

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE VOXTET

JAMES TAYLOR, CONDUCTOR

THE SEBASTIANS

JEFFREY GROSSMAN, CONDUCTOR

The Spirit of France



NOVEMBER 17, 2023

7:30 P.M.

MORSE RECITAL HALL IN
SPRAGUE MEMORIAL HALL

Please silence all mobile devices.

The use of photographic, recording, or electronic equipment during the performance is prohibited.

Your courtesy is appreciated.

YALE VOXTET

JAMES TAYLOR, DIRECTOR

Juilet Ariadne Papadopoulos,

Ellen Robertson *soprano*

Veronica Roan, Sandy Sharis *mezzo-soprano*

Michaël Hudetz, Trevor Scott *tenor*

Fredy Bonilla, Peter Schertz *baritone*

THE SEBASTIANS

JEFFREY GROSSMAN, DIRECTOR

Margaret Owens, Geoffrey Burgess

oboe and recorder

Daniel S. Lee, Nicholas DiEugenio *violin*

Annie Garlid *viola*

Ezra Seltzer *cello*

Nathaniel Chase *violone*

Charles Weaver *theorbo and Baroque guitar*

Jeffrey Grossman *harpsichord and organ*

Trio Sonata No. 1 in G minor

Élisabeth Jacquet de La Guerre

(1627–1693)

Regina coeli from *Petits motets*, LWV 77

Jean-Baptiste Lully

(1632–1687)



Ouverture to *Thésée*, LWV 51

Lully

Ye tuneful Muses, Z. 344

Henry Purcell

(1659–1695)



Les caractères de la danse (1715)

Jean-Féry Rebel

(1666–1747)



La couronne de fleurs, H. 486

Marc-Antoine Charpentier

(1643–1704)

Jean-Baptiste Lully, *Regina coeli* from *Petits motets*, LWV 77

Regina coeli laetare, Alleluia.

Quia quem meruisti portare, Alleluia.

Resurrexit sicut dixit, Alleluia.

Ora pro nobis Deum. Alleluia.

Queen of Heaven, rejoice, alleluia.

For He whom you were worthy to bear, alleluia.

[Now] has risen, as He said, alleluia.

Pray for us to God, alleluia.

Henry Purcell, *Ye tuneful Muses*, Z. 344

Ye tuneful Muses, raise your heads.

No longer droop and mourn,

Shake off that lethargy which has so long

Enfeebled all your nervous raptures of heroic song.

Phoebus, that did your breasts inspire,

At length vouchsafes his all-enliv'ning fire,

Again his pow'rful influence on you sheds;

Again the God, bereft of whose kind light,

So long you mourned the comforts of the day,

Has put a period to your fright,

And blest you with his joyful ray.

This point of time ends all your grief,

In bringing sacred Caesar it has brought relief.

Be lively then and gay,

All signs of sorrow chase away.

Be cheerful as the patron of the day

After a gloomy night's gone by

And not one cloud obscures the glorious sky.

In his just praise your noblest songs let fall,

And let 'em be immortal all,

Immortal as the fame he's won,

The wonders he has in battles done,

In which he did no danger shun

But made his name co-lasting with the sun.

Try, try ev'ry strain,

Excite ev'ry vein,

Tune all your strings to celebrate

His so much wish'd return;

To welcome home the best of kings

And make him welcome as the general joy he brings.

From the rattling of drums and the trumpet's loud sounds

Wherein Caesar's safety and his fame abounds,

The best protectors of his royal right

'Gainst fanatical Jury and sanctified spite,

By which he glory first did gain,

And may they still preserve his reign.

