

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

DAVID HILL, CONDUCTOR

The French Connection

FEBRUARY 20, 2022

4:00 PM

WOOLSEY HALL



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YALE SCHOLA CANTORUM

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The French Connection

Loquebantur variis linguis Thomas Tallis
(1505–1585)

O oriens Cecilia McDowall
(b.1951)

Ave verum corpus William Byrd
(1543–1623)

Ave verum corpus Re-imagined Roderick Williams
(b.1965)

Litanies de la vierge, H. 83 Marc-Antoine Charpentier
(1643–1704)

Christina “C” Han, Maura Tuffy *soprano*
Rhianna Cockrell, Molly McGuire *mezzo-soprano*
Patrick McGill, Matthew Newhouse *tenor*
Benjamin Ferriby, Jared Swope *baritone*
Jeffrey Grossman *continuo and artistic director*

Hymne au soleil Lili Boulanger
(1893–1918)
Patrick McGill *tenor*

INTERMISSION

O sacrum convivium Olivier Messiaen
(1908–1992)

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Requiem

Maurice Duruflé
(1902–1986)

- I. Introit
- II. Kyrie eleison
- III. Offertory
Benjamin Ferriby *baritone*
- IV. Sanctus
- V. Pie Jesu
Molly McGuire *mezzo-soprano*
- VI. Agnus Dei
- VII. Communion
- VIII. Libera me
Benjamin Ferriby *baritone*
- IX. In paradisum

Thomas Tallis, *Loquebantur variis linguis*

Loquebantur variis linguis Apostoli,
Alleluia,
magnalia Dei, Alleluia.
Repleti sunt omnes Spiritu Sancto,
et coeperunt loqui magnalia Dei, Alleluia.
Gloria Patri, et Filio, et Spiritui Sancto.

Alleluia.

*The apostles were speaking in various languages,
Alleluia,
of the great works of God, Alleluia.
They were all filled with the Holy Spirit,
and began to speak of the great works of God, Alleluia.
Glory be to the Father, and to the Son, and to the Holy
Spirit.
Alleluia.*

(Responsorial chant)

England's greatest composer of the sixteenth century, Tallis successfully navigated the treacherous doctrinal waters stirred up by Henry VIII's break with Rome in 1534, Mary Tudor's bloody reimposition of Catholicism in 1553, and the re-establishment of Anglicanism as the state religion under Elizabeth I in 1558. As a gentleman of the Chapel Royal for four successive monarchs, he supplied music for both the Anglican and Catholic liturgies, although he himself remained a devoted follower of the Church of Rome. In the Latin responsory *Loquebantur variis linguis*, Tallis weaves seven voices into a multi-stranded polyphonic fabric that pays tribute to the Apostles, who "were speaking in various languages of the great works of God."

Cecilia McDowall, *O oriens*

O oriens, splendor lucis aeternae,
et sol justitiae:
veni, et illumina
sedentes in tenebris,
et umbra mortis.

*O morning star, splendor of light eternal,
and sun of righteousness:
come and enlighten
those who dwell in darkness
and the shadow of death.*

(Magnificat antiphon)

For many listeners, Cecilia McDowall's newly commissioned version of the medieval carol *There is no rose* was the highlight of the 2021 Festival of Nine Lessons and Carols at King's College, Cambridge. The English composer's earlier setting of the Advent antiphon *O oriens*, with its incandescent harmonies and aura of intimate intensity, is cut from the same cloth. The "rising sun" is, of course, Christ, and McDowall ensconces the familiar religious imagery in a luxuriant skein of kaleidoscopically shifting colors and textures. Now murky, now crystal clear, her music reflects the textual contrast between light and darkness as the layering of vocal lines alternately thickens and thins.

William Byrd, *Ave verum corpus*

Ave verum corpus natum
de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
fluxit aqua et sanguine:
esto nobis praegustatum,
in mortis examine.
O Jesu dulcis, O Jesu pie,
O Jesu Fili Mariae.
Miserere mei. Amen.

