

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

DAVID HILL, CONDUCTOR

Holy Is the True Light



FEBRUARY 17, 2024

7:30 PM

WOOLSEY HALL

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YALE SCHOLA CANTORUM

Holy Is the True Light

DAVID HILL, CONDUCTOR

To the Hands

Carolyn Shaw

- I. Prelude
- II. in medio/in the midst
- III. Her beacon-hand beckons
- IV. ever ever ever
- V. Litany of the Displaced
- VI. i will hold you

(b. 1982)

Jesu meine Freude, BuxWV 60

Dieterich Buxtehude

Sonata

(1637–1707)

Chorus: Jesu, meine Freude

Aria: Unter deinem Schirmen

Ellen Robertson *soprano*

Aria: Trotz dem alten Drachen

Fredy Bonilla *bass*

Chorus: Weg mit allen Schätzen

Aria: Gute Nacht, o Wesen

Sandy Sharis *mezzo-soprano*

Chorus: Weicht, ihr Tauergeister

Hymnus Paradisi

Herbert Howells

- I. Preludio
- II. Requiem aeternam
- III. The Lord Is My Shepherd
- IV. Sanctus/I Will Lift Up Mine Eyes
- V. I Heard a Voice from Heaven
- VI. Holy Is the True Light

(1892–1983)

arr. Iain Farrington

(b. 1977)

Juliet Ariadne Papadopoulos *soprano*

Michaël Hudetz *tenor*

To the Hands

I. Prelude

(no text – choir on vowels only)

II. in medio / in the midst

quid sunt plagae istae	<i>what are those wounds</i>
quid sunt plagae istae in medio manuum tuarum	<i>what are those wounds in the midst of your hands</i>
in medio	<i>in the midst</i>
quid sunt plagae istae	<i>what are those wounds</i>
quid sunt plagae istae in medio manuum	<i>what are those wounds in the midst of</i>
nostrarum	<i>our hands</i>

(text from Buxtehude's Ad manus – Zechariah 13:6 – adapted by Caroline Shaw, with the addition of in medio manuum nostrarum, “in the midst of our hands”)

III. Her beacon-hand beckons

Her beacon-hand beckons:

give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

(text by Carolyn Shaw, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903)

IV. ever ever ever

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap
ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for Elijahs
where are they now
in caverna
in caverna

*(text by Carolyn Shaw – the final line, in caverna, is from Buxtehude's Ad latus –
the line from the Song of Songs, in foraminibus petrae, in caverna maceriae,
or "in the clefts of the rock, in the hollow of the cliff")*

V. Litany of the Displaced

*(The choir speaks global figures of internal displacement, sourced from the Internal Displacement
Monitoring Centre, www.internal-displacement.org/global-figures – accessed 01/03/2016.*

The numbers spoken are the numbers of internally displaced persons by country, in ascending order.

*These are people, some of whom may have legal refugee status, who have been displaced within their own
country due to armed conflict, situations of generalized violence, or violations of human rights.)*

VI. i will hold you

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you
in medio
in medio
in medio
in medio
in medio manuum tuarum

(text by Carolyn Shaw – the final line is a reprise from the Zechariah text)

Jesu meine Freude, BuxWV 60

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, mein Begier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Außer dir soll mir auf Erden
Nichts sonst Liebers werden.

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es jetzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Trotz dem alten Drachen,
Trotz des Todesrachen,
Trotz der Furcht dazu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sicherer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
Ob sie noch so brummen.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibet mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muss leiden,
Nicht von Jesu scheiden.

Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällt du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!