To music's softer but yet kind

And pleasing melody,

Music, from care and danger free,

Music, the sweet unbender of the mind,
 To music and to love he comes.
 With him he brings the partner of his throne,
 That brighter jewel than a crown,
 In whom does triumph each commanding grace,
 An angel mien and matchless face!
 There beauty its whole artillery tries,
 Whilst he who ever kept the field
 Gladly submits, is proved to yield
 And fall the captive of her conquering eyes.
 Happy in a mutual love
 May they each other long possess,
 May ev'ry bliss still greater prove,
 And ev'ry care grow less;
 May fate no revolutions bring,
 But what may all serenely move,
 Glorious as heaven from whence they spring
 And gentle as its darling, Love.
 Whilst in music and verse our duty we show,
 And though we can never pay all that we owe,
 Yet all we can raise,
 Our little mites we humbly throw
 Into the boundless treasury of their praise.

(Anonymous)

Marc-Antoine Charpentier, *La couronne de fleurs*, H. 486

La couronne de fleurs

The crown of flowers

Pastorale

Pastorale

Personnages

Characters

La Déesse Flore

The Goddess Flore

Rosélie

Rosélie

Amaranthe

Amaranthe

Hyacinthe

Hyacinthe

Forestan

Forestan

Sylvandre

Sylvandre

Mirtil

Mirtil

Troupe de Bergères et de Bergers

Company of Shepherdesses and Shepherds

Le Dieu Pan

The God Pan

Suite du Dieu Pan

Followers of the God Pan

La scène est dans un bocage.

The action occurs in a grove.

Ouverture

Overture

Scène Première

Scene One

Flore seule.

Flore alone.

Flore

Renaissiez, paraissez,
Tendres fleurs sur l'herbette,
Flore le souhaite.
Les frimas retirés
Dans leur sombre retraite,
Souffrent que le printemps
Rajeunisse nos champs.

Vos couleurs, belles fleurs,
Ne seront plus ternies, le long des prairies,
Et les sources de sang que la paix a tariées
Ne sont plus en état
De souiller votre éclat.

Bergères et bergers, accourez à ma voix,
Revenez sans peur dans ce bois.
LOUIS en a banni les funestes alarmes
Que les cris des mourants et le fracas des armes
Y faisaient régner autrefois.
Si la gloire a pour vous des charmes,
Revenez sans peur dans ce bois.

A qui chantera mieux les glorieux exploits
Du fameux Conquérant,
Qui met fin à nos larmes,
Ma main destine les honneurs
De cette Couronne de Fleurs.

Marche des bergers.**Scène Seconde**

Rosélie, Amaranthe, Hyacinthe, Sylvandre,
Forestan, Mirtil, Chœur de Bergères et Bergers,
Flore.

Rosélie

Puisque Flore en ces bois nous convie
À chanter de LOUIS les exploits triomphants,
Rossignols, écoutez les plus beaux de nos chants
Et mourez de plaisir et d'envie.

Bergers

Puisque Flore en ces lieux nous convie
À chanter de LOUIS les exploits triomphants,
Rossignols, écoutez les plus beaux de nos chants
Et mourez de plaisir et d'envie.

Flore

*Be reborn, appear,
tender flowers on the grass,
Flore wishes it.
The frost, pulled back
to its somber retreat,
allows spring
to rejuvenate our fields.*

*Your colors, beautiful flowers,
will no longer be dulled in the meadows
and the rivers of blood which peace dried up
are no longer able
to ruin your brilliance.*

*Shepherdesses and shepherds, run to my voice,
return to this grove without fear.
LOUIS has banished the awful sounds
that the cries of the dying and the ruckus of arms
made here in days past.
If glory has charms for you,
return to this grove without fear.*

*To whomever best sings of the glorious deeds
of the famous conqueror
who put an end to our tears,
my hand bestows the honors
of this Crown of Flowers.*

March of the shepherds.**Scene Two**

*Rosélie, Amaranthe, Hyacinthe, Sylvandre,
Forestan, Mirtil, Choir of Shepherdesses and
Shepherds, Flore.*

Rosélie

*Since Flore invites us to this place
to sing of LOUIS's glorious deeds,
Nightingales, listen to the loveliest of our songs
and die of pleasure and desire.*

Shepherds

*Since Flore invites us to this place
to sing of LOUIS's glorious deeds,
Nightingales, listen to the loveliest of our songs
and die of pleasure and desire.*

Sylvandre

Trop indiscrets Zéphirs,
 Retenez vos soupirs
 Tandis que de LOUIS nous chanterons la gloire.

