

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

DR. FELICIA BARBER, CONDUCTOR

# To Sit and Dream

APRIL 30, 2023

4:00 PM

WOOLSEY HALL



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Your courtesy is appreciated.

# YALE CAMERATA

## To Sit and Dream

DR. FELICIA BARBER, CONDUCTOR

WILLIAM BRAUN, PIANO

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### Credo

Margaret Bonds

(1913–1972)

ed. Rollo Dilworth

(b. 1970)

I. I Believe in God

II. Especially Do I Believe in the Negro Race

Deborah Stephens *soprano*

III. I Believe in Pride of Race

IV. I Believe in the Devil and his Angels

V. I Believe in the Prince of Peace

VI. I Believe in Liberty

Korin Thomas-Smith *baritone*

VII. I Believe in Patience

### INTERMISSION

### Flower Into Kindness

Jake Runestad

(b. 1986)

Juliet Papadopoulos, Deborah Stephens *sopranos*

Emily Helferty, Sandy Sharis *mezzo-sopranos*

Michaël Hudetz, Matthew Newhouse *tenors*

Mattias Lundberg, Jared Swope *baritones*

### Three Dream Portraits

Bonds

I. Minstrel Man

II. Dream Variation

III. I, Too

Malcolm J. Merriweather *baritone*

(continues on next page)

The Dream Keeper	William Averitt
I. The Dream Keeper	(b. 1948)
II. Dream Variations	
III. As I Grew Older	
IV. Song	
Benjamin Beckman, William Braun <i>piano</i>	
Hold Fast to Dreams	Florence Price
Malcolm J. Merriweather <i>baritone</i>	(1887–1953)
Hold Fast to Dreams	Joel Thompson
	(b. 1988)
To Sit and Dream	Rosephanye Powell
	(b. 1962)

## **Margaret Bonds, *Credo***

**I BELIEVE in God** who made of one blood all races that on earth do dwell. I believe that all men, black and brown and white, are brothers, varying through time and opportunity, in form and gift and feature, but differing in no essential particular, and alike in soul and the possibility of infinite development.

**Especially do I believe in the Negro Race;** in the beauty of its genius, the sweetness of its soul, and its strength in that meekness which shall yet inherit this turbulent earth.

**I believe in Pride of race** and lineage and self: in pride of self so deep as to scorn injustice to other selves; in pride of lineage so great as to despise no man's father; in pride of race so chivalrous as neither to offer bastardy to the weak nor beg wedlock of the strong, knowing that men may be brothers in Christ, even though they be not brothers-in-law.

I believe in Service – humble, reverent service, from the blackening of boots to the whitening of souls; for Work is Heaven, Idleness Hell, and Wage is the “Well done!” of the Master, who summoned all them that labor and are heavy laden, making no distinction between the black, sweating cotton-hands of Georgia and the First Families of Virginia, since all distinction not based on deed is devilish and not divine.

**I believe in the Devil and his angels,** who wantonly work to narrow the opportunity of struggling human beings, especially if they be black; who spit in the faces of the fallen, strike them that cannot strike again, believe the worst and work to prove it, hating the image which their Maker stamped on a brother's soul.

**I believe in the Prince of Peace.** I believe that War is Murder. I believe that armies and navies are at bottom the tinsel and braggadocio of oppression and wrong, and I believe that the wicked conquest of weaker and darker nations by nations whiter and stronger but foreshadows the death of that strength.

**I believe in Liberty** for all men: the space to stretch their arms and their souls, the right to breathe and the right to vote, the freedom to choose their friends, enjoy the sunshine, and ride on the railroads, uncursed by color; thinking, dreaming, working as they will in the kingdom of beauty and love.

I believe in the Training of Children, black even as white; the leading out of little souls into the green pastures and beside the still waters, not for pelf or peace, but for life lit by some large vision of beauty and goodness and truth; lest we forget, and the sons of the fathers, like Esau, for mere meat barter their birthright in a mighty nation.

Finally, **I believe in Patience** – patience with the weakness of the Weak and the strength of the Strong, the prejudice of the Ignorant and the ignorance of the Blind; patience with the tardy triumph of Joy and the mad chastening of Sorrow; – patience with God!

