



June 19–23, 2012
New Haven, Connecticut



Dear friends,

Welcome to New Haven, to Yale University, and to the first Yale International Choral Festival!

This new festival represents an exciting coming together of many independent but closely connected streams: the Yale Glee Club's long tradition of international partnership through music, the Yale Alumni Chorus's recent embrace and expansion of this tradition, the Yale School of Music's global musical reach, and the International Festival of Arts & Ideas innovative arts programming. Our symposium, *Choirs Transforming Our World*, draws further upon the work of the American Choral Directors Association's International Conductor Exchange Program, and the International Federation for Choral Music's Conductors Without Borders network.

While each collaborator brings something different to our festival, we all share a common purpose: to explore and celebrate the powerful connections choral music fosters between people.

Many people have contributed to making this event a reality. In particular, I want to extend my sincere gratitude to Mary Lou Aleskie, Executive Director the International Festival of Arts & Ideas; Ed Greenberg, President of the Yale Alumni Chorus Foundation; Matthew Ringel, Lead Yale Alumni Chorus Producer; Timothy Sharp, Executive Director of the American Choral Directors Association; Michael Anderson, President of the International Federation for Choral Music, and Robert Blocker, the Lucy and Henry Moses Dean of Music at the Yale School of Music.

We wish to extend an especially warm welcome to our distinguished guest choruses: the Chorus of Beijing's Central Conservatory of Music, the Manado State University Choir of Indonesia, the Cambridge University Consort of Voices, and the Imilonji KaNtu Choral Society of South Africa. We hope your singers enjoy their brief time at our university, and we look forward to hearing your music and learning from you over the course of the coming week.

Lastly, we welcome our many distinguished symposium presenters, who bring a wealth of talent, experience, and passion to this endeavor. We look forward to being challenged, provoked, and inspired by your ideas.

It is our sincere hope that this year's festival will be the first of many to come, the beginning of a new chapter in Yale's commitment to the choral arts. Thank you for being a part of it.

Yours in song,

Jeffrey Douma
Artistic Director, Yale International Choral Festival



Tuesday, June 19



8:00 AM

Festival registration begins

Blocker Room, Sprague Hall

10:15 AM

Welcome

- Jeffrey Douma, Artistic Director, Yale International Choral Festival
 - Ed Greenberg, President, Yale Alumni Chorus
 - Matthew Ringel, Producer, Yale International Choral Festival
 - Robert Blocker, The Lucy and Henry Moses Dean of Music at Yale
- Morse Recital Hall, Sprague Hall*

10:30 AM – 11:30 AM

Lecture

The Development of Choral Music in Contemporary China

Prof. Yang Hongnian, Central Conservatory of Music (see full biography, p. 14)
Morse Recital Hall, Sprague Hall

11:30 AM

Lunch

*Commons**

1:00 PM – 3:00 PM

Conducting Masterclass

Chorus of the Central Conservatory of Music, Beijing
Master teachers: Profs. Yang Hongnian and Yang Li,
Central Conservatory of Music, Beijing
YICF Conducting Fellows (see p. 45 for full biographies)
Morse Recital Hall, Sprague Hall

3:00 PM – 5:30 PM

Yale Alumni Chorus rehearsal

Battell Chapel

5:30 PM

Dinner

Commons

8:00 PM

Concert 1

Yale Choral Artists
Morse Recital Hall, Sprague Hall

**If you have not purchased a Meal Plan, meals in Commons can be purchased on an individual basis*

Tuesday, June 19

Concert 1 Yale Choral Artists

Jeffrey Douma, Musical Director

Tuesday, June 19

8 PM

Morse Recital Hall, Sprague Hall

PROGRAM

oh graveyard (lay this body down)

*Anna Ward, soprano; Kate Maroney, alto;
Max Blum, tenor; Jason Thoms, bass*

Traditional; words and music arr. by David Lang (b. 1957)

The Mask

Erika Schroth, pianist

William Bolcom (b. 1938)

1. We Wear the Mask
2. Heritage
3. Shadow
4. Worn Faces
5. Interlude for Natalie
6. Portrait

Walden Pond

*Hannah Collins, Ezra Selzter, and
Mihai Marica, violoncello; Maura Valenti, harp
Amanda Sidebottom, soprano; Carrie Cheron, alto;
Andrew Crane, tenor; Bradford Gleim, bass*

Dominick Argento (b. 1927)

1. Walden Pond
2. Angling
3. Observing
4. Extolling
5. Walden Revisited

PROGRAM NOTES

oh graveyard (lay this body down)

“The choral conductor Craig Hella Johnson asked me to write a contemporary spiritual, for a program that he was designing for his chorus Conspirare. My understanding of his concept was that it might be interesting to make a program of music that was more a response to the genre of spirituals and what they mean than to try to connect through spirituals directly to slavery and the African American experience.

I hope I got that right! With this in mind I found a traditional song – ‘lay this body down’ – and universalized it, changing the text slightly and the harmony greatly, magnifying the notion in the text that faith might ease our journey towards a peaceful death.”

–David Lang

Text

*oh graveyard, graveyard
I'm walking through this graveyard
lay this body down.*

*I know moon-rise, star-rise
I'm walking through this star-rise
lay this body down.*

*I know moonlight, starlight
I'm walking through this starlight
lay this body down.*

*I am walking in this graveyard
I'm walking through this graveyard
lay this body down.*

*I am lying in my grave,
I'm stretching out my arms,
lay this body down.*

*I am going to my judgement
in the evening of the day,
lay this body down.*

*my soul and your soul
will meet on that day
when I lay this body down.*

The Mask

The Mask was commissioned by the Philadelphia Singers, the Washington Singers, and the Dale Warland Singers. American composer William Bolcom asked poet T.J. Anderson III to assemble a collection of texts by early 20th century African American poets, with the stipulation that he contribute a poem himself. Anderson chose texts by Paul Laurence Dunbar, Gwendolyn B. Bennet, Richard Bruce and Charles Cyrus Thomas, which together create a complex, yet richly evocative picture of the African American experience that still resonates today. As in much of his music, Bolcom alternates between challenging sonorities that listeners may associate with contemporary concert music, and music drawn from other traditions, including ragtime, jazz, and the blues. The fifth movement for solo piano was composed in memory of the pianist Natalie Hinderas.

Texts

1. We Wear the Mask

*We wear the mask that grins and lies,
It hides our cheeks and shades our eyes, —
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.
Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.
We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!
—Paul Laurence Dunbar*

2. Heritage

*I want to see the slim palm-trees,
Pulling at the clouds
With little pointed fingers....*

*I want to see lithe Negro girls,
Etched dark against the sky
While sunset lingers.*

*I want to hear the silent sands,
Singing to the moon
Before the Sphinx-still face....*

*I want to hear the chanting
Around a heathen fire
Of a strange black race.*

*I want to breathe the Lotus flow'r,
Sighing to the stars
With tendrils drinking at the Nile....*

*I want to feel the surging
Of my sad people's soul
Hidden by a minstrel-smile.
—Gwendolyn Bennett*

3. Silhouette

*On the face of the moon
Am I.
A dark shadow in the light.
A silhouette am I
On the face of the moon
Lacking color
Or vivid brightness
But defined all the clearer
Because
I am dark,
Black on the face of the moon.
A shadow am I
Growing in the light,
Not understood as is the day,
But more easily seen
Because
I am a shadow in the light.*
–Richard Bruce

4. Worn Faces

*Hills about the countryside,
Cold and bare, dissatisfied.
From the years of deep regret,
Laboring, paying on her debt,
On through life.*

*Deep the gullies scar her face
Where the waters run their race;
Once a smooth and sunlit hill,
Now she's ragged, worn and still
Dead from strife.*

*Aged and worn a human's face
Where the tears in steady pace
Cut the youth to ragged forms
As it faces roughest storms,
Seeking life.*
–Charles Cyrus Thomas

6. Portrait

*When woman picked up first stone,
Made that rhythmic thud called fire,
Sun shone sheen on mountain.
The eland rubbed its twisted horns against the
black scab of a tree.*

*Fingers dip in an ivory thicket of keys.
The last ticket holder staggers in.
Black print programs fade to music.
Pastel crescent shadow rippling on curtain waves
of savanna grass.*

*Sing a song to the rain's cool baptism
seeping through the flesh of ceremonial masks.
The percussive hammer strikes wire
An arpeggio cradled in the arms of silence.*
–T.J. Anderson III

Walden Pond

“As was the case with *I Hate and I Love*, this work is also a commission from the Dale Warland Singers and, like its predecessor, I felt it demanded a very special text in order to take advantage of this superb vocal group's abilities. The hunt for an interesting or unusual text – one that is perfectly suited to a specific singer or chorus – is, for me, a highly important part of the creative process and not infrequently the search takes more time than the actual composing of the music. I take a certain amount of pride in the texts I have chosen to set to music over the years but of them all, *Walden Pond* is a special case.

“For some reason, bodies of water – rivers, lakes, seas – hold a great fascination for me. Among the various titles in my catalogue are: *Jonah and the Whale*, *A Water Bird Talk*, *To Be Sung Upon the Water*, and *The Voyage of Edgar Allan Poe*. And even where no hint of some aquatic orientation is in the title of a work, the events it deals with are quite often located near or on some body of water: *The Aspern Papers*, on the banks of Lake Como; *Casanova's Home-coming*, in Venice; *Colonel Jonathan the Saint*, on Maryland's Eastern Shore. Of all these compositions, *Walden Pond* would be the one work most unabashedly evincing this preoccupation, using it not merely as a circumstance or colorful backdrop, but focusing directly on a body of water itself. And that may explain why I prefer *Walden* over all my other large choral pieces, as do some of my friends. One of its most satisfying elements is the idyll-like savor it has for me. Naturally much of this is due to Thoreau's beautiful text which I edited freely and extensively in order to obtain the specific images I wanted. But a good part of the ambience of the piece is due to its instrumentation: the harp, I think, lends a properly watery, rippling tone while the three violoncellos

provide a sense of warmth, darkness, and a feeling of depth. The idea of using multiple solo celli was borrowed from the overture to Rossini's *William Tell* where their sound wonderfully limns a placid woodland."

–Dominick Argento

I. The Pond

Nothing so fair, so pure, lies on the surface of the earth. It is a clear and deep green well, half a mile long, a perennial spring in the midst of pine and oak woods.

It is earth's eye; looking into which the beholder measures the depth of his own nature; it is a mirror which no stone can crack, whose quicksilver will never wear off; a mirror which retains no breath that is breathed on it, but sends its own to float as clouds high above its surface, and be reflected in its bosom still.

There are few traces of man's hand to be seen. The water laves the shore as it did a thousand years ago. This water is of such crystalline purity that the body of the bather appears of an alabaster whiteness, which, as the limbs are magnified and distorted, produces a monstrous effect, making fit studies for Michael Angelo.

So pure, so fair.

II. Angling

In warm evenings I frequently sat in a boat playing the flute, and saw the perch, which I seem to have charmed, hovering around me, and the moon travelling over the ribbed bottom, which was strewn with wrecks of the forest.

Sometimes, I spent the hours of midnight fishing from a boat anchored in forty feet of water and communicating by a long flaxen line with mysterious nocturnal fishes, serenaded by owls and foxes, and hearing, from time to time, the creaking note of some unknown bird close at hand.

There was an older man, an excellent fisher; once in a while we sat together on the pond, he at one end of the boat, and I at the other; but not many words passed between us, for he had grown deaf in his later years, but he occasionally hummed a psalm, which harmonized well enough with my philosophy. Our intercourse was thus altogether one of unbroken harmony, far more pleasing to remember than if it had been carried on by speech.

III. Observing

It is a soothing employment to sit on a stump, on a height over-looking the pond, and study the dimpling circles incessantly inscribed on its surface amid the reflected skies and trees.

It may be that in the distance a fish describes an arc of three or four feet in the air, and there is one bright flash where it emerges, and another where it strikes the water. Or here and there, a pickerel or shiner picks an insect from this smooth surface; it is wonderful with what elaborateness this simple fact is advertised – this piscine murder will out – reported in circling dimples, in lines of beauty, the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its breast. Then the trembling circles seek the shore and all is smooth again.

One November afternoon, the pond was remarkably smooth, so that it was difficult to distinguish its surface. I was surprised to find myself surrounded by myriads of small, bronze-colored perch. In such transparent water, reflecting the clouds, I seemed to be floating through the air as a balloon, and their swimming impressed me as a kind of flight or hovering, as if they were birds passing just beneath my level, their fins, like sails, set all around them.

IV. Extolling

Sky water.

Lake of light.

Great crystal on the surface of the earth.

Successive nations perchance have drank at, admired, and fathomed it, and passed away, and still its water is green and pellucid as ever. Who knows in how many unremembered nations' literatures this has been the Castalian Fountain? Or what nymphs presided over it in the Golden Age?

Perhaps on that spring morning when Adam and Eve were driven out of Eden Walden Pond was already in existence, and even then breaking up in a gentle spring rain and covered with ducks and geese, which had not heard of the fall. Even then it had clarified its waters and colored them of the hue they now wear, and obtained a patent of Heaven to be the only Walden Pond in the world.

V. Walden Revisited

Since I left those shores the wood-choppers have laid them waste, but I remember, I remember...

I remember when I first paddled a boat on Walden, it was completely surrounded by thick and lofty pine and oak woods, and in some of its coves grape-vines had run over the trees next to the water and formed bowers under which a boat could pass. I have spent many an hour floating over its surface as a zephyr willed, in a summer fore-noon, lying on my back across the seats, dreaming awake.

And though the wood-choppers have laid bare first this shore and then that, it struck me again tonight, –Why, here is Walden, the same woodland lake that I discovered so many years ago; where a forest was cut down last winter another is springing up as lustily as ever; the same thought is welling up to its surface that was then; it is the same liquid joy and happiness to itself and its Maker. He rounded this water with his hand, deepened and clarified it in his thought. I see by its face that it is visited by the same reflection; and I can almost say, Walden, is it you?

–Henry David Thoreau

Soprano

Sherezade Panthaki
Amanda Sidebottom
Anna Ward
Arianne Abela

Tenor

Alex Guerrero
Andrew Crane
Max Blum
Dana Wilson

Alto

Kate Maroney
Eric Brenner
Judy Bowers
Carrie Cheron

Bass

Dashon Burton
Tian-Hui Ng
Bradford Gleim
Jason Thoms



Jeffrey Douma is the Director of the Yale Glee Club, Yale's principal undergraduate mixed chorus, hailed last season by the *New York Times* as "one of the best collegiate singing ensembles, and one of the most adventurous." He also serves as Associate Professor of Conducting at the Yale School of Music, where he teaches in the graduate choral program, and as founding musical director of the Yale Choral Artists.

Douma has appeared as guest conductor with choruses and orchestras on six continents, and has prepared choruses for performances under such eminent conductors as William Christie, Valery Gergiev, Sir Neville Marriner, Sir David

Willcocks, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling. He is also currently Musical Director of the Yale Alumni Chorus and Choirmaster at the Cathedral of St. Joseph in Hartford.

An advocate of new music, Douma has premiered new works by such composers as Dominick Argento, Ned Rorem, Jan Sandström, Lee Hoiby, Lewis Spratlan, Ted Hearne, and James MacMillan, has established two competitions for young composers, and is editor of the Yale Glee Club New Classics Choral Series, Boosey & Hawkes. His original arrangements are published by G. Schirmer.

