YALE REPERTORY CHORUS

Matthew Brown
Cameron Davies
John Morrow
Philip Reed

CONDUCTORS

October 2, 2026

5:00 pm

Battell Chapel

New Haven

IN THE FOOTSTEPS OF SHAKESPEARE

Sonnet 76 — Alfred Janson (1937–2019)

Will Doreza *baritone*

Cameron Davies *Conductor*

Songs of Ariel from Shakespeare's *Tempest* — Frank Martin (1890–1974)

I. Come unto these yellow sands
II. Full fathom five
III. Before you can say "come and go"
V. Where the bee sucks, there suck I

Philip Reed *Conductor*

As Vesta Was from Latmos Hill Descending — Thomas Weelkes (1576–1623)

Cameron Davies *Conductor*

(*continues on next page*)

Please silence all mobile devices.
The use of photographic, recording, or electronic equipment during the performance is prohibited.
Your courtesy is appreciated.

Lightly She Whipped O'er the Dales John Mundy (c.1555–1630)

Matthew Brown *Conductor*

Songs of Ariel from Shakespeare's *Tempest* Martin

I. Come unto these yellow sands
II. Full fathom five

Matthew Brown *Conductor*

III. Before you can say "come and go"
V. Where the bee sucks, there suck I

John Morrow *Conductor*

Sonnet 76 Janson

Will Doreza *baritone*

John Morrow *Conductor*

Sonnet 76

Why is my verse so barren of new pride,
So far from variation or quick change?
Why with the time do I not glance aside
To new-found methods, and to compounds strange?
Why write I still all one, ever the same,
And keep invention in a noted weed,
That every word doth almost tell my name,
Showing their birth, and where they did proceed?
O know, sweet love, I always write of you,
And you and love are still my argument,
So all my best is dressing old words new,
Spending again what is already spent:
For as the sun is daily new and old,
So is my love still telling what is told.

(*Sonnet 76, William Shakespeare, 1564–1616*)

Songs of Ariel from Shakespeare's *Tempest*

I. Come unto these yellow sands

Come unto these yellow sands,
And then take hands:
Courtsied when you have and kiss'd
The wild waves whist,
Foot it featly here and there;
And, sweet sprites, the burthen bear.
Hark, hark! Bow-wow.
The watch-dogs bark! Bow-wow.
Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-diddle-dow.

(*Act 1, Scene 2, The Tempest, William Shakespeare*)

II. Full fathom five
Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell: Ding-dong.
Hark! now I hear them,—ding-dong, bell.

(*Act 1, Scene 2*)

III. Before you can say 'come' and 'go'
Before you can say 'come' and 'go,'
And breathe twice and cry 'so, so,'
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? no?

(*Act 4, Scene 1*)

V. Where the bee sucks, there suck I
Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

(*Act 5, Scene 1*)

As Vesta Was from Latmos Hill Descending

As Vesta was from Latmos hill descending,
she spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain,
to whom Diana's darlings came running down amain,
First two by two, then three by three together,
Leaving their goddess all alone hasted thither;
And mingling with the shepherds of her train,
with mirthful tunes her presence entertain.
Then sang the shepherds and nymphs of Diana,
Long live fair Oriana!

(*Anonymous*)

Lightly She Whipped O'er the Dales

Lightly she whipped o'er the dales,
making the woods proud with her presence,
Gently she trod the flowers,
and they as gently kissed her tender feet,
The birds in their best language
bade her welcome, being proud
that Oriana heard their song:
The clove-foot Satyrs singing,
made music to the fauns a-dancing,
and both together with an emphasis,
sang Oriana's praises,
whilst the adjoining words with melody
did entertain their sweet harmony.
Then sang the Shepherds and Nymphs of Diana:
Long live fair Oriana.

(*Anonymous*)

YALE REPERTORY CHORUS

Soprano
Eisse Albian
Katherine Balch
Izzy Barbato
Tawnie Olson

Alto
Grace Currie
Nélya Mokhtari
Nataly Pak
Kit Thickett

Tenor
Brian De Stefano
John Morrow
Matthew Newhouse
Jack Purdue
Caspar Wein

Bass
Matthew Brown
Cameron Davies
Will Doreza
Henry Hu
Philip Reed
Reid Simmons
Anthony Washington

Rehearsal Accompanist
Jungmin Youn

Sonnet 76

Norwegian composer Alfred Janson wrote "Sonnet No 76" in 2000 for the Norwegian Soloists Choir and conductor Grete Pedersen. Then age 63, his career already spanned a wide range of genres and settings, from barroom accordion player to opera composer. It is ironic, then, that he chose to set this particular Shakespeare sonnet—an artist's admission to the repetitive techniques and themes which unite his work.