*(W. E. B. Du Bois, 1904)*

## **Jake Runestad, *Flower into Kindness***

The soul is made of love and must ever return  
to love.

There is nothing so wise,  
nor so beautiful,  
nor so strong as love.

*(Mechthild von Magdeburg)*

Above all, love.

I shed my words on the earth  
as the tree sheds its leaves.  
Let my thoughts unspoken  
Flower into kindness.

*(Rabindranath Tagore)*

## **Margaret Bonds, *Three Dream Portraits***

### **I. Minstrel Man**

Because my mouth  
Is wide with laughter  
And my throat  
Is deep with song,  
You do not think  
I suffer after  
I have held my pain  
So long.

Because my mouth  
Is wide with laughter,  
You do not hear my inner cry?  
Because my feet  
Are gay with dancing  
You do not know  
I die?

*(Langston Hughes, 1925)*

### **II. Dream Variation**

To fling my arms wide  
In some place in the sun,  
To whirl and dance  
Till the bright day is done.  
Then rest at cool evening  
Beneath a tall tree  
While night comes gently  
Dark like me.  
That is my dream.  
To fling my arms wide

In the face of the sun.  
Dance! Whirl! Whirl!  
Till the quick day is done.  
Rest at pale evening,  
A tall, slim tree,  
Night coming tenderly  
Black like me.

### **III. I, Too**

I, too sing America.

I am the darker brother.  
They send me to eat in the kitchen  
When company comes.  
But I laugh,  
And eat well,  
And grow strong.

Tomorrow,  
I'll sit at the table  
When company comes.  
Nobody'll dare  
Say to me,  
"Eat in the kitchen,"  
Then.

Besides,  
They'll see how beautiful I am  
And be ashamed.

*(Hughes, 1926)*

## **William Averitt, *The Dream Keeper***

### **I. The Dream Keeper**

Bring me all of your dreams,  
You dreamers,  
Bring me all of your  
Heart melodies  
That I may wrap them  
In a blue cloud-cloth  
Away from the too-rough fingers  
Of the world.

*(Hughes, 1932)*

### **II. Dream Variation**

To fling my arms wide  
In some place in the sun,  
To whirl and dance  
Till the bright day is done.

Then rest at cool evening  
Beneath a tall tree  
While night comes gently  
Dark like me.

That is my dream.

To fling my arms wide  
In the face of the sun.  
Dance! Whirl! Whirl!  
Till the quick day is done.  
Rest at pale evening,  
A tall, slim tree,  
Night coming tenderly  
Black like me.

### III. As I Grew Older

It was a long time ago.  
I have almost forgotten my dream.  
But it was there then,  
In front of me,  
Bright like a sun, —  
My dream.

And then the wall rose,  
Rose slowly,  
Slowly,  
Between me and my dream.  
Rose slowly, slowly,  
Dimming,  
Hiding,  
The light of my dream.  
Rose until it touched the sky, —  
The wall.

Shadow.  
I am black.

I lie down in the shadow.  
No longer the light of my dream before me,  
Above me.  
Only the thick wall.  
Only the shadow.

My hands!  
My dark hands!  
Break through the wall!  
Find my dream!  
Help me to shatter this darkness,  
To smash this night,

To break this shadow  
Into a thousand lights of sun,  
Into a thousand whirling dreams  
Of sun!

(Hughes, 1926)

### IV. Song

Lovely, dark, and lonely one,  
Bare your bosom to the sun,  
Do not be afraid of light  
You who are a child of night.

Open wide your arms to life,  
Whirl in the wind of pain and strife,  
Face the wall with the dark closed gate,  
Beat with bare, brown fists  
And wait.

(Hughes, 1932)

### Florence Price, *Hold Fast to Dreams*

Hold fast to dreams  
For if dreams die  
Life is a broken-winged bird  
That cannot fly.

Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.

(Hughes, "Dreams," 1932)

### Joel Thompson, *Hold Fast to Dreams*

What happens to a dream deferred?

Does it dry up  
like a raisin in the sun?  
Or fester like a sore —  
And then run?  
Does it stink like rotten meat?  
Or crust and sugar over —  
like a syrupy sweet?

Maybe it just sags  
like a heavy load.