A tenor, Douma has appeared as ensemble member and frequent tenor soloist with the nation's leading professional choirs, including the Dale Warland Singers, Oregon Bach Festival Chorus, and Robert Shaw Festival Singers. A former conducting faculty member at the Interlochen Center for the Arts, he appears frequently as clinician and guest conductor for festivals and honor choirs, and has presented at national and divisional conventions of the NCCO and ACDA. Douma served previously on the conducting faculties of Smith College and Carroll College. He holds the Bachelor of Music degree from Concordia College (Moorhead, MN) and the Doctor of Musical Arts degree in conducting from the University of Michigan.



Erika Schroth maintains a multi-faceted career as performer, teacher, and music director, and has performed as a solo and collaborative artist across the United States and Europe. She has been a member of the piano faculty at Wesleyan University since 2004, and also maintains a studio at New Haven's Neighborhood Music School, where her students have consistently garnered top prizes in the region's most prestigious piano competitions. She is currently a faculty member at the Elm City Chamberfest, and spent several summers playing and teaching on the faculty at the Interlochen Center for the Arts. Schroth served formerly on the piano faculties at Oakland University, St. John's University, Deerfield Academy, and the Wisconsin Conservatory of Music, and has worked on several productions as music director for the acclaimed Yale Repertory Theatre. In 2007 she was a guest artist at the Stamford International Music Festival (UK), where her performances were described as "impassioned" and "richly expressive". Schroth received a master's degree in piano from the University of Michigan, where she studied with Arthur Greene and Martin Katz.

The Yale Choral Artists is a new professional choir, organized by the Yale School of Music and the Yale Glee Club to enhance and enrich Yale's strong commitment to the choral arts. The choir is a project-based ensemble comprised of leading singers from around the country and is directed by School of Music faculty member Jeffrey Douma.

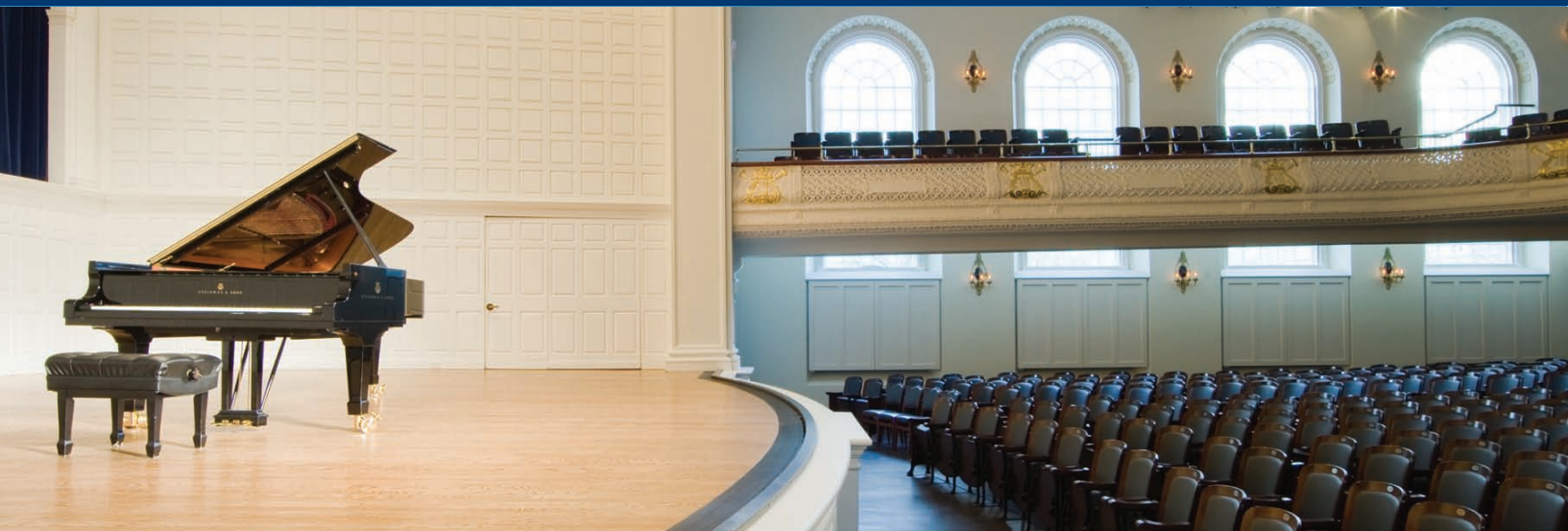
Current members of the Choral Artists have also performed in the ranks of such acclaimed ensembles as the Trinity Wall Street Choir, Chanticleer, the Handel and Haydn Society Chorus, the Oregon Bach Festival Chorus, Voices of Ascension, Conspirare, and many others, and are also leading concert soloists, particularly in the area of early music.

Of the ensemble's Carnegie Hall debut with guest conductor William Christie and the Yale Baroque Ensemble in February of 2012, the *New York Times* wrote, "The Yale Choral Artists, a new professional ensemble, sang expressively and with dramatic vigor," and hailed their rendition of Handel's *The King Shall Rejoice* as "a stirring performance."

In June of 2012, the Choral Artists will perform a program of contemporary American music as a featured ensemble at the first Yale International Choral Festival. During their residence at the festival, they will also mentor current Yale undergraduate singers and the festival's Conducting Fellows, and will collaborate on a performance of Bach and Vivaldi with the renowned Mark Morris Dance Group. Plans for winter and summer projects in 2013 are currently underway.



Wednesday, June 20



8:45 AM – 10:15 AM

Yale Alumni Chorus rehearsal

Battell Chapel

10:30 AM – 11:30 AM

Lecture Workshop

Tribal Dances and Choral Music of South Africa
George Mxadana, Imilonji Kantu Choral Society
Morse Recital Hall, Sprague Hall

11:30 AM

Choristers Without Borders Lunch

An informal opportunity for members of our visiting choruses to get to know one another, share stories, share songs, and share experiences. You are encouraged to seek out members of other choruses and invite them to join you at your table.
Commons

1:00 PM – 2:00 PM

Conducting Masterclass 2

Yale Choral Artists
Master teachers: Profs. Jeffrey Douma and Marguerite Brooks,
Yale University
YICF Conducting Fellows
Morse Recital Hall, Sprague Hall

2:15 PM – 3:15 PM

Lecture Workshop

Building Repertoire: Indonesian Choral Music and Beyond
André de Quadros
Manado State University Choir
Battell Chapel (This is a required YAC event)

3:30 PM – 4:30 PM

Yale Alumni Chorus Rehearsal

Battell Chapel

5:00 PM

Concert 2

Manado State University Choir
Morse Recital Hall, Sprague Hall

8:00 PM

Concert 3

Chorus of the Central Conservatory of Music, Beijing
Morse Recital Hall, Sprague Hall

Concert 2

Manado State University Choir

André de Quadros, Conductor

Wednesday, June 20

5 PM

Morse Recital Hall, Sprague Hall

PROGRAM *(to be chosen from the following)*

Vela! Asambeni Siyekhaya!

Andre Van Der Merwe

Im Advent (from Sechs Sprüche)

Felix Mendelssohn

Weihnachten (from Sechs Sprüche)

Felix Mendelssohn

Toki Gong

Christian Tamaela

O Clap Your Hands

Orlando Gibbons

Singet dem Herrn

J. S. Bach

Warning to the Rich

Thomas Jennefelt

Sing when the Spirit says Sing

Jesse Vaughn

Hamba Lulu

Michael Brewer

Gai Bintang

Budi Susanto Yohanes

Janger

Budi Susanto Yohanes

Keraban Sape

Budi Susanto Yohanes

Teke Song

Traditional

Oh Ading Koh

Gerhard Gere

Anoj Pusej Dunojelio

Vaclovas Augustinas

From A Distance

Anna Abeleda-Piquero

Til Ungdommen

Otto Mortenson

I Himmelen

Karin Rehnqvist

I Can Tell The World

Moses Hogan

Rindu Kepada Kediaman Allah

Daud Kosasih

Adinu

Shireen Abu Khader/Andre De Quadros

Wednesday, June 20

Singers

Andrew Noldy Anugerah
Yarto Boresandro Anu
Adelina Bataria
Gerry George Gimon
Andre Clayson Gumolong
Rosita Maria Kalempouw
Chandra Vilton Kandati
Lady Joula Kimbal
Fienny Maria Langi
Ribka Maria Patrisia Manus
Apris Wira Christi Marinda
Sherly Mekel
Risty Melisa Mumu
Karel Naj Joan

Riffel Rayfke Pakasi
Verlena Hana Paputungan
Antonie Pasulatan
Melcky Lukas Erastus Pojoh
Kristian Kristofani Porung
Monica Patriona Raturandang
Pricilia Runtu
Ferry Susanto Sangkop
Calvin Julian Tajujung
Riko Stewart Tanauma
Inggrit Novega Trofin Tulong
Eduard Yules Waturandang
Irma Santi Wongkar
Rilya Esther Wullur



André de Quadros, conductor, ethnomusicologist, music educator, and human rights activist has conducted and undertaken research in over forty countries and is a professor of music at Boston University. He has had a number of leadership positions at Boston University, including: director of the School of Music, chair of the Music Education Department, chair of the Department of Music in the College and Graduate School of Arts and Sciences, and artistic director of the Tanglewood Institute. He holds affiliated faculty appointments in other BU departments: the African Studies Center, the Center for the Study of Asia, and the Institute for the Study of Muslim Societies and Civilizations.

He has studied at the Bombay School of Music, the University of Bombay, La Trobe University (Australia), at the University of Melbourne, at Monash University (Australia), at the Universität “Mozarteum” in Salzburg with a DAAD (German Academic Exchange Service) scholarship, and at the Victorian College of the Arts.

As a conductor, he is developing new cross-cultural experimental repertoire with influences of Arab, Indian, Latin American, and Indonesian music. Engagements of note include the National Philharmonic Orchestra of Bulgaria with which he toured Spain, the Massachusetts All-State Chorus (USA), the Tanglewood Institute Young Artists Orchestra (USA), the Prokofiev Symphony Orchestra (Ukraine), the National Youth Choirs of Great Britain, the Nusantara Chamber Orchestra (Indonesia), the Moscow State Radio Symphony Orchestra, the New Monash Orchestra, the Jauna Muzika Choir (Lithuania), and Choralies 2010 (France). He is a member of Interkultur’s World Choir Council and Artistic Director of Aswatuna–Arab Choral Festival.

Professor de Quadros is the conductor of the Manado State University Choir (Indonesia) with which he toured France, Sweden and Poland in 2010 winning a first prize at the Warsaw International Competition. He is a member of the Scientific Board of the International Network for Singing Hospitals, an advisor on the Board of the International Federation for Choral Music, a member of the Editorial Board of the peer-reviewed journal, *Arts and Health*, and a member of the steering committee of Conductors Without Borders. He is currently editing the *Cambridge Companion to Choral Music* for Cambridge University Press, is co-editor of *Tanglewood II: Summoning the Future of Music Education* to be published by GIA Press, and lead author of *Choral Music in Global Perspective* to be published by Routledge. He is general editor of the *Carmina Mundi* series of Carus-Verlag, and editor of *Cantemus*, *Salamu Aleikum Choral Music of the Muslim World*, and *Music of Asia* and the *Pacific* published by earthsongs (USA) and *Songs of the World* published by Hinshaw Music (USA).

In 2010, he conducted a historic project with Palestinian and Israeli choral musicians in East Jerusalem. He is part of a multi-year, externally funded arts and public health research project in Peru. Starting in 2011, he will be the director of the newly constituted Music Research and Creative Network of the Social Science Research Network (SSRN), the fourth largest online repository in the world. His awards include Monash University Vice-Chancellor and President's Special Commendation for Distinguished Teaching and a first prize in the Australian National Choral Championships.

He is an Accredited Teacher, SEDA (UK) and his prior university appointments include being Associate Professor and Director of Music Performance at Monash University School of Music – Conservatorium, Australia. He is also former Artistic Director of the Melbourne International Festival of Choirs.

The **Manado State University Choir**, from the province of North Sulawesi, a mixed-voice chamber choir of approximately 24 singers has been acclaimed for its remarkable artistry, capacity to move an audience, and beautiful sound. The choir's versatility is astonishing, performing a wide range of repertoire, from early music to contemporary pieces of the Western canon, from traditional Indonesian music with choreography to popular music, and Southeast Asian choral music. Under the direction of Professor André de Quadros the choir has continued to advance its pursuit of excellence locally in Indonesia and abroad. Previous international tours have resulted in several prizes and awards. MSUC has undertaken successful engagements in Austria, South Korea, China, Netherlands, France, Poland, and Sweden.

The Manado State University Choir represents not only the country of Indonesia but in a more complex sense, also new directions in choral music worldwide. Its repertoire is culturally, religiously and linguistically diverse and its processes incorporate improvisation, experimentation, and cross-cultural juxtaposition. For example, music of the European canon is interwoven with contemporary composed music of Indonesia. As an ensemble of contemporary world, MSUC endeavours to build bridges to other cultures and communities and to participate in the creation of a peaceful, nonviolent world, in which music and cultural life can flourish for all. The forces of love and spirituality are deeply embedded in the MSUC philosophy and the daily lives of each members.



Wednesday, June 20

Concert 3

Chorus of the Central Conservatory of Music, Beijing

Yang Hongnian & Yang Li, conductors

Wednesday, June 20

8 PM

Piano Accompanists: Yang Tian & Liu Jun

Morse Recital Hall, Sprague Hall

PROGRAM (to be chosen from the following)

Ga O Li Tai

Hasake Folk Song

Arr. Du Mingxin

Pastoral

East Mongolian Folk Song

Arr. Qu Xixian

The Youth Dance

Xinjiang Folk Song

Arr. Wang Shiguang

Double Echoes

Yang Hongnian

Introduction & Toccata

Yang Hongnian

Spring Waters

Sergei Vassilievitch Rahamaninoff

Sa Li Lo

Words by Yangxiaoping / Music by Liu Xiaogen and Liu Ye

Lacrymosa (From "Requiem" No.7)

W. A. Mozart

Pizzicato Polka

J. Strauss

Arr. by Yang Hongnian

Lux Aurumque

Eric Whitacre

The Rhythm of Life

CY Coleman

Suliko

Glugian Folk Song

Zitti, Zitti

Giuseppe Verdi

(From "Rigoletto")

In Taberna Quando Sumus

Carl Orff

(From "Carmina Burana")

That is me

Lyrics by Xiao Guang / Composed by Gu Jianfen

Man Jiang Hong

Lyrics by Yue Fei / Composed by Li Baochen

Kasar Mie La Gaji

Alberto Grau

The Battle of Jericho

Traditional Spiritual

Arr. by Moses Hogan

Saber Dance

Aram Ilitch Khatchaturian

Arr. by Yang Hongnian

Singers

Soprano

Zhou Haoyu
He Miao
Zhang Muqun
Tan Xiaoyue
Bai Yue
Wang Yi
Wang Xin
Du Xinyue
Zhou Ni
Qin Kanru
Wang Shan
Yin Lei
Yao Jiarui
Guo Fei
Song Li
Lin Yiping
Nuer Guli

Alto

Zhu Qian
Gao Jiatong
Zhu Shan
Jin Jiuji
Yang Huiru
Sun Shuang
Wen Di
Liu Jun
Su Xia
Miao Yifan
Li Yonglin
Zhang Jian

Tenor

Li Dongqi
Fang Yinhe
Zhang Tianyu
Wang Xinxing
Wang Pai
Chang Ente
Su Tao
Tan Yiming
Gao Shiqi
Liu Ning

Bass

Jiang Shuai
Ma Tianlong
Jiang Tao
Su Yangjie
Yang Yutang
Liu Haiying
Yu Yicheng
Kou Tianpei
Li Zhuang
Han Zhengji

Located at the former Prince Chun's Residence of Qing Dynasty, the **Central Conservatory of Music's** beginnings can be traced to 1940, when the National Conservatory of Music was founded. It was merged together with other 5 music institutions and departments of music in Universities in 1950. Moved from Tianjin to Beijing in 1958, it was ranked among the national leading universities in 1960. Currently, it was listed as one of the leading universities in the "211 project" in 2000, the only institution in Academies of Fine Arts in China, and only key institution of higher learning supervised directly under the Ministry of Education of the State Council among all academies of arts in China.