*Jesus, my joy,
pasture of my heart,
Jesus, my desire,
ah how long, how long
is my heart filled with anxiety
and longing for you!
Lamb of God, my bridegroom,
apart from you on the earth
there is nothing dearer to me.*

*Beneath your protection
I am free from the attacks
of all my enemies.
Let Satan track me down,
let my enemy be exasperated –
Jesus stands by me.
Even if there is thunder and lightning,
even if sin and hell spread terror
Jesus will protect me.*

*I defy the old dragon,
I defy the jaws of death,
I defy fear as well!
Rage, world, and spring to attack:
I stand here and sing
in secure peace.
God's might takes care of me;
earth and abyss must fall silent,
however much they rumble on.*

*Away with all treasures!
You are my delight,
Jesus, my joy!
Away with empty honors,
I'm not going to listen to you,
remain unknown to me!
Misery, distress, affliction, disgrace and death,
even if I must endure much suffering,
will not separate me from Jesus.*

*Good night, existence
chosen by the world,
you do not please me.
Good night, you sins,
stay far behind me.
Come no more to the light*

Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

*Good night, pride and splendor,
once and for all, sinful existence,
I bid you good night.*

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrüben
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

*Go away, mournful spirits,
for my joyful master,
Jesus, now enters in.
For those who love God
even their afflictions
become pure sweetness.
Even if here I must endure shame and disgrace,
even in suffering you remain,
Jesus, my joy.*

Hymnus Paradisi

I. Preludio

II. Requiem aeternam

Requiem aeternam dona eis,
Et lux perpetua luceat eis.

*Rest eternal grant unto them,
And let light perpetual shine upon them.*

III. The Lord Is My Shepherd

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths of righteousness.
Yea, though I walk through the valley of the shadow of death, I will fear no evil: thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.
But thy loving kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Psalm 23

IV. Sanctus / I Will Lift Up Mine Eyes

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. *Holy, holy, holy, Lord God of hosts,*
Pleni sunt coeli et terra gloria tua. *Heaven and earth are full of thy glory.*
I will lift up mine eyes unto the hills: from whence cometh my help.
My help cometh even from the Lord: who hath made heaven and earth.
He will not suffer thy foot to be moved: and he that keepeth thee will not sleep.
Behold, he that keepeth Israel: shall neither slumber nor sleep.
The Lord himself is thy keeper: the Lord is thy deference upon thy right hand;
So that the sun shall not burn thee by day: neither the moon by night.
The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in: from this time forth for evermore.

Psalm 121

V. I Heard a Voice from Heaven

I heard a voice from heaven, saying unto me, Write, From henceforth blessed are the dead which die in the Lord: even so saith the Spirit; for they rest from their labors.

From the burial service

VI. Holy Is the True Light

Holy is the true light, and passing wonderful, lending radiance to them that endured in the heat of the conflict: in Christ they inherit a home of unfading splendour, wherein they rejoice with gladness evermore. Alleluia.