The work is scored "for Choir and Baritone Solo or Singing Actor," foregrounding the dramatic role of the soloist. The piece opens with a solo recitation of the first two quatrains accompanied by drones and short rhythmic interjections from the choir. As the solo line remains characteristically "ever the same," the accompaniment builds in density and dynamic until it spills over into the next section.

Janson's work as a jazz pianist is an especially strong influence across his catalog. If it is present in "Sonnet 76," it is in the drum-like rhythmic drive of this middle section. Treble voices repeat the phrases "so barren" and "so far from variation" in a relentless stream of sixteenth notes. Tenors and basses punctuate the texture with a slower hemiola pattern. Beyond fragmenting these phrases, Janson goes so far as to fragment individual words. "So" is separated into a long hissing "s" and quickly spat "o." "Change" is divided into "chane" in the sopranos and a syncopated "sh" in the altos. While the opening of the piece is dedicated to the clearest delivery of the text, this middle stretch obscures syntactic structure in favor of painting its meaning in sound.

The third quatrain brings a new perspective to an otherwise bleak poem. Our speaker makes clear his reason for repeating himself: he is so in love he can write of nothing else. Janson colors this change with a sudden pivot to C# minor, the first departure from the work's strict A minor modality. The soloist once again takes center stage and fittingly brings the piece back to where it began, "ever the same."

Songs of Ariel from Shakespeare's *Tempest*

Widely regarded as Shakespeare's final play, *The Tempest* is a tale of magic, justice, and ultimately forgiveness. Prospero is a sorcerer and overthrown Duke of Milan, now living on a wild Mediterranean island with his daughter Miranda. When a ship passes the island carrying the King of Naples and Prospero's own brother and betrayer Antonio, the vanquished duke conjures a storm to lure the royal band to his beaches. With the help of the fairy spirit Ariel, Prospero puts the men through a series of trials to win their contrition and retake his crown.

In his 1950 choral work, Swiss composer Frank Martin sets five songs or monologues delivered by Ariel throughout the play. Ariel is a trickster, leading the men of Naples into Prospero's trap. Yet Ariel himself is trapped, owing his services to Prospero for rescuing him from an evil former master. The Five Songs therefore give voice both to Ariel's willingness to do Prospero's bidding and his desire for his own liberty.

Ariel sings the texts of the first two movements to Ferdinand, Prince of Naples, who Prospero hopes will marry Miranda. They provide a disorienting welcome to the island, a world of symbols and enchantment where things are rarely as they seem. The second song in particular, "Full Fathom Five," is a kind of psychological weapon, suggesting that Ferdinand's father is dead and gathering barnacles beneath the sea. He is in fact alive and elsewhere on the island, enduring tests of his own will.

By Act IV, Ferdinand and Miranda have fallen in love according to Prospero's plan. The third song is Ariel's pledge to lead the King and his men to witness the young couple, accept Miranda's royal line, and thus Prospero's rightful claim to Milan. Omitted from this performance is the fourth song, Ariel's fiery reproach of Antonio and the other deceivers which stirs their hearts to change: "The powers, delaying, not forgetting, have Incensed the seas and shores, yea, all the creatures, Against your peace." Although it precedes the third song in the play, Martin places it later in this set as the climax of Ariel's own arc, one that wins the freedom he celebrates in the final song.

"As Vesta Was from Latmos Hill Descending" and "Lightly She Whipped O'er the Dales" from *The Triumphs of Oriana*

While the texts of *The Triumphs of Oriana* were not written by Shakespeare, the set of madrigals is contemporary with the height of the Bard's career and would have been enjoyed in the same circles as his work. Composer Thomas Morely compiled the collection in 1601 as tribute to queen Elizabeth I, known among poets as Oriana. The set first appeared in print in 1603, just after the death of the long-serving monarch.

Gathering 25 pieces by 23 composers, the collection is a who's who of Tudor culture. In addition to Morley, featured composers include Ellis Gibbons, elder brother of the more famous Orlando, and John Milton, father of the *Paradise Lost* poet. The works are united in their pastoral themes and the common ending couplet "Then sang the shepherds and nymphs of Diana: Long live fair Oriana."