The current enrolled students number nearly 1,910 and the teaching and administrative staffs total about 700. Professors and associate professors make up two thirds of the faculty. Over 30,000 students have graduated from the Conservatory. Many of the graduates are now musical directors, concertmasters of symphony orchestras, core members of music schools, artistic organizations, and research institutes in all parts of China and in the world, and some of them have been ranked among the eminent Chinese musicians, winning international fame, and have played important roles in the development of music education in China.

Serving both as a center of music education for training professional musicians and a center of research-composition-performance for developing music education in China, the CCOM has grown into a music institution of high prestige at home and abroad.

The **Chorus of the Central Conservatory of Music** is composed of outstanding students of the Voice and Opera Department of the Central Conservatory of Music. The Chorus has participated in many important performances and tours. Having toured Singapore in 1989 and attended the National Students' Art Festival in 1999 and 2001, the chorus has twice won the golden prize in the Chorus Competition. Invited by Maestro Seiji Ozawa in 2002, they joined an opera production of Puccini's *Madam Butterfly* in Japan and toured many cities in Japan and China to great acclaim. The chorus also performed Beethoven's "Ode to Joy" from the Ninth Symphony with the London Philharmonic in the Grand Hall of People in 2003 Beijing New Years Concert. The same piece was performed again in China National Grand Theatre's Opening Concert in 2007. Collaborating with the Philharmonia Orchestra of Yale, the chorus successfully performed Mahler's Symphony No. 2 (Resurrection) in the National Centre for the Performing Arts in 2008. In 2010, the Chorus performed with the Tchaikovsky Conservatory in a joint production of *Eugene Onegin* in Moscow. Another important event was the performance of Beethoven's Choral Fantasy with Seiji Ozawa Music Academy Orchestra in NCPA and the performance of Prokofiev's cantata *Alexander Nevsky* won high acclaim in 2011.

In recent years, the chorus has appeared in many operas, including *Così fan tutte*, *La Nozze di Figaro*, *La Bohème*, *La Traviata*, *Rigoletto*, *Carmen*, *La Clemenza di Tito*, *Die Zauberflöte*, *Madam Butterfly*, and *Eugene Onegin*.

Many members in the chorus have become well-known concert or opera singers, and some of them have earned international reputations and are very active on music stages at home and abroad.



Conductor Yang Hongnian is China's well-known Conductor and Music Educator and Professor of Conducting at Central Conservatory of Music. He was formerly Vice Chairman of the International Children's Chorus and Performing Arts Association, Board Member of Chinese Musician's Association, Adviser of China Choral Society and China Chorus Union.

Professor Yang has an ardent and bold style. When conducting he adds subtle movements to interpret the music in his vast repertoire. His unique performing art and his music prowess are well admired by musical professionals and educators in China and overseas. He has received praise from the international music community as a "maestro who masters the myth of chorus".

Based on Professor Yang Hongnian's achievements, he was granted the title of "National Exemplary Worker in the Culture System". He was consecutively recommended by international conductors to be the Vice Chairman of the National Children's Chorus Performing Arts Association. US President Ronald Reagan awarded the highest appreciation Certificate for the children's chorus he conducted while in America. He received the Honorary Citizen of Newark Medal and the Golden Key from Osaka and Bingku County of Japan for his contribution to music.

Yang Hongnian is currently the Founder and Resident Conductor and Art Director of the Children and Young Women's Chorus of the China National Symphony Orchestra, the conductor of Youth Chorus of Central Conservatory of Music, Adjunct Conductor of the Chorus of the China National Symphony Orchestra, Adjunct Art Director of Kunming Symphony Orchestra, Adjunct Conductor Shanghai Symphony Orchestra and Adjunct Conductor of Osaka Youth Symphony Orchestra of Japan. Being an influential conductor of international status, he is constantly invited to conduct symphony orchestras, chamber music and chorus concerts. His travels have included trips to the USA, Japan, Singapore, Austria, Australia, Italy, Sweden, Russia, Taiwan and Hong Kong. He always receives sensational welcomes.

The Children and Young Women's Chorus, led by Professor Yang, has traveled to America, Japan, Singapore, Malaysia, Austria, Hungary, German, Italy, Sweden, Russia, Korea, Taiwan and Hong Kong. In August, 1996, on behalf of the People's Republic of China, the Chorus participated in the 44th International Polyphonic Contest "Guido d' Arezzo" and was awarded 4 prizes, breaking the record for Chorus Competition in history. In 1997, he was the general conductor of the 5th International Children's Chorus Festival. In May

of 1999, the children chorus directed by him attended the 200 annual ceremony of Pushkin in Moscow and presented a special performance, which was awarded the only special award. In July of 1999, he conducted the chorus of Xinjiang Normal University at the 38th “Segsitz” International Chorus Competition and his Choirs achieved first place in the mixed group, in the women’s group and in the men’s group becoming the Chinese conductor who has won the most awards.

In February 2003, the American Choral Directors Association invited Professor Yang and the Children and Young Women’s Chorus to participate in concerts at Carnegie Hall, Lincoln Center and Riverside Church. Over 9000 conductors from North America and all over the world stood up and applauded the excellent performance of the chorus. In July 2006, he was invited to be an international judge of the Fourth World Choir Games.

In 2008, the China Children’s Choir participated in the Opening Ceremony of the Olympic Games. Professor Yang accompanied the choir to Bela Bartok International Music Festival in Hungary in 2010; and in 2011 competitions with Grand Prizes in Istanbul International Music Festival in Turkey; and they also took the Grand Prix Award in Saint Petersburg, ‘The Singing World’.

Besides his conducting work, Professor Yang has also composed professional music teaching materials. His book, *Treatise on Training the Orchestra* won the Chinese Golden Bell Award in China. Professor Yang also wrote *Treatise on Training the Children’s Choir* and *Treatise on Training the Chorus*.

Assistant Conductor Yang Li is professor of Conducting Department of the Central Conservatory of Music, Principal Conductor of Tianjin Symphony Orchestra, Conductor of the Children and Young Women’s Chorus of the China National Symphony Orchestra, and Director and Conductor of Beijing Philharmonic Chorus.

Yang Li was born in a musical family and started learning music since early childhood. In 1990, He graduated from the Conducting Department of Central Conservatory of Music. In 1997, he received an “Artist Diploma” from Stuttgart Conservatory of Music in Germany where he graduated from, and became the first Chinese artist to win the H. von Karajan Foundation scholarship.

Since graduation in 1997, he returned to China and started teaching in the Conducting Department of the Central Conservatory of Music in Beijing. Having cooperated with various orchestras and artists, Yang Li has performed a great number of symphonies, chamber music, operas and choral works both in China and abroad.

The Ministry of Culture of Peoples Republic of China awarded the “Wen Hua Prize” to Yang Li for his excellent performance on conducting the opera production “General She Leng”. During the 2006 Busan Choral Festival and Competition, as conductor, he led the Young Women’s Chorus of the China National Symphony Orchestra to win the top awards in both Classical Music Category and Ethnic Music Category. He was also given an award for “Best Conductor”. In 2010, Yang Li led the Beijing Philharmonic Chorus and participated in the 24th Béla Bartók International Choir Competition held in Hungary. The chorus won the first place among Children’s Chorus Category, and the second place in the Youth Category. In July 2011, Beijing Philharmonic Chorus competed in the 2011 Istanbul International Chorus Competition, and was awarded the first place in Children’s Choirs Category, Female Choirs Category and the Grand-Prix. In the following month, the chorus participated in “The Singing World”–The 7th International Choir and Vocal Ensembles Competition in St. Petersburg and won 15 awards including first places in categories of Children’s Choirs and Female Choirs, and Modern Music, as well as the Grand-Prix, Special Prize of Jury and the Best Performance of Y. Falik’s work. Yang Li was awarded the Best Conductor.

Yang Li was selected to be part of the jury of the 3rd Busan International Chorus Festival in November 2007, and the 61st Japan National Chorus Competition in October 2008.

Yang Li has also published academic papers in “Journal of the Central Conservatory of Music”, “Journal of Tianjin Conservatory of Music” and various other professional periodicals.

Thursday, June 21



8:45 AM – 10:15 AM

Yale Alumni Chorus rehearsal

Battell Chapel

10:30 AM – 11:30 AM

Lecture

Perspectives on Brahms Ein deutsches Requiem

Prof. Martin Ennis, Cambridge University

Morse Recital Hall, Sprague Hall

11:30 AM

Choristers Without Borders Lunch

Commons

1:00 PM – 3:00 PM

Conducting Masterclass 3

Cambridge University Chamber Choir

Master teacher: Prof. Martin Ennis

YICF Conducting Fellows

Morse Recital Hall, Sprague Hall

5:00 PM

Concert 4

Imilonji Kantu Choral Society

Morse Recital Hall, Sprague Hall

8:00 PM

Concert 5

A Lake/Jesu, meine Freude/Gloria

Mark Morris Dance Group with the Yale Choral Artists

and Yale Collegium Players

Shubert Theater

Presented through the International Festival of Arts & Ideas

Tickets are required for festival participants (www.artidea.org)

Concert 4

Imilonji Kantu Choral Society

Gobingca George Mxadana, Musical Director

Thursday, June 21

5 PM

Morse Recital Hall, Sprague Hall

PROGRAM

Traditional Choral Music of South Africa

Soprano

Linda Joyce Chipeta
Nokuthula Portia Dlamini
Rethabile Mathilda Hlalele
Leonorah Khanyile
Lebalang Freedah Khumalo
Ntombifuti Euggy Angela Kubeka
Elizabeth Mashiane
Bongekile Sydness Mkhithi
Jenniffer Nkomo
Maruping Hope Phokane
Azerinah Keamoetse Phori
Sebolelo Elizabeth Seleho
Dudu Martha Thabethe
Dimakatso Florence Mabe

Alto

Tebello Eunice Mafeka
Veronica Ntombentsha Magalela
Beggie Sanele Makeleni
Sindisiwe Mhlongo
Rosemary Mohale
Joyce Elizabeth Nyoni
Petronella Ingrid Onverwaght
Ntombizodwa Patricia Qwabe
Nombuyiselo Audrey Antonio

Tenor

Paulus Kgamedi
Fanyana Samuel Khoza
Albert Kubheka
Mavuso Moab Mabece
Eric Makhubela
Joyce Josina Mama Moloi
Mlungwana Innocent Sibisi
Zwelihle Johan Buthelezi

Bass

Caiphus Bafana Hlomuka
Dumisane Kumalo
Sipho Conrad Kunene
Thamsanqa Sydney Nkomo
Elias Thamsanqa Qumba
Micha Michael Shabalala

Imilonji Kantu Choral Society

Where does one start to describe this long established institution? We have come along way since 1982! We are proud to say that at its inception the Choral Society took a deliberate stance to contribute towards the fight against apartheid through choral music. With a carefully selected repertoire as you will experience tonight, the range is wide and varied from traditional to contemporary African classical items.

We have been fortunate as a group to be invited to several countries overseas and in Africa. Under the Music Directorship of George Mxadana we have been privileged to visit Austria, Canada, Germany, United Kingdom, Malaysia, Reunion Islands, France, Wales, United States of America, Switzerland, Botswana, Zimbabwe and Swaziland. We have been true ambassadors for our beautiful country.

Thursday, June 21

We have performed at world events including state visits and sporting events, not forgetting the presidential inauguration of the world icon Nelson Rolihlahla Mandela and his successor president Thabo Mbeki. We were also privileged to sing at the enthronement of Nobel Peace laureate Archbishop Desmond Tutu.

The members of the Choral Society are not professional singers but come from various backgrounds and professions. Only the Music Director has had formal training in music. This skill has been transferred to most of its membership with ages ranging from mid 20's to early 70's.



Rated amongst the highly celebrated conductors and Music Directors in the South Africa, **George Gobingca Mxadana** has recently been bestowed with the Order of the Ikhamanga in Silver, a national Order bestowed by the President of South Africa to its citizens and eminent foreign nationals. The Order of Ikhamanga was awarded for his excellent achievement in the field of music and contributing to the development of choral music in South Africa. As an esteemed member of the Order, George Mxadana is entitled to use the post nominal letters OIS.

Indeed an esteemed member of the broader community, he is also a member of the Liturgical Committee of the World Council of Churches, directing special events featuring African Liturgy as well as serving in the All Africa Conference of Churches.

George Mxadana has a long list of established credits under his name too numerous to count. A typical Soweto born and bred, George Mxadana has a unique musical diversity as a trainer, instrumentalist and conductor having worked with the best conductors in the world.

A founder, conductor and Director of Imilonji Kantu Choral Society since 1982, George remains committed to the development of South African arts and culture and the uniqueness of the musical legacy.

Under his tutelage at the Ihlombe Workshops, he will together with members of the Choral Society share insight into the relationship between choral singing, dancing and drumming. A unique experience!



Symposium: Choirs Transforming Our World

DAY I

7:00 AM

Registration opens

Blocker Room, Sprague Hall

9:00 AM

Symposium Welcome

- Michael Anderson, President, International Federation for Choral Music
- Jeffrey Douma, Artistic Director, Yale International Choral Festival
- André de Quadros, Conductors Without Borders: Mission and Possible Vision
- Song: Philip Brunelle, Symposium Steering Committee and Vice President, International Federation of Choral Music

Morse Recital Hall, Sprague Hall

9:45 AM – 10:35 AM

Session 1

Harmony behind the Walls: Promising Practices with Prison Choirs

- Mary L. Cohen
- Catherine Roma
- Bea Hasselmann

Morse Recital Hall, Sprague Hall

The purposes of this workshop are for the founders and directors of three secular U.S. prison choirs to describe their respective programs, how they got started, our biggest frustrations, and our biggest rewards. We will examine our reasons for directing these choirs, play audio examples, talk about the values of prison choirs, and share strategies for starting a prison choir. The presenters include Bea Hasselmann who conducts Soul of Red Wing in Minnesota, Cathy Roma who conducts UMOJA in Ohio, and Mary Cohen who conducts the Oakdale Community Choir in Iowa.

This workshop addresses how choral singing in prisons enhances inmates' self-perceptions and improves attitudes toward people in prison. This simple model has considerable positive outcomes.

Mary L. Cohen, Ph.D. is an Assistant Professor of Music Education at the University of Iowa. Her research area is choral singing and well-being with particular emphasis on music programs in prisons. She combines her research and teaching with the Oakdale Community Choir, comprised of men incarcerated at the Iowa Medical and Classification Center and female and male community members including University of Iowa Students. She co-teaches a Topics in Human Rights class where her students come into the prison to observe a choir rehearsal or attend a concert. She teaches a songwriting class at the prison and the choir has performed 15 original songs, one of which was performed by Yo-Yo Ma at the Warrenville Youth Center in Illinois. She edited an issue of the *International Journal of Community Music* focusing on Criminal Justice and Music. Her research is published in the *International Journal of Research in Choral Singing*, *Journal of Research in Music*

Education, the Australian Journal of Music Education, Journal of Historical Research in Music Education, Journal of Correctional Education, the International Journal of Community Music, the Choral Journal, the International Journal of Music Education, Advances in Music Education and in edited books.

