum nomen eius.

*For he that is mighty hath magnified me,
and holy is his name.*

Et misericordia
a progenie in progenies timentibus eum.

*And his mercy
is on them that fear him throughout all generations.*

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

*He hath shown strength with his arm,
he hath scattered the proud in the imagination of
their hearts.*

Deposuit potentes de sede et exaltavit humiles. *He hath put down the mighty from their seats.*

Esurientes implevit bonis
et divites dimisit inanes.

*He hath filled the hungry with good things
and the rich he hath sent empty away.*

Suscepit Israel puerum suum
recordatus misericordiae suae.

*He remembering his mercy
hath holpen his servant Israel.*

Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.

*As he promised to our forefathers,
Abraham and his seed for ever.*

Gloria Patri, gloria Filio,
gloria et Spiritui Sancto!

*Glory be to the Father, and to the Son,
and to the Holy Ghost!*

Sicut erat in principio et nunc et semper
et in saecula saeculorum.

*As it was in the beginning, is now, and ever shall be
world without end.*

Amen.

Amen.

(Luke 1:46–55; tr. *The Book of Common Prayer*, 1662, alt.)

YALE CAMERATA

Dr. Felicia Barber *conductor*

Michael Lukin *assistant conductor*

Harrison Hintzsche, Rachel Segger *managers*

Ryan Rogers, Margaret Winchell *student managers*

Soprano I

Seraina Berger

Rebecca Coburn

Lizzie Davis

Virginia Grabovsky

Yunke Gu

Amaris Hester

Julia Regier

Miriam Remshard

Mindy Reutter

Rabea Sobirey

Geriana Vanatta Lagase

Michelle Spicer

Soprano II

Alexandra Apolloni

Harriett Alfred

Keilah Avery

Jaminda Blackmon

Carolyn Ladd

Rebecca Stoll

Meredith Tulloch

Kelly Wang

Sharon Yao

Yiran Zhao

Alto I

Katya Davisson

Gabrielle Johnson

Inês Forjaz de Lacerda

Laura Rais

Chitra Ramalingam

Abigail Taylor

Margaret Winchell

Mika Yamaguchi

Jungmin Youn

Alto II

Lauren Bond

Carey Bates

Countess Cooper

Ike Harijanto

Jessica Kasamoto

Sylvia Lipnick

Sarah Shapiro

Martha Swartz

Tenor I

William Barbee

Dhruva Schlondorff

Tim Lind

Rohin McIntosh

Ryan Rogers

Hugo Wang

Yichu Xu

Tenor II

Bowei Deng

Junjie Guo

Andrew Liu

Michael Lukin

Chandler Riker

Sean McMillan

David Stein

Jason Zentz

Bass I

Blake Bruchhaus

Alexander Straus-Fausto

Matthew Judd

Patrick Holland

Donald Kohn

Mattias Lundberg

Michel Ledizet

Jacob Robins

Bass II

Stephen Carrabino

Joon Lee

Hyunsung Lim

Medad Lytton

Daniel Rodriguez Schlorff

Nyoman Usadhi

Terence Wu

INSTRUMENTALISTS

Violin 1

Herdis Guðmundsdóttir *concertmaster*

Jeein Kim

Riana Heath

In Ae Lee

Violin 2

Freya Liu

Albert Steinberger

Chaewon Kim

Viola

Emily Rekrut-Pressey

Wanzinyi Huang

Madison Marshall

Cello

Rebecca Patterson

Tom Hudson

Kyeongeun Kim

Double Bass

Hector Ponce

Flute

Daniel Fletcher

Collin Stavinoha

Piccolo

Collin Stavinoha

Oboe

Will Stevens

Michelle Oh

Clarinet

Xiong Kean

Lloyd Van't Hoff

Bassoon

Darius Farhoumand

Lucas Zeiter

Horn

Amber (Shen-Wu) Wang

Jaimee Reynolds

Trumpet

Steve Perrett

Shania Cordoba

Eric Evans

Anthony Barrington

Trombone

Addison Maye-Saxon

Declan Wilcox

Chandler McLaughlin

Tuba

Bridget Conley

Harp

Mia Venezia

Percussion

Nevin George

Bohan Shakes

Steel Pans

Kenneth Joseph

Piano

Ethan Haman

William Braun

John Rutter, *Star Carol*

Now in his late seventies, John Rutter is among the patriarchs of English choral music. As conductor and composer, he has devoted his career to carrying on a tradition that stretches back to the Middle Ages. Although stylistically conservative, Rutter's many carols, anthems, and other choral works epitomize the attentiveness to prosody, phrase structure, and voice leading that have long been associated with England's cathedral and collegiate choir schools. "Star Carol," for which he wrote both music and words, is a characteristically tasteful specimen of his unassuming artistry. Brisk and lightly syncopated, the music exudes the festive, reverential spirit of the Advent season. The carol is cast in a simple strophic form, but Rutter skillfully avoids monotony by varying the texture and articulation.