Weelkes's "As Vesta was from Latmos hill descending" celebrates two goddesses from Roman mythology. Vesta is the virgin goddess of home and family, reflective of the never-married Elizabeth I. Indeed, in the poem, Vesta "spied a maiden queen the same [hill] ascending." This queen is attended on by "Diana's darlings," Diana being the goddess of hunting. These two deities embody the queen's capacity for both maternalistic care and lethal force. The setting contains vivid text painting with descending lines as Vesta descends the hill and ascending lines as the maiden queen ascends.

The "She" in John Mundy's "Lightly She Whipped O'er the Dales" may be interpreted as the queen herself. The unknown poet writes, "The birds in their best language bade her welcome, being proud that Oriana heard their song." The quick melodies and scattered consonants lend the madrigal a rhythmic pitter-patter, giving sound to both Oriana's footsteps and the hum of wild things which bid her welcome.

Notes by Matthew Brown

Matthew Thomas Brown is a composer, conductor, pianist, and organist from Vienna, VA. He completed his Bachelor of Music degree in composition at the Oberlin Conservatory. At the Yale School of Music and Yale Institute of Sacred Music, he is pursuing his Master of Music degree in choral conducting. Brown is particularly interested in contemporary vocal music. At Oberlin, he founded the Now Chorale, a new music choir which has premiered more than thirty student works in just three years. He conducted Oberlin's 2025 production of Kamala Sankaram's *The Infinite Energy of Ada Lovelace* and led the premiere of his own chamber opera, *This Cold But Golden Morning*. In 2026, he assisted The Crossing choir in Philadelphia as summer associate. Outside of campus, Brown serves as organist and music director at Mount Carmel Congregational Church in Hamden, CT.

Cameron Davies is a Master of Music candidate in choral conducting at the Yale School of Music and Yale Institute of Sacred Music, and currently Assistant Conductor of the Battell Chapel Choir. Originally from Australia, but having spent most of his life in London, England, Davies has just completed his undergraduate studies in music at Durham University. During his time at Durham, he was a choral scholar at Durham Cathedral, the Director of Music for the Chapel Choir of St. Chad's College and worked in various conducting posts for the University's Choral Society, Opera Ensemble, and, most recently, the Chamber Choir as their Artistic Director, in which he has secured partnerships with Classic FM and commissions from leading UK composers. Outside of his studies, he has worked with various national organizations including the National Youth Choirs of Great Britain, the National Children's Choir, and the Crouch End Festival Chorus, in which he worked closely with leading U.K. musical professionals including Stuart Overington, Dan Ludford-Thomas, Suzzie Vango, Mariana Rosas, and David Temple M.B.E.

John Morrow is a Master of Musical Arts candidate in choral conducting at the Yale School of Music and Yale Institute of Sacred Music. Morrow serves as the assistant conductor for Marquand Chapel Choir. Based in Norwalk, CT, he has served as the Director of Music and Organist at First Congregational Church of Darien

since 2023, and for the last three years worked as the Assistant Director of Choral Programs at Sacred Heart University. Morrow serves as the chair of Sacred Music Repertoire & Resources for CT-ACDA. He studied choral music and organ at the University of Oklahoma and Indiana University. At Indiana, Morrow served as a collaborative pianist and singer for the choral department and helped found the IU Compline Series. He placed in the American Prize for Choral Conducting Community ensembles in 2019 and enjoys working as a singer and conductor with project-based choral ensembles (Path of Miracles Project 2025, Bach Passion Week Project 2024, Vox Nova Chamber Choir 2023), as well as a musical theatre pianist and director (recently, *Nice Work If You Can Get It, Sister Act,* and *H.M.S. Pinafore*.) Morrow enjoys researching applicable organizational leadership models that can serve as effective choral rehearsal strategies.

Philip Reed is a Doctor of Musical Arts candidate in choral conducting at the Yale School of Music and Yale Institute of Sacred Music . Reed is from Greenville, SC, where he served as Director of Music at Prince of Peace Catholic Church for five years, and where he continues to lead Chicora Voices, a project-based professional choral ensemble. He holds degrees from Furman University (B.M. Music Composition and Philosophy), the University of Georgia (M.M. Choral Conducting), and International Christian University in Tokyo, Japan (M.A. Comparative Culture), where he conducted research on Shingon Buddhist chant notation. Reed has been named a finalist for the American Prize's 2026 Dale Warland Award in Choral Conducting for his work with Chicora Voices, who were also named finalists in the Choral Performance and American Music Performance categories. His research interests include medieval, renaissance, and baroque sacred music, Japanese court and sacred music, and American music.