Catherine Roma, professor of music at Wilmington College, is first and foremost an active choral director in the greater Cincinnati area. Her recent 2008 Governor's Arts Award, for community development and participation, reflects her devotion and engagement in the choral arts. Roma is founder and director of MUSE, Cincinnati's Women's Choir, a nationally recognized community arts organization dedicated to musical excellence and social change. She is co-founder and co-director of the Martin Luther King Chorale, an interracial, interdenominational, intergenerational, city-wide choir. The King Chorale provided the core of the 700-voice chorus organized to sing at the groundbreaking (2002), and grand opening (2004) of the National Underground Railroad Freedom Center in Cincinnati. She started UMOJA Men' Chorus in 1993 at Warren Correctional Institution at the request of the Dean of Correctional Education at Wilmington College. She believes choral communities inspire, motivate, educate, and heal an ailing world.

Bea Hasselmann earned her undergraduate and graduate degrees in music education from Winona State University and has taught music to students in elementary grades through college graduates. She is the founder and Music Director of the Metropolitan Boys Choir that has been in existence for forty years. Her choirs have toured extensively throughout the United States, Canada, Europe, and Central America. They regularly perform with the Minnesota Orchestra for thirty years. In addition to being listed in "Outstanding Secondary Educators of America," Bea Hasselmann has had the honor of receiving the Sigma Alpha Iota International Music Fraternity's "Community Music Award," and the Great Northern Union Chorus' "Award of Harmony." She served as National Chairperson of the American Choral Directors Association (ACDA) Committee on Boychoirs as well as an officer of the ACDA of Minnesota. She has also been a choral clinician and speaker for music conventions and festivals in numerous states. Bea Hasselmann was the talent coordinator for Super Bowl XXVI, in addition to a number of other national events. Her most recent endeavor is her creation of a music program at the Minnesota Correctional Facility of Red Wing, a program that has generated national interest.

10:50 AM – 12:00 noon

Session 2

Panel: Building meaningful choral exchanges

- Thomas Lloyd
- John Warren
- Joy Hill
- Philip Brunelle, moderator

Sudler Hall

While it may have been an unusual occurrence a century ago for a choir to travel to another part of the world, performing and collaborating with local ensembles and musicians, today this kind of activity has become commonplace for youth choirs, school choirs, college choirs, community choirs, and church choirs alike. In 2012, there is undoubtedly more international choral exchange occurring around the world than at any other time in history, and while this fact holds great promise for increased cultural and musical understanding, it also creates special challenges for the singers and conductors involved in such exchanges. This will be the focus of the present discussion.

Thomas Lloyd has directed the combined choral and vocal studies program for Haverford and Bryn Mawr Colleges since 1996. He has also served as Artistic Director of the Bucks County Choral Society since 2000. Lloyd is also Director of Music at the Philadelphia Episcopal Cathedral. Lloyd has also led choirs on nine international tours, to Latin America, Africa, the Middle East, and Eastern Europe. Each of these tours has focused on shared concerts and repertoire with a diverse range of local choirs. Choirs under Lloyd's direction

have performed at conferences of Chorus America and the American Choral Directors Association. His articles have been published in the *Choral Journal*, *The American Choral Review*, *The Journal of the Conductor's Guild*, *Troubador*, and *ChorTeach*. He has led panel discussions at conferences of the American Choral Directors Association, Chorus America, National Collegiate Choral Organization, and the International Federation of Choral Musicians. During his recent term as Repertoire & Standards Chair for Community Choirs, Eastern Division of the ACDA, Lloyd organized the first Community Choir Festival at the 2010 conference.

John Warren is Associate Professor of Music and Director of Choral Activities at Syracuse University, where he conducts three choirs, and teaches conducting and choral literature to undergraduate and graduate students. During his 7-year tenure Syracuse choirs have sung at state and regional ACDA conferences, toured throughout the Northeast as well as Argentina, Chile, and Uruguay, and sung major works with the Syracuse Symphony Orchestra. Dr. Warren holds degrees from Furman University, the University of Cincinnati College-Conservatory of Music, and the University of Miami, and is a 2011 recipient of the Outstanding Faculty Award from the College of Visual and Performing Arts at Syracuse University. In May, Dr. Warren travelled to Havana, Cuba as part of ACDA's International Conductor Exchange Program.

Joy Hill directs the Royal College of Music Junior Department Chamber and Girls' Choirs. She also conducts the Vigala Singers, which comprises RCMJD Chamber Choir alumni, and the Purcell School Chamber Choir, where she is also a member of the academic music department. Joy also works increasingly as a conductor and adjudicator internationally, most recently in Japan, Estonia, Latvia, Lithuania (supported by a bursary from the Arts Council of Great Britain), Italy, South Africa, and Uganda. Joy has been involved in many projects that bring different cultures together through choral music and is founder and director of New Commonwealth Voices who have sung with soloists Melvin Tan and Njabulo Madlala. The RCMJD Chamber Choir have performed with the African Children's Choir in Westminster Abbey in the presence of Her Majesty the Queen, also with The Riga Chamber Choir and the Estonian TV Girls' Choir. Vigala Singers have performed in Sweden alongside the Youth Choir of St. Jacob's, Stockholm, as guest choir at the Estonian Choral Directors Seminar in Vigala, Estonia, with SaxEst from Tallinn in London and, supported by the Estonian Embassy in the USA, in both New York and Washington.

10:50 AM – 12:00 NOON

Session 3

Panel: Building Cross-Cultural Bridges Through Choral Music

- Mollie Stone
- Timothy DeWerff
- Diana Solomon-Glover
- Helen H. Cha-Pyo
- Jeffrey Douma, moderator

Morse Recital Hall, Sprague Hall

In our increasingly globalized world, more and more choral musicians are taking their art form out of the rehearsal and concert hall and into the real world, harnessing choral music's unique power to address a variety of challenges facing modern society, such as poverty, homelessness, the preventable spread of infectious disease, or a lack of access to education, to name but a few. The present discussion will examine several such initiatives, reflecting not only on their successes, but also on the financial, logistical, and cultural pitfalls these initiatives may encounter.

Mollie Stone is currently pursuing her Doctorate in choral conducting at Northwestern University, and holds a Bachelor of Arts degree from Amherst College, a Master of Music degree in conducting from Westminster Choir College and has studied at the University of Cape Town in South Africa.

In 2001, she served as the Graduate Associate for the Amherst College music department. During this time,

Ms. Stone received a grant from the Henry J. Kaiser Family Foundation to produce a DVD that helps American choral directors learn and teach black South African choral music in the oral tradition. Most recently, she presented her DVD, “Vela Vela,” through the Ravinia Festival’s Reach-Teach-Play Education Program as well as at ACDA, MMEA and Kodály conferences in New York, Connecticut, Massachusetts, Maine, Oregon and Oklahoma. In 2011, she produced a second teaching DVD on South African choral music. In 2006, Ms. Stone received another generous grant from the Henry J. Kaiser Family Foundation to return to South Africa to study how South Africans are using choral music in the struggle against HIV. Ms. Stone currently lectures and gives workshops on black South African choral music across the United States and Europe.

Ms. Stone grew up singing in Chicago Children’s Choir, and proudly directs the Chicago Children’s Choir Madrigals Ensemble and Hyde Park Neighborhood Choir.

Timothy J. DeWerff has been deeply involved with the Yale Alumni Chorus from its inception, having participated in all of its tours and, since 2003, served as its primary accompanist. As the founding treasurer of the Yale Alumni Chorus Foundation, he established financial controls to ensure that all gifts designated for its many outreach activities are applied toward their intended purposes. By profession he is an editor of scholarly books and online resources, and he is the author of the official 150th anniversary history of the Yale Glee Club published last year.

Helen H. Cha-Pyo is currently Artistic Director of Jirani Cultural Organization (JCO). She travels to Kenya several times a year to oversee Kenya Jirani Choir program and train music staff in Nairobi as well as direct Harlem Jirani Ensemble in New York City.

Ms. Cha-Pyo is also in her tenth season as the Music Director and Conductor of the Empire State Youth Orchestras (ESYO) in Albany, NY. She oversees 300 musicians in 9 ensembles as well as inner city music outreach programs. This summer she will lead the Youth Orchestra in its first tour to Asia which includes concerts in Beijing, Shanghai, Yeosu (World EXPO) and Seoul. Her innovative programming has won ESYO three prestigious awards by the American Society of Composers, Artists and Publishers in 2008 and 2011.

From 1996 through June 2003, Ms. Cha-Pyo served as Conductor of the Riverside Philharmonic Orchestra and Choir and Associate Director of Music at The Riverside Church in the City of New York. Born in Seoul, Korea, Ms. Cha-Pyo studied piano and organ at the Juilliard School of Music and Oberlin Conservatory. She received Master of Music in organ performance and in conducting from Eastman School of Music.

The Jirani Cultural Organization is the one and only NGO in South Korea which has taken care of neglected children in the world through the development of arts education. In 2006, Kenya Jirani Children’s Choir was founded in Korogocho, Kenya, one of the poorest villages in the world. Today, the Kenya Jirani Children’s Choir consists of 130 children in 3 different ensembles and the Concert Choir has done 7 international tours performing over 150 concerts for more than 200,000 people in 3 different continents. **Diana Solomon-Glover** serves as Program Coordinator for the Harlem Jirani Ensemble. In 2010, Harlem Jirani Ensemble was established in New York as its first global sister organization and shared a concert tour with its Kenya counterpart. The Jirani Arts School project broke ground in January 2012 and is projected to complete the first phase in December 2013. While it is very important to feed the hungry children, JCO believes it is crucial to infuse hope and vision in their lives for a better future. Fueled by individual and corporate Jirani supporters, JCO is working to help each and every member of the Children’s Choir grow up to be a messenger of hope to people throughout the world.

12:00 noon

Symposium Luncheon

(Symposium presenters and Symposium registrants only)

Hendrie Hall, Room 201

(Not a YAC event, festival choristers will eat in Commons)

2:00 PM – 2:50 PM

Session 4
Joyful Noise

- Allison Fromm
- Morse Recital Hall, Sprague Hall*

Allison Fromm has directed choral ensembles at Yale University, Dutchess Community College, Boston University, and the University of Illinois. As founding Director of Joyful Noise, she was named Philadelphia Eagles 2002 Community Quarterback runner-up. In Champaign, Illinois she initiated the Exodus and Whirlwind interfaith arts organizations and established the Whirlwind Interfaith Choir and Shabbat Singers. A graduate of Yale and Boston Universities and a doctoral candidate at the University of Illinois, she is currently writing her dissertation: *Aaron Copland's "In the Beginning": Context and Creative Process*.

Joyful Noise is a chorus of forty-five adults, ages 17–70, with physical and neurological challenges and acquired brain injuries. Founded in 2000 by Director Allison Fromm and her sister, chorus member Beth Fromm, the ensemble is hosted by Bancroft, in southern New Jersey and Delaware. Joyful Noise fosters an atmosphere of community, acceptance, and teamwork in which members can discover their voices and express themselves through music. As one singer explains, “It makes me feel famous and proud!” Another reveals, “It’s my life’s dream to be an entertainer forever... and my dream came true!” The chorus serves as a model and a resource for similar ensembles that seek to develop in their members a sense of pride, confidence, and the potential to contribute to our world.

3:15 PM – 4:30 PM

Session 5
Panel: Choral Music and Mental Well-Being

- Stephen Clift
 - Anne Haugland Balsnes
 - Pearl Shangkuan, chair
- Sudler Hall*

Stephen Clift is Professor of Health Education at Canterbury Christ Church University. He has made contributions to health education and promotion in the fields of HIV/AIDS and sex education for young people, international travel and tourism, and evaluation of the Health Promoting School.

His current interests are focused on the contributions of the arts and music to healthcare and health promotion. Together with Grenville Hancox, Professor of Music at Christ Church University, he has recently established the Sidney De Haan Research Centre for Arts and Health.

Anne Haugland Balsnes is Associate Professor at Ansgar College, Kristiansand, Norway. She has taken a major study in music at University of Oslo supplemented by a major study in choral conducting at the Norwegian Academy of Music. Her Ph.D. degree in music pedagogy from November 2009 was based on the thesis, “Learning in choir–Belcanto as a community of practice”. She has many years of experience as college teacher in music and conductor of several choruses. She is also a practicing singer, and is presently member of the professional Kristiansand Soloist Ensemble.

3:15 PM – 4:30 PM

Session 6
Panel: The Power of Singing Together

- Lena Ekman Frisk
 - Susan Knight
 - Philippe Rixhon
 - Andre De Quadros, moderator
- Morse Recital Hall, Sprague Hall*

The Elephant in the Choral Room: The phenomenon of ‘non-singer’ identity formation originating in ensemble singing experience

The literature yields a wealth of evidence regarding children’s impeded singing development, but little research has been conducted regarding children’s self-perception around their singing ‘challenge’. Curiously, evidence of childhood ‘non-singer’ identity formation is emerging from the developing interest in the adult ‘non-singer’. Growth in this area of investigation is yielding evidence that the majority of adult ‘non-singer’ participants in a range of studies (situated in Western cultures, but geographically diverse, e.g., Australia, Sweden, Canada, Finland, UK, USA) have attributed as such in childhood, and have retained that identity throughout their lives. Evidence is mounting that most ‘NS’ recall the moment of their attribution as ‘NS’ with great clarity, expressing negative emotions, e.g. shock, humiliation, shame, and an unresisted acceptance of their new ‘NS’; identity and its irrevocability. The majority of ‘NS’ attribution are reported to have arisen chiefly in other-imposed negative, defining school or other ensemble singing settings, often involving authority figures, principally teachers. Singing is widely evidenced as a learned behaviour, proceeding developmentally. Yet, the majority of ‘NS’ report that they were not offered any help to improve their singing, and were often either rejected from the singing ensemble or marginalized within it. This presentation will explore the paradox that singing ensembles, a prime site for the encouragement and facilitation of singing development, were instead, for many (now ex-children), the beginning of their lifelong exodus from singing involvement and the onset of associated social anxiety and a negative self-perception of disability. It will also look to possible solutions, including improved singing pedagogy for pre-service and in-service teachers, especially around interventions for the child with a slower rate of singing development. It will also explore the power of choirs to outreach in inclusive and developmental ways to so-called ‘non-singers’ in the community.

Susan Knight is Founder and Artistic Director Emerita of *Festival 500: Sharing the Voices* and *SHALLAWAY- Newfoundland and Labrador Youth in Chorus*. She holds Bachelor degrees in Music and Music Education (Memorial University, Newfoundland and Labrador), a Masters of Arts in Music Education (St. Thomas University, Minnesota) and a Ph.D. from the University of London. She has taught music education at the elementary, undergraduate and post-graduate levels over the past three decades, and is active internationally as a researcher, clinician, keynote speaker, consultant and producer. Her research centers principally on the phenomenon of the adult non-singer and the role of choral music-making in the development of empathy and community. She co-edited (with Bob Chilcott) a two-volume anthology of international choral music published by Oxford University Press, for whom she is currently authoring a chapter in the new Handbook on Singing. Susan is a visiting researcher at the International Music Education Research Centre in the Institute of Education, University of London. She currently serves on the Boards of Chorus America, Irish Business Partnerships, World’s End Theatre Company, Opera on the Avalon, Artistic Fraud Theatre Company, International Federation of Choral Music, the Canada Council for the Arts and the Canadian Commission for UNESCO. She holds an Honorary Doctor of Laws from Memorial University, and is invested in the Orders of Canada, and Newfoundland and Labrador.