Or does it explode?

(Hughes, "Harlem," 1951)

Hold fast to dreams  
For if dreams die  
Life is a broken-winged bird  
That cannot fly.

Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.

(Hughes, "Dreams," 1932)

**Rosephanye Powell, *To Sit and Dream***

To sit and dream. To sit and read,  
To sit and learn about the world  
Outside our world of here and now –  
    Our problem world –  
To dream of vast horizons of the soul  
Through dreams made whole,  
Unfettered free – help me!  
All you who are dreamers, too,  
Help me to make our world anew.  
I reach out my dreams to you.

(Hughes, "To You")



YALE CAMERATA

Dr. Felicia Barber *conductor*

Michael Lukin *principal assistant conductor*

Harrison Hintzsche, Rachel Segger *managers*

Ryan Rogers, Margaret Winchell *student managers*

Ethan Haman, William Braun *rehearsal accompanists*

**Soprano I**

Rebecca Coburn

Virginia Grabovsky

Yunke Gu

Julia Regier

Sara Saltzer

Rabea Sobirey

Kelly Wang

**Soprano II**

Harriett Alfred

Alexandra Apolloni

Keliah Avery

Jaminda Blackmon

Fiona Dierksen

Amaris Hester

Carolyn Ladd

Anya Sergejevna

Reznichenko

Yiran Zhao

**Alto I**

Liese Franklin-Zitzkat

Archer Frodyma

Gabrielle Johnson

Sylvia Lipnick

Rebecca Stoll

Margaret Winchell

Mika Yamaguchi

**Alto II**

Carey A. Bates

Lauren Bond

Countess Clarke Cooper

Jessica Kasamoto

Sarah Shapiro

Martha Kirk Swartz

Mila Volpe

Vickie Wang

Jungmin Youn

**Tenor I**

Lindsay Nicholas Elliott

Rohin McIntosh

Michael Mei

Ben Radcliffe

Ryan Rogers

Hugo Wang

Alex Whittington

Yichu Xu

**Tenor II**

Joshua Goodbaum

Junjie Guo

Andrew Liu

Michael Lukin

Sean McMillan

Elyot Segger

David Stein

Jason Zentz

**Bass I**

Blake Bruchhaus

Thomas Gilbertie

Patrick Holland

Matthew Judd

Donald Kohn

Michel Ledizet

Mattias Lundberg

John Phelan

Al Powers

Justin Young

**Bass II**

Stephen Carrabino

Gerald Holmes

Hyunsung Lim

David Low

Jacob Robins

Daniel Rodriguez Schlorff

Terence Wu

## ORCHESTRA

### **Violin**

Freya Liu *concertmaster*

Zili Sha

Andy Ouyang

Miranda Werner

Riana Heath

### **Viola**

Katie Liu

Madison Marshall

Wanxinyi Huang

### **Cello**

Amanda Chi

Mafalda Teixeira dos Santos

### **Double Bass**

Nicole Wiedenmann

Min Kyung Cho

### **Flute**

Daniel Fletcher

Michael Huerta

### **Piccolo**

Andrew Liu

### **Oboe**

Alec Chai

McKenna Kellar

### **Clarinet**

Lloyd Vant Hoff

Jonathan Lopez

### **Bass Clarinet**

Jonathan Lopez

### **Bassoon**

Anjali Pillai

Darius Farhoumand

### **French Horn**

Kate Warren

Corey Schmidt

### **Trumpet**

Eric Evans

Shaina Cordoba

Anthony Barrington

### **Trombone**

Chandler McLaughlin

Yuki Mori

### **Bass Trombone**

Declan Wilcox

### **Tuba**

Bridget Conley

### **Harp**

Mia Venezia

### **Percussion**

Bohan Shakes

Nathaniel Matthew

Born a generation apart, W. E. B. Du Bois and Langston Hughes bridged a century of African-American experience, from Reconstruction to the civil rights struggles of the 1960s. The juxtaposition of their words on tonight's program highlights the two men's shared commitment to Black pride and empowerment. Hughes recalled that "my earliest memories of written words were those of W. E. B. Du Bois and the Bible," possibly referring to the sociologist's landmark 1903 study *The Souls of Black Folk*. In 1921, Du Bois helped launch Hughes's literary career by publishing the nineteen-year-old poet's "The Negro Speaks of Rivers" in the NAACP magazine *The Crisis*. "What colored person is there, do you suppose, in the United States who writes like that and is yet unknown to us?" he asked a colleague incredulously. Although Hughes was musically illiterate, his poetry was steeped in the idiom of jazz, blues, and gospel music. The composer Elie Siegmeister called him "the most musical poet of the twentieth century."