*Hail the true body, born
of the Virgin Mary:
who truly suffered and sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
be a foretaste for us
in the trial of death.
Oh sweet, merciful Jesus,
Oh Jesus, Son of Mary.
Have mercy on me. Amen.*

(attr. Pope Innocent VI, 1362)

A gentleman of the Chapel Royal, Byrd enjoyed a privileged status at the courts of Queen Elizabeth and her successor, King James I. Thanks partly to the monopoly on music publishing that Elizabeth granted to him and the aging Thomas Tallis in 1575, Byrd was by the close of the sixteenth century the most influential figure in English music. Although his Catholic faith repeatedly exposed him to official harassment, he never lost royal favor and was tacitly allowed to continue writing Latin masses and motets for private devotions. In the four-voice *Ave verum corpus* (Hail the true body), Byrd depicts Christ's suffering on the cross in a combination of chordal phrases and overlapping waves of sound.

Roderick Williams, *Ave verum corpus Re-imagined*

A distinguished baritone as well as a composer, Roderick Williams has a dual perspective on Byrd's miniature masterpiece. *Ave verum corpus Re-imagined* is part of a series of commissions by England's enterprising ORA Singers featuring new music that reflects on earlier choral works. In Williams's "re-imagining," the original motet is not so much reflected as refracted through the lens of his contemporary sensibility and harmonic language, with particular emphasis on "false relations" – harmonic clashes arising from the collision of independent polyphonic lines. Williams enriches Byrd's sonorities by calling for three four-voice choirs that may or may not be spatially separated.

Marc-Antoine Charpentier, *Litanies de la vierge*

Kyrie eleison. Christe eleison. Kyrie eleison. *Lord, have mercy. Christ, have mercy. Lord, have mercy.*
Christe audi nos. Christe exaudi nos. *Christ, hear us. Christ, graciously hear us.*

Pater de caelis Deus, miserere nobis. *God the Father of heaven, have mercy on us.*
Fili redemptor mundi Deus, miserere nobis. *God the Son, redeemer of the world, have mercy on us.*
Spiritus sancte Deus, miserere nobis. *God the holy Spirit, have mercy on us.*
Sancta Trinitas unus Deus, miserere nobis. *Holy Trinity, one God, have mercy on us.*

Sancta Maria, sancta Dei Genitrix,
sancta Virgo virginum, ora pro nobis.

*Holy Mary, holy Mother of God,
holy Virgin among virgins, pray for us.*

Mater Christi, mater divinae gratiae,
mater purissima, mater castissima
inviolata, intemerata, amabilis, admirabilis,
mater Creatoris, mater Salvatoris,
ora pro nobis.

*Mother of Christ, mother of divine grace,
mother most pure, mother most chaste,
inviolata, undefiled, amiable, admirable,
mother of our Creator, mother of our Savior,
pray for us.*

Virgo prudentissima, virgo veneranda,
virgo praedicanda, virgo potens,
virgo clemens, virgo fidelis, ora pro nobis.

*Virgin most prudent, virgin to be revered,
virgin of renown, virgin powerful,
virgin merciful, virgin faithful, pray for us.*

Speculum iustitiae, sedes sapientiae,
causa nostrae laetitiae, ora pro nobis.

*Mirror of justice, seat of wisdom,
cause of our joy, pray for us.*

Vas spirituale, vas honorabile,
vas insigne devotionis, ora pro nobis.

*Spiritual vessel, vessel of honor,
singular vessel of devotion, pray for us.*

Rosa mystica, turris Davidica,
turris eburnea, domus aurea,
foederis arca, ianua caeli,
stella matutina, ora pro nobis.

*Mystical rose, tower of David,
tower of ivory, house of gold,
ark of the covenant, gate of heaven,
morning star, pray for us.*

Salus infirmorum, refugium peccatorum,
consolatrix afflictorum,
auxilium Christianorum, ora pro nobis.

*Health for the sick, refuge for sinners,
comfort for the afflicted,
help for Christians, pray for us.*

Regina Angelorum, regina Patriarcharum,
regina Prophetarum, regina Apostolorum,
regina Martyrum, regina Confessorum,
regina Virginum, regina Sanctorum
omnium,
ora pro nobis.

*Queen of Angels, queen of Patriarchs,
queen of Prophets, queen of Apostles,
queen of Martyrs, queen of Confessors,
queen of Virgins, queen of all Saints,
pray for us.*

Agnus Dei, qui tollis peccata mundi,
parce nobis Domine.

*Lamb of God, who takes away the sins of the world,
spare us, Lord.*

Agnus Dei, qui tollis peccata mundi,
exaudi nos Domine.