Stories from people who thought they could not sing

A narrative from those affected negatively by the above mentioned cultural paradox forms a foundational role in Susan’s argument. This portion of the discussion will examine choral projects in “non-singing environments” throughout Sweden, such as choral singing in prisons, choral singing with children in suburban areas, and the Southern Choral Centre creating new boys choirs. Other additional discussion will explore choral projects with other goals than traditional musical goals, a TV-production creating a choir of new-beginners rehearsing together for 13 weeks and preparing a concert with the Malmö Symphony Orchestra, and a book published in October 2011 in Sweden “Körsång påverkar–forskare berättar” (“Choral singing has an impact”).

Lena Ekman Frisk received her master's degree in choral conducting at the Malmö Academy of Music, Sweden and has an extensive professional experience, including appointments at Kristianstad magnet school music profled classes leading choirs, vocal training and music theory. Academic year 2005-2006 she made a faculty exchange with Dr. Mark Munson. During this year, she taught and conducted choirs at College of Musical Arts, Bowling Green State University, Ohio, U.S.A. In 2008, she started her part time work as a producer/coordinator within Southern Choral Centre—a cooperation between several distinguished music and educational institutions. Today, she also holds the position as associated professor at the Malmö Academy of Music teaching choral singing, methods, conducting and repertoire. She directs Christianstad Motet Choir and the Academy Girls Choir. Ekman Frisk serves since 2010 as chair of Swedish Choral Directors Association.

Making the case for choral music

Making the case for music is so far polarised between “the absence of science” whereby famous maestros argue that music doesn't need justification and “the abuse of science” whereby commercial enterprises sell specially edited Mozart CDs to pregnant women. Reintroducing singing in school curricula requires evidences and impact assessments. Excellent research is discussed at symposia, reviewed by peers, and published within that community. But, scientific evidence about the benefits of choral music is scattered among many institutes and publications. It remains to be collected, structured, integrated, maintained, and translated for the widest audience—a necessity for an effective and efficient advocacy. Building on the need presented by Susan, and the success stories told by Lena, Philippe presents a specific advocacy approach covering both the creation and dissemination of advocacy documents as well as two related initiatives: the Singing Nations Network and the State of the Singing World.

A leader in the convergence of arts, business and technology, **Philippe Rixhon** started Aarya, the label of excellence for live music. Aarya has aims for the public benefit and established The Aarya Foundation before launching any other operation. Philippe has been socially engaged for more than thirty years; among other actions, he led the *Coalition of the Children of the Earth* at the UN World Conference on Human Rights. DA (Hon), MA (Theatre Directing), MSc (Management), MSc (Engineering), BPhil, he works also in the fields of arts centres and theatre creation.

The Aarya Foundation advances singing science and advocates music education through singing from kindergarten on, for the sake of art, health and community. In formal associate relation with UNESCO, the Foundation developed scientific and publication approaches. It is ready to collect and disseminate the evidences for singing and to formulate and distribute the principles to learn and teach singing effectively. Philippe will also be a part of tomorrow's salon, a great opportunity to share the completed plan and discuss how we can deliver it—together.

3:00 PM – 5:00 PM

Yale Alumni Chorus rehearsal

Woolsey Hall

5:10 PM – 6:20 PM

Session 7

Choirs and Young People: Musical Excellence and Creating Community from the Inside Out

- Francisco Núñez
- Naomi Faran
- Michael Anderson, chair

Morse Recital Hall, Sprague Hall

Francisco Núñez, a 2011 MacArthur Fellow, is the artistic director of the Young People's Chorus of New York City (YPC), as well as a composer, conductor, visionary, and leading figure in music education. In 1988 he founded YPC to provide children of all backgrounds with a safe haven for personal and artistic growth, and to date he has changed the lives of thousands of young people. First Lady Michelle Obama recently presented YPC with a 2011 National Arts & Humanities Youth Program Award, the nation's highest award for youth programs. Mr. Núñez also leads University Glee Club of New York City and is sought after as a guest conductor by professional orchestras and choirs and as a master teacher and advisor for choral workshops, demonstrations, and festivals nationwide. He composes countless compositions and arrangements in all musical formats and styles – from classical to pop – for choirs, orchestras, and solo instruments, which are published by Boosey & Hawkes. He receives numerous commissions and was the music director of Coca Cola's 125th anniversary campaign. Continuing his long history of bringing children together to lead fuller and more productive lives, Mr. Núñez is collaborating with the Dominican Republic to create a children's choral program as part of a national movement called Uno a Uno. As a writer, Mr. Núñez is being published by Cambridge University Press and Oxford University Press and is a frequent contributor to online magazines. More information is available from franciscojnunez.com and www.ypc.org

Naomi Faran is founder of the Moran Choirs and its conductor and musical director. A graduate of the Tel Aviv University's Rubín Academy of Music. Mrs. Faran has given advanced master classes in conducting in Israel, as well as at International Symposiums in Slovenia, Denmark, Hong Kong, China, South Korea, Italy, Spain, Russia, Germany and Europa Cantat in Utrecht. Mrs. Faran was awarded the prize of Outstanding Conductor at the first International Choir Competition in Israel. One of her main goals has targeted activity for and with the community. Unique partnerships were formed with special groups of children and teenagers, helping them to personal empowerment and social validation. A choir for children with special needs and a choir for youth and children at risk were established through which Naomi is applying her belief that "singing has an immense power and should be a part of every child or person's life". In the 30 years of her career Naomi has initiated a number of international projects intended for the promotion of peace through singing among them a project with Israeli Arabs, Peace concert in Oslo in cooperation with Palestinian children and "Women Singing for Peace" sponsored by the European Union which received a prize for excellence. "I believe that song is the most natural and the deepest human expression, one that can create a bridge between people, cultures and nations. we must assimilate the culture of song within us so that we can be better and more sensitive people and contribute more to our environment" (Naomi Faran).

8:00 PM

Concert 6: Cambridge University Chamber Choir

Morse Recital Hall, Sprague Hall



Concert 6

Cambridge University Chamber Choir

Martin Ennis, conductor

Friday, June 22

8 PM

Morse Recital Hall, Sprague Hall

PROGRAM

Salvator mundi

Thomas Tallis (c. 1505 – 1585)

Three anthems

William Byrd (c. 1540 – 1623)

Haec dies

O Lord, make thy servant Elizabeth

Sing joyfully

Ave Maria

Robert Parsons (c. 1535 – 1571)

Adiuvo vos, filiae Jerusalem

Richard Dering (c. 1580 – 1630)

Remember, O Lord

Jonathan Harvey (b. 1939)

Take him, earth, for cherishing

Herbert Howells (1892 – 1983)

Valiant for Truth

Ralph Vaughan Williams (1872 – 1958)

Absolom, my son

Jonathan Rathbone (b. 1957)

A lover's complaint

James Lark (b. 1979)

Three motets, Op. 38

Charles Villiers Stanford (1852 – 1924)

Justorum animae

Coelos ascendit hodie

Beati quorum via

Soprano

Rachel Ambrose-Evans
Eleanor Brindle
Lucy Cronin
Madeleine Seale

Alto

Grace Durham
Cassandra Gorman
Felicity Mcdermott
Oliver El-Holiby

Tenor

Peter Aisher
Stefan Kennedy
Samuel Oladeinde
Francis Williams

Bass

John Lawrence-Jones
Nicholas Mogg
Tillmann Taape
Christopher Webb

The Cambridge University Chamber Choir has a long and distinguished history. One particularly memorable event from the choir's early years was the first performance of the collection of songs *A Garland for the Queen*, compiled by the Arts Council in honour of the Queen's Coronation in 1953, and given its first performance in the newly opened Royal Festival Hall as part of the coronation celebrations. For many years, Richard Marlow, then Director of Music of Trinity College, directed the choir, making a number of distinguished recordings of both Renaissance and contemporary music. In the eighties, Tim Brown refounded the chamber choir and gave a number of notable performances, including Bach's *Johannes-Passion* and *Matthäus-Passion*, and Handel's *Messiah*, as well as making recordings of music by Christopher Tye, Britten's *A.M.D.G & Sacred and Profane*, and *A Garland for the Queen*. For a period the choir was directed by Daniel Hyde and David Lowe, during which time the choir recorded a CD of Elgar partsongs, directed by Christopher Robinson. The Chamber Choir, which was brought under the aegis of the Cambridge University Musical Society in 2011, is now co-directed by Martin Ennis, David Lowe and Mark Williams. Future engagements include a tour of Beethoven's Ninth Symphony in which members of the Chamber Choir will perform alongside the Choir of the Academy of Ancient Music.



Martin Ennis has been Chairman of the Faculty of Music in the University of Cambridge for most of the past decade; in addition, he is Fellow and Director of Music at Girton College. He began his higher education as Organ Scholar of Christ's College, Cambridge, and after graduating with Double First Class Honours, pursued further studies first in Cologne and then back in Cambridge, where he completed his formal education with a doctorate on Brahms. Among his teachers were Gillian Weir, Michael Schneider, Hugo Ruf, Gustav Leonhardt, and John Deathridge. His research focuses on nineteenth-century music, but he has also worked extensively on German music of the inter-war period. He won one of the University's prestigious Pilkington Teaching Prizes in 2009.

Martin combines university life with a busy career as a performer. A Fellow of the Royal College of Organists, he has been a prizewinner at several international competitions. In addition to his work as principal continuo player of the London Mozart Players and as regular continuo player of the

Collegium Cartusianum in Cologne, he has performed with groups such as the Monteverdi Choir (including the choir's 25th anniversary concert), the Orchestra of the Age of Enlightenment, the Polish Chamber Orchestra, and the chorus of the Juilliard School. He has made BBC recordings as solo pianist with several chamber groups, and in 1997 made his first concerto recording with the Royal Philharmonic Orchestra. He is also an occasional composer, and his compositions have been performed in venues including Westminster Abbey, Canterbury Cathedral, the Queen Elizabeth Hall and the Royal Albert Hall (in one of the Proms).

Martin Ennis has worked as conductor throughout the world. In recent years he has appeared in Singapore, Thailand, Mexico and Argentina as well as in many European countries. He has led the choir of Girton College, Cambridge to competition successes in Japan and Austria, and together they have made a number of highly regarded recordings, including broadcasts on Radio Hong Kong and Japanese television. In recent years he has been increasingly active as a freelance orchestral conductor. Recent projects have included a performance of *Messiah* directed from the harpsichord in the Concert Hall of the Forbidden City, Beijing and conducting workshops in Malaysia.

Symposium: Choirs Transforming Our World

DAY II

8:20 AM

Song: Pearl Shangkuan

8:30 AM – 9:20 AM

Session 6

LGBT Choirs and Their Relevance in the 21st Century

- Miguel Ángel Felipe
- Susan Haugh
- Catherine Roma, chair

Morse Recital Hall, Sprague Hall

At a time in our nation's history when queer politics is shifting ever more toward the mainstream, and demographic and cultural trends indicate a steadily growing acceptance across society of differences in sexual orientation and self-identification, what is the role of queer choruses? How has their role shifted since the 1970's, and what might their role become as we look to the future? Today's panel discussion will examine these and other related questions, from the relevance of queer choruses in the 21st century to arts programs for LGBT teens.

Miguel Ángel Felipe is Director of Choral Activities and Assistant Professor of Music at the University of Hawaii at Mānoa in Honolulu, Hawaii, United States. He also serves as director of music and liturgy at the Lutheran Church of Honolulu, one of the state's most prominent musical congregations. He has served on the faculty at several universities and conservatories, notably Oberlin College & Conservatory, Mt. Holyoke College, The Boston Conservatory, and Brown University. He has also taught or led choirs at Harvard University and Boston University. At the same time, he is active as a clinician, guest conductor, and workshop leader around the United States and in Indonesia, Singapore, Philippines, and Brazil. This coming fall, he will be an invited speaker in Sweden at the annual conference of the Swedish Choral Director's Association. Miguel has spoken and presented at conferences of The American Choral Director's Association (ACDA), Chorus America, The Society for Ethnomusicology (SEM), and The American Comparative Literature Association (ACLA). He serves as a national board member of the National Collegiate Choral Organization (NCCO) and as a member of the leadership for the Hawai'i chapter of ACDA. He received his degrees at The University of Cincinnati, College-Conservatory of Music (BM) and Boston University (MM, DMA). His paper *Still Banding Together* explores the relevance of queer choruses in the 21st century through the lens of personal experience and fieldwork with the San Francisco Gay Men's Chorus.

Susan Haugh has always seen performance as a vehicle for beauty, empowerment, and education. In 1995 she founded Pittsburgh's Renaissance City Women's Choir for lesbian, bisexual, transgender and allied singers focusing on women's and LGBT issues. In 2003 Susan founded Dreams of Hope, a multidisciplinary arts organization for LGBT youth and allies. The troupe performs 18-20 educational outreach shows each season. A graduate of Carnegie Mellon University with a BFA in Composition, an MA in Music Education and a Certification in Dalcroze Eurhythmics, Ms. Haugh has taught at several institutions over the past 25 years. Currently Susan has a private piano, improvisation, and composing studio, and leads tai chi classes at an adult day care facility.

9:30 AM – 10:20 AM

Threshold Choirs

• Kate Munger
Morse Recital Hall, Sprague Hall

Threshold Choirs is a network of a cappella choirs of primarily women's voices: a community whose mission is to sing for and with those at the thresholds of living and dying. The most important things we share are a repertoire of beautiful, meaningful, and soothing songs and a desire to provide comfort and peace. Founded in 2000 by Kate Munger, beauty and strength bloom in the more than 100 choirs worldwide who provide singers at no cost when invited to the bedsides of folks who are struggling. For singers who are grateful for the joy that singing has brought us in our lives, giving back in this form is elegant and wonderful. We are finding that we are re-envisioning the concept of service; we know deeply that true service heals everyone simultaneously, the giver and the receiver AND the culture that surrounds all of us. We invite you to visit our website for more information about our work and where you can find our choirs. <http://www.thresholdchoir.org>. We are making kindness audible through the gift of song. Kate will speak about Threshold Choir, the practice, the history and the future; we will create a Threshold Choir on the spot.

Kate Munger has devoted herself for over 35 years to creating non-hierarchical, collaborative models for spirited and contemplative group singing, joyful community building, creative problem solving and deep fellowship through rounds and parts singing. In 2000 she founded the first of now over 100 Threshold Choirs worldwide. This singing ministry has re-imagined what true service can look like; healing the giver as it offers comfort, presence and ease for the receiver. Kate lives, swims, works and sings along the shores of Tomales Bay in CA where she lives with her husband, son and daughter-in-law and her precious grandsons Dillon and Rory.

10:20 AM

Song: Milad Omranloo

10:45 AM – 12:15 PM

Breakout sessions

An opportunity to engage in small group discussion on one of six topics (see below for individual room assignments):

- 1) *How can choral music connect communities separated by political borders or through political conflict?*
Led by Rahib Haddad
WLH 012
- 2) *How has innovative artistic programming increased awareness of less familiar music from around the world?*
Led by Doreen Rao
WLH 013
- 3) *What kinds of beneficial partnerships exist between conductors and/or choirs in rich and poor countries?*
Led by Thomas Caplin
WLH 014
- 4) *How has choral music been used to empower marginalized members of society, such as the incarcerated or the homeless?*
Led by Mary Cohen
WLH 112

5) *How has choral outreach to the sick or the dying helped contribute to a sense of dignity?*

Led by Kate Munger

WLH 113

6) *In what way has choral music contributed to the well-being of those struggling with mental illness?*

Led by Allison Fromm

WLH 114

1:30 PM – 3:00 PM

Salon

Hendrie 201

David Schildkret is Professor of Choral Music at Arizona State University. He has taught and conducted in South Korea and in Venezuela. In 2010, he received a Fulbright Specialist Grant to present three weeks of workshops and concerts in Merida, Venezuela.