### **Margaret Bonds, *Credo***

One of the few African-American women composers to achieve national recognition, Margaret Bonds grew up on Chicago's segregated South Side and attended Northwestern University. A pupil of Florence Price, she cultivated a long and fruitful partnership with Langston Hughes. Like Price, Bonds suffered from the dual impact of sexism and racism, and much of her music was only "discovered" after her death. In 1933, she became the first Black soloist of either sex to appear with the Chicago Symphony, playing a piano concerto by John Alden Carpenter. In the same year she wrote the song "To a Brown Girl Dead," to a poem by Countee Cullen. In 1939, at the tail end of the Harlem Renaissance, Bonds moved to New York City, where she continued to compose, perform, and teach and became increasingly involved in the fight for civil rights. She died in California in 1972, shortly after the Los Angeles Philharmonic premiered her *Credo* for chorus and orchestra.

Bonds's cantata is based on a prose poem by the influential Black sociologist and activist W. E. B. Du Bois. Jim Crow was ascendant when his aspirational *Credo* was published in 1904; by the time Bonds finished her symphonic *Credo* more than six decades later, a new, more militant spirit had overtaken the civil rights movement. That militancy is intermittently reflected in Bonds's music, but for the most part her articles of faith are of a gentler, more pacific nature. Reinforcing the cantata's overarching spiritual theme, the seven movements are tied together by the syncopated rhythmic motto associated with the mantra "I believe in." Bonds's simple syllabic word-setting underscores the moral clarity of the libretto. If Du Bois's implicit counsel of patience resonated differently in the turbulent 1960s than it had at the turn of the century, his core message of racial uplift coupled with universal fellowship and peace had lost none of its relevance.

### **Jake Runestad, *Flower into Kindness***

Trained at the Peabody Conservatory in Baltimore, Jake Runestad has expressed his concern for the natural world in works like *Earth Symphony*, an ecological manifesto for chorus and orchestra. The power of human love is another theme that runs through his work, as

exemplified by *Flower into Kindness*, which blends the devotional lyrics of Rabindranath Tagore with the poetry of the medieval German mystic Mechthild of Magdeburg. (The piece is excerpted from an extended work for chorus and chamber orchestra titled *Into the Light*, which Runestad composed in 2017 to mark the 500th anniversary of the Protestant Reformation.) After the full choir intones Mechthild's paean to love, an alto soloist takes up Tagore's inspirational text. The simple melodic line is soon joined by other voices in a joyous round that flowers in polyphonic profusion, while a smaller chamber chorus repeats "I shed my words on the earth" in block chords evocative of a Lutheran chorale.

### **Margaret Bonds, *Three Dream Portraits***

Bonds and Hughes felt an instantaneous rapport when they first met at her parents' house in Chicago in the mid-1930s. "My family rolled out the red carpet," she recalled. "We were like brother and sister, like blood relatives." Over the next three decades, the composer and poet collaborated on a number of musical projects, including a Christmas cantata titled *The Ballad of the Brown King* and a theatrical version of Hughes's *Shakespeare in Harlem*. In the late 1950s, Bonds fashioned a miniature song cycle out of three poems from Hughes's 1932 collection *The Dream Keeper*, in which he wrote movingly of Black Americans' need to protect their "heart melodies" from the "too-rough fingers of the world." By turns raging and resigned in mood, the *Three Dream Portraits* capture the pain and pride that commingle in Hughes's verse, culminating in his Whitmanesque declaration that "I, too, am America."