Bergers

Trop indiscrets Zéphirs,
 Retenez vos soupirs
 Tandis que de LOUIS nous chanterons la gloire.

Sylvandre

Et vous, fontaines et ruisseaux,
 Gardez-vous de mêler à nos chants
 de victoire
 Le bruit importun de vos eaux.

Bergers

Et vous, fontaines et ruisseaux,
 Gardez-vous de mêler à nos chants
 de victoire
 Le bruit importun de vos eaux.

Prélude pour animer les bergers au combat.**Amaranthe**

Lorsqu'un torrent enflé par un soudain orage
 Précipite du haut des monts
 Ses flots bruyants dans les vallons,
 Rien ne s'oppose à son passage
 Qu'il ne ravage.
 Il ébranle, il renverse, il entraîne les bois.
 Pasteurs et troupeaux à la fois
 Tout fuit, mais vainement, la fureur qui le guide.
 Tel, et plus fier et plus rapide,

Marche LOUIS, dans ses Exploits.

Tous

Tel, et plus fier et plus rapide,

Marche LOUIS, dans ses Exploits.

Forestan

La foudre menaçant qui perce avec fureur
 L'affreuse obscurité de la nue enflammée,
 Fait, d'épouvante et d'horreur
 Trembler le plus ferme cœur.
 Mais à la tête d'une armée LOUIS
 jette plus de terreur.

Sylvandre

*Zephyrs, too indiscreet,
 suppress your sighs
 while we sing of LOUIS's glory.*

Shepherds

*Zephyrs, too indiscreet,
 suppress your sighs
 while we sing of LOUIS's glory.*

Sylvandre

*And you, fountains and streams,
 stop yourselves from combining with our songs
 of victory
 the unwelcome noise of your waters.*

Shepherds

*And you, fountains and streams,
 stop yourselves from combining with our songs
 of victory
 the unwelcome noise of your waters.*

Prelude to inspire the shepherds to combat.**Amaranthe**

*When a torrent, swollen by a sudden storm,
 rushes from the mountaintops
 into the valleys with flooding waters,
 nothing can oppose its path
 without being ravaged.
 It shakes, it reverses, it sweeps away the woods.
 Shepherds and flocks at the same time
 all flee, but in vain, the fury that it brings.
 In the same way, and yet even more proudly and
 rapidly,
 does LOUIS march on his expeditions.*

All

*In the same way, and yet even more proudly and
 rapidly,
 does LOUIS march on his expeditions.*

Forestan

*The menacing lightning that pierces with fury
 the horrible darkness of the flaming clouds,
 makes even the strongest heart
 tremble with dread and horror.
 But at the head of an army,
 LOUIS inspires even more terror.*

Tous

Mais à la tête d'une armée LOUIS
jette plus de terreur.

Hyacinthe

Des héros fabuleux que la Grèce a chantés,
Par un brillant amas d'illustres vérités

Nous voyons la gloire effacée.
Et tous ces fameux demi-dieux
Que vante l'histoire passée
Ne sont point à notre pensée
Ce que LOUIS est à nos yeux.

Tous

Et tous ces fameux demi-dieux
Que vante l'histoire passée
Ne sont point à notre pensée
Ce que LOUIS est à nos yeux.

Mirtil

LOUIS fait à nos temps, par ses faits inouïs,
Croire les plus beaux faits que nous chante
l'histoire

Des siècles évanouis.
Mais nos neveux dans leur gloire,
N'auront rien qui fasse croire
Les moindres exploits de LOUIS.

Tous

Mais nos neveux dans leur gloire,
N'auront rien qui fasse croire
Les moindres exploits de LOUIS.

Scène Troisième

Pan, Satyres, jouant des flûtes, Flore
et les Susdits.