Developing relationships and personal connections to musicians in other countries is key to finding opportunities to teach and conduct abroad. Despite the tense political relationship between the United States and Venezuela, it is possible through these relationships to build lasting connections: as a result of the Fulbright Grant, one student has already come to the US to complete an internship and a second student plans to do the same. The combination of personal contacts and State Department funding is a potent way to forge these connections.

Ömer Yusuf Topçu, a native of Turkey, is the Music Director of The Istanbul Kültür Schools, k-12, and Choir Conductor at The Istanbul Kültür University. His choirs has involved in festivals and concert tours since 1998 such as Alba Regia and Sopron International Choir Festivals, Hungary, Orlando Di Lasso Choir Festival, Italy, Concert Tours to Sweden, Finland, Austria, and France, Lloret De Mar Int. Choir Festival in Spain, GEF Creativity Festival in Italy, Paris Marie Madeleine Church Peace Concerts in France, Musical Exchange Projects with The George Washington Lycee, Chicago, IL, and The Dwight School, New York, NY, Peace Concerts with Hungarian, Swedish, and Italian Choirs, Istanbul St. Irene Church Museum Concerts, and Instrumental Heritage of Turkey Project Presentation at The Harvard University School of Music, MA. Ömer completed his undergraduate studies in Music Education at The Marmara University, Istanbul, Turkey and received Master of Arts Management in Music degree from The Istanbul Kültür University, Istanbul, Turkey. He is a candidate of PhD studies.

Traditional songs of many countries in the world carry forward knowledge of the human experience through musical sound.

This session will demonstrate how singing songs can help us to understand cultures through learning some traditional songs from Greece and Turkey. Two songs from each of the two countries were chosen and they have been taught to children in the two countries from ages 9 to 15. At the end of the studies Greek students from Chios Music School came to Turkey for four days home-stay meeting and met with students of Kültür Schools in Istanbul, and performed together the songs.

The anthropological, Orff-Schulwerk and interdisciplinary approaches were used to teach the songs. A pronunciation key was included so that students can learn the correct pronunciation of the songs' words.

As a result of this choral study, Greek and Turkish students who always are brothers have known that borders are not a matter.

Bonnie Klee Roberts, founder and conductor of The Naperville Men's Glee Club, an auditioned community choral ensemble, has a broad range of music teaching experience from private lessons to public and private school choral and general music instruction at all age levels. While thinking about ways to attract funders to her projects with the Glee Club, however, she found that the organization she had built to accomplish interesting community concerts and collaborations with college and university groups could be used to reach out to community members who were struggling in some way. In doing so, members found the experience life changing and she found a new pathway in her career.

How can we reach out to marginalized sectors of our communities and bring these people into meaningful relationships that help them acquire skills that contribute positively to their quality of life? Learn the steps that an auditioned community men's choral ensemble followed to bring a collaborative singing experience to the homeless men at Pacific Garden Mission, the oldest rescue mission in our country. Learn how a "wall of sound" brought an audience to its feet.

Amanda Weber, a musician and visual artist from North Carolina, has dedicated her past several years to the exploration of the arts as a tool for social justice. Her undergraduate studies at Luther College, followed by her involvement in the Lutheran Volunteer Corps have given Weber a unique perspective on the restorative power of the arts in community. She is passionate about making good music with and for *all* people, a topic which she explored during three years of creative work at Luther Place Memorial Church in Washington, DC. Weber is currently receiving a Masters of Music in Choral Conducting at Yale University, where she hopes to graduate in 2013.

During the salon, I will share what it is like to start and work with a homeless choir, based on my experience founding Bethany's Women of Praise—a homeless women's choir in Washington, DC. While my story uses a church as its structural basis, it is applicable to anyone who wishes to explore the possibilities for a choir to restore and heal from within and build community as it reaches out. Photos and videos will aid the story, and repertoire suggestions as well as a list of other homeless choirs will be available.

Jamie Hillman is a multi-faceted musician who is active as a singer, pianist, composer, conductor, and teacher. He currently serves as Associate Director of Music at Grace Chapel in Lexington, MA. As a faculty member of Boston University's Metropolitan College/Prison Education Program, he co-founded and leads a comprehensive choral music program at a medium-high security prison in Massachusetts. Hillman is an examiner for Conservatory Canada and has adjudicated at festivals in Alberta, New Brunswick, Ontario, and Illinois, and at international festivals in Southeast Asia. His co-editorial work includes numerous editions of multicultural choral music published by Earthsongs and Hinshaw. He holds an associate diploma from the Royal Conservatory of Music (Toronto), degrees from the University of Western Ontario and the University of Illinois, and is currently a doctoral candidate (ABD) in Conducting at Boston University. Hillman's research interests include music and worship, music pedagogy, and music and social responsibility. www.jamiehillman.net

Joy Hirokawa is the Founder and Artistic Director of The Bel Canto Children's Chorus. Under her direction, the chorus has developed an international reputation for performing diversified choral repertoire at the highest standard of musical excellence and style. Noted for the innovative, artistic programs it presents, the choir has been invited to perform for numerous music conferences and won the American Prize for children and youth choirs in 2011. Ms. Hirokawa is Instructor of Music Education at Moravian College.

Saturday, June 23

In the past several years, the choir programmed and was invited to participate in a series of performances of music that explored the experience of war and violence on a very personal level. Repertoire included John Adams' On the Transmigration of Souls and Robert Jager's I Dream of Peace, among other works. Our presentation, which includes three singers who participated in these concerts, discusses the manner of our preparation with the singers for learning and understanding the music, and the significance of performing this music that has left an indelible imprint on these young singers.

Philippe Rixhon (see bio on page 25)

Dr. Baruch J. Whitehead is associate professor of music education at Ithaca College. Dr. Whitehead was a featured presenter at the International Arts and Humanities conference in Honolulu, Hawaii in 2003, 2004 and 2005 for his research paper in the area of music and learning and diversity in music education. Dr. Whitehead has presented workshops at MENC, NYSSMA, NJMEA and the American Orff-Schulwerk Association national conferences, as well as a workshop entitled "Making the Connection" African-American and Native American Music, in Tenerife, Spain for the 2004 International Music Education Conference. Dr. Whitehead traveled to Winchester, England to present a paper on the *Music of the Civil Rights Movement* in April of 2006. He is the director of the multicultural chorus Voices in the Greater Ithaca Community and founder of the GIAC African Dance and Drumming ensemble, the founder and director of the Syracuse-based Gospel Choir "Unshackled," and the founder and director of the Dorothy Cotton Jubilee singers, established in 2011.

The presentation will allow participants to hear the songs of the slaves by the presentation of "Negro Spirituals" and discover how these songs inspired and healed marginalized communities. From coded messages, field songs, work songs and spiritual songs the presentation will focus on why it's important to keep these songs relevant today as a healing mechanism for all. The presentation will also touch upon the Dorothy Cotton Jubilee Singers. Dorothy Cotton Jubilee Singers are a group of community singers, dedicated to the preservation of the "Negro Spiritual." The group is named in honor of civil rights pioneer Dorothy Cotton, a resident of Ithaca, New York, who served as education director for the Southern Christian Leadership Conference with Dr. Martin Luther King, Jr. and continues to spread her message of freedom and hope to people around the world through music.

Sharon Davis Gratto is Professor and Chair of the Department of Music at the University of Dayton in Dayton, Ohio. She founded World Music Choirs both at UD and at Gettysburg College in PA, based on her piloting of Mary Goetze and Jay Fern's Global Voices DVD technology to bring authentic 'informants' from around the world into the choral rehearsal. Dr. Gratto is national Repertoire and Standards Chair for Ethnic and Multicultural Perspectives for the American Choral Directors Association.

The 2002 District of Columbia sniper shootings and a County High School Choral Festival; the Korean custodian, the Korean string quartet, and a District High School Women's Festival Chorus; Kristallnacht and Yom HaShoah observances and a Catholic University; the Jitro Czechoslovakian Girls Choir and a girls' college preparatory high school choir; the Glorystar Children's Chorus, the Gettysburg (PA) Children's Choir, and the Frederick (MD) Children's Chorus. This session will share these and other examples of events that demonstrate the transformative power of world choral music as it transcends choral conductors' typical experiences and changes the lives of singers and the community.

3:00 PM – 3:50 PM

Session 8

Bach in the World Today – Exploring the Values of Diversity and Inclusion Through the Life and Work of J.S. Bach

• Doreen Rao

Morse Recital Hall, Sprague Hall

Inspired by the Oregon Bach Festival and the goals of music education, Doreen Rao and Helmuth Rilling founded the International Bach Festival hosted at the University of Toronto as a uniquely educational performance festival. Dedicated to the values of diversity, inclusion and social responsibility and led by the master conductor and Bach scholar Helmuth Rilling, the annual Bach Festival was created and generously funded to celebrate Bach's universal message of peace and compassion through a uniquely interactive series of classes, lectures, master classes, commissions and public performances designed to capture the breadth of Canada's multiculturalism. The dynamic five-year festival was committed to the education of young artists and audiences, including University students, local high schools and children's choirs throughout the City of Toronto and the Province of Ontario. Levels of musical apprenticeship were established beginning with the inspiration of international artists and scholars in partnership with celebrated Canadian artists and University faculty mentoring promising post graduate, graduate and undergraduate students who in turn mentored participating high school and children's choirs. Together artists of every age, engaged the audiences every hour of every day in open, interactive classes, rehearsals, lectures and concerts.

From 2004–2009, the Festival spotlighted cross cultural collaborations developed around the music of J.S. Bach. From Indian devotional music and Bach cantatas, Zen painting and Taiko drumming and Bach, Israeli and Canadian choirs singing Bach's St. John Passion with the Toronto Symphony Orchestra, Indigenous First Nations ceremony and Bach plus Canadian cantata commissioning projects, a long list of innovative performance initiatives encouraged us all to look deeply at the 21st century values of diversity, inclusion and social responsibility through the music of Bach in the world today.

Using the educational initiatives established at the International Bach Festival in Canada, Doreen Rao's session will examine the practice of diversity and inclusion in 21st century choral music education through the teaching and performance of Bach cantatas.

Doreen Rao has changed the landscape of choral music education in America. Her seminal work as a conductor and master teacher fostered the children's choir movement and inspired a generation of conductors and teachers to lead young choirs in schools and communities around the world. Rao holds the University of Toronto Elmer Iseler Chair in Conducting Emeritus and has served as Music Director of the Buffalo Philharmonic Chorus since 2008. Linking the standards of concert performance with the goals of music education, Rao is an author and editor of numerous books and articles on performance education. She serves as Choral Advisor and Editor to Boosey & Hawkes for her award-winning choral series, Choral Music Experience and is Director of the CME Institute for Choral Teacher Education, celebrating its 25th Anniversary season this summer with courses and concerts in Ireland, England and the US (Chicago). Toronto music critic Robert Everett-Green followed the International Bach Festival praising Rao's efforts to promote the universal values of performing Bach: "For her, every note has an urgent meaning, not just within the composition, but within the wider world." www.doreenrao.com

4:00 PM – 5:10 PM

Session 9

The Berlin Radio Choir's outreach activities or "Taking the choir and the audience out of its comfort zone"

- Simon Halsey
- Hans-Hermann Rehberg

Morse Recital Hall, Sprague Hall

The three-time Grammy winning Berlin Radio Choir is Germany's oldest radio choir. We regularly work with the world's leading orchestras and conductors, especially the Berlin Philharmonic and Sir Simon Rattle. The critics often hardly mentioned the choir when they wrote about our choral/symphonic concerts. And we were attracting only 300 people to our a cappella concerts (excellent though they were). Choral music was not cool! How did we change that? Learn about our journey from the background to the foreground of Berlin's & Germany's cultural life!

- Taking the choir & the audience out of its comfort zones
- Raising standards
- Our education & community work
- Our projects with the business & political communities
- Our cross-cultural projects
- The risky repertoire
- The triumphs and the near-misses
- The new works
- The new liaisons
- The masterclasses for singers and conductors
- The media work
- The marketing successes

Let us share with you our part in Germany's choral renaissance, the choir that now sells 2000 tickets and which enjoys its place at the centre of the critics', the public's and the city's consciousness. And we are only just beginning to understand about the importance of choral music in a healthy, multi-cultural society.

Simon Halsey is one of the world's leading choral conductors, regularly conducting prestigious orchestras and choirs across Europe and North America. He is Principal Conductor, Choral Programme for The Sage Gateshead, working on numerous projects each season, including regular concerts conducting Northern Sinfonia. He is also Chief Conductor of the Berlin Radio Choir, has been Chorus Director of the City of Birmingham Symphony Orchestra Chorus for over 25 years, is consultant editor for Faber Music in the UK, and The Jane Hodge Foundation International Chair in Choral Directing at the Royal Welsh College of Music and Drama. Highlights this season include Bizet's 'Carmen' with the Vienna State Opera Chorus at the Salzburg Easter Festival with the Berlin Philharmonic and Sir Simon Rattle. He will also prepare the Berlin Radio Choir for Tallis' 'Spem in alium' and Antonio Lotti's 'Crucifixus', in a programme with Mahler's Eighth Symphony to conclude Musikfest Berlin, and also for Jonathan Harvey's new work 'Weltethos'. In Birmingham, he will conduct the CBSO and Chorus in Elgar's 'The Music Makers'. The German Choral Association invited him to be Artist-in-Residence at 'chor.com 2011' in Dortmund, where he directed the Brahms Requiem in a singalong concert and presented his book and DVD 'Master Class Chorleitung'. In 2011 Halsey received his third Grammy Award for Best Choral Performance for 'L'Amour de Loin' by Kaija Saariaho, having previously won Grammys in 2009 for Stravinsky's 'Symphony of Psalms' and in 2008 for the choir's recording of Brahms' German Requiem with the Berliner Philharmoniker and Rattle. In January 2011, Simon Halsey was presented with the prestigious Bundesverdienstkreuz 1. Klasse, Germany's Order of Merit, by State Cultural Secretary André Schmitz in Berlin. This is in recognition of outstanding services to choral music in Germany and having acted as an ambassador for choral music in Germany.

Hans-Hermann Rehberg was born in Altmark (Saxony-Anhalt, Germany) in 1956. Following his vocal studies he joined the ensemble at the Musical Comedy Leipzig, after which he became a member of the Berlin Radio Choir in 1982. He assumed the position of the choir manager in 1990. Baritone Hans-Hermann Rehberg spent formative years as a singer under Dietrich Knothe and later on he was greatly inspired by Uwe Gronostay. During this time the choir changed from an ensemble spending most of its time in a studio to a concert choir of international renown which also performed on radio. In the 1990s Hans-Hermann Rehberg created his own series for season ticket holders and developed concepts for music education. Since 1995 the Berlin Radio Choir has regularly commissioned works from composers such as Mauricio Kagel, Jonathan Harvey and Wolfgang Rihm. Hans-Hermann Rehberg has been instrumental in advancing the change to the profile of the choir, his activities including the initiative Broadening the Scope of Choral Music which opened in 2005 and in the meantime has attracted international attention. In May 2012 he received the Medal 'Geschwister Mendelssohn' of the Berlin Choral Association for his outstanding services to choral music in Berlin.

