

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

DAVID HILL, CONDUCTOR

Choral Prayers

APRIL 21, 2023

7:30 PM

WOOLSEY HALL



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YALE SCHOLA CANTORUM

Choral Prayers

DAVID HILL, CONDUCTOR

Totus tuus	Henryk Mikołaj Górecki (1933–2010)
The Beatitudes	Arvo Pärt (b. 1935)
The Lord's Prayer	John Tavener (1944–2013)
The Lamb	Tavener
Hymn for the Dormition of the Mother of God (from <i>Two Hymns to the Mother of God</i>)	Tavener
Mother of God, Here I Stand	Tavener
Song for Athene	Tavener

INTERMISSION

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Steven Soph <i>tenor</i>	Jarrod Briley <i>tuba</i>
Tommy L. Watson, Jr. <i>narrator</i>	Gretchen Frazier <i>viola</i>
Lynn Ligammarì <i>soprano saxophone</i>	Chris Johnson <i>double bass</i>
Tim Leopold <i>trumpet</i>	Ethan Haman <i>organ</i>

Henryk Mikołaj Górecki, *Totus tuus*

Totus tuus sum, Maria,
Mater nostri Redemptoris,
Virgo Dei, Virgo pia,
Mater mundi Salvatoris.
Totus tuus sum, Maria!

*I am all yours, Mary,
Mother of our Redeemer,
Virgin of God, pious Virgin,
Mother of the Savior of the world.
I am all yours, Mary!*

(Maria Bogusławska, 1868–1929)

Arvo Pärt, *The Beatitudes*

Blessed are the poor in spirit: for theirs is the kingdom of heaven.
Blessed are they that mourn: for they shall be comforted.
Blessed are the meek: for they shall inherit the earth.
Blessed are they which do hunger and thirst after righteousness: for they shall be filled.
Blessed are the merciful: for they shall obtain mercy.
Blessed are the pure in heart: for they shall see God.
Blessed are the peacemakers: for they shall be called the children of God.
Blessed are they which are persecuted for righteousness sake: for theirs is the kingdom of heaven.
Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil
against you falsely, for my sake.
Rejoice, and be exceedingly glad: for great is your reward in heaven: for so persecuted they the
prophets which were before you. Amen.

(Matthew 5:3–12)

John Tavener, *The Lord's Prayer*

Our Father, who art in heaven, hallowed be thy name.
Thy kingdom come, thy will be done, on earth as it is in heaven.
Give us this day our daily bread;
And forgive us our trespasses, as we forgive those who trespass against us.
And lead us not into temptation, but deliver us from evil. Amen.

(Matthew 6:9–13)

Tavener, *The Lamb*

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.
I, a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

(William Blake, 1789)

Tavener, Hymn for the Dormition of the Mother of God
(from *Two Hymns to the Mother of God*)

O ye apostles, assembled here from the ends of the earth, bury my body in Gethsemane: and thou my Son and God, receive my Spirit.

(Exapostilarion from the Orthodox Vigil of the Dormition)

Tavener, *Mother of God, Here I Stand*

Mother of God, here I stand now praying,
Before this ikon of your radiant brightness,
Not praying to be saved from a battlefield;
Not giving thanks, nor seeking forgiveness for the sins of my soul, nor for all the souls
Numb, joyless and desolate on earth; but for her alone, whom I wholly give you...

Tavener, *Song for Athene*

Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, O Lord, when you come into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid who has fallen asleep.
Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song: Alleluia.
Alleluia. Come, enjoy rewards and crowns I have prepared for you.

Text adapted by the composer from the Orthodox Funeral Service and Hamlet by William Shakespeare

Judith Weir, *In the Land of Uz*

I. Prologue

There was a man in the Land of Uz whose name was Job, and that man was perfect, and upright, and one who feared God and set his face against evil; and there were born unto him seven sons and three daughters, seven thousand sheep, three thousand camels, five hundred yoke of oxen, five hundred she-asses and a very great household.

