

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

DAVID HILL, CONDUCTOR

A Celebration of Carols



DECEMBER 8, 2023

7:30 PM

WOOLSEY HALL

Come, All Ye Faithful

O come, all ye faithful, joyful and triumphant
O come ye, o come ye to Bethlehem
O come and behold Him, born the King
of Angels:

Refrain

O come, let us adore Him
O come, let us adore Him
O come, let us adore Him
Christ the Lord!

God of God, Light of Light,
Lo, He abhors not the virgin's womb;
Very God, begotten not created: (Refrain)

Child, for us sinners, poor and in the manger
Fain we embrace thee, with awe and love;
Who would not love thee, loving us so dearly?
(Refrain)

Sing choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God int the highest! (Refrain)

Hark! The Herald Angels Sing

Hark! the herald angels sing,
"Glory to the new-born King;
Peace on earth, and mercy mild;
God and sinners reconciled."
Joyful, all ye nations, rise,
Join the triumph of the skies;
With angelic hosts proclaim,
"Christ is born in Bethlehem."

Refrain

Hark! The herald angels sing,
Glory to the newborn King!

Christ, by highest heav'n adored,
Christ, the everlasting Lord:
Late in time behold Him come,
Offspring of a virgin's womb.
Veiled in flesh the Godhead see,
Hail th' incarnate Deity!
Pleased as man with man to dwell,
Jesus our Immanuel. (refrain)

Hail the heav'n-born Prince of Peace!
Hail the Sun of righteousness!
Light and life to all He brings,
Ris'n with healing in His wings:
Mild He lays His glory by,
Born that man no more may die;
Born to raise the sons of earth;
Born to give them second birth. (refrain)





Please silence all mobile devices.

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

Your courtesy is appreciated.

YALE SCHOLA CANTORUM