H. Leslie Adams, *Christmas Lullaby*

Born and based in Cleveland, H. Leslie Adams has a foot in both the symphonic and the chamber-music worlds, but he's best known for his vocal works, including the music drama *Blake*, which depicts the lives of enslaved African Americans on the eve of the Civil War. "Christmas Lullaby" shows him working on a more intimate scale. Set to Adams's own text, the piece begins and ends as a tender lullaby in G-flat major, with a characteristically rocking accompaniment. The middle section is a paean of praise to the Christ Child in bright E major.

***J'entends le moulin*, arr. Donald Patriquin**

The partly nonsensical text of this charming French folk song consists of eleven end-rhyming lines, each of which contains four stressed syllables. The lively pattering effect that results from this unpretentious metrical form may imitate the rhythmic revolutions of the mill wheel from which the song takes its title. Both the antic spirit and the folkish authenticity of "J'entends le moulin" are captured in this imaginative arrangement by Canadian composer Donald Patriquin, replete with finger snaps, slapping noises, and a propulsive "tique tique taque" refrain.

Mitchell Southall, *In Silent Night*

African American composer Mitchell Southall is little known outside the Deep South, where he taught at a series of historically Black colleges and universities in the mid-twentieth century. Although his cappella arrangements of spirituals are widely admired, little of his own music has found a place in the contemporary choral repertoire. A welcome exception is this restrained and exquisitely crafted seasonal carol, aptly subtitled "A Christmas Vignette in Pastel." Southall's syllabic word setting, and transparently homophonic texture are simplicity itself. The calm C-major tonality is disturbed only by a jarring harmonic twist at the prophecy of Christ's death.

Zanaida Stewart Robles, *Kujichagulia*

Although Kwanzaa is a modern invention, the year-end celebration of African American culture has won a permanent place in America's multicultural observances of Advent.

Zanaida Stewart Robles studied with Maulana Karenga, who created Kwanzaa in response to the 1966 Watts riots. “Kujichagulia” is the Swahili word for “self-determination,” one of seven principles on which the festival is based. As the composer explains, “Call-and-response elements, canonic phrases, tight harmonies, and a driving djembe accompaniment make this moderately challenging up-tempo tune both celebratory and empowering.” Long active in social justice causes, Robles believes that Kwanzaa is “stuck in an intellectual wasteland, guarded by a small number of folks who refuse to let it have a life of its own. Let it be integrated into the real world where Christmas and Hanukkah and other winter celebrations enrich many lives as they exist simultaneously. These holidays bring us closer together and make us appreciate each other more – who wouldn’t want that”?

Ralph Blane and Hugh Martin, *Have Yourself a Merry Little Christmas* (arr. Molly James)

Introduced by Judy Garland in the 1944 film musical *Meet Me in St. Louis*, this endearingly sentimental ditty by the songwriting team of Ralph Blane and Hugh Martin has become a holiday staple. Over the years “Have Yourself a Merry Little Christmas” has been interpreted and arranged by artists ranging from Frank Sinatra and Ella Fitzgerald to Michael Bublé and Sam Smith. This recent version by California-based singer-songwriter Molly James is true to the affecting simplicity of the original.