Pan

Quittez, bergers, ce dessein téméraire,
Hé, que voulez-vous faire ?
Chanter sur vos chalumeaux,
Ce qu'Apollon sur sa lyre
Avec ses chants les plus beaux,
N'entreprendrait pas de dire ?
C'est donner trop d'essor au feu qui vous inspire,
C'est voler vers les cieus sur des ailes de cire,
Pour tomber dans le fonds des eaux.

All

*But at the head of an army,
LOUIS inspires even more terror.*

Hyacinthe

*Greece sang of legendary heroes,
yet by a shining group of [LOUIS's] illustrious
deeds,
we see their glory erased.
And all those famous demigods
which history praised
are nothing in our minds
compared to LOUIS in our eyes.*

All

*And all those famous demigods
which history praised
are nothing in our minds
compared to LOUIS in our eyes.*

Mirtil

*LOUIS, in our time, by his incredible deeds,
makes us believe in the beautiful stories*

*of the vanished centuries.
But our descendants, in their glory,
will have nothing to make them believe
the least of LOUIS's accomplishments.*

All

*But our descendants, in their glory,
will have nothing to make them believe
the least of LOUIS's accomplishments.*

Scene Three

*Pan, Satyrs, playing recorders, Flore
and the aforementioned.*

Pan

*Shepherds, give up this reckless plan.
Eh! What do you want to do?
To sing with your pipes
that which Apollo on his lyre
with his loveliest songs
would not have begun to say?
It is stoking the fire that inspires you;
it is flying toward the heavens on wax wings,
only to fall to the bottom of the seas.*

Pour chanter de LOUIS, l'intrépide courage,
Il n'est point d'assez docte voix,
Point de mots assez grands pour en tracer
l'image ;
Le silence est le langage
Qui doit louer ses exploits.

Tous

Pour chanter de LOUIS, l'intrépide courage,
Il n'est point d'assez docte voix,
Point de mots assez grands pour en tracer
l'image ;
Le silence est le langage
Qui doit louer ses exploits.

Rosélie

Nous nous taisons : Pan nous l'ordonne.
Au grand Dieu des bergers notre troupe
abandonne
L'intérêt le plus cher de ses justes désirs.
Jugez, Reine des fleurs, quels sont nos
déplaisirs :
Cette soumission nous ôte une couronne
Pour qui chacun de nous a fait mille soupirs.

Flore

Bien que, pour étaler les vertus immortelles
D'un roi qui sous ses pieds voit l'univers soumis,
La force manque à vos esprits,
Vous méritez, bergers, que de ces fleurs nouvelles
Je partage entre vous le prix :
Dans les choses grandes et belles
Il suffit d'avoir entrepris.

Flore et Pan

Dans les choses grandes et belles
Il suffit d'avoir entrepris.

Rosélie et Amaranthe

Belles fleurs, tous les ans
Nous vous voyons paraître
Dans nos jardins et dans nos champs,
Quand le printemps vous fait renaître.

Tous

Belles fleurs, tous les ans
Nous vous voyons paraître
Dans nos jardins et dans nos champs,
Quand le printemps vous fait renaître.

*To sing of LOUIS's bold courage,
there is no voice learned enough,
no words great enough to sketch its
image;
Silence is the language
that must praise his feats.*

All

*To sing of LOUIS's bold courage,
there is no voice learned enough,
no words great enough to sketch its
image;
Silence is the language
that must praise his feats.*

Rosélie

*We fall silent: Pan orders it.
For the great God of the shepherds, our troupe
abandons
the most beloved pursuit of its fair wishes.
Appraise, Queen of flowers, our
unhappiness.
This acquiescence takes away a crown
for which each of us has sighed a thousand sighs.*

Flore

*Although, to disseminate the immortal virtues
of a king who sees the subdued universe at his feet,
your spirits lack the strength,
you deserve, shepherds, that from these new flowers
I share the prize among you:
in grand and beautiful things,
it is enough to have begun.*

Flore and Pan

*In grand and beautiful things,
it is enough to have begun.*

Rosélie and Amaranthe

*Beautiful flowers, every year
we see you appear
in our gardens and our fields
when spring makes you live again.*

All

*Beautiful flowers, every year
we see you appear
in our gardens and our fields
when spring makes you live again.*

Rosélie et Amaranthe

Puisse le grand LOUIS, l'honneur des
conquéranrs,
Comme il est du monde le maître
Devenir le maître du temps
Et voir à cent hivers succéder le printemps.