From the Salisbury Diurnal, trans. Dr. G. H. Palmer

Requiem aeternam

Rest eternal

Requiem dona eis sempiternam

Grant them everlasting rest

ORCHESTRA

Baroque Violin

Dongmyung Ahn

Mandy Wolman

Violin 1

Shelby Yamin *concertmaster*

Epongue Ekiller

Isabelle Lee

Mark Rike

Jude Ziliak

Violin 2

Kurt Coble

Keats Dieffenbach

Peter Kupfer

Cyrus Stevens

Viola

Annie Garlid

Jill Levine

Alissa Smith

Cello

Diana Golden

Silvio Inerlandi

Caroline Nicolas

Double Bass

Dylan Reckner

Alexander Svensen

Timpani

Doug Perry

Harp

Megan Sesma

Organ

Ethan Haman

YALE SCHOLA CANTORUM

David Hill *conductor*

Margaret Winchell *student assistant conductor*

Jeff Hazewinkel *manager of music programs and concert production*

Sullivan Hart, Mahima Kumara *ensemble managers*

Ethan Haman *rehearsal accompanist*

Soprano

Cora Hagens B.A. '24, Cognitive Science

Jacqueline Kaskel B.A. '24, English

Juliet Ariadne Papadopoulos* M.M. '24, Early Music Voice

Frances Pollock D.M.A. '25, Composition

Ellen Robertson* M.M.A. '25, Early Music Voice

Rachel Segman M.M. '25, Choral Conducting

Claire Spence B.A. '27, Undeclared

Katie Tiemeyer M.D./Ph.D. '31, Immunobiology

Alto

Renée Barbre Ph.D. '27, Music Theory

Eliana Barwinski M.A.R. '25, Music

Mahima Kumara M.M. '25, Choral Conducting

Veronica Roan* M.M. '25, Early Music Voice

Sarah Shapiro M.M. '24, Choral Conducting

Sandy Sharis* M.M.A. '24, Early Music Voice

Margaret Winchell D.M.A. '28, Choral Conducting

Tenor

Collin Edouard Ph.D. '27, Ethnomusicology

Sullivan Hart M.Div./M.S.W. '26, Counseling

Michaël Hudetz* M.M.A. '24, Early Music Voice

Nathan Samuel Peace M.Div. '25, Liturgical Studies

Trevor Scott* M.M.A. '25, Early Music Voice

Angus Warren Ph.D. '28, Medieval Studies

Alex Whittington M.M. '25, Choral Conducting

Bass

Fredy Bonilla* M.M. '25, Early Music Voice

Benjamin Ferriby M.M. '22, Early Music Voice

Eshaan Giri B.A. '27, Statistics & Data Science

Samuel Hollister D.M.A. '28, Orchestral Conducting

Lee Larson M.B.A. '24, Management

Jared Swope M.M. '23, Early Music Voice

*Yale Voxtet

Caroline Shaw, *To the Hands*

Pulitzer Prize-winning composer Caroline Shaw wrote *To the Hands* in 2016 for the Philadelphia-based chamber choir The Crossing, which commissioned seven composers to create works based on Buxtehude's *Membra Jesu nostri* (The Limbs of Our Jesus), a cycle of seven short cantatas meditating on different parts of the crucified Christ's body. The stated goal of the choir's Seven Responses Project was to "challenge artists and audiences alike to explore our relative distance from, or closeness to, music across centuries, cultures, and continents." *To the Hands* echoes Buxtehude's cantata both musically and textually, while placing its consolatory message squarely in the context of the contemporary refugee crisis. The first of its six untitled movements is a quietly meditative vocalise that, in Shaw's words, "turns the tune of *Ad manus* into a wordless plainchant melody." The historical reference becomes more explicit in the second movement when tenors and sopranos sing the Latin words *Quid sunt plagae istae* (What are these wounds) to the same melody used by Buxtehude. (Commentators on Zecharia 13:6 disagree as to whether the man wounded "in the house of friends" was Jesus on the cross or an anonymous farmer.)

In the final iteration of the question, Shaw slyly changes "your hands" (*manuum tuarum*) to "our hands" (*manuum nostrum*), anticipating the theme of collective responsibility that she develops in the ensuing *a cappella* choral "riff" on Emma Lazarus's poem for the Statue of Liberty, here beginning "Her beacon hand beckons." As Shaw writes, "No wounds are to be found there – only comfort for those caught in a dangerous and complex environment." The fourth movement paints a tender portrait of a grandmother poring over old photographs in an empty house, while the chorus intones the mantra *in caverna* ("in the hollows of the cliff," as the fourth cantata in Buxtehude's cycle has it, quoting from the Song of Solomon). Shaw's poignantly ambivalent image of home, as a place of both refuge and abandonment, carries over into the fifth movement, in which the singers call out the growing numbers of internally displaced persons around the world against a backdrop of pulsing arpeggios. These grim statistics give way to gestures of love and acceptance in the last movement, which, the composer tells us, "unfolds the words *in caverna* into the tumbling and comforting promise of 'ever ever' – 'ever ever will I hold you, ever ever will I enfold you.' They could be the words of Christ, or of a parent or friend or lover, or even of a nation."