***The Virgin Mary Had a Baby Boy* (arr. André Thomas)**

This popular carol originated in the West Indies and was first published in 1945 by the pioneering singer-folklorist Edric Connor. He recalled that the song “was taught me by James Bryce, whose parents and grandparents were in Trinidad before the abolition of slavery in 1834. I met Bryce in 1942, when he was ninety-four years of age, but was still working, in rags, on a grapefruit plantation” In this arrangement by composer and educator André Thomas, the gently syncopated calypso rhythm of the three verses (accentuated by an optional accompaniment of steel drums and other percussion instruments) contrasts with the full-throated exuberance of the refrain, a rousing chorus of acclamation.

J. S. Bach, *Magnificat in D Major*, BWV 243

“My soul doth magnify the Lord”: Mary’s declaration to her cousin Elizabeth, as recorded in the Gospel According to Luke, begins a joyous paean of praise with special relevance to Advent. Both women present at the Visitation were pregnant, Mary with Jesus, Elizabeth with John the Baptist, and the Magnificat has long been associated with the biblical account of Christ’s birth. Bach’s setting of the Latin canticle dates from around 1733, some ten years after he took up his career-capping post as cantor of St. Thomas’s Church in Leipzig. Although it was probably first performed for the Feast of the Visitation (then celebrated on July 2), the text of the Magnificat is equally germane to the Christmas season and the advent of the Messiah.

Despite Martin Luther's emphasis on making the core texts of Christianity available in the vernacular, the Latin liturgy continued to hold a place in Lutheran worship after the Protestant Reformation. Bach composed Latin polyphonic music alongside his German cantatas throughout his tenure in Leipzig, including the Magnificat in D Major and four short Latin masses. Notable both for their concision and for their directness of expression, these works may represent the composer's response to criticism that the influential music theorist and critic Johann Adolph Scheibe leveled against him, charging that his music was overwrought and "bombastic." It's possible, too, that Bach sought to prolong the life of his church cantatas by detaching the music from the original liturgical contexts of the German libretti and adapting it to Latin texts.

Bach's fellow parishioners in Leipzig were familiar with musical settings of the Magnificat in both German and Latin. The latter were reserved for the high holidays of Christmas, Easter, and Pentecost and other special occasions. The use of Latin reinforced the solemnity and agelessness of the liturgy at a time when the German celebration of Christmas was in flux. The older, often rowdy pagan rituals associated with the winter solstice were slowly giving way to private religious observances more in keeping with the pietistic temper of the time. The Magnificat, with its emphasis on personal devotion and direct contact with "Deo salutari meo" (God my Savior), drove home a central tenet of the Lutheran faith.

The work opens with a festive instrumental introduction scored for a panoply of strings, trumpets, timpani, flutes, oboes, and continuo. (An earlier version of the Magnificat included four additional Christmas-themed hymns.) When the voices enter, listen for the short, up-and-down motive sung by the tenors to the word "Magnificat"; this punchy tune is embedded in Bach's tightly woven contrapuntal fabric and generates much of the movement's thematic material. An emphatic D-major cadence marks the climactic occurrence of the word "Dominum" (Lord). Bach reduces the musical texture in the two ensuing arias for solo soprano, accompanied, respectively, by jubilant upper strings and a plangent oboe d'amore. "Quia respexit" segues seamlessly to another choral movement, whose insistent repetitions and florid melismas invoke the longed-for blessing of "omnes generationes" (all generations).

Temporarily departing from home base, Bach ventures into A major for the vigorous and highly virtuosic bass solo "Quia fecit" before modulating to E minor for the alto-tenor duet "Et misericordia," a richly harmonized appeal to God's mercy supported by pastoral flutes and muted strings. The full orchestra returns in the majestic chorus "Fecit potentiam," a display of divine prowess that marks a strategic reassertion of D major at the structural midpoint of the Magnificat. The tenors' giddily cascading melisma on the word "potentiam" (strength) is echoed by the other four voices in turn, and the movement culminates in a vivid musical depiction of God's scattering of the proud.