Tous

Puisse le grand LOUIS, l'honneur des
conquéranrs,
Comme il est du monde le maître
Devenir le maître du temps
Et voir à cent hivers succéder le printemps.

Rosélie and Amaranthe

*May the great LOUIS, the honor of
conquerors,
since he is the master of the world,
become the master of time
and see a hundred winters followed by spring.*

All

*May the great LOUIS, the honor of
conquerors,
since he is the master of the world,
become the master of time
and see a hundred winters followed by spring.*

(Molière, 1673, transl. Jeffrey Grossman)

Jean-Baptiste Lully, *Regina coeli*

In addition to being a munificent patron of the arts, Louis XIV was an accomplished musician and dancer: in 1653, a decade after his accession to the French throne, the teenage monarch starred in an elaborate courtly spectacle called *Ballet de la nuit* (Ballet of the night), dancing the role of the Sun. Its twenty-something composer, Jean-Baptiste Lully, would go on to become virtual dictator of musical life throughout the realm as superintendent of the king's musical household and director of the Royal Academy of Music, the forerunner of today's Paris Opéra. Italian by birth, Lully came to epitomize the supple lyricism and refinement of the French Baroque style. *Regina coeli* (Queen of heaven) is one of ten *petits motets* he composed at the acme of his power and prestige. These "little motets" were essentially short chamber cantatas, possibly written for a convent in Paris, as distinct from the *grands motets* intended for the Royal Chapel, in which Lully drew on the full resources of the Bourbon monarchy's musical establishment. Scored for three voices and continuo accompaniment, the Latin text of *Regina coeli* celebrates the cult of the Virgin Mary in four musically varied sections, each ending in an extended "Alleluia." Lully's attentiveness to musical prosody is no less apparent in his setting of the traditional Marian hymn than in his French vocal music.

Henry Purcell, *Ye tuneful Muses*

Henry Purcell spent almost his entire life in the shadow of Westminster Abbey. Early in his career he wrote a wide range of vocal and instrumental music to be performed there and at the court of the Stuart monarchs Charles II and James II; his first known work is an ode for the king's birthday composed in 1670, when he was just eleven. In his late twenties, he turned his extraordinary talents toward music for the public theater and produced a series of remarkable works that laid the foundation for a distinctively English school of

opera. A musical magpie, Purcell borrowed from French and Italian composers as well as his English predecessors. A writer in the *Gentleman's Journal* praised him for joining “to the delicacy and beauty of the Italian way the graces and gaiety of the French.” In his opera *Dido and Aeneas* and his semi-operas *King Arthur* and *The Fairy Queen*, he combined elements of all these styles. Purcell excelled in virtually every realm of composition, from vividly dramatic theatrical works to deeply felt religious music, and from simple songs to intricately wrought chamber music. The scope of his achievement is all the more impressive in that his life was prematurely cut short: the thirty-six-year-old composer was interred in the Abbey in 1695, a few months after the funeral of Queen Mary, for which he composed some of his most sublime music. An anthology of his songs published three years later gave him the mythological sobriquet by which he is known to history: *Orpheus Britannicus*, or the “British Orpheus.”