*Lamb of God, who takes away the sins of the world,
graciously hear us, Lord.*

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

*Lamb of God, who takes away the sins of the world,
have mercy on us.*

(Litaniae lauretanae, 1587)

Charpentier had the misfortune to practice his art in France in an era dominated by Jean-Baptiste Lully, the all-powerful musical czar at the court of Louis XIV. Lully's partisans effectively thwarted Charpentier's operatic aspirations; instead, he concentrated on composing music for the church, polishing the skills he had developed during a three-year period of study in Rome with Giacomo Carissimi, a pioneering master of sacred oratorio.

Upon returning to his native Paris in 1670, Charpentier cultivated his ties to the wealthy Guise family. *Litanies de la Vierge* (Litanies of the Virgin) is one of many works he wrote while serving as composer in residence for the pious, music-loving Marie de Lorraine, whose palatial home, the Hôtel de Guise, housed a small artists' colony. A devotee of the Marian cult, Marie made a pilgrimage to the Virgin's shrine in Loreto, Italy. There she became enamored of the Litany of the Blessed Virgin, a sequence of papally approved prayers for Mary's intercession, which Charpentier set to music no fewer than nine times.

This version, composed in the early 1680s, combines the suppleness of Italianate melody with Gallic refinement and prosodic precision. Coupled with Charpentier's attentiveness to musical prosody was a propensity for delicate ornamentation, the musical equivalent of the elaborate flourishes that characterize Baroque art and architecture. *Litanies de la Vierge* calls for an ensemble of six voices (Charpentier took part in the first performance himself as an *haute-contre*, or high tenor), accompanied by a pair of treble viols and basso continuo. The work's four main sections (further subdivided into ten discrete subsections) are strung together like rosary beads, interspersed with brief instrumental interludes and varied iterations of the refrain "ora pro nobis" (pray for us). Although Charpentier restrains his penchant for theatricality (as evidenced by his incidental music for plays by Molière and others) in favor of devotional intimacy, he indulges in some rudimentary text-painting: in the opening Kyrie, for example, the three-part setting of "Sancta Trinitas" (Holy Trinity) gives way to a single voice singing "unus Deus" (one God); and in "Speculum iustitiae" (Mirror of justice), the two upper voices charmingly mirror each other in imitative counterpoint.

Lili Boulanger, *Hymne au soleil*

Du soleil qui renaît bénissons la puissance.
Avec tout l'univers célébrons son retour.
Couronné de splendeur, il se lève, il s'élance.
Le réveil de la terre est un hymne d'amour.
Sept coursiers qu'en partant
le Dieu contient à peine,
Enflamment l'horizon de leur brûlante
haleine.

O soleil fécond, tu parais!
Avec ses champs en fleurs,
ses monts, ses bois épais,
La vaste mer de tes feux embrasée,
L'univers plus jeune et plus frais,
Des vapeurs de matin sont brillants de rosée.

*Let us bless the power of the reborn sun.
With all the universe let us celebrate its return.
Crowned with splendor, it rises, it soars.
The waking of the earth is a hymn of love.
Seven rushing steeds
that God scarcely hold back
Ignite the horizon with their scorching breath.*

*Oh, vivid sun, you appear!
With its fields in bloom,
its mountains, its thick forests,
The vast sea set ablaze by your fires,
The universe, younger and fresher,
With morning vapors are glistening with dew.*

(Casimir Delavigne, trans. © Korin Kormick, reprinted with permission from the LiederNet Archive)

Boulanger might be ranked among France's foremost modern composers had she not died in 1918 of complications stemming from a childhood disease. The younger sister of the famed pedagogue Nadia Boulanger, Lili Boulanger was the first woman to win the coveted Prix de Rome. As the critic Emile Vuillermoz observed, the nineteen-year-old's unprecedented victory came "with such authority, speed, and ease as to cause great anxiety to those candidates who have for long years sweated blood and tears in striving for this goal." *Hymne au soleil* (Hymn to the sun), which Boulanger composed in 1912 as a warmup for the following year's competition, features image-laden verses by Auguste Laucassade that Paul Dukas had set a quarter-century earlier. The poet's romanticized evocation of Hindu sun-worship consorts well with Boulanger's ripe impressionist idiom.