Bach ramps up the drama—tonal as well as textual—in the bravura tenor aria "Deposuit potentes" and the equally ornate tenor solo "Esurientes." Set to a rhyming Latin couplet,

these two movements are sharply contrasted in character (brusque and angular versus smooth and consoling), key (F-sharp minor versus E major), and orchestration (violins versus flutes). The consolatory three-part “Suscepit Israel” ventures still farther afield, to B minor, but the penultimate chorus “Sicut locutus est” is again firmly anchored in D major, a fast-moving fugue with the prophetic words “in secula” (forever) appropriately sung to longer note values. The Magnificat concludes with a rousing choral doxology (Gloria Patri) in which Bach cleverly brings back his distinctive first-movement theme, this time set to the words “sicut erat in principio” (as it was in the beginning).

Notes © by Harry Haskell

A former editor for Yale University Press, Harry Haskell is the author of *The Early Music Revival: A History* and a program annotator for Carnegie Hall in New York and the Pierre Boulez Saal in Berlin. *In Her Own Wright*, his new podcast about the Wright Brothers’ sister Katharine, is available on iTunes and other outlets.

Felicia Barber is thrilled to join Yale University’s faculty as the new associate professor, adjunct, of choral conducting, and conductor of the Yale 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. 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, MA, for nine years. She also served as the choral lecturer at Gordon College’s summer MME program. An active member of the American Choral Directors Association (ACDA), she has presented her research at state, divisional, and national conferences, and is the current president of the Massachusetts ACDA board. Dr. Barber holds a BM in vocal performance from Oral Roberts University, an MM in choral music education from Mansfield University, and a Ph.D. in choral music education and choral conducting from Florida State University.

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.

Martin Jean has performed widely throughout the United States and Europe and is known for his broad repertorial interests. He was awarded first place at the international Grand

Prix de Chartres in 1986, and in 1992 at the National Young Artists' Competition in Organ Performance. A student of Robert Glasgow, in 1999 he spent a sabbatical with Harald Vogel in northern Germany. He has performed on four continents and in nearly all fifty states. In 2001 he presented a cycle of the complete organ works of Bach at Yale, and his compact discs *The Seven Last Words of Christ* by Charles Tournemire and *The Complete Symphonies of Louis Vierne*, both recorded in Woolsey Hall, have been released by Loft Recordings. Recordings of the organ symphonies and *Stations of the Cross* by Marcel Dupré are forthcoming on the Delos label. Professor Jean is the director of the Yale Institute of Sacred Music.

Heralding from Perth, Western Australia, **Michael Lukin** is currently studying a Master of Musical Arts in choral conducting at Yale under the supervision of David Hill. An accomplished keyboardist, Michael holds several diplomas in piano and organ performance and has served as the senior organ scholar of St George's College and assistant organist of St. George's Cathedral, Perth prior to moving to the USA. Michael holds a Bachelor of Music with first class honors specializing in conducting and historical keyboard from the Western Australian Academy of Performing Arts, as well as a Master of Music in choral conducting from Yale where his studies were supported by the Western Australian Postgraduate Fulbright Scholarship. At Yale, Michael has worked as an assistant conductor for Yale Opera, director of music at The University Church in Yale, and sings with the Schola Cantorum. Recent professional engagements have seen Michael performing in Australia and across Europe, including a project conducting the Danish National Vocal Ensemble for a concert broadcast on Danish National Radio (DR). Michael currently serves as organist and choirmaster of St. Peter's Episcopal Church, Milford.

Ethan Haman (Organ MM '21 MMA '22) from Fremont, California, 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 conductor 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 BM degree in composition and organ performance, studying with such esteemed teachers as Cherry Rhodes, Andrew Norman, and Morten Lauridsen. He has gone on several study trips to Paris and Lyon, France for immersion into the French tradition of organ performance and improvisation. Ethan performs regularly throughout the United States and internationally both as an organ recitalist and in collaboration with various ensembles. He has performed in such notable venues as Davies Symphony Hall in San Francisco, the Walt Disney Concert Hall in Los Angeles, and the church of Notre Dame d'Auteuil in Paris. His recitals often feature extensive improvisations. In addition to his performing activities, Ethan teaches improvisation both privately and in workshops for universities as well as local chapters of the American Guild of Organists. He is regularly commissioned to compose new choral and keyboard music, and he enjoys recording organ and improvisation videos for his YouTube channel. www.ethanhamanmusic.com

Michaël Hudetz, tenor, is a first-year MMA Voxtet student from Batavia, IL. He received his master's degree in voice and opera from Northwestern University. Michaël has sung with many professional ensembles including The Crossing, Chicago Symphony Chorus, Grant Park Chorus, and Chicago a Cappella.