Scored for chorus, six soloists, and string orchestra, *Ye tuneful Muses, raise your heads* (1686) is the second of three “welcome songs” that Purcell composed to mark James II’s annual return to London after the court’s summer recess. The three-year reign of England’s last Catholic monarch was riven by religious controversies and escalating disputes with Parliament that culminated in the Glorious Revolution of 1688. Purcell sensibly chose to highlight James’s martial valor and conjugal fidelity: the anonymous text of *Ye tuneful Muses* portrays him as a combination of Caesar and Phoebus Apollo. Recalling James’s exile in France during the English Civil Wars, the work opens with a majestic orchestral Symphony in the manner of a so-called French overture. (It was originally played by the Twenty-four Violins of the King, the royal orchestra that Charles II had established after the Restoration on the model of Louis XIV’s famous Vingt-quatre Violons du Roi.) In the second number, the two bass soloists call upon the Muses to “shake off that lethargy” in an embellished trill, or “shake” – the first of several instances of text-painting in Purcell’s score. The somber G-minor tonality switches to major-key brightness midway through the ensuing chorus, as we are adjured to “all signs of sorrow chase away.” The simulated drumbeats in “Try, try ev’ry strain” herald a pivot to the martial mode, which in turn gives way to a tender paean to the soothing power of music and love, accompanied by a pair of dulcet recorders. A mellifluous serenade to “the partner of his throne” is followed by a sprightly soprano duet, both adorned with caressing grace notes *à la française*. The final chorus reminds listeners of their duty to sing the praises of the royal couple.

Marc-Antoine Charpentier, *La couronne de fleurs*

Marc-Antoine Charpentier had the bad luck to practice his art in France in an era dominated by Lully, the all-powerful musical czar at the court of Louis XIV. Although Charpentier is recognized today as Lully’s peer, almost all his music remained unpublished, and consequently underappreciated, until the twentieth century. Like Lully, he had a long and productive association with the theater, writing overtures and incidental music for plays by Molière and others at the *Comédie-Française*. For many years, however, 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 and other powerful patrons. *La couronne de fleurs* (The crown of flowers), a chamber-scale tableau in the fashionable genre of the pastoral, is one of dozens of sacred and secular works that he wrote while serving as composer in residence for the pious, music-loving Marie de Lorraine, whose palatial Parisian home, the Hôtel de Guise, housed a small artists' colony.

Charpentier's first and last collaboration with Molière, *Le malade imaginaire*, dates from 1673, shortly after the playwright's celebrated partnership with Lully dissolved in acrimony. In an apparently fruitless attempt to secure a performance at court, they prefaced the comedy with an allegorical "eclogue" in which a bevy of stock pastoral characters pay fulsomely lyrical tribute to the "Sun King" in classical alexandrine verses. Molière died during the play's initial run, but twelve years later Charpentier revived the freestanding prologue, extensively rewritten and retitled, to beguile the aristocratic habitués of Marie's salon. *La couronne de fleurs* combines the supple brilliance of Italian melody with Gallic refinement and prosodic precision. Charpentier's music is steeped in the subtle rhythms and stresses of the French language. As Jean Le Cerf de la Viéville would later write in a famous treatise, the genius of French composers was "to apply such proportionate tones to the words that the verse is indistinguishable from and lives again in the music. This carries the feeling of all that the singer says right to the heart of the listener. *Voilà*, this is what we call expression." Coupled with this attentiveness to musical prosody was a propensity for delicate ornamentation, the musical equivalent of the elaborate flourishes that characterize Baroque art and architecture.

La couronne de fleurs lacks the expressive power and contrapuntal mastery with which Charpentier invested such major works as his opera *Médée*, the popular *Messe de minuit*, and the Te Deum (known to millions as the source of the theme for the Eurovision song contest). But what this little stage piece lacks in drama it makes up for in musical and poetic charm. The story concerns the goddess Flore, who in her lively opening aria promises to award a floral crown to the member of her rustic entourage who "best sings the glorious deeds of the famous conqueror." (In early 1673, Louis was basking in the glow of France's early victories in a war with the Dutch Republic.) The shepherds and shepherdesses dance a stylish rondeau, the first of several instrumental interludes in the pastoral scored for two treble viols and continuo. Then, one by one, the country folk try their luck in a series of short solo songs punctuated by choral interjections. Charpentier, an accomplished singer with an agile tenor voice, cast himself as the shepherd Forestan, who evokes a "menacing bolt of lightning" in a blaze of fiery coloratura. In the last of the work's three scenes, the nature god Pan sternly shames the contestants into silence, chiding them for venturing

where Apollo himself would fear to tread. Whereupon Flora distributes consolation prizes all around and the innocent *fête champêtre* ends in general rejoicing.