Olivier Messiaen, *O sacrum convivium*

O sacrum convivium,
in quo Christus sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.
Alleluia.

*O sacred banquet,
wherein Christ is received;
the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to us.
Allelujah.*

(Antiphon to the Magnificat)

Messiaen was the vital link in French music between Debussy and Boulez—between the luminous, free-floating harmonies of the impressionists and the tightly organized serialist procedures favored by the post-World War II avant garde. A devout Catholic, Messiaen served for more than six decades as organist of the Church of the Holy Trinity in Paris. The intensity of his spiritual life is reflected in such religious-themed works as *Visions de l'amen*, the piano cycle *Twenty Aspects of the Infant Jesus*, and the opera *St. Francis of Assisi*. The Latin text of *O sacrum convivium* (O sacred banquet), is associated with the liturgy of the mass offertory. In Messiaen's subdued, lushly harmonized setting from 1937, the omission of a conventional time signature accentuates the ceremony's mystical mood.

Maurice Duruflé, *Requiem*

I. Introitus

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn befits you, O God in Zion,
and a vow shall be rendered to you in Jerusalem:
hear my prayer,
for to you all flesh shall come.*

II. Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

*Lord, have mercy,
Christ, have mercy,
Lord, have mercy.*

III. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti,
et semini ejus.

*Lord Jesus Christ, king of glory,
set free the souls of all the faithful dead
from the punishments of hell and from the deep pit;
set them free from the lion's mouth,
nor let hell swallow them up,
nor let them fall into darkness:
but let Michael, the holy standard-bearer,
bring them into the holy light,
which you once promised to Abraham
and to his seed.*

Hostias et preces tibi,
Domini, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti,
et semini ejus.

*Offerings and prayers of praise,
Lord, we offer to you.
Receive them, Lord, on behalf of those souls
whom we commemorate today.
Make them, Lord,
to pass from death to life,
as you once promised to Abraham
and to his seed.*

IV. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

V. Pie Jesu

Pie Jesu Domine,
Dona eis requiem sempiternam.

*Sweet Lord Jesus,
Grant them everlasting rest.*

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

*Lamb of God, who takes away the sins of the world,
grant them rest.*

*Lamb of God, who takes away the sins of the world,
grant them rest.*

*Lamb of God, who takes away the sins of the world,
grant them everlasting rest.*

VII. Lux aeterna

Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum:
quia pius es.

*May light eternal shine upon them. O Lord,
with your saints eternally,
for you are merciful.*

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

VIII. Libera me

Libera me, Domine,
de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum per ignem.

*Deliver me, O Lord,
from eternal death,
on that fearful day
when the heavens are moved and the earth
when you will come to judge the world through fire.*

Tremens factus sum ego et timeo,
dum discussio venerit
atque ventura ira.

*I am made to tremble, and I fear,
when the desolation shall come,
and also the coming wrath.*

Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.

*That day, the day of wrath,
calamity, and misery,
that terrible and exceedingly bitter day.*

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

IX. In Paradisum

In Paradisum deducant te angeli,
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

*May the angels lead you into paradise,
may the martyrs receive you
in your coming,
and may they guide you
into the holy city, Jerusalem.
May the chorus of angels receive you,
and with Lazarus once poor
may you have eternal rest.*

In contrast to Messiaen, Duruflé was a dyed-in-the-wool conservative whose musical roots remained firmly planted in the soil of French Romanticism and impressionism. (The two composer-organists served together on the faculty of the Paris Conservatoire after World War II, but seem to have had little to do with each other.) Duruflé's early training as a

choirboy in Rouen instilled a lifelong love of plainsong, or Gregorian chant, a vast lode of melody that he mined in much of his choral and organ music. As the long-time organist of the church of St. Etienne-du-Mont in Paris's Latin Quarter, he was well placed to protest what he saw as the "vulgarization" of the Catholic musical heritage in the wake of the Second Vatican Council. Equally affronted by the newly authorized "jazz masses" and the abandonment of the traditional Latin liturgy, Duruflé looked forward to the time when the Church would "celebrate in an immense *Te Deum* the triumphal return of its eternal liturgical chant, music sublime in its simplicity, music of all time."