Juliet Ariadne Papadopoulos is a Greek-American soprano. Her recent performances and honors include playing Susanna in Mozart's *Le Nozze di Figaro* and winning SUNY Purchase's concerto competition. She has performed with Carnegie Hall's The Somewhere Project, at Symphony Space, and on Broadway with Kristen Chenoweth. Other recent accomplishments include playing Belinda in Purcell's *Dido and Aeneas* and Constance in Poulenc's *Dialogues of the Carmelites*. Juliet has performed as a soprano soloist for Mozart's *Exsultate Jubilate*, Vivaldi's *Gloria*, Vaughan Williams's *Dona Nobis Pacem*, Schubert's *Magnificat*, Brahms's *Liebeslieder Waltzes*, and C.P.E. Bach's *Magnificat*, all with full orchestra. Juliet discovered a love for early music while singing with NYC's Voyces as a child and continued her classical training at Fiorello H. LaGuardia High School of Music and Art. Juliet graduated *summa cum laude* from SUNY Purchase's Opera program in May of 2022 and is now pursuing her musical studies in the early music voice program at Yale University.

Sandy Sharis is delighted to join the Yale Voxtet and especially enjoys performing in the choral and early music genres. Her summer training includes the Festival Lyrique de Belle-Ile-en-Mer, Norfolk Chamber Choir Institute, International Baroque Institute at Longy, Aquilon Music Festival, and Duke Chapel ChorWorks. In 2019, Sandy was named first place winner in the Great Lakes region of the NATS Artist Awards competition, and was a finalist in the Kentucky Bach Competition. She has performed in the Duke Chapel Bach Cantata Series and will join Seraphic Fire and the VOCES8 US Scholars Programme during the 2022–2023 season. Sandy earned a BM at Furman University, a master's degree at The Ohio State University, and is now pursuing an MMA degree at the Yale Institute of Sacred Music.

Acclaimed for having a voice “perfectly suited to Baroque music” (*KCMetropolis*), baritone **Jared Swope** sings in a multitude of genres spanning early music, contemporary choral, oratorio, opera, and more. Recent solo engagements include Bach's cantata *Wachet auf, ruft uns die Stimme* with CORO Vocal Artists and *Mass in B Minor* with the JSB Ensemble, Handel's *Messiah* with the Spire Chamber Ensemble, and Telemann's *Johannespassion* with the JSB Ensemble. Swope has performed internationally with conductors Helmuth Rilling, Jos van Veldhoven, and Hans-Christoph Rademann. He can also be heard on recordings of Michael John Trotta's *Seven Last Words* and Chorosynthesis's *Empowering Silenced Voices*.

Yiran Zhao earned a bachelor's degree in piano and in theory and composition from Westminster Choir College, where she won competitions in piano and composition and served as soprano soloist and accompanist of Westminster Choir, Westminster Williamson

Voices, and Westminster Kantorei. She worked as choir director and organist at Christ the King Lutheran Church in Kendall Park, New Jersey, director of the Xiao Feng Arts Choir, and assistant conductor of the Grammy-nominated Same Stream choir, and was on the faculty of Westminster's High School Piano Camp. She is currently the organist and pianist at First Baptist Church in New Haven. Zhao sang for ten years in the Beijing Philharmonic Choir while also studying conducting and composition with Yang Hongnian.

The **Yale Camerata**, founded in 1985 by Marguerite L. Brooks, is a vocal ensemble sponsored by the Yale Institute of Sacred Music. In its 37th season (2022–2023), the ensemble welcomes its new conductor, Dr. Felicia Barber. The ensemble is composed of Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a varied spectrum of choral literature, with a specific commitment to diverse repertoire and recently composed choral music. Past collaborations include 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 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 André J. Thomas, 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.

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 ismevents@yale.edu. Include your mailing address if you would like to receive occasional mailings about the events calendar.