### **William Averitt, *The Dream Keeper***

An emeritus professor at the Shenandoah Conservatory in West Virginia, William Averitt has composed in a wide array of vocal genres, ranging from solo songs to an evening-length setting of the *St. Matthew Passion* and the documentary oratorio *Easter, 1906*, which recounts a horrific lynching that took place that year in Springfield, Missouri. *The Dream Keeper*, written in 2009, is the second of four choral cycles that reflect his decades-long engagement with Hughes's poetry. Like the earlier *Afro-American Fragments* and the later *The Deepness of the Blue* and *Black Pierrot*, this set of four choruses with piano accompaniment adorns the poet's "quintessentially American" verses in a cornucopia of American popular music idioms.

In Averitt's words, "Hughes's voluptuous 'The Dream Keeper' is set in a slow, lush harmonic world featuring rich, sustained chords in the chorus. 'Dream Variations' contrasts with very fast, non-stop movement and aggressive accents in the piano parts supporting quick-moving soprano and alto lines in alternation with sustained four-part harmonies. 'As I Grew Older' is a powerful poem about how the dreams of youth can become obscured by the shadows of time that, in a telling conclusion, nevertheless emerge optimistically 'Into a thousand lights of sun, / Into a thousand whirling dreams / Of sun!' Musically, most of this movement is held firm by a clock-like succession of slowly repeated notes, only to open out with Hughes's words at the end into bright whirling figures in the Piano I. The concluding

‘Song’ is marked *tempo di milonga* and can be heard as a sort of spirited, energetic version of the tango.”

### **Florence Price, *Hold Fast to Dreams***

As an African-American woman in the field of classical music, Florence Price contended with “two handicaps – those of sex and race,” as she told the conductor Serge Koussevitsky in 1943. The Chicago Symphony had premiered the first of Price’s four symphonies ten years earlier, and her vocal music was championed by the likes of Marian Anderson. Yet she was forced to eke out a living by composing popular songs under a pseudonym, teaching piano, and making choral and orchestral arrangements for a Chicago radio station. Price, who had moved to the Windy City in 1927 to escape the toxic racial environment of her native Arkansas, eventually compiled a catalogue of some 300 works, nearly all of which remained unpublished for decades. This short solo song, with its swirling, Debussyesque arpeggios and dramatic vocal line, exemplifies her meticulous craftsmanship and conservatively tonal style. The original version of Hughes’s “Dreams” makes it clear that the poem was addressed to the son he never had.

### **Joel Thompson, *Hold Fast to Dreams***

A Yale School of Music alumnus, Atlanta-based composer Joel Thompson currently serves as composer in residence at both the New Haven Symphony and the Houston Grand Opera, where his opera *The Snowy Day* – based on the popular children’s book by Ezra Jack Keats – was premiered in 2021. In his widely performed choral threnody *Seven Last Words of the Unarmed*, inspired by the stories of African-American men slain by police, Thompson aimed to convey a sense of “pain, grief, and anger, but also ultimately hope and a sense of idealism.” *Hold Fast to Dreams*, written in response to Martin Luther King’s iconic “I Have a Dream” oration, combines Hughes’s “Dreams” with his later and less upbeat poem “Harlem,” reflecting on the consequences of “a dream deferred.” As the composer observes, “One poem summarizes the pain of broken promises and the other encourages faith that things will get better because the alternative is absolute despair.” In contrast to Price’s setting, Thompson’s chorus opens with a jubilant affirmation and ends with a dreamily questioning dissonance.

### **Rosephanye Powell, *To Sit and Dream***

A professor of voice at Auburn University in her native Alabama, Rosephanye Powell began writing vocal music after making a special study of the pioneering African-American composer William Grant Still. This short, jazz-inflected chorus echoes the social-justice message of Hughes’s poem “To You,” calling on “all you who are dreamers, too” to help “make our world anew.” In a recent interview, Powell said that her students “really connect to this song because the message addresses the times in which we find ourselves... Some students become emotional as we sing the words, ‘I reach out my hand to you.’ We stop and discuss this because many of them feel overwhelmed by the problems in our world – from

Covid to race relations, depression, loneliness – you name it. As we discuss what it means to reach out our hands to one another, the students become hopeful that they can make a difference through love, kindness and caring for others.”