Nowhere is Duruflé's devotion to the music and religion of his forebears more movingly apparent than in his 1947 *Requiem*. Widely considered his greatest work, Duruflé's setting of the Latin Mass for the Dead had a lengthy and convoluted gestation. In 1941, armed with a commission from France's wartime Vichy government, he wrote two movements of a textless organ mass. "After finishing these two pieces," the composer recalled, "I couldn't help hearing the Latin words that were intimately bound to their themes. That fusion of word and sound seemed unbreakable to me. In the end, my project was transformed and I decided to undertake the composition of a *Requiem Mass* for solo, choir, orchestra, and organ." Duruflé's pervasive use of plainchant—mingled with his own chantlike melodies—was consistent not only with his personal credo but also with the Vichy program of restoring the Catholic Church to its historic status as France's *de facto* state religion. As a result, the *Requiem* was widely interpreted as both an aesthetic statement and a declaration of support for the collaborationist regime, engendering a controversy that threatened to overshadow the work's undisputed artistic merits.

In emulating the rhythmic suppleness of plainsong, Duruflé sought to avoid "the tiring monotony of the heavy, accented first beat of modern meter" and to imbue his *Requiem* with "a lightness of expression, a restrained, immaterial sweetness that frees it from the prison of barlines." Frequent changes of meter throughout the *Requiem*, coupled with an abundance of fast, rippling figures in the organ accompaniment, impart fluidity and momentum to the music. At the same time, Duruflé's modal harmonies, contrapuntal textures, and occasional passages in fugal style conjure an "archaic" atmosphere that recalls both the Renaissance polyphony of Palestrina's masses and Gabriel Fauré's *Requiem* of 1890. Like Fauré, Duruflé ended his mass with a radiant choral "*In Paradisum*," whose celestial imagery—starting with a stacked organ chord that builds upward from the bottom, like the proverbial staircase to heaven—counteracts the sternness of the preceding "*Libera me*" and reinforces Duruflé's emphasis on peace and compassion rather than divine judgment.

The musical and religious heart of the *Requiem* is the "*Pie Jesu*," in which a solo mezzo-soprano is joined by a concertante cello in a tender prayer of sublime simplicity. Duruflé's elaborate orchestration, which his biographer Ronald Ebrecht characterizes as "a Persian carpet of finely woven musical colors and textures," is unavoidably toned down in his arrangement for organ, but the work's quasi-mystical fervor remains undimmed. In his autobiography, Duruflé reflected that writing the *Requiem* presented a challenge both

compositional and spiritual. “I don’t place much faith in what is called ‘inspiration,’ the sort of state of grace that one imagines oneself experiencing with no personal effort. Instead, I believe in working by a process of elimination—slow, difficult, and often discouraging work, but work that, in the long run, can stimulate a kind of doubling [*dédoublement*] of oneself, a second state of being in which thought can separate itself from the body, a body whose presence one no longer feels. At that moment, one may have the sensation of writing as if the solution were dictated.”

Notes © by Harry Haskell

A former editor for Yale University Press, Harry Haskell is a program annotator for Carnegie Hall in New York and the Pierre Boulez Saal in Berlin and the author of several books, including *The Early Music Revival: A History*. His new three-part podcast about Katharine Wright, the sister of the Wright Brothers, is available on iTunes and other outlets.

SCHOLA CANTORUM

David Hill *principal conductor*

Masaaki Suzuki *principal guest conductor*

Laura Adam *manager*

Matthew Newhouse, Maura Tuffy *student manager*

Soprano

Carolyn Craig	M.M.A. '22 (Organ)
Cora Marieke Hagens	B.A. '24 (Environmental Studies)
Christina "C" Han*	M.M. '23 (Early Music Voice)
Anna Lee	M.M.A. '23 (Violin)
Charlotte Lucke	Ph.D. '23 (Economics)
Phoebe Oler	M.Div. '22 (Anglican Studies)
Maura Tuffy	M.M.A. '22 (Choral Conducting)
Yiran Zhao	M.M. '23 (Choral Conducting)

Alto

Renée Becker	Ph.D. '26 (Music Theory)
Rhianna Cockrell	M.M.A. '21 (Early Music Voice)
Jacqueline Kaskel	B.A. '24 (Undeclared)
Molly McGuire*	M.M. '23 (Early Music Voice)
Camilla Tassi	M.F.A. '22 (Projection Design)
Gloria Yin	M.M. '22 (Choral Conducting)