5:10 PM

Symposium wrap-up

André de Quadros

Rahib Haddad

Morse Recital Hall, Sprague Hall

6:00 PM

Gala concert

Yale Alumni Chorus

New Haven Symphony Orchestra

Russell Thomas, tenor

Jeffrey Douma, conductor

Woolsey Hall

Saturday, June 23



Concert 7 Yale Alumni Chorus New Haven Symphony Orchestra

Jeffrey Douma, conductor

Russell Thomas, tenor

Saturday, June 23

6 PM

Woolsey Hall

PROGRAM

Songs from Yale University

The Greatest of These is Love

Timothy DeWerff, pianist

Shenandoah

Little Innocent Lamb

Raise Your Voices Here

Composed for the 150th Yale Glee Club

Songs from the World

Half a Moon Climbs Up (China)

To Be Announced (South Africa)

Fenno Heath

Traditional Sea Chanty

arr. Marshall Bartholomew

Traditional spiritual

arr. Bartholomew

Jeffrey Douma

Qinghai folk song

Arr. Cai Yuwen

**I'm Gonna Sing When the Spirit
Says Sing (US)**

Traditional spiritual
arr. Alice Parker and Robert Shaw

Janger (Indonesia)

Traditional Balinese
arr. Budi Susanto Yohanes

Intermission

A Dream and a Song
Composed for the Yale Alumni Chorus

Colin Britt

I Was Glad (Great Britain)

Hubert Parry

Inno delle Nazioni
Russell Thomas, tenor

Giuseppe Verdi

Program notes

The first portion of this evening's concert presents four Yale Glee Club favorites, composed by current and former Glee Club directors. "The Greatest of These is Love" is a beautiful setting of the famous passage from Corinthians composed by Fenno Heath, conductor of the Glee Club from 1953 to 1992, for Marguerite Brooks, conductor of the Yale Camerata, and for the choir of the Church of the Redeemer in New Haven. The two pieces that follow were both arranged by Marshall Bartholomew, conductor of the Glee Club from 1921–1953. Barty collected the tune "Little Innocent Lamb" in the field at Oak Grove, North Carolina, in April 1926. His free arrangement for male chorus was published by G. Schirmer in the Yale Glee Club Series and the 1953 *Songs of Yale*. The SATB transcription we perform today, and the original coda, are by Fenno Heath. A classic American folk song closely identified with Yale, "Shenandoah" in Marshall Bartholomew's male chorus arrangement was the first song published in G. Schirmer's Yale Glee Club Series in 1927. Its origins are shrouded in uncertainty, with multiple explanations offered for its meaning and even its ethnic derivation (French, Irish, and African American have been suggested). Although it evolved and was popularized as a sea chantey, the song most likely originated as a land ballad in the 1820s around the Missouri and Mississippi River valleys. The name "Shenandoah" may refer to the river that courses through West Virginia and Virginia or, more likely, to an Indian chief whose daughter was the object of a white trader's love according to the original ballad's extended verses. "Raise Your Voices Here" was composed by current Glee Club director Jeffrey Douma for the 150th Yale Glee Club. The text fondly mirrors the Yale alma mater "Bright College Years" in construction: the opening verse describes the fleeting nature of student life ("Time passes quickly here, everything new."), while the closing verse looks back on the memory of student days gone by, anticipating songs yet to be sung ("Our bright college years endure as mem'ries within—but always the song rings out. Once more, begin.").

The second portion of our program presents pieces offered to the Alumni Chorus by each of the Yale International Choral Festival's visiting choirs. Over the course of the past week, the Chorus has had the privilege of working with each visiting chorus on a piece from its home country. "Half a Moon Climbs Up" is a Qinghai folk song arranged by Cai Yuwen and was recommended by Prof. Yang Hongnian, conductor of Beijing's Central Conservatory of Music Chorus. A piece from South Africa was taught to the chorus this week by the conductor of the Imilonji Kantu Choral Society, George Mxadana, and will be announced from the stage. "Janger" was recommended by Andre De Quadros, conductor of the Manado State University Choir of Indonesia. It depicts the first trance-like and later boisterous dancing of the traditional Balinese dance Janger with infectious rhythms and neutral syllables meant to depict the sounds of traditional Balinese instruments.

Saturday, June 23

Representing the United States is an arrangement of the traditional spiritual, “I’m Gonna Sing When the Spirit Says Sing” by the great American choral arranging duo Alice Parker and Robert Shaw. Shaw, incidentally, was the guest conductor during the Yale Glee Club’s famous international choral festivals at Lincoln Center in the 1970’s. After intermission, the Alumni Chorus will perform an orchestral arrangement of Hubert Parry’s famous anthem “I Was Glad,” a nod to our guests from Cambridge University.

The final orchestral portion of this evening’s concert commences with the choral fanfare “A Dream and a Song.” Composed by Colin Britt, an alumnus of the Yale School of Music, for the Yale Alumni Chorus and its recent tour to Turkey, Georgia, and Armenia, this soaring setting of a text by William Stanley Braithwaite was premiered by the Alumni Chorus, along with the Yale Glee Club and Tekfen Philharmonic Orchestra, in Istanbul in June of 2011.

Inno dell Nazioni (Hymn of the Nations) is something of a novelty in the vast work of Giuseppe Verdi, but one with a fascinating performance history. At the height of his career as an opera composer in 1862, fresh from the successes of *La Traviata*, *Il Trovatore* and *Un Ballo in Maschera*, Verdi was called upon to write a work for the opening of the International Exhibition in London. The organizers commissioned original works from the foremost French, German, English and Italian composers of the day, with Verdi representing Italy. A creature of the theater through and through, Verdi actually hated writing “occasional pieces”, as he felt the audiences for them were too distracted. He wrote this cantata for orchestra, chorus and tenor soloist yet the organizers deemed that he violated the rules of their commission by including voices, and decided not to allow its performance. Controversy erupted in the London papers until, finally, a performance was given at a different theater (with a chorus of 260!), and Verdi was pleased with it. Our performance of the work comes at the 150th Anniversary of its composition, and nods to 2013, the Verdi Bicentennial.

The work itself is based on a text by the 20-year old Arrigo Boito, his first collaboration with Verdi in a partnership that would later produce the operas *Otello* and *Falstaff*. The text celebrates international brotherhood and, fitting for the context of the International Exhibition, strings together national anthems of England, France and Italy. (In point of fact, only God Save the Queen was a true national anthem at the time—La Marseillaise and Fratelli d’Italia were popular songs which Verdi preferred, and both later became the anthems of their respective countries.) Those familiar with Verdi’s operatic work may also recognize some prefigurations of the great Triumphal March from *Aida*, Gloria all’Egitto, which he would compose some 9 years later.

On its rare performances over its 150 year history, Verdi’s concoction of nationalistic fervor has invited all sorts of intrigue and interpretation. During World War II, The US Office of War Information distributed a film to promote the role of Italian-Americans in supporting the Allied cause; the conductor Arturo Toscanini added both the Russian Internationale and The Star Spangled Banner. In the 1980s, film composer Lee Holdridge adapted Verdi’s work for the Bud Greenspan Olympic film 16 Days of Glory and interpolated an array of additional anthems from Olympic-hosting nations—Finnish, Dutch, Japanese, Australian and Mexican! The Yale Alumni Chorus is presenting *Inno delle Nazioni* in its original version by Verdi.

As the Hymn of the Nations perfectly captures the spirit of bringing together nations in friendship and song, it serves as the perfect conclusion to the inaugural Yale International Choral Festival.

The **Yale Alumni Chorus** was founded in 1997 and consists largely of singers who are graduates of Yale University. Members are men and women who travel the world with the aim of enriching the communities they visit through their art. The chorus members are leaders in numerous fields, such as business, law, medicine, education, the fine arts, philanthropy, and theology.

Yale University has a long tradition of song and of music education. Beginning with the founding of the Music Society at Yale in 1812, Yale song has had an extraordinary impact upon its students and its audiences. Maestro Robert Shaw cited the tradition of singing at Yale as one of the most important influences in early twentieth century choral music in America. The Yale Glee Club, founded in 1861, and the Whiffenpoofs, founded in 1909, are among the most recognized vocal ensembles groups in the world.



In 1998 the Yale Alumni Chorus made its first international trip, visiting China. The Chorus won First Prize at the International Choir Festival of China. They traveled to Beijing, Xi'an and Shanghai, performing in concerts with The Beijing Symphony Orchestra, The Xi'an Symphony Orchestra, and The National Radio Orchestra of Shanghai.

In 2001, the Stars of the White Nights international arts festival in Saint Petersburg, Russia invited the Chorus to sing in concerts with Maestro Valery Gergiev and the Kirov Orchestra at the Mariinsky Theater. The Chorus also performed with maestro Constantine Orbelian and the Moscow Chamber Orchestra, at the Moscow Conservatory. The Chorus celebrated Yale's tercentennial with a gala concert at St. Paul's Cathedral, London, performing with the Royal Philharmonic Orchestra. At the 55th Annual Llangollen International Musical Eisteddfod, a world-renowned festival in Llangollen, Wales, the Yale Alumni Chorus was selected as the official chorus of the opening ceremony.

In the autumn of 2001, the Chorus appeared at New York's prestigious Lincoln Center, performing with the Moscow Chamber Orchestra in America Salutes the Tercentennial of St. Petersburg. At Carnegie Hall in October, 2003, the Chorus performed with the Philharmonia of Russia in the 100th Anniversary Salute to Aram Khachaturian. The Yale Alumni Chorus was the first choir invited to give a concert at the State Kremlin Palace. There, accompanied by the Philharmonia of Russia and the international opera star Dmitri Hvorostovsky, the Chorus performed Patriotic Songs of the Great Russian War, in a program viewed on Russian television by some 98 million people. In 2004, the Chorus collaborated with the Buenos Aires Philharmonic during its tour of South America, and in 2006, the choir traveled to Holland for a concert with the Rotterdam Philharmonic Orchestra under the direction of maestro Valery Gergiev. In 2007, the Chorus completed an extraordinary journey to South Africa, singing with the acclaimed bass-baritone, Simon Estes. Most recently, the Chorus has completed successful tours of Cuba (2010), performing with the Coro Nacional de Cuba, and of Turkey, Georgia, and Armenia (2011), performing with the Tekfen Philharmonic in Istanbul, the Tbilisi Symphony Orchestra, and the Armenian Philharmonic Orchestra.

As "Ambassadors of Song," the Yale Alumni Chorus is dedicated to promoting international harmony and goodwill through music, providing valuable artistic collaborations with the best musicians and musical groups of the world.

Saturday, June 23



A native of Miami, tenor **Russell Thomas** is quickly establishing himself as one of the most exciting vocal and dramatic talents on the international opera and concert scene, most recently as the First-Prize winner of the prestigious “Viñas Competition” in Barcelona (First Prize, Audience Favorite and Best Tenor) and at the “Competizione dell’Opera” in Dresden.

Russell Thomas’ current season began with performances of *Das Lied Von Der Erde* with the Houston Ballet, followed by *Duke of Mantua* in *Rigoletto* with the Orlando Philharmonic, and a debut with the Canadian Opera Company in the title role of *Les Contes D’Hoffmann*. In the spring of 2012, Russell Thomas participated in the world premiere of John Adams’ *The Other Gospel According to Mary* with the Los Angeles Philharmonic, conducted by Gustavo Dudamel. Future plans include debuts with the Royal Opera House, Covent Garden, the Deutsche Oper, Berlin, and the Seattle Opera, all in leading roles.

Last season he performed the Duke in *Rigoletto* with the Teatro Municipal in Santiago de Chile, followed by Tamino in *The Magic Flute* and Andres in *Wozzeck* at the Metropolitan Opera, Faust in *La Damnation de Faust* in Frankfurt, the title-role in Stravinsky’s *Oedipus Rex* with the Boston Symphony and Pinkerton in *Madama Butterfly* with the Atlanta Symphony and Robert Spano and the Prince in *A Flowering Tree* with the Cincinnati Opera. Other notable concert appearances include the Mozart Requiem with the Milwaukee Symphony and Edo de Waart, Beethoven’s Symphony No. 9 with the Dallas Symphony and the Rossini *Stabat Mater* with the San Antonio Symphony.

Mr. Thomas’ recent projects included his role debut as Pinkerton in *Madama Butterfly* for his return to the Welsh National Opera. He was then heard in two operas at his home company, the Metropolitan Opera, first as Foresto and Uldino in a new Pierre Audi/Riccardo Muti production of Verdi’s *Attila*, then as the Steersman in *Der Fliegende Holländer*. Later in the season, Mr. Thomas added two more Verdi parts to his repertoire: the tenor solo in his *Messa da Requiem* for the Basel Opera and Cassio in *Otello* with the Cincinnati Opera.

An alumnus of the prestigious Lindemann Young Artist Development Program of the Metropolitan Opera, Russell Thomas was also a member of Seattle Opera Young Artist Program, a Roger R. Hinkley artist at the Florida Grand Opera, a Gerdine Young Artist with Opera Theatre of St Louis and an apprentice at the Sarasota Opera. He holds a Bachelor’s Degree of Music in Performance from the New World School of the Arts.