Dieterich Buxtehude, *Jesu meine Freude*, BuxWV 60

The foremost North German composer of his day, Dieterich Buxtehude served for four decades as organist of St. Mary's Church in Lübeck, a prestigious post analogous to the one Johann Sebastian Bach would occupy in mid-eighteenth-century Leipzig. (As a journeyman organist in Arnstadt, Bach made a pilgrimage on foot to Lübeck in 1705 that cemented his high regard for the elder musician.) Although Buxtehude is best known for his organ music, he was more than a workaday church musician: as Lübeck's de facto municipal music director, he introduced the city's prosperous, culturally aspiring burghers to his

own quasi-operatic dramatic works on sacred themes, which he presented at St. Mary's on five Sunday afternoons of the year in a popular concert series billed as *Abendmusiken* (Evening Concerts). Free and open to the public, the performances were underwritten by local merchants and featured singers and instrumentalists who, like Buxtehude, were on the municipal payroll. *Jesu meine Freude* (Jesus, My Joy), one of the composer's sixteen extant chorale-based cantatas, was presumably written for one such occasion. Bach, who may have taken part in the *Abendmusiken* during his three-month sojourn in Lübeck, clearly had Buxtehude's work in mind when he came to make his own setting of Johann Franck's chorale some two decades later.

Buxtehude's chamber-scale scoring for two sopranos and bass, accompanied by two violins and continuo, accentuates the emotional intimacy and devotional intensity of the well-known Lutheran chorale. The introductory instrumental Sonata establishes the cantata's reverential mood and E minor tonality, associated in the Baroque era with both love and grief. The ensuing six vocal movements, evenly divided between choruses and solo arias, fall in thematically complementary pairs. Thus, the opening and closing choruses adhere closely to the chorale melody in presenting Christ as the longed-for redeemer of human suffering. The first two arias offer musically contrasting professions of faith in divine protection from temptation and sin – the soprano in florid, long-breathed coloratura lines (“Unter deinem Schirmen”), the bass in shorter, punchier phrases (“Trotz dem alten Drachen”). In both movements, Buxtehude's music bears only a passing relation to the titular hymn tune. He returns to it in the sturdy chorus “Weg mit allen Schätzen,” prefaced by an echo of the bass's declamatory two-note figure, only to depart once again in the consolatory, gently lulling soprano aria “Gute Nacht, o Wesen.” Textually, however, the latter two movements reveal two sides of the same doctrinal coin as the singers bid farewell to worldly treasure and passion.

Herbert Howells, *Hymnus Paradisi*

A prominent figure in England's modern musical “renaissance,” Herbert Howells drew inspiration from his country's rich musical heritage. Vaughan Williams remarked on his “intuitive affinity” with the Tudor masters, as expressed in such artfully archaizing works as the *Missa Sine Nomine*, composed in 1912 for Richard Terry's renowned choir at London's Westminster Cathedral. Howells cited Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* as a seminal influence on his music. Another was Ravel, many of whose works likewise evoke composers and styles of the past, even as they incorporate ultramodern harmonies and compositional idioms. Exempted from service in World War I due to poor health, Howells was nonetheless deeply traumatized by the conflict's appalling human toll. His 1917 *Elegy* for solo viola and strings, dedicated to a friend killed in battle, was the first of many musical memorials that brought out the fundamentally elegiac strain in his temperament. Howells's religious faith was equally battered by the war. Although he was associated with the Anglican Church throughout his life and is buried near Vaughan Williams in

Westminster Abbey, the substantial body of church music on which his reputation chiefly rests reflects a markedly idiosyncratic spirituality.