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**Benjamin Beckman** is a composer, conductor, pianist, and singer completing his bachelor’s degree in music at Yale College. As a composer, Beckman’s orchestral music has been performed by the Los Angeles Philharmonic, the National Youth Orchestra of the United States of America, the Yale Symphony Orchestra, the Yale Undergraduate Chamber Orchestra, the Kaleidoscope Chamber Orchestra, and the Boston University Tanglewood Institute Young Artists Orchestra. His music has been notably presented on the BBC Proms, the Tanglewood Music Festival, Concertgebouw Presents: Summer Concerts, the HearNow Festival, NPR’s From the Top, YoungArts Los Angeles, and Yale College New Music. As a pianist, Ben frequently works professionally in and around New Haven, often accompanying for the Yale Institute of Sacred Music and the Yale School of Drama. At Yale, Beckman was awarded the Abraham Beckman Cox Prize for Most Outstanding Composer in the Junior Class, the Joseph Selden Memorial Award, and the R. J. R. Cohen Fellowship for Musical Studies. He recently served as the artistic director of both the Opera Theatre of Yale College and the Yale Undergraduate Chamber Orchestra. Under his leadership, YUCO facilitated the premieres of 21 works composed by Yale undergraduates.

**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 also written more than three hundred 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. He earned his doctorate from Yale University.

GRAMMY nominated conductor and baritone **Malcolm J. Merriweather** is director of the New York Philharmonic Chorus and music director of New York City’s The Dessoff Choirs. He is an associate professor at Brooklyn College, and on the faculty at the Manhattan School of Music. At the invitation of Solange Knowles, he joins the interdisciplinary studio and creative agency Saint Heron for Eldorado Ballroom at Brooklyn Academy of Music. He has conducted ensembles in venues that include Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, Madison Square Garden, Westminster Abbey, and at the

Vatican before Pope Francis. His repertoire covers everything from Bach to the world premiere recordings of *The Ballad of the Brown King*, *Credo*, and *Simon Bore the Cross* by Margaret Bonds (AVIE Records). Dr. Merriweather studied voice with Rita Shane and has been featured as a soloist throughout the United States and has premiered dozens of contemporary solo works. He was a fellowship recipient at Tanglewood. He has earned degrees from Eastman, Manhattan School of Music, and Syracuse University. Connect with him on Twitter and Instagram @maestroweather and at [malcolmjmerriweather.com](http://malcolmjmerriweather.com)

**Deborah Stephens**, soprano, performs with professional choral ensembles such as Kinnara, Coro Vocati, and the Lake Junaluska Singers, and is a sought-after freelance soloist. In 2017 she founded and directed VERITAS Vocal Ensemble, a small group of students at the University of Georgia who share a passion for choral singing. VERITAS has performed on the UGA Student Spotlight Concert and at faculty and student recitals, and hosted a joint-ensemble benefit concert to support music education. Stephens earned a bachelor of music degree in voice performance from the University of Georgia.

Named one of CBC Music's "30 hot Canadian classical musicians under 30" in 2021, Canadian baritone **Korin Thomas-Smith** has been praised for his "warm, rich tone" (*Schmopera*) and is currently pursuing a master of musical arts degree at Yale University. Thomas-Smith has been a fellow at esteemed institutions such as Music Academy of the West and the Ravinia Steans Music Institute, and was the third-place winner in the 2023 New England Region of the Metropolitan Opera's Laffont Competition. This year, Thomas-Smith will join the Glimmerglass Festival as Argante in Handel's *Rinaldo*. Other engagements include Tarquinius in Britten's *The Rape of Lucretia* and Raimbaud in *Le Comte Ory* with Yale Opera. Thomas-Smith is a proud alumnus of the University of Toronto Opera and the Royal Conservatory of Music's Rebanks Family Fellowship and Residency Program, and is supported by the Sylva Gelber Music Foundation.

Members of the **Yale Voxtet** are current students of Professor James Taylor at the Yale Institute of Sacred Music and Yale School of Music, where they are candidates for graduate degrees in voice. The select group of eight singers specializes in early music, oratorio, and chamber ensemble. In addition to performing a variety of chamber music programs each year, the group sings, tours, and records as part of Yale Schola Cantorum.

**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, a MM in choral music education from Mansfield University, and a Ph.D. in choral music education and choral conducting from Florida State University.

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

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

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

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.

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