Jeffrey Douma (see full bio on page 6)

Roster

Soprano 1

Diana Russell Deacon
Susan Doud
Hallie Doud
Magda Du Preez
Frances C. Everett
Christine Whipple Farrington
Nancy Elizabeth Finlay
Pamela F Hanold
Lisa Ann Kant
M. Tracey Ober
Nancy Graves Parker
Julianne Parolisi
Karen Schoenberger
Joanne L. Wible-Kant
Catherine Widgery
Michele Yanow

Soprano 2

Rhonda Cate Canby
Laura Daniels Couchman
Alice B Hollingsworth
Lee Case Klippel
Karin H Krueger
Priscilla March
Wynn Meyer
Mande Moore Mischler
Hopi R Moore-Sargent
Amy Morris
Susan Nash
Sarah Gordon Potter
Deborah Saltonstall Twining
Ariane Van Buren

Alto 1

Betsy Abbott
Holly Adams Agar Sharon
Nicole Moore Behrhorst
Rachel Bluestein
Michelle J Brazier
Deborah R Butler
Sandra L. Cashion
Lisa Karen Catapano-Friedman
Rémie K Christ
Debra Lynn Coyman
Mimi S. Daitz
Ainsley G Donaldson
Irmela Margarethe Florig-Rowland
Joanne B Gerlach
Marion Downey Hanold

Sarah Sedwick Heath
Judy Holding
Sue E Kim
Marlyn McGary Klee
Susana Cheng Lee
Ellen R. Marshall
Ann E. Miller
Elizabeth Nyhus
Erika Schumacher
Anne Frey Ten Eyck
Betsy Weber
Roberta Williamson

Alto 2

Karen M. Anderson
Margaret K Bowen
Katelena H Cowles
Peggy L Curchack
Gene Felix Dilks
Susan Douma
Susan Mann Flanders
Lisa Grotheer Frost
Rita Helfand
Judith Knutson
Amanda Maria Mahaffey
Marnie Miller
Ann Moore
Pam Resor
Anne Richards
Ellen Rothberg
Bonnie Stewart
Alice B Stock
Helen A Waldorf

Tenor 1

Dan Bergfeld
George E Buchanan
Martin Fenton
Mark Fittipaldi
Brit L. Geiger
John A Gerlach
William Bradford Grow
Ashbel Green Gulliver, Jr.
Franklin Donald Hudson
John Knutson
Kenneth William Liebman
Matthew Ringel
John D. Rouse
Paul Sheehan

Wake Smith
Norman Stein
Jack Williams

Tenor 2

Don Abbott
Allan G Atherton
Jonas Jeremy Berman
David Robert Campbell
Walter H. Curchack
John S Darrow
Robert James Eggers
Miguel A Garcia
Jerome Johnston
Mike Kernish
Daniel I Kim
Lawrence Richard Krakoff
Stanley T Lamar
David S Lauter
Louis Mackall
Roberto Martinez
Frank Reid
Steven Patrick Shelov
Barney Stewart III
Robert Warren Ulery
Brenda Ungerland
William D Weber
William Louis Weeks

Bass 1

Charles P. Allee
John Arscott
Terry Benson
Alan F Blanchard
Robert Bonds
Roy Jefferson Byrd
Timothy Mason Clark
Dennis Corcoran
Bill Couchman
Mark P Curchack
Charles Day Dilks
Timothy DeWerff
Randall Doud
Richard C. Egbert
Jesse Matty Eshkol
Frank Estes
Richard Everett
Jefferson Freeman
Edward J. Greenberg
Thomas R Harter

Richard P Holloway
Carl F Kaestle
Barton Huntington Miller
Larry Minear
Mike Biggie Moore
Raymond Nagem
Allen Rossiter
Charles Francis Sawyer
Eric Schweikert
Robert Teicher
Bruce Tuckman
Murray Wheeler Jr
Adam Patrick Wiczorkowski
Brian Wynn

Bass 2

Nicholas Agar-Johnson
Mark Edward Alberta
Douglas Almond
Marvin B Berenblum
Jonathan Edward Clune
Richard B Collins
Denny Douma
James Lewis Downey
Paul Douney
Michael Percy Finlay
William Flanders
Frederick Gardner
Matthew D Gold
Alexander Nichols Gunn II
David Hanold
John T Hanold
Bill Holding
Richard Johnson
Jim Kingsbury
Dan M. Koenigsberg
James McNeely
Brian Mountford
Paul Nyhus
Theodore A. O'Leary
Griff Resor
Philip Richards
Victor Stephen Ringel
McKinney Hearn Russell
William Tate
John Todd
Linus Travers
Harold Paul Weintraub
Richard C. Wilde

NHSO Roster

Violin

Ani Kavafian, *Concertmistress*
Artemis Simerson, *Assistant
Concertmaster*
Stephan Tieszen, *Principal Second
Violin*
Millie Piekos, *Assistant Principal
Second Violin, The Howard &
Judith Henry Chair*
Dénise Chividian
Soohyun Choi
Elisabeth Ewe
Geoffrey Herd
Akiko Hosoi
Stephanie Hug
Katie Hyun
Clara Lee
Adrienne Lewis
Yuan Ma
Judith McDermott-Eggert
Kiwon Nahm
Yuko Naito
Alexandros Sakarellos
David Southorn
Janet Wu York
Sarah Zun
Section violin chair donors:
*The Sheila Getman-Sherwin and
John Sherwin III Chair,*
The Frank D. Winder Chair,
The Jeanet S. Curtis Chair,
The Beekman C. Cannon Chair

Viola

Marvin Warshaw, *Principal*
Marlene Segelstein, *Assistant
Principal, The Christopher &
Evelyn Getman Chair*
Renate Falkner
Ellen Higham
Christopher Jenkins
Jill Pellett Levine
Carol Warshaw
Barbara Wiggin
Section viola chair donor:
*The Julia Bryant Getman &
Charles Cunningham Chair*

Cello

*Principal, The Martha & Herman
Copen Chair*
Tom Hudson, *Assistant Principal*
Christine Coyle
Danielle Guideri
Michael Haas
Tobin Low
Mariusz Skula
Patricia Smith
Section cello chair donor:
The Howard & Judith Henry Chair

Bass

Principal, The Sidney Rhein Chair
Brad Aikman, *Assistant Principal*
Jim Andrews
Christopher Johnson
Mark Michaud
Jeffrey Tomkins

WOODWINDS

Flute

Principal Marjorie Shansky,
*Assistant Principal, The Hilary
G. Pearson & Erik Pearson Chair*

Oboe

Olav van Hezewijk, *Principal,*
*The Auxiliary of the New Haven
Symphony Orchestra Chair*
Monica Fosnaugh, *Assistant
Principal*

Clarinet

David Shifrin, *Principal*
Reesa Gringorten, *Assistant
Principal*

Bassoon

Cynde Iverson, *Principal*
Sue Zoellner-Cross, *Assistant
Principal, The Lewis P. Curtis
Chair*

BRASS

Horn

Eva Conti, *Principal, The William
Doolittle Getman Chair*
David Smalley
Sara Cyrus, *Assistant Principal*
Kyle Hoyt

Trumpet

Rich Clymer, *Principal*
Ken Tedeschi, *Assistant Principal*

Trombone

Scott Cranston, *Principal*
Terrence Fay, *Assistant Principal*

Bass Trombone

Daniel Innaimo, *The Frank &
Anabel Brieff Chair*

Tuba

PERCUSSION

Timpani

Valerie Smalley, *Principal,*
*The Glenn Doolittle Sherwin &
John William Sherwin Chair*

Percussion

David Smith, *Principal*

Personnel Manager & Librarian

Marvin Warshaw, *The Jane &
William Curran Symphony Library
in honor of Michael Palmer*

Conducting Fellows

A native of Richmond, Missouri, Dr. **Cameron F. LaBarr** is assistant professor of choral music at Lee University, where he conducts the Lee University Choral Union and teaches conducting, choral literature, and choral techniques at the graduate and undergraduate levels. Formerly, he served as conductor of the 150-voice University of North Texas Men's Chorus and taught undergraduate conducting at UNT as a doctoral teaching fellow. He holds a Bachelor of Music from Missouri State University, where he studied with Dr. Guy B. Webb, and a Master of Music and a Doctor of Musical Arts from the University of North Texas, where he studied choral conducting with Dr. Jerry McCoy and orchestral conducting with Maestro David Itkin. Recent major works conducted by Dr. LaBarr include Beethoven's *Mass in C Major*, Bernstein's *Chichester Psalms*, Mozart's *Requiem*, Thompson's *Testament of Freedom*, and Vaughan Williams' *Hodie*. Dr. LaBarr has presented interest sessions on male chorus literature and programming at the Northwestern (Seattle) and Western (Reno) divisional conferences of the American Choral Directors Association (ACDA). In 2012-2013, Dr. LaBarr will guest conduct and present choral sessions in Georgia, Missouri, Nevada, Tennessee, Texas, and Washington. In the summer of 2012, he will conduct at the Yale International Choral Festival and the Sarteano (Italy) Chamber Choral Conducting Workshop.

Natalie Plaza C. was born in Merida, Venezuela, where she had resided until she received a Fulbright fellowship to study at Wesleyan University in the fall of 2010. Her training as a choral conductor began in 2001 at Universidad de Los Andes, where she soon took on the children's choir. In 2005 she founded the Cantoria Juvenil de Merida, which went on to perform and win awards in several international festivals and competitions. Her most recent work has been as assistant conductor of the Wesleyan Singers. In addition to her work as a choral conductor, Plaza has been training as a mezzo soprano for nearly all her life. She is also pursuing her interests in composition and performance in Wesleyan's MA program.

As one of the budding conductors in Hong Kong, **Felix Shuen** has been conducting extensively in Hong Kong, and has also made appearances on international stages including China, the United States, and Canada. Since he made his Hong Kong conducting debut in 2007, he served as director and conductor in various ensembles including the Diocesan Boys' School Choirs, Hong Kong Young People's Chorus, Hong Kong Voices, Eastman Repertory Singers, and a number of Eastman vocal ensembles. As soloist and assistant conductor, he led the Diocesan Boys' School Choir to capture championships in the 2008 and 2010 World Choir Games held in Graz, Austria and Shaoxing, China respectively. In 2009, He made his appearance in Beijing, China, conducting the Diocesan Boys' School Choir in an invitation concert hosted by the National Centre of the Performing Arts. He has recently obtained his master's degree in music at the Eastman School of Music, studying conducting under Dr. William Weinert, Dr. Mark Scatterday, and Prof. Bradley Lubman. He is very excited to be a part of the first Yale International Choral Festival.

Coaches

Marguerite Brooks is Associate Professor (Adjunct) of Choral Conducting at the Yale School of Music. Professor Brooks holds degrees from Mount Holyoke College and Temple University. She has served on the faculties of Smith and Amherst colleges and was also director of choral music at the State University of New York at Stony Brook. The conductor of the Yale Camerata and Yale Pro Musica, Professor Brooks joined the Yale faculty in 1985 as the director of the choral conducting program at the School of Music and the director of choral music at the Institute of Sacred Music. She is active as a guest conductor and gives master classes sponsored by the American Choral Directors Association, the Music Educators National Conference, and the American Guild of Organists, and is director of music at the Church of the Redeemer in New Haven.

Toshiyuki Shimada, conductor, joined the Yale faculty in 2005 as music director of the Yale Symphony Orchestra, and as associate professor of conducting at Yale School of Music and Department of Music. He is also music director of the Eastern Connecticut Symphony Orchestra, music director, Music Director of the Orchestra of the Southern Finger Lakes and principal conductor of the Vienna Modern Masters, in Vienna, Austria. He was music director of the Portland (Maine) Symphony Orchestra from 1986–2005, and now serves as its Laureate Conductor. Prior to his post in Portland, he was associate conductor of the Houston Symphony Orchestra, he served as music director of the Nassau Symphony Orchestra, and of the Shepherd School Symphony Orchestra at Rice University. Maestro Shimada has been frequent guest conductor of the Moravian Philharmonic Orchestra, and the recent engagements include Lithuanian State Symphony Orchestra; Orquesta Filharmonico de Jalisco in Guadalajara, Mexico, the Slovak Philharmonic; Tonkünstler Orchestra in Austria; Orchestre National de Lille; the Royal Scottish National Orchestra; and Prague Chamber Orchestra, to name a few. Maestro Shimada has studied with such distinguished conductors as Leonard Bernstein, Herbert von Karajan, Herbert Blomstedt, Hans Swarovsky, Sergiu Comissiona, David Whitwell, and Michael Tilson Thomas. He was a finalist in the 1979 Herbert von Karajan conducting competition in Berlin, and a fellow in the Los Angeles Philharmonic Institute in 1983. He has collaborated distinguished artists such as Itzhak Perlman, Andre Watts, Emanuel Ax, Yefim Bronfman, Idil Biret, Janos Starker, Joshua Bell, Hilary Hahn, Nadjia Salerno-Sonnenberg, Cho-Liang Lin, James Galway, and Doc Severinsen.

On behalf of the Yale Glee Club and Yale Alumni Chorus, we wish to express our sincere appreciation for the generosity of the following individuals in their support of the Yale International Choral Festival:

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Patron: \$1,000

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David Lauter

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Matthew Ringel

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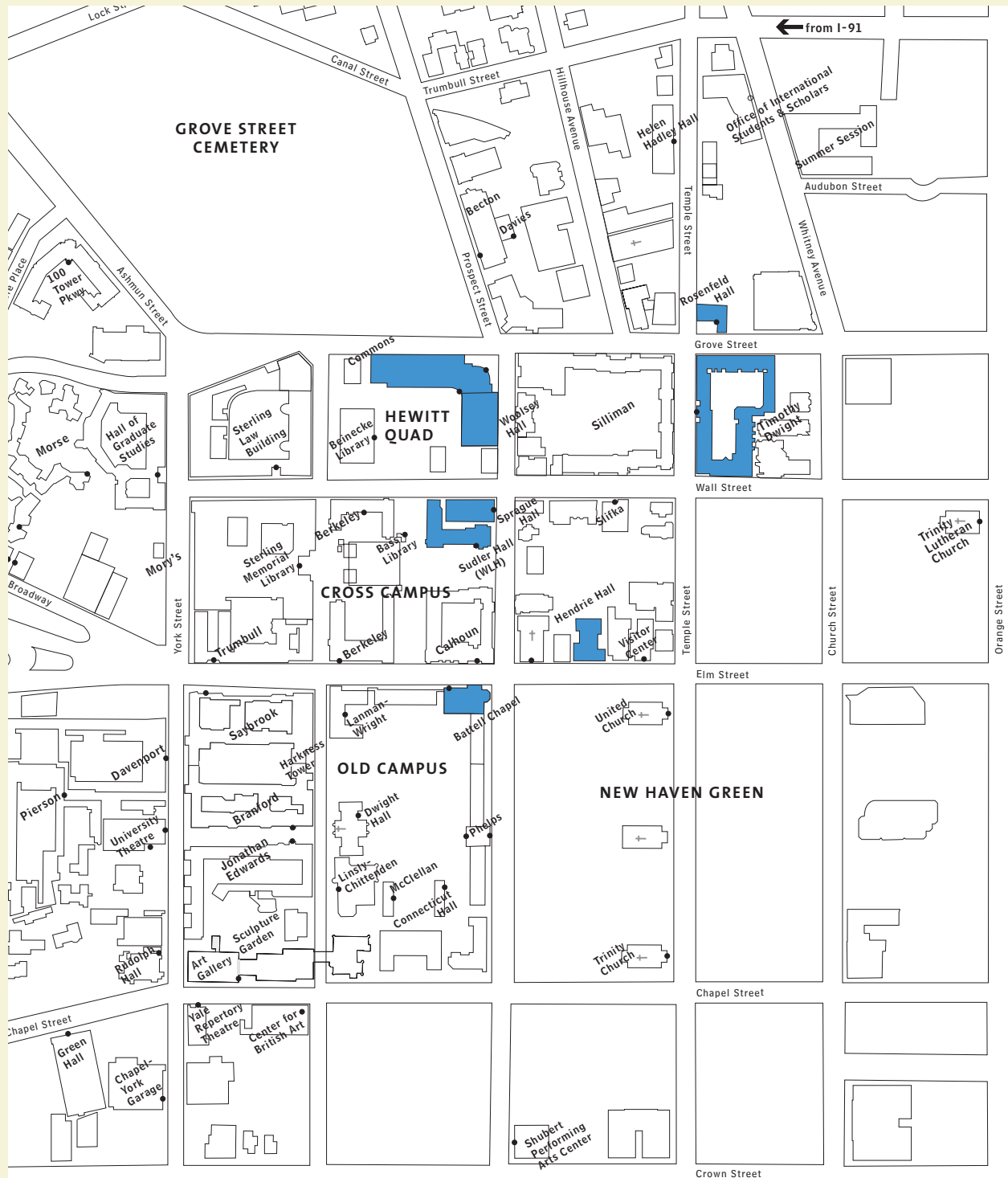
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Acknowledgements

The Yale Glee Club, Yale Alumni Chorus, International Festival of Arts & Ideas, and Yale School of Music wish to thank the following organizations and individuals for their help in making this year's festival possible:

Producers Matthew Ringel, Allan Atherton, and Lisa Kant

Symposium Selection Committee members André de Quadros, Mary Cohen, and Catherine Roma

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Mark Dollhopf

Cathy Edwards

Simon Fairclough

Jefferson Freeman

Ed Greenberg

Neeta Helms, Yarina Connors, and the entire team at Classical Movements

Missy Huber

Art Priomprintr

Martin Jean

Eugene Kimball

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Charles Lu

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Michael Morand

Toshiyuki Shimada

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The members of the New Haven Symphony Orchestra

Special thanks to Irma Garcia and Sean Maher