Tenor

Collin Edouard	Ph.D. '27 (Ethnomusicology)
Michael Lukin	M.M. '22 (Choral Conducting)
Patrick McGill*	M.M.A. '22 (Early Music Voice)
Sydney Mukasa	M.M. '22 (Choral Conducting)
Matthew Newhouse*	M.M. '23 (Early Music Voice)
Ryan Rogers	M.M. '23 (Choral Conducting)

Bass

Benjamin Beckman	B.A. '24 (Music, Classics)
Benjamin Ferriby*	M.M. '22 (Early Music Voice)
Mattias Lundberg	M.M. '22 (Choral Conducting)
Henry M. Quillian IV	Ph.D. '25 (Neuroscience)
Jared Swope*	M.M. '23 (Early Music Voice)
Joel Thompson	D.M.A. '26 (Composition)

*Member of Yale Voxtet

INSTRUMENTALISTS

Violin

Daniel Lee

Emily Shehi

Cello

Cat Slowik

Piano

Tomoko Nakayama

Organ

Jeffrey Grossman

Nathaniel Gumbs

Rhianna Cockrell, mezzo-soprano, has captivated audiences with her interpretations of Renaissance and Baroque works as well as her passion for contemporary works. She earned her master of musical arts in early music voice performance from the Yale School of Music, where she performed as alto soloist in works by Telemann and Schütz with Masaaki Suzuki and the Yale Schola Cantorum and in Handel's *Messiah* with the Yale Glee Club. She won the Colorado Bach Ensemble's 2020 Young Artist Competition and an encouragement award in the 2021 Audrey Rooney Bach Competition. As a champion of contemporary music, Cockrell appeared in Nasty Women Connecticut's 2021 online art exhibition *Silent Fire* in a performance of Joel Thompson's *After*, as well as in Prototype Opera's 2021 virtual festival in Thompson's *Clairvoyance*. She also recently premiered Amelia Brey's *the night i died again*, which she commissioned for her degree recital at Yale. Her 2021–2022 season includes covering the alto soloist in Handel's *Messiah* with Apollo's Fire and performances with The Thirteen, the Oregon Bach Festival Choir, The New Consort, and Grammy-nominated ensemble True Concord Voices & Orchestra. Cockrell holds degrees from George Mason University (BM), University of Minnesota (MM), and Yale University (MMA).

Bass-baritone **Benjamin Ferriby** developed an early appreciation for choral music during his boy chorister years with the Saint Thomas Choir of Men and Boys in New York City, then directed by John G. Scott. As a high school senior he sang with the Yale Camerata and the Camerata Chamber Singers under the direction of Marguerite L. Brooks. Ferriby earned a bachelor of music degree at DePauw University, where he also minored in Italian language studies. A New Haven native, Ferriby hopes that his Connecticut-located family will be able to attend some of his performances.

Christina “C” Han is a Korean-American soprano, keyboardist, and researcher specializing in early Western art music and the music of living, “global” composers. Born and raised in Queens, New York, they attended Fiorello H. LaGuardia High School of Music & Art and Performing Arts in Manhattan. They earned a bachelor of music in vocal performance from Westminster Choir College, studying with Margaret Cusack. A chorister and a creative recitalist, Han is at Yale to actively move the classical music scene away from its white supremacist and capitalist ideologies toward a safer space for people of color and other marginalized individuals, specifically, queer, non-Christian, transgender, neurodivergent, disabled, and unhoused people.

American tenor **Patrick McGill** has been hailed as having a “clear, round intonation” and a “glorious sound” (*Chronicle Journal*). He has been a summer fellow at Tanglewood and Banff, and has sung at the Montreal Symphony House, Salle Bourgie and Salle Wilfrid-Pelletier in Montreal, the National Arts Centre in Ottawa, Palais Montcalm in Québec, and Carnegie Hall. Although his focus has been early music, McGill's performance career has encompassed opera, art song, oratorio, and chamber music. Past performances include Lurcanio in Handel's *Ariodante*, Candide in Bernstein's *Candide*, Normanno in Donizetti's

Lucia di Lammermoor, tenor soloist in Handel's *Messiah* and *Israel in Egypt*, Torquemada in Ravel's *L'heure espagnole*, and Gabriel von Eisenstein in Johann Strauss's *Die Fledermaus*. McGill received his BM in vocal performance from the Boston Conservatory and his MM in early music performance from McGill University, where he studied with Ben Heppner and John Mac Master.