Notes © by Harry Haskell

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

Members of the **Yale Voxtet** are students of Professor James Taylor and 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.

With an extensive repertoire ranging from the medieval period to the twenty-first century, tenor **James Taylor** devotes much of his career to oratorio and concert literature. As one of the most sought-after Bach tenors of his generation, he has performed and recorded extensively with many of today's preeminent Bach specialists, including Nikolaus Harnoncourt, Philippe Herreweghe, René Jacobs, and Masaaki Suzuki. Since 1993, Taylor has maintained a close relationship with conductor Helmuth Rilling and the International Bach-Academy Stuttgart, performing and teaching master classes worldwide. On several occasions, he has been a juror and consultant for the International Bach-Competition Leipzig. In 2008 he debuted with the New York Philharmonic under the direction of Kurt Masur, singing the role of the Evangelist in Bach's *St. Matthew Passion*. Taylor's career as an oratorio specialist has taken him throughout the United States, South America, Japan, Korea, and Israel, and to virtually all the major orchestras and concert halls of Europe. He is particularly proud to have performed Britten's *War Requiem* in the Munich Residence on the sixtieth anniversary of the end of World War II.

Taylor has recorded extensively on the Hänssler, harmonia mundi, Limestone, Naxos, and ArkivMusik labels. He joined the Yale faculty in 2005 and serves as coordinator for the voice program in Early Music, Art Song, and Oratorio.

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 additional 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 Kaprálová Award in the American International Czech and Slovak Voice Competition in Green Bay, Wisconsin. Other recent operatic roles include the Schoolmaster/Mosquito in Janáček'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.

Peter Schertz, a baritone from New Jersey, is a regular church musician and choral singer. He has sung in ensembles in central New Jersey and Philadelphia, including the Philadelphia Orchestra Symphonic Choir, the Princeton Festival Baroque Chorus, and most recently the Lotus Project of New Jersey, a nonprofit ensemble that partners with charitable humanitarian organizations. Schertz holds a bachelor's degree in sacred music from Westminster Choir College, where he performed choral works regularly with the Philadelphia Orchestra and New York Philharmonic.

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.

The Sebastians are a dynamic and vital musical ensemble specializing in music of the Baroque and Classical eras. Lauded as “everywhere sharp-edged and engaging” (*New York Times*), the Sebastians have also been praised for their “well-thought-out articulation and phrasing” (*Early Music Review*) and “elegant string playing...immaculate in tuning and balance” (*Early Music Today*). Their 2018 uncondacted *St. Matthew Passion* with

TENET Vocal Arts was called “shattering” and “a performance of uncommon naturalness and transparency.” The Sebastians’ recent seasons have included dozens of originally conceived programs, including collaborations with poets, choreographers, and actors; a musical installation in the Cathedral of St. John the Divine; programs dealing with musical “immigration” and nationalism; and major works of J. S. Bach led from the keyboard. The Sebastians are currently in residence at the Yale Collection of Musical Instruments. sebastians.org

Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the Sebastians, this season he directs Bach’s *St. Matthew Passion* and Handel’s *Messiah* from the organ and harpsichord, both in collaboration with TENET Vocal Artists, and performs Bach’s six sonatas for violin and obbligato harpsichord with Daniel S. Lee. In recent seasons, Grossman has performed with TENET, the Green Mountain Project, the Saint Paul Chamber Orchestra, Quodlibet, the Boston Early Music Festival, and numerous other ensembles across the country. For the past thirteen seasons he has toured portions of the rural United States with artists of the Piatigorsky Foundation, performing outreach concerts to underserved communities, most recently in Wyoming and southeast Alaska. Grossman can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, and MSR Classics labels. A native of Detroit, he holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University; he was recently appointed a faculty member at Yale University.



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