[Chorus of biblical names]

Habbub Huzzah Huzoth Hukkok Hoshama Hidda Hoth Hamuta Hamat Hakkoz Haggai Hagar Hadar Hadoran Hadod Habor Habbakuk

Zabad Zabbar Zabdi Zekkah Zakkur Zadok Zoroch Zaretan Zenas Zeptha Zera Zokkoth Zamirah

Rabbah Rachab Rachem Reba Rechab Regemellah Reheboath Rekem Rehemeliah Rephidim Rimmon Reuben

Gabba-Gabba Gedoroth Gebal Gibbol Goath Genesath Gerizim Gibbar-Gibbar Gogagog

Now there was a day when the Sons of God came to the Court of Heaven, and Satan came amongst them. And the Lord said unto Satan: "Have you considered my servant Job? One that feareth God and escheweth evil?" Then Satan answered the Lord and said "Doth Job fear God for naught? Hast thou not made a hedge about him? Thou blessed the work of his hands, but put forth thy hand and touch all that he hath: then he will curse thee to thy face." And the Lord said to Satan "Behold, all that he hath is in thy power: only upon himself, put not forth thine hand." And Satan went forth from the presence of the Lord.

When the day came that Job's sons and daughters were eating and drinking in their eldest brother's house, a messenger came running to Job and said "The oxen were ploughing, the asses were grazing, Sabeans swooped down and carried them off and I am the only one alive to tell the tale." "God's fire flashed from heaven, it struck the sheep and shepherds and burned them up, and I am the only one alive to tell the tale." "Chaldeans raided the camels and carried them off, putting their drivers to the sword, and I am the only one alive to tell the tale." "Your sons and daughters were eating and drinking, when a whirlwind swept through the desert, struck the corners of the house, and it fell on the young people and they are dead."

And Job stood up and rent his cloak, and fell prostrate on the ground, saying "Naked I came out of my mother's womb, naked I will return. The Lord gives, the Lord taketh away; blessed be the name of the Lord."

So Satan went forth from the presence of the Lord and smote Job with sore boils from the sole of his foot unto his crown; and he took a potsherd to scrape himself, and sat down among the ashes. And his wife said "Curse God, and die!" But he answered "Shall we receive good at the hand of God, and shall we not receive evil?"

When Job's friends heard of these calamities, they left their homes and came to comfort him. But when they saw him from a distance, they knew him not. They wept aloud and rent their clothes and threw dust into the air. For seven days and nights, they sat beside him on the ground, and said not a word; for they saw that his suffering was very great.

II. Lament

Perish the day when I was born
and the night which said
“A man is conceived!”
May that day turn to darkness,
may God above not look for it,
nor light of dawn shine on it.
Black darkness swallow up that night.
Count it not among the days of the year,
may no star shine out of its twilight.
May it want for a dawn that never comes,
nor ever see the eyelids of the morning.

Why should the sufferer
be born to see the light?
Why is life given to them
who find it so bitter?
They wait for death,
but it does not come.

For my sighing cometh before I eat
and my roarings are poured out like the waters.
I was not in safety, neither had I rest,
neither was I quiet; yet trouble came.

III. Job's Comforters

COMFORTERS:

Behold! Happy is the man whom God correcteth
for he maketh sure, and bindeth up,
he woundeth, and his hands make whole.
He shall deliver thee in six troubles,
and in seven there shall no evil touch thee.
Thou shalt be hid from the scourge of the tongue,
neither shalt thou be afraid of destruction, when it cometh.
At destruction and panic thou shalt laugh,
neither shalt thou be afraid of the beasts of the earth.

JOB:

O that my grief was thoroughly weighed,
my calamity laid in the balances together,
for now it would be heavier than the sands of the sea.
Does the wild ass bray when he hath grass,
or loweth the ox with his fodder?
What is my strength that I should hope?
and what is mine end, that I should prolong my life?

COMFORTERS:

For thou shalt be in league with the stones of the field:
and the beasts of the field shall be at peace with thee.
Thou shalt know also that thy seed shall be great,
and thine offspring as the grass of the earth.
Thou shalt come to thy grave in a full age,
like as a shock of corn cometh into his season.
Lo this, we have searched it, so it is, so hear it,
and know it for thy good.