Widely regarded as Howells's finest work, *Hymnus Paradisi* (Hymn of Paradise) is also his most profoundly personal: when his nine-year-old son Michael died of polio in 1935, he instinctively turned to music as an outlet for his grief. "The sudden loss of an only son . . . might impel a composer . . . to seek release and consolation in a language and terms most personal to him," he recalled. "Music may well have power . . . to offer that release and comfort. It did so in my case." Having served that therapeutic purpose, *Hymnus Paradisi* remained unheard and unfinished for nearly two decades. Not until 1950 did Howells, at the urging of Vaughan Williams and others, complete the orchestration and conduct the premiere at the Three Choirs Festival in Gloucester Cathedral. Based on an *a cappella* Requiem Howells had written in 1932, *Hymnus Paradisi* took as its epigraph the opening couplet of a burial hymn by the fourth-century Latin poet Prudentius: "Nunc suscipe, terra, favendum, gremioque hunc concipe molli" (Take him, earth, for cherishing, to thy tender breast receive him). Years later Howells would set Prudentius's text, in what he called "Helen Waddell's faultless translation," in an exquisite motet written in memory of President John F. Kennedy.

The orchestral prelude to *Hymnus Paradisi* introduces, in somber counterpoint, the chant-like requiem theme that will return intermittently throughout the work. In conflating passages from the Catholic and Anglican burial services with Psalms 23 ("The Lord is my shepherd") and 121 ("I will lift up mine eyes"), and soothing modal harmonies with grating dissonances and cluster-like chords, Howells invested the six movements with an ecumenical spirit that transcends specific religious and musical traditions. The range of expression is equally inclusive, veering—often abruptly—from tender reverence to fierce anguish and radiant ecstasy. Although *Hymnus Paradisi* is framed by references to "eternal rest," imagery of light (Latin *lux*) is consistently front and center, from the soprano's radiant solo in "Requiem aeternam" to the sparkling melismas of "Sanctus/I Will Lift Up Mine Eyes" and the luminous trumpet fanfares and alleluias of "Holy Is the True Light." The latter hymn, which Howells discovered in a prayerbook compiled for Salisbury Cathedral, was key to the "pervasive light and warmth of consolation" with which he sought to suffuse his musical vision of paradise. Written in response to a personal tragedy, *Hymnus Paradisi* became, in the final analysis, a universal affirmation of hope and resilience in the face of adversity.

Notes © by Harry Haskell

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

Yale Schola Cantorum is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. It is sponsored by Yale Institute of Sacred Music and conducted by David Hill. Masaaki Suzuki is the ensemble's principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard⁴¹⁵.

Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland.

In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J. S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. Naxos released a recording of Mendelssohn and Bach Magnificats, and two collections of Renaissance, Baroque, and modern selections were issued by Delos Records. More recent recordings of Schola Cantorum on Hyperion include *New England Choirworks*, Schütz's *The Christmas Story*, and a chamber version of the Brahms Requiem. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Scandinavia, and Germany.

David Hill has a long and distinguished career as one of the leading conductors in Europe. He has held appointments as chief conductor of the BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra.

In the 2019 New Year's Honours for services to music, Hill was appointed Member of the Order of the British Empire (MBE). He has also been awarded an honorary doctorate by the University of Southampton, an honorary Fellowship of the Royal School of Church Music, and an honorary membership to the Royal Academy of Music. He has been Master of the Music at Winchester and Westminster Cathedrals, music director of the Waynflete Singers, artistic director of the Philharmonia Chorus, and director of music at St. John's College, Cambridge.

Guest conducting credits include some of the leading musical ensembles of Europe: the London Philharmonic, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the Netherlands Radio Choir, and the RIAS Kammerchor, Berlin. Hill also maintains an active career as organist and pianist in recitals worldwide.

With over one hundred recordings to his credit, Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from Baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers of today, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, Philip Wilby, and Jonathan Dove.

At Yale University, Hill serves as principal conductor of Yale Schola Cantorum, and participates in the training of choral conducting majors with Dr. Jeffrey Douma and Dr. Felicia Barber.

