

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

JUILLIARD415

DAVID HILL, CONDUCTOR

Bach's Mass in B Minor,

BWV 232



TOUR 2024

YALE SCHOLA CANTORUM

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DAVID HILL, CONDUCTOR

Juliet Ariadne Papadopoulos, Ellen Robertson *soprano*

Veronica Roan, Sandy Sharis *alto*

Michaël Hudetz, Trevor Scott *tenor*

Fredy Bonilla, Jared Swope *bass*

Mass in B Minor

Johann Sebastian Bach

I. Missa

(1685–1750)

Kyrie I

Christe eleison

Kyrie II

Gloria in excelsis Deo

Et in terra pax

Laudamus te

Gratias agimus tibi

Domine Deus

Qui tollis

Qui sedes

Quoniam tu solus sanctus

Cum Sancto Spiritu

II. Symbolum Nicenum

Credo in unum Deum

Patrem omnipotentem

Et in unum Dominum

Et incarnatus est

Crucifixus

Et resurrexit

Et in Spiritum Sanctum

Confiteor

Et expecto

III. Sanctus

Sanctus

IV. Osanna, Benedictus, Agnus Dei, et Dona nobis pacem

Osanna in excelsis

Benedictus

Osanna repetatur

Agnus Dei

Dona nobis pacem

I. Missa

Kyrie I

Kyrie eleison.

Lord, have mercy upon us.

Christe eleison

Christe eleison.

Christ, have mercy upon us.

Kyrie II

Kyrie eleison.

Lord, have mercy upon us.

Gloria in excelsis Deo

Gloria in excelsis Deo.

Glory be to God on high.

Et in terra pax

Et in terra pax hominibus bonae voluntatis.

And on earth peace to men of good will.

Laudamus te

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise thee, we bless thee, we worship thee, we glorify thee.

Gratias agimus tibi

Gratias agimus tibi propter magnam gloriam tuam.

We thank thee for thy great glory.

Domine Deus

Domine Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Altissime, Domine Deus, Agnus Dei, Filius Patris.

Lord God, heavenly King, Father Almighty. O Lord, the only begotten Son, Jesus Christ, Highest, Lord God, Lamb of God, Son of the Father.

Qui tollis

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer.

Qui sedes

Qui sedes ad dextram Patris, miserere nobis.

Thou who sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus sanctus

Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.

For thou only art holy, thou only art the Lord, thou only, Jesus Christ, art most high.

Cum Sancto Spiritu

Cum Sancto Spiritu in gloria Dei Patris. Amen.

With the Holy Ghost in the glory of God the Father. Amen.

II. Symbolum Nicenum

Credo in unum Deum

Credo in unum Deum,

I believe in one God,

Patrem omnipotentem

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

The Father Almighty, maker of heaven and earth, and of all things visible and invisible.

Et in unum Dominum

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

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds, God of God, light of light, true God of true God, begotten, not made, being of one substance with the Father by whom all things were made: who for us men and for our salvation came down from heaven.

Et incarnatus est

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

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Crucifixus

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

And was crucified also under Pontius Pilate, suffered, and was buried.

Et resurrexit

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

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the Right hand of God the Father: and he shall come again with glory to judge both the living and the dead; whose kingdom shall have no end.

Et in Spiritum Sanctum

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

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And I believe in one holy catholic and apostolic Church.

Confiteor

Confiteor unum baptisma in remissionem peccatorum.

I acknowledge one baptism for the remission of sins.

Et expecto

Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

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

III. Sanctus

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth. Pleni sunt coeli et terra gloria ejus.

*Holy, holy, holy, Lord God of hosts. Heaven and
earth are full of thy glory.*

IV. Osanna, Benedictus, Agnus Dei, et Dona nobis pacem

Osanna in excelsis

Osanna in excelsis.

Glory be to thee, O Lord most high.

Benedictus

Benedictus qui venit in nomine Domini.

Blessed is he, who cometh in the name of the Lord.

Osanna repetatur

Osanna in excelsis.

Glory be to thee, O Lord most high.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere
nobis.

*O Lamb of God, who takest away the sins of the
world, have mercy upon us.*

Dona nobis pacem

Dona nobis pacem.

Grant us peace.

YALE SCHOLA CANTORUM

David Hill *conductor*

Masaaki Suzuki *principal guest conductor*

Margaret Winchell *student assistant conductor*

Matthew Cramer, Margaret Winchell *choral preparation*

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
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
Yiran Zhao	M.M. '23, Choral Conducting

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
Karolina Wojteczko	M.M. '20, Early Music Voice

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

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Bass

Fredy Bonilla*

Matthew Cramer

Jared Swope

Benjamin Ferriby

Eshaan Giri

Lee Larson

M.M. '25, Early Music Voice

M.M. '17, Choral Conducting

M.M.A. '23 Early Music Voice

M.M. '22, Early Music Voice

B.A. '27, Statistics & Data Science

M.B.A. '24, Management

*Yale Voxtet

JUILLIARD415

Robert Mealy *director*

Karin Brookes *administrative director*

Erin Tallman *Juilliard415 UK Tour Manager*

Violin 1

Ryan Cheng

Cristina Prats Costa

Lindsie Katz

Ela Kodžas

Juliette Greer

Violin 2

Eleanor Legault

Nadia Lesinska

Lara Mladjen

Jimena Burga Lopera

Viola

Tsutomu William Copeland

Marie Schubert

Madison Marshall

Cello

Allen Maracle

Kosuke Uchikawa

Haocong Gu

Double Bass

Ariel Walton

Flute

Nuria Canales Rubio

Khoi Dinh

Oboe/Oboe d'amore

Sookhyun Lee

Pablo O'Connell

Gillian Bobnak

Bassoon

Ezra Gans

Morgan Davison

Horn

Carys Sutherland

Trumpet

David Green

Vincent Yim

Tianyu Wang

Timpani

Irene Kang

Organ

Elené Tabagari

Harpsichord

Duangkamon Wattanasak

In accepting the prestigious post of municipal music director for Leipzig and cantor of the St. Thomas School in 1723, Bach pledged “to preserve the good order” in the city’s four principal churches and to “so arrange the music that it shall not last too long, and shall be of such a nature as not to make an operatic impression, but rather incite the listeners to devotion.” The thirty-eight-year-old composer threw himself forthwith into the life of a hard-working church musician, churning out a prodigious quantity of cantatas, passions, motets, and other sacred music to satisfy the insatiable demands of the Lutheran Church calendar. He produced his first Leipzig cantata, *Die Elenden sollen essen*, BWV 75, for the first Sunday after Trinity on May 30, 1723, barely two weeks after reporting for work. By the end of his first year in Leipzig, he had compiled a full liturgical cycle of some sixty cantatas (though he cut corners by including a number of works he had written during previous appointments in Weimar and Cöthen), as well as the *St. John Passion*. Over the next six years Bach completed three more cycles, by which time he reckoned he had enough cantatas in the hopper to relax his frenetic pace and turn his attention to other kinds of music. During the 1730s he made a series of settings of portions of the Latin mass, including the first version of the Mass in B Minor, which would be his crowning achievement in the realm of sacred music.

Bach’s deeply held religious faith was part and parcel of his music, just as it had been for generations of his family who were employed as musicians in the heartland of the Protestant Reformation. His biographer Christoph Wolff describes him as “a pious but not fanatical Lutheran who considered the performance of every duty to be in the service of God.” Widely read in the theological literature of the day, Bach amassed a collection of books that, in the words of another leading scholar, “looks more like a pastor’s working library than the library of a musician.” (Among them were not one but two editions of Luther’s collected writings.) Because the cantor’s responsibilities at the St. Thomas School included basic religious instruction, Bach was subjected to a rigorous theological examination – in Latin, no less – before his appointment was confirmed. Years earlier, as a journeyman organist in Mühlhausen, he had defined his mission in life as composing “well-regulated church music to exalt God’s glory.” This self-effacing piety is reflected in the Latin mottos Bach inscribed in many of his manuscript scores: J.J. (*Jesu, juva* [Jesus, help]) at the beginning and S.D.G. (*Soli Deo gloria* [To God alone the glory]) at the end. “The aim and final reason” of all music, he admonished his young charges in Leipzig, “should be none else but the glory of God and the recreation of the mind. Where this is not observed, there will be no real music but only a devilish hubbub.”

Although Bach’s faith provided the essential inspiration for the B-Minor Mass, he had a more worldly motive for writing it as well. After ten years in Leipzig, a series of run-ins with the local authorities had left him increasingly dissatisfied with his situation. The death of the Saxon elector in February 1733 prompted him to make a move. In dedicating a two-movement “short mass” (*missa brevis*) to the new elector, Frederick Augustus II, he seized the opportunity to nominate himself for a post as court musician in Dresden, where his

son Wilhelm Friedemann had recently secured an appointment as organist. In the event, the title of *Hofcompositeur* wasn't bestowed on Bach until 1736, but he had the satisfaction of hand-delivering a deluxe presentation score of his two-part mass – the Kyrie and Gloria movements of the future Mass in B Minor – to the sovereign when it was performed in Dresden in July 1733. Not until the end of his life, in 1748–49, did he get around to transforming this abbreviated work into a full mass (*missa tota*) by adding music for the remaining sections of the Latin Ordinary. Much of this “new” music was adapted from preexisting works, both sacred and secular, dating as far back as 1714. Bach died without hearing his valedictory masterpiece in its final form: the premiere of the complete B-Minor Mass took place in Leipzig in 1859, three years after the newly founded Bach Gesellschaft published the first scholarly edition of his “Great Catholic Mass.”

In composing his original 1733 Mass, Bach succeeded in satisfying both the Catholic Frederick Augustus and his mostly Lutheran court officials, since Luther himself had approved the Latin Kyrie and Gloria for use in Protestant churches. Why he later decided to expand the work so dramatically, effectively rendering it impractical for use in a liturgical setting, is unclear. The most plausible explanation is that he viewed the B-Minor Mass as at once a *summa* of his life's work and his ultimate tribute to God's glory. Each of the four main sections was evidently designed to be heard independently, as happened frequently in the century after the composer's death. But such piecemeal performances obscured the work's carefully planned formal symmetries, harmonic schemes, and blend of compositional styles and techniques. Bach's music is firmly anchored in the closely related tonalities of B minor and D major (both with key signatures of two sharps), expressing the somber and celebratory aspects of the Latin text. Elements of both secular and sacred traditions are found side by side throughout the score. The boundary between the two genres was so porous that Bach felt no compunction about combining newly composed music with recycled material from his earlier secular cantatas and other works. This so-called “parody” technique was common in Renaissance masses, and its prominence in the B-Minor Mass is a sign that Bach was consciously synthesizing the *stile antico* (old style) of the sixteenth century with the more up-to-date language of eighteenth-century instrumental music and even opera.

As befit the royal occasion for which the Kyrie and Gloria were written, the Mass is scored for five-voice chorus and a large, colorful orchestra including three trumpets, three oboes d'amore, timpani, and horn. “Kyrie eleison” (Lord, have mercy), the singers implore in the opening four bars, a prelude of searing intensity that sets the stage for the first of the Mass's mighty choral fugues. Bach considered counterpoint an emblem of the divine, and he deploys it throughout BWV 232 to masterful effect. The plangent B minor of Kyries I and II is offset by the radiant D major of the intervening soprano duet, “Christe eleison.” Similar contrasts of tonality and texture characterize the cluster of nine movements that comprise the Gloria of the Mass. Four ornate, quasi-operatic movements for solo voices, each featuring a different instrumental accompaniment, alternate with weighty polyphonic

choruses. Listen for the flute's lively "Scotch snap" rhythm, evoking the fashionable *galant* style, at the beginning of the "Domine Deus." The ensuing Symbolum Nicenum, or Credo, section is another symmetrical nine-part unit, built around three choruses describing Christ's incarnation, crucifixion, and resurrection, the theological nucleus of the Nicene Creed. (The centrality of the Credo in Christian liturgy may explain why this is the only portion of the complete Mass that was performed in the eighteenth century.) Bach's incorporation of medieval plainchant melodies in the "Credo in unum Deum" and "Confiteor" gives those movements an archaic cast, while his skill as musical dramatist is displayed in the "Crucifixus," with its descending chromatic line in the bass (a conventional expression of grief), stabbing accents, and anguished harmonies.

The joyous Sanctus, which Bach originally composed for Christmas 1724, is in bright D major, a key well suited to the natural (that is, valveless) trumpets of Bach's day. Scored for three trumpets, three oboes, and six-part choir, and written largely in triplet figures or 3/8 meter, the movement abounds in Trinitarian symbolism. A similarly festive spirit suffuses Part IV of the Mass: three of the five movements are in D major, with only the "Benedictus" section of the Osanna—an intimate, meltingly beautiful tenor aria with flute obbligato—recalling the "home" key of B minor. The last of the Mass's twenty-seven movements, the "Dona nobis pacem" stands as both valediction and testament. Bach had also used this radiantly uplifting music before, in the "Gratias agimus tibi" from the Gloria of his 1733 Mass, itself based on the opening chorus of his 1731 cantata *Wir danken dir, Gott* (We thank you, God). Thus, even as he looks ahead to meeting his maker, Bach seems to reach back over the years and draw strength from his creative prime. The music exudes a palpable sense of grace, the sturdy D-major melody welling softly out of the lower voices. At first consolatory, the Latin prayer for peace gains urgency and confidence as Bach adds layer upon layer of contrapuntal complexity until both the "Dona nobis pacem" and the Mass culminate in a brassy, full-throated climax.

Notes © by Harry Haskell

Harry Haskell is the editor of *The Attentive Listener: Three Centuries of Music Criticism* and author of *The Early Music Revival: A History*, winner of the 2014 Prix des Muses in musicology awarded by the Fondation Singer-Polignac. He is a regular program annotator for New York's Carnegie Hall and Metropolitan Opera and the Pierre Boulez Saal in Berlin.

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. A recording of works by Amy Beach is forthcoming on Hyperion. 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.

Since its founding in 2009, **Juilliard⁴¹⁵** – Juilliard's principal period-instrument ensemble – has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the seventeenth and eighteenth centuries. With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the UK, India, and Germany. With the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard⁴¹⁵ played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Juilliard⁴¹⁵ made its South American debut in Bolivia on a tour sponsored by the U.S. Department of State in 2018 and returned there in 2022. The ensemble has twice toured in New Zealand. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris, and with Philharmonia Baroque, as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

The many additional distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 has performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, MA Festival (Bruges), and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

Juilliard415, which takes its name from the pitch commonly associated with the performance of Baroque music (A=415), has performed major oratorios and Baroque operas every year with colleagues from Juilliard's Marcus Institute for Vocal Arts, including a fully staged production of Rameau's *Hippolyte et Aricie* and a much-praised production of Luigi Rossi's rarely performed opera *L'Orfeo*, named by the *New York Times* as one of the top 10 classical music performances of 2021. In 2019, Juilliard415 and the Marcus Institute for Vocal Arts presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles.

The ensemble has also had the distinction of premiering new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez which it performed with the chorus of Juilliard's Music Advancement Program at the Cathedral of St. John the Divine and, in 2020, The Seven Last Words Project, a Holy Week concert also at the Cathedral for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. In May 2023 Juilliard415 partnered with Juilliard Dance to produce new choreography for the suite from Rameau's *Naïs*.

Since 2021, Juilliard415's activities have included collaborations with Philharmonia Baroque and Yale Schola Cantorum as well as the Royal Conservatoire The Hague, the return of conductors Laurence Cummings and Rachel Podger, and a new production of Handel's *Atalanta* with Juilliard's Marcus Institute for Vocal Arts, which also joined the ensemble for a dazzling concert presentation of Purcell's *King Arthur*, directed by Lionel Meunier. The French director Laurence Equilbey conducted a program of Schubert and Mozart.

Juilliard415's 2023–2024 season opened with a program of Lully and Rameau for Music Before 1800, New York's longest-running early music series, and continued with two performances of Handel's *L'Allegro, il Penseroso, et il Moderato* with Yale Schola Cantorum, directed by Masaaki Suzuki. Kristian Bezuidenhout returned to direct a Classical program in February 2024 and he played a Mozart piano concerto on Juilliard's new "Schantz" fortepiano. Francesco Corti and Leila Schayegh both made their directing debuts. The 2023–2024 season closes with two performances of the B-Minor Mass with Yale Schola Cantorum, under the direction of David Hill, followed by six performances of the mass on tour in Great Britain.

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.

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 Karantzas 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.

A native of Dallas, mezzo-soprano **Veronica Roan** performed regularly with the ensembles Incarnatus, Orpheus Chamber Singers, Dallas Chamber Choir, and Band of Voices. Her recent engagements include the Norfolk Chamber Music Festival and the VOCES8 Scholars, with whom she premiered Christopher Tin's Grammy-nominated *The Lost Birds*. Roan received her undergraduate degree from the University of North Texas, where she was awarded the Cecelia Cunningham Box Excellence in Voice scholarship, the Nicholas M. Ricco Excellence in Music scholarship, and the Voertman-Ardoin Memorial Early Music scholarship.

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 degrees from the Bienen School of Music at Northwestern University and the Eastman School of Music.

Trevor Scott received his M.M. in vocal performance from the University of Michigan, where he studied with Stanford Olsen and sang the role of Don Ottavio in *Don Giovanni*. In 2023 he performed with the Chautauqua Opera Company in *Sweeney Todd* and *La Tragédie de Carmen*. He completed his undergraduate degree at the Eastman School of Music, where he studied with Robert Swensen. In 2023 Scott received an encouragement award in the Iowa District of the Metropolitan Opera Laffont Competition, and in 2022 he was

a finalist and recipient of the Kapralova Award in the American International Czech and Slovak Voice Competition in Green Bay, Wisconsin. Other recent operatic roles include the Schoolmaster/Mosquito in Janaček's *Cunning Little Vixen*, Reverend Rankin in Adolphus Hailstork's *Rise for Freedom*, the Lyric Tenor in Dominick Argento's *Postcard from Morocco*, and Little Victor Farrel in Kevin Puts's *Elizabeth Cree*. Scott is originally from St. Louis, Missouri.

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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