

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE VOXTET

JAMES TAYLOR, DIRECTOR

GABRIEL CROUCH, GUEST ARTIST

The Feasts of Christmas

DECEMBER 4, 2021

7:30 PM

MARQUAND CHAPEL



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YALE VOXTET

JAMES TAYLOR, DIRECTOR

GABRIEL CROUCH, GUEST ARTIST

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

The Feasts of Christmas

INTROIT

Salve Regina (excerpts)

Robert Wylkynson
(1450–1515)

ADVENT

Rorate caeli (chant)

Advent prayer

Ave Maria

Robert Parsons
(1525–1572)

NATIVITY

O magnum mysterium

Joanna Marsh
(b. 1970)

Sanctus and Benedictus
from *Missa* “*Puer natus est nobis*”

Thomas Tallis
(1505–1585)

HOLY INNOCENTS

Vox in Krishna

Shruthi Rajasekar
(b. 1996)

Vox in Rama

George Kirbye
(1565–1634)

(continued on next page)

EPIPHANY

Star of Rohini

Rajasekar

Reges Tharsis

John Sheppard
(1515–1558)

CANDLEMAS

Senex puerum portabat (chant)

Antiphon for the Presentation of Jesus at the Temple

Nunc dimittis

William Byrd
(1543–1623)

This program charts the progression of events that began with Gabriel's miraculous Advent visit to a carpenter's house in Nazareth, through to the presentation of the infant Jesus in the Temple at Candlemas. Each staging post of the story (Advent, Nativity, Holy Innocents, Epiphany, and Candlemas) is set to music by one of the great masters of the English musical Renaissance, spanning a period from the composition of the Eton Choirbook (Robert Wylkynson) through to the dying embers of this Golden Age of English music, in the aftermath of Queen Elizabeth's death (George Kirbye), and the program concludes, appropriately, with the *Nunc dimittis*.

Robert Wylkynson, *Salve Regina*

Salve Regina, mater misericordiae,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Evae,
ad te suspiramus, gementes et flentes,
in hac lacrimarum valle.
Eia ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte,
et Jesum, benedictum fructum ventris tui,
nobis post hoc excilium ostende.
O pia, funde preces tuo nato
crucifix, vulnerato,
et pro nobis flagellato,
spinis puncto, felle potato,
O dulcis Maria, salve.

*Hail, Queen, mother of mercy,
hail, our life, our sweetness, and our hope.
To you we cry, exiled children of Eve,
to you we send up our sighs, mourning
and weeping in this valley of tears.
Turn, then, our advocate,
your eyes of mercy toward us,
and after this, our exile, show us the blessed
fruit of your womb, Jesus.
O holy one, pour prayers to your son,
crucified, wounded,
and for our sake whipped,
pierced with thorns, made to drink bile.
O sweet Mary, hail.*

Plainchant, *Rorate caeli*

Rorate caeli desuper,
et nubes pluant usum.

Ne irascaris Domine,
ne ultra memineris iniquitatis:
ecce civitas Sancti facta est deserta:
Sion deserta facta est:
Jerusalem desolata est:
domus sanctificationis tuae
et gloriae tuae,
ubi laudaverunt te patres nostri.

Peccavimus, et facti sumus
tamquam immundus nos,
et cecidimus quasi folium universi:
et iniquitates nostrae
quasi ventus abstulerunt nos:
abscondisti faciem tuam a nobis,

*Drop down, dew, from the heavens
and let the clouds rain down justice.

Do not be angry, Lord,
nor remember iniquity forever.
Behold, the Holy City is made a desert,
Zion has been made a desert,
Jerusalem is desolate;
the house of your holiness
and your glory,
where our fathers praised you.

We have sinned, and we are made
like unto our uncleanness,
and we have all fallen like a leaf,
and our iniquities
have carried us away like a wind.
You have hidden your face from us,*

et allististi nos
in manu iniquitatis nostrae.

Vide Domine afflictionem populi tui,
et mitte quem missurus es:
emitte Agnum dominatorem terrae,
de Petra deserti
ad montem filiae Sion:
up auferat ipse
jugum captivitatis nostrae.

Consolamini, consolamini, popule meus:
cito veniet salus tua:
quare maerore consumeris,
quia innovavit te dolor?
Salvabo te, noli timere,
ego enim sum Dominus Deus tuus,
Sanctus Israel, Redemptor tuus.

Robert Parsons, Ave Maria

Ave Maria, gratia plena:
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Joanna Marsh, O magnum mysterium

O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum natum
jacentem in praesepio.
O Beata Virgo cujus viscera
meruerunt portare
Dominum Christum. Alleluia.