Conductor and educator **Margaret Winchell** strives to approach every artistic endeavor with curiosity, thoughtfulness, and joy. Currently pursuing a doctor of musical arts degree in choral conducting, Winchell serves as the student assistant conductor for Schola Cantorum. She holds a master of music in conducting from Western Michigan University, where she studied with Kimberly Dunn Adams, and a bachelor of music education from Wheaton College. Before her graduate studies, Winchell taught high school in the Chicagoland area. She has taught for several seasons in the Goodman Theatre's summer educational programming, and she regularly serves on the creative team for productions of Wheaton Shakespeare in the Park. Winchell has presented at multiple conferences at the state and regional levels on practical outworkings of values in the ensemble setting and on the use of theater education practices to enhance singers' connections to text and meaning.

Salvadoran-American baritone **Fredy Bonilla** comes from Houston, Texas, where he received his bachelor of choral music education from the University of Houston's Moores School of Music. At Moores he studied voice under Hector Vasquez and was a member of the Moores School Concert Chorale and Moores Opera Center. He then taught high school choir in the Houston area for seven years. Choirs under his direction received Superior, Sweepstakes, and Best in Class awards at University Interscholastic League and area festivals. Bonilla performed with vocal ensembles in the Houston area including Cantare Houston, the Houston Chamber Choir, and the Houston Grand Opera Chorus. He has sung in Houston churches including Christ Church Cathedral (Episcopal), and has sung in evensongs in England, Scotland, and Ireland as ensemble member, soloist, and cantor.

Belgian-American tenor **Michaël Hudetz** recently sang Cristo in Caldara's *Maddalena ai piedi di Cristo*, directed by Stephen Stubbs, the world premiere of Julia Wolfe's *UnEarth* with the Crossing and the New York Philharmonic, and John Luther Adams's *Vespers of the Blessed Earth* at Saratoga Performing Arts Center with The Crossing and the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin. Hudetz will be featured on an upcoming Hyperion recording of Amy Beach's *Canticle of the Sun*. In a 2024 tour to the U.K. with Yale Schola Cantorum, he will perform the tenor solos in Bach's Mass in B Minor. Hudetz holds a B.M. in vocal performance from North Central College and an M.M. in voice and opera from Northwestern University, where he studied with W. Stephen Smith.

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



Soprano **Ellen Robertson**, originally from Murfreesboro, Tennessee, has sung professionally with the Chicago Symphony Chorus and the Grant Park Festival Chorus. In 2023 she was named a Young Artist with Finger Lakes Opera and an Apprentice Artist with Sarasota Opera. Operatic roles include Mimì (*La bohème*) with La Musica Lirica in Italy and Northwestern Opera Theater, and Diana (*If I Were You*) with Northwestern Opera Theater. She was named a winner of the Evanston Music Club and North Shore Musicians Club Scholarship Competition, and an Illinois chapter winner of the NSAL Dorothy Lincoln Smith Voice Competition. Robertson holds additional degrees from the Bienen School of Music at Northwestern University and the Eastman School of Music.

Mezzo-soprano **Sandy Sharis** comes from Atlanta, Georgia, and especially enjoys performing early music, chamber music, and concert repertoire. Recent solo engagements include Mendelssohn’s *Lobgesang* at Norfolk Chamber Music Festival, Vaughan Williams’s *Serenade to Music* with Seraphic Fire and the New World Symphony, and concert solos at the Yale Institute of Sacred Music, including Bach’s Magnificat and *Weihnachtsoratorium* and Amy Beach’s *Canticle of the Sun*. Sharis has sung with ensembles such as the VOCES8 US Scholars, Seraphic Fire, and Servire. While studying at the Ohio State University, she won the Concerto Competition, the Wilson Vocal Competition, the Graduate Vocal Achievement award, and the regional NATS Artist Awards competition (Great Lakes). She also performed the roles of Cherubino in Mozart’s *Le nozze di Figaro* and Le Prince Charmant in Viardot’s *Cendrillon*. Sharis holds a B.M. in vocal performance from Furman University and a master’s degree in voice performance and pedagogy from the Ohio State University.



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