Hailing from Bellingham, Washington, mezzo-soprano **Molly McGuire** is an enthusiastic performer of all styles of classical voice repertoire. As a recent resident of Boston she has performed regularly with et al., the Cantata Singers, and the Choir of King's Chapel as both a chorus member and soloist. Outside of Boston, McGuire has performed with the VOCES8 Foundation, Bach Akademie Charlotte, Quintessence Choral Festival in Albuquerque, and the Des Moines Choral Festival. Recent performances include a staged production of *The Play of Daniel* with the Boston Camerata and Handel's *Solomon* with Cantata Singers.

Tenor **Matthew Newhouse** recently debuted at Carnegie Hall as winner of the Semper Pro Musica competition. He was also winner of the 2019 Texoma NATS regional competition. Newhouse participated in the VOCES8 US Scholar Programme and served as a teaching artist at the 2019 Quintessence Summer Choral Festival. He performed Bach's *Magnificat* with the Baylor Symphony Orchestra and Beethoven's *Choral Fantasy* with the New Mexico Philharmonic. Newhouse is inspired by Icelandic and Danish art song and strives to incorporate the repertoire into the classical music canon. Originally from Conroe, Texas, he earned his bachelor's degree from Baylor University.

Acclaimed for having a voice "perfectly suited to Baroque music" (*KCMetropolis*), baritone **Jared Swope** sings in a multitude of genres spanning early music, contemporary choral, oratorio, opera, and more. Recent solo engagements include Bach's cantata *Wachet auf, ruft uns die Stimme* with CORO Vocal Artists and Mass in B Minor with the JSB Ensemble, Handel's *Messiah* with the Spire Chamber Ensemble, and Telemann's *Johannespassion* with the JSB Ensemble. Swope has performed internationally with conductors Helmuth Rilling, Jos van Veldhoven, and Hans-Christoph Rademann. He can also be heard on recordings of Michael John Trotta's *Seven Last Words* and Chorosynthesis's *Empowering Silenced Voices*.

Conductor and soprano **Maura Tuffy** currently serves as principal assistant conductor of the Yale Camerata under the direction of André Thomas. As a soloist, she has performed with groups such as the USC Thornton Wind Ensemble and USC Thornton Percussion Ensemble. Tuffy was one of eight conductors selected to participate in the 2019 national ACDA Undergraduate Conducting Masterclass. Tuffy earned her bachelor's degrees in vocal arts and choral music from the University of Southern California. She holds a master of music in choral conducting from the Yale School of Music and is currently pursuing a master of musical arts, also at Yale.

Concert and recording artist **Nathaniel Gumbs** is a native of the Bronx, and currently serves as the director of chapel music at Yale. As a recitalist, he has performed throughout the United States and abroad. Gumbs was acclaimed in the *New York Times* for playing “deftly and feelingly” on his duo recording with bass-baritone Dashon Burton. *The Diapason* recently recognized Gumbs as one of 20 organists under 30 years old for outstanding achievement in organ performance and church music. Gumbs has also served as the director of music and arts and church organist at Friendship Missionary Baptist Church in Charlotte, North Carolina. His teachers have included Steven Cooksey, David Higgs, and Martin Jean, and he holds degrees from Shenandoah Conservatory, Yale University, and the Eastman School of Music.

Keyboardist and conductor **Jeffrey Grossman** specializes in performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the Baroque ensemble the Sebastians, Grossman has directed concerts including Bach’s *St. John* and *St. Matthew* passions and Handel’s *Messiah* from the organ and harpsichord, in collaboration with TENET Vocal Artists. Grossman has taught performance practice at Yale University, and is a frequent performer with TENET, the Saint Paul Chamber Orchestra, and numerous other ensembles across the United States. For thirteen seasons he toured portions of the rural United States with artists of the Piatigorsky Foundation, performing outreach concerts to underserved communities. His performances can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, and MSR Classics record labels. A native of Detroit, he holds degrees from Harvard, the Juilliard School, and Carnegie Mellon University. www.jeffreygrossman.com

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 André Thomas.

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.

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, and Norway.

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