Thomas Tallis, Missa "Puer natus est nobis"

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

*and you have crushed us
in the hand of our iniquity.*

*See, Lord, the suffering of your people,
and send the One who was to be sent:
send forth the Lamb, the ruler of the earth,
from the Rock of the desert
to the mountain of the daughter of Zion
that the same One may carry away
the yoke of our captivity.*

*Be comforted, be comforted, my people:
your salvation will come quickly.
Why are you consumed with grief;
why is sorrow renewed in you?
I will save you, be not afraid,
for I am the Lord your God,
the Holy One of Israel, your Redeemer.*

*Hail Mary, full of grace:
the Lord is with you.
You are blessed among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.*

*O great mystery
and wonderful sacrament
that the animals saw the newborn Lord
lying in a manger.
O Blessed Virgin, whose womb
was worthy to bear
the Lord Christ. Alleluia.*

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

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

Shruthi Rajasekar, *Vox in Krishna*

A voice is heard weeping
Rachel, Devaki's children
They are no more

Herod, Kamsa
Killed the children

But Rachel, Devaki:
Know that
Kamsa will be no more
He will be no more

(Adapted from Matthew 2:18 and the Bhagavata Purana, Canto 10)

George Kirbye, *Vox in Rama*

Vox in Rama audita est
ploratus et ululatus,
Rachel plorans filios suos,
noluit consolari,
quia non sunt.

*A voice is heard in Ramah
of weeping and lamentation;
Rachel is weeping for her children,
and will not be comforted,
because they are no more.*

(Matthew 2:18)

Shruthi Rajasekar, *Star of Rohini*

They saw the star of
Rohini ascending
Vidimus stellam in oriente
et venimus adorare

We were stargazing
Ecce stella quam
viderant in oriente

gavisi sunt
gaudio magno valde

They rejoiced for the star was there
With tears of joy, they cried,
“Behold the star!”

Videntes the star in
Oriens

The answers –
They lie in oriente

*(Adapted from Matthew 2:2, 2:9–10, and the Bhagavata Purana, Canto 10,
with additions from the composer)*

John Sheppard, *Reges Tharsis*

Reges Tharsis et insulae munera offerent,
Reges Arabum et Saba dona
Domino Deo adducent.

Et adorabunt eum omnes reges:
omnes gentes servient ei.

Gloria Patri et Filio:
et Spiritui Sancto.

*The kings of Tharsis and of the isles shall offer gifts;
the kings of Arabia and Sheba
will bring gifts to the Lord God.*

*And all the kings worship him;
all peoples bow before him.*

*Glory to the Father and to the Son,
and to the Holy Ghost.*

(Psalm 72:10–11)

Plainchant, *Senex puerum portabat*

Senex puerum portabat:
puer autem senem regebat:
quem virgo peperit,
et post partum virgo permansit:
ipsum quem genuit, adoravit.

*The old man carried the child,
but the child ruled the old man;
him whom the Virgin brought forth,
and after childbirth remained a virgin
him whom she bore, she adored.*

(trans. Mick Swithinbank)

William Byrd, *Nunc dimittis*

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
quia viderunt oculi mei salutare tuum
quod parasti ante faciem omnium
populorum:
lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

*Lord, now let your servant depart
in peace according to your word,
for my eyes have seen your salvation,
which you have prepared before the face of all
people;
a light to lighten the Gentiles
and the glory of your people Israel.*

(Luke 2:29–32)

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. 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 joined the Yale faculty in 2005 and serves as coordinator for the voice program in Early Music, Oratorio, and Chamber Ensemble.

Gabriel Crouch is director of choral activities and professor of the practice in music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he joined the King's Singers, with whom he made a dozen recordings, including a Grammy nomination, and gave more than 900 performances in almost every major concert venue in the world. Since moving to the United States in 2005, Crouch has built an international profile as a conductor and director. In 2008 he became musical director of the British early music ensemble Gallicantus, with whom he has released six recordings and garnered numerous awards and distinctions. His recording of *Lagrime di San Pietro* by Orlando di Lasso was shortlisted for a Gramophone Award in 2014, and his follow-up recording *Sibylla*, featuring music by Lasso and Dmitri Tymoczko, was named a "star recording" by *Choir and Organ* magazine. His most recent release is *Mass for the Endangered*, a new composition by Sarah Kirkland Snider, which has earned acclaim from the *New York Times*, *Boston Globe*, and NPR's *All Things Considered*.

Named by *The Guardian UK* as a composer "who will enrich your life," **Shruthi Rajasekar** is an Indian-American musician exploring identity, community, and joy. Her music draws from her training in the Carnatic (South Indian classical) and Western classical idioms. Composition honors include the KHORIKOS ORTUS International Award and the Global Women in Music Award from the United Nations & Donne in Musica. As a soprano and Carnatic vocalist, Rajasekar has been recognized by the National Association of Teachers of Singing (NATS) and the internationally televised *Carnatic Music Idol USA*. A graduate of Princeton University, Rajasekar was awarded a Marshall Scholarship in the UK for graduate studies in composition and ethnomusicology.

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 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 with 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 earned a BM in vocal performance from the Boston Conservatory and an 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 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 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.

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 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.

The **Yale Institute of Sacred Music** is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. Institute students receive rigorous training for careers in performance, church music, pastoral ministry, the academy, and much more. The Institute sponsors several choruses, including the Yale Camerata and Yale Schola Cantorum. As a major arts presenter in New Haven, it offers a full schedule of concerts, art exhibitions, literary readings, lectures, conferences, and multimedia events during the year. For updated listings, visit the website at ism.yale.edu. To receive weekly e-mail messages about upcoming ISM events, write to ismevents@yale.edu. Include your mailing address if you would like to receive occasional mailings about the events calendar.

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