JOB:

When I lie down I say,
“when shall I arise, and the night be gone?”
My flesh is clothed with worms and clods of dust;
My skin is broken and become loathsome.
My days are swifter than a weaver’s shuttle,
My life is wind, mine eye shall no more see good.
My soul is weary of my life;
I will speak in the bitterness of my soul.

COMFORTERS:

How wilt thou speak these things,
and how long shall the words of thy mouth be like a strong wind?
Does God pervert judgement?
If thou were pure and upright,
surely he would awake for thee?

IV. Where is Wisdom?

Surely there is a vein for the silver
and a place for gold where they fine it.
Iron is taken out of the earth,
and brass is molten under the stone.
He setteth an end to darkness,
the stones of darkness and the shadow of death.
As for the earth, out of it cometh bread,
the stones of it are the place of sapphires,
and it hath dust of gold.

There is a path which no fowl knoweth,
And which the vulture’s eye hath not seen:
the lion’s whelps have not trodden it,
nor the fierce lion passed by it.

He putteth forth his hand on the rock,
he overturneth mountains by the roots,
he cutteth out rivers among the rock,
and his eye see-eth every precious thing.

But where shall wisdom be found?
and where is the place of understanding?
Man knoweth not the price thereof,
neither is it found in the land of the living.
The depth saith, it is not in me,
and the sea saith, it is not with me.
It cannot be gotten for gold,
it cannot be valued with the gold of Orphir,
with the precious onyx, or the sapphire.
No mention shall be made of coral, or of pearls:
for the price of wisdom is above rubies.

Whence then cometh wisdom?
and where is the place of understanding?
Destruction and death say,
we have heard the fame thereof with our ears.
God understandeth the way thereof,
For he looketh to the ends of the earth,
And see-eth the whole heaven;
to make the weight for the winds;
and he weigheth the waters by measure.
When he made a decree for the rain,
and a way for the lightning and the thunder.
Then did he see it and declare it;
He prepared it, yea, and searched it out.

And unto man he said,
Behold the fear of the Lord, that is wisdom;
and to depart from evil is understanding.

V. The Whirlwind

Then the Lord answered Job out of the whirlwind, and said:

(Trumpet and organ instrumental duo)

VI. God Speaks

GOD (*chorus of basses and tenors*):

Who is this whose ignorant words
cloud my design in darkness?
Where were you when I laid the earth's foundations?
Tell me if you know and understand.
Who set its cornerstone in place
when all the morning stars sang together
and all the Songs of God shouted aloud?

Has the rain a father?
Who sired the drops of dew?
Whose womb gave birth to the ice

and who was the mother of the frost from heaven?
Can you command the dense clouds?
If you bid lightning speed on its way
will it say to you, "I am ready"?
Should he that argues with God answer back?

JOB:

What reply can I give thee?
I who carry no weight,
I put my finger to my lips.

GOD:

Brace yourself!
Dare you deny that I am just?
Have you an arm like God's arm?
Can you thunder with a voice like his?

JOB:

I spoke of great things which I did not understand,
things too wonderful for me to know.
I heard of you by the hearing of the ear;
but now my eyes see you.
I melt away, I repent in dust and ashes.

VII. Conclusion

And the Lord turned the captivity of Job and gave him twice as much as he had before. Then his brothers and sisters and all that had been of his acquaintance came to his house and ate bread, and bemoaned him over all of the evil that the Lord had brought upon him; and each of them gave him a sheep, and a gold earring.

And the Lord blessed the end of his life more than the beginning; for he had fourteen thousand sheep and six thousand camels and a thousand yoke of oxen.

He also had once again seven sons, and three daughters: and he called the name of the first, Jemima; and the name of the second, Keziah; and the name of the third, Kerenhappuch.

After this lived Job one hundred and forty years, and saw his sons, and sons' sons, even four generations. So Job died, being old, and full of days.

Text compiled by Judith Weir from The Book of Job

YALE SCHOLA CANTORUM

David Hill *principal conductor*

Masaaki Suzuki *principal guest conductor*

Jeff Hazewinkel *manager*

Matthew Newhouse, Sarah Shapiro,

Yiran Zhao *student managers*

Matthew Cramer, Ed Jones *preparers*

Ethan Haman *rehearsal accompanist*

Soprano

Cora Hagens

B.A. '24 (Cognitive Science)

Sea Han*

M.M. '23 (Early Music Voice)

Jaqueline Kaskel

B.A. '24 (English Language and Literature)

Juliet Ariadne Papadopoulos*

M.M. '24 (Early Music Voice)

Frances Pollock

D.M.A. '25 (Composition)

Deborah Stephens*

M.M. '23 (Early Music Voice)

Yiran Zhao

M.M. '23 (Choral Conducting)

Alto

Renée Barbre

Ph.D. '26 (Music Theory)

Emily Helferty*

M.M. '23 (Early Music Voice)

Nicole Lam

B.S. '25 (Applied Mathematics and Computer Science)

Molly McGuire*

M.M. '23 (Early Music Voice)

Hannah Schiller

Ph.D. '27 (Music History)

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. '25 (Undecided)

Michaël Hudetz*

M.M.A. '24 (Early Music Voice)

Michael Lukin

M.M.A. '23 (Choral Conducting)

Matthew Newhouse*

M.M. '23 (Early Music Voice)

Nathan Peace

M.Div. '25 (Anglican Studies)

Angus Warren

Ph.D. '28 (Medieval Studies)

Alex Whittington

M.A. '23 (Music History)

Bass

Benjamin Beckman

B.A. '24 (Music)

Lee Larson

M.B.A. '24 (Management)

Mattias Lundberg

M.M. '23 (Choral Conducting)

Henry Quillian

Ph.D. '24 (Neuroscience)

Peter Schertz*

M.M. '24 (Early Music Voice)

Jared Swope*

M.M. '23 (Early Music Voice)

*Yale Voxtet

Henryk Górecki, *Totus tuus*

Henryk Górecki's evolution from a lion of Poland's post-World War II avant garde to an apostle of "holy minimalism" – the radically simplified, contemplative idiom also espoused by two other composers on tonight's program, Arvo Pärt and John Tavener – was inspired in part by the Catholic Church's prominent role in Poland's transition from communism to democracy. Indeed, the anthem *Totus tuus* (All yours) was first performed in 1987 at a mass celebrated by the Polish Pope John Paul II in Warsaw's Victory Square (now Piłsudski Square). The same year saw the belated premiere of Górecki's *Miserere*, a choral lament prompted by the government's crack-down on pro-democracy activists in 1981. Both works use chantlike repetition, syllabic word-setting, homophonic textures, and comfortingly tonal harmonies to convey a mood of meditative spirituality. In *Totus tuus*, the fortissimo urgency of the choir's opening invocation of the Virgin Mary (Poland's patron saint) re-echoes at the midpoint of an otherwise muted supplication. Górecki's melodic line recalls, perhaps unconsciously, the invocation Leonard Bernstein wrote for another Maria in *West Side Story*.

Arvo Pärt, *The Beatitudes*

This short setting of excerpts from Jesus's Sermon on the Mount exemplifies Pärt's "tintinnabuli" style, characterized by back-to-basics harmonies, textures, and tempos, with independent lines clustering around triads or sustained pedal tones. The ten verses are punctuated by "grand pauses," the silences broken only by the soft susurrations of the organ as it slowly climbs, half-step by half-step, from low D-flat to G-sharp. After delivering the "Amen" in radiant A major, the choir drops out, leaving the organ to retrace its harmonic steps in a chain of shimmering arpeggios. Pärt's minimalist musical language grew out of his study of chant and early vocal polyphony, influences that resonate in the translucent, gently colliding vocal lines of *The Beatitudes*. Despite his early interest in serialism, the Estonian composer long ago renounced the complexity embraced by classical music's mid-twentieth-century avant garde in favor of what has been called the "new simplicity." He prefers to think of his journey as a process of distillation, insisting that "reduction certainly doesn't mean simplification, but it is the way – at least in an ideal scenario – to the most intense concentration on the essence of things."

John Tavener, *The Lord's Prayer; The Lamb; Hymn for the Dormition of the Mother of God; Mother of God, Here I Stand; Song for Athene*

The intense and intensely personal spirituality that suffuses John Tavener's extensive corpus of sacred choral music invites comparison with Pärt and Olivier Messiaen. Like them, the late British composer embraced a wide range of compositional techniques and source material, from twelve-tone music to medieval songs and Slavonic chant. After his conversion to Orthodox Christianity in 1977, the vein of mystical lyricism that had long been present in his music emerged more strongly in such works as *Akhmatova: Requiem*, inspired by the Russian poet's elegiac meditations on the horrors of the Soviet gulag, and

the marathon interfaith all-night vigil *The Veil of the Temple*. Toward the end of his life, Tavener expressed a desire to “become more universalist” in his musical and religious explorations. This search bore fruit in two works that were premiered posthumously in 2014 at a BBC Proms concert in London’s Royal Albert Hall: *Gnōsis*, which one critic described as a “mystical love-letter” drawing on Christian, Hindu, and Islamic traditions; and *Requiem Fragments*, blending Hindu acclamations with portions of the Christian service for the dead. “I hope that my music resembles ‘icons in sound,’” Tavener wrote, “insofar as I see music as ‘a window of sound’ on to the divine world.”

These five choruses exemplify Tavener’s musical and religious syncretism. The score of *The Lord’s Prayer*, for instance, presents the liturgical text in both English and Church Slavonic. Marked “very still and serene,” its simple triadic melody is repeated over and over; the effect, as in much of Tavener’s music, is of listening in on a private prayer. *The Lamb*, composed for the 1982 Festival of Lessons and Carols at King’s College, Cambridge, highlights Tavener’s impeccable musical prosody: his choral writing is exquisitely attentive to the lengths and stresses of Blake’s poem, while the chantlike melody hovers around a G reciting tone. The equally mellifluous *Hymn for the Dormition of the Mother of God* is dedicated to the composer’s mother and takes its text from the Orthodox Vigil of the Dormition, in which, in Tavener’s words, Jesus’s mother “invites the apostles to gather together from the ends of the earth to bury her body in Gethsemane, and asks her son to receive her spirit.” Mary is invoked again in *Mother of God, Here I Stand*, a tender supplication to be sung “hushed, with infinite tenderness.” Death, and rites of death, are recurring themes in Tavener’s music. (A section on his still-functioning website is devoted to “health, or rather the lack of it” and lists a litany of ailments he endured, from Marfan syndrome to chronic pain.) Although *Song for Athene* was written in memory of a friend who died in a bicycling accident in 1993, its elegiac strains gained an extra layer of poignancy when it was sung four years later at Princess Diana’s funeral in Westminster Abbey. Subtitled “Alleluia. May Flights of Angels Sing Thee to Thy Rest,” the anthem juxtaposes Horatio’s farewell to the dying Hamlet with words from the Orthodox funeral service, supported by a droning pedal point characteristic of Slavonic chant.

Judith Weir, *In the Land of Uz*

Over the past four decades, Scottish composer Judith Weir has earned a reputation as a musical storyteller par excellence. Her sundry works of musical theater range from the highly condensed monodrama *King Harald’s Saga*, which packs the Norse invasion of England in 1066 into ten musically eventful minutes, to the punningly titled *Miss Fortune*, a full-length riches-to-rags-to-riches parable based on a Sicilian folk tale. Weir’s religiously inspired music reveals a similarly eclectic sensibility. *Missa del Cid*, for instance, superimposes the martial exploits of the legendary Spanish warlord and scourge of the “infidel” Moors on the Latin Catholic mass, while *His Mercy Endureth Forever*, composed in Weir’s capacity as Master of the Queen’s Music, was premiered by the choir of Westminster Abbey in 2015

as part of a traditional thanksgiving service commemorating the seventieth anniversary of VE Day.

In the Land of Uz, written in 2017, doesn't fit neatly into the category of either sacred or dramatic music. Weir describes it as "a dramatized reading of the biblical Book of Job, from which all the text is taken, in the musical form of a cantata, or short oratorio." In addition to four-part choir, narrator, and tenor and viola soloists, the score calls for a five-piece instrumental combo consisting of soprano saxophone, double bass, trumpet, tuba, and organ. The libretto, fashioned by the composer herself in another notable feat of compression, depicts Job's physical and spiritual travails as his faith in God is put to the test in a series of calamities devised by Satan. The familiar exemplary tale is laid out in seven movements, a number symbolic of the divine wisdom that Job ultimately attains by dint of suffering and patience. "Where shall wisdom be found?" the narrator asks in the fourth movement, the work's musical and philosophical core. To which the chorus responds, "Behold, the fear of the Lord, that is wisdom; and to depart from evil is understanding."

Ever attentive to dramatic values, Weir employs spoken narration to set scenes and move the story along, while the burden of the biblical text is borne by the singers in varying combinations. In the expository Prologue, the voice of God emerges from a confused, Babel-like susurration of Hebrew names. Job (the solo tenor) stoically endures the destruction that Satan visits upon him, his defiant wailing first nakedly unaccompanied and then paired with obbligato viola, which Weir casts as the patriarch's "alter ego." The viola carries its running commentary over into the second-movement "Lament" before deferring to the jazzy timbres of saxophone and pizzicato bass that underscore the upbeat pieties offered by "Job's Comforters." After the choir's sobering ruminations on the source of wisdom, God demonstrates his awesome power in an energetically dancing duet for trumpet and organ ("The Whirlwind") and an indignant peroration for male voices reinforced by a regal tuba ("God Speaks"). Showered with blessings in the finale, Job dies at the ripe age of 140, but his righteous heart continues to beat in the viola's gentle, persistent quaverings.

Commissioned by BBC Radio 3, *In the Land of Uz* was first performed on August 12, 2017, at the BBC Proms in the majestic Gothic nave of London's Southwark Cathedral. On the podium was our own David Hill, taking his last bow as chief conductor of the BBC Singers. Weir recalled the occasion in a blog on her website: "One aspect of the performance which delighted me, and which I never thought would be allowed for broadcasting reasons, was the fulfilment of my wish to dispose the six instrumentalists in the piece around the cathedral, rather than having them sit in a bored-looking group in front of the chorus. But David, together with producer Jonathan Manners, was way ahead of me. So it was that Job (sung by wonderful Adrian Thompson, a plain, honest figure reacting patiently to the terrors in the text) was towered over throughout the piece by the almost Pre-Raphaelite presence of violist William Coleman, standing protectively at his side. Towards the back of the cathedral, organist Stephen Farr and trumpeter Huw Morgan were hidden amidst the complicated architecture of Southwark's fantastical organ, thundering away at appropriate

moments. Meanwhile on stage left, things appeared a little more louche with the alto ladies reposing next to soprano sax and string bass. These little ongoing tableaux seemed to add something friendly and human at the edges of the work's intensely serious theme, the possibility and necessity of resilience in the face of evil.”

Jarrold Briley is a tuba performer, educator, and clinician from Beaufort, North Carolina. He completed his undergraduate studies at East Carolina University and graduate studies at Bard College, studying primarily with Tom McCaslin, Jarrod Williams, and Derek Fenstermacher. Jarrod spent three years as the tuba fellow with The Orchestra Now at Bard College, performing regularly at venues such as Lincoln Center and Carnegie Hall. As an orchestral musician, he has performed with the New Jersey Symphony, New Haven Symphony, Cape Symphony, Winston Salem Symphony, and recently joined the Hartford Symphony as principal tuba in the fall of 2022. Jarrod performs chamber music and solo recitals regularly, teaches a private studio of tuba students, and gives guest masterclasses and clinics at schools and universities throughout the country. He currently lives in the Mid-Hudson Valley region of New York.

Gretchen Frazier has served as assistant principal viola with Eastern Connecticut Symphony, Charleston (SC) Symphony, and the former Savannah Symphony Orchestra. She is a member of New Haven Symphony Orchestra and performs regularly with Bivolita Klezmer and duo Violin/SANITY. She has performed at many festivals, including Rochester (VT) Chamber Music, Des Moines Metro Opera, Berkshire Opera Festival, and Opera Theatre of Lucca. She also plays everything from Bach to jazz standards as a healing artist at Griffin Hospital in Derby, CT. An avid music educator via her home studio, Gretchen has served as a teacher/clinician at the Beaufort County Strings Festival, Elm City Chamber Fest, and Hartt Summer Intensive. She currently conducts strings ensembles at Hamden Hall Day School and teaches private lessons at the Foote School. Gretchen has studied with Pamela MacConnell, the Tokyo String Quartet, Masao Kawasaki, Connie Lorber, and Catherine Carroll. She holds degrees from the Crane School of Music at SUNY Potsdam and Cincinnati College-Conservatory of Music. She lives in New Haven, CT.

Ethan Haman (Organ MM '21 MMA '22) from Fremont, California, is the staff accompanist for the Yale Institute of Sacred Music and director of music for the Episcopal Church at Yale. He is also the organist and assistant conductor at Noroton Presbyterian Church in Darien, CT, and staff accompanist for the Greater New Haven Community Chorus. Prior to his studies at Yale, he graduated from the University of Southern California with a BM degree in composition and organ performance, studying with such esteemed teachers as Cherry Rhodes, Andrew Norman, and Morten Lauridsen. He has gone on several study trips to Paris and Lyon, France for immersion into the French tradition of organ performance and

improvisation. Haman performs regularly throughout the United States and internationally both as an organ recitalist and in collaboration with various ensembles. He has performed in such notable venues as Davies Symphony Hall in San Francisco, the Walt Disney Concert Hall in Los Angeles, and the church of Notre Dame d'Auteuil in Paris. His recitals often feature extensive improvisations. In addition to his performing activities, Ethan teaches improvisation both privately and in workshops for universities as well as local chapters of the American Guild of Organists. He is regularly commissioned to compose new choral and keyboard music, and he enjoys recording organ and improvisation videos for his YouTube channel. www.ethanhamanmusic.com

American trumpeter **Tim Leopold** is a creative musician based in New York City. Well known and in demand for his tonal palette and stylistic flexibility, Tim enjoys a musically rich and varied career as a performer, composer, and educator. He performs extensively as a member of Alarm Will Sound, Atlantic Brass Quintet, Nu Deco Ensemble, Tilt Brass, and throughout the NYC freelance scene. Tim is a frequent collaborator on international premiers of solo and chamber works, many of which can be heard on albums by Innova, TZADIK, 8bells, Nonesuch, New World Records, and others. In addition to his musical pursuits, Tim is a script writer, video editor, and voice-over artist.

Lynn Ligammari, saxophone, is a graduate from the Eastman School of Music, with a bachelor's and master's degree in saxophone performance and music education. Known for her versatility, Lynn performs with a wide array of musical projects that include Antibalas, Aaron Frazer, Durand Jones & The Indications, Bright Eyes, Conor Oberst, Red Baraat, Holy Hand Grenade, Sinkane, Wild Wild East, The Last Nites, Dawn Drake & Zapote, The Grand Victory, Extra Syrup Horns, and more. She has played on stages worldwide at venues and festivals such as; Carnegie Hall, NPR, KEXP, the Tonight Show with Jimmy Fallon, the Late Show with David Letterman, CBS This Morning, America's Got Talent, Governor's Ball, the Bluenote, the Newport Jazz Festival, the Newport Folk Festival, Lincoln Center, the Cully Jazz Festival, the Rochester International Jazz Festival, SFJazz, Hardly Strictly Bluegrass, Central Park Summerstage, Kings Theater, The Greek Theater, and more. She has also been featured in the horn section on numerous albums, recordings and TV shows (most recently, NBC's *Sunnyside*). In addition to performing, she is a saxophone instructor for Mannes Prep at The New School, as well as a teaching artist for Lincoln Center Education where she has led various workshops both at home and abroad for the past thirteen years. She has facilitated individual and group classes for students of all ages, as well as teachers, administrators, community leaders, and more. She is also the recipient of the Emerging Leader and Outstanding Alumni award from the Niagara Falls Board of Education.

Christopher Johnson, double bass, began his musical studies with Project S. T. E. P. in Boston at the age of 7. He obtained his first degree at New England Conservatory with

Don Palma and his master's degree at Manhattan School of Music with Tim Cobb. He currently lives in Brooklyn, NY where he works as a freelance bassist. He's a member of the Rootstock Republic, JP Jofre Quintet, New Haven Symphony Orchestra, Allentown Symphony Orchestra, and Reading Symphony Orchestra. He has been a substitute bassist with Philadelphia Orchestra, NY Philharmonic, Pittsburgh Symphony Orchestra, Sphinx Virtuosi, Classical Tahoe, Vermont Symphony Orchestra, Albany Symphony Orchestra, Harrisburg Symphony Orchestra, Wordless Music Orchestra, and Verbier Festival Orchestra, to name a few. In 2013 he won first-place at the International Society of Bassist orchestral excerpt completion. 2018 he premiered the musical *Jagged Little Pill* in Boston at the A. R. T. In 2019 he played on the soundtrack of *The Lion King* with Hans Zimmer at Sony Studios in L. A. 2021 he was a finalist in the Sphinx Orchestral Partners Association's Orchestral Competition.

A "superb vocal soloist" (*The Washington Post*) with "impressive clarity and color" (*The New York Times*), tenor **Steven Soph** performs concert repertoire spanning the Renaissance to modern day. In the 2022–2023 season, Steven debuts with the Seattle, Fort Worth, and Aiken Symphony Orchestras as well as ProMusica Columbus in Handel's *Messiah*. He makes his Carnegie Hall solo debut in Mozart's Requiem with the NYC Chamber Orchestra and Manhattan Chorale under the direction of Dr. Yoojin Muhn. Steven also appears with the Champaign-Urbana Symphony Orchestra as Obadiah in Mendelssohn's *Elijah*, as the Evangelist in Bach's *St. Matthew Passion* with both the St. Louis Bach Society and Dallas's Highland Park Chorale, and with Tucson's True Concord Voices & Orchestra as Uriel in Haydn's *Creation* and as a soloist in Beethoven's Symphony No. 9 finale. A 2013 graduate of Yale's School of Music and Institute of Sacred Music, as well as a former novice in the Choir of Men and Boys at Trinity on the Green, Steven is delighted to return to Woolsey Hall as Job in Schola Cantorum's performance and recording of Judith Weir's *In the Land of Uz*, led by David Hill.

Dr. Tommy L. Watson, Jr., a native of Leesville, SC, is pursuing a master of divinity degree at Yale Divinity School with the goal of being an ordained priest in the Episcopal Church. Dr. Watson's first career was as a professional singer, a vocal pedagogue, and opera director at the South Carolina School of the Arts at Anderson University, where he taught for nearly 25 years. He served concurrently as a minister of music in the African Methodist Episcopal Church. Watson will start his second year of studies at YDS this fall, where some of his responsibilities will include starting a nine-month internship at St. Paul's, being a chapel minister for Yale's Berkeley Divinity School (BDS), and serving as the student representative to the Board of Trust for BDS. Watson has an insatiable penchant for the daily office, Christian education, formation, and mission. He has been on myriad mission endeavors in Ghana, Togo, Nigeria, India, and locally. With intentional effort to live his whole life, Watson takes day trips in New England or New York City, attends a wide range

of arts events, and makes time for socializing and walks. He always watches an opera before he goes to bed, and compline ends his day.

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

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 Jeffrey Douma and Dr. Felicia Barber.

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 the Yale Institute of Sacred Music and conducted by David Hill; Masaaki Suzuki is 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 Marcus Creed, 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. Most recently, Hyperion released Schola Cantorum performing a chamber version of the Brahms Requiem and recordings of the music of Roderick Williams, Tawnie Olson, and Reena Esmail. 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*. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Denmark, Sweden, Finland, Norway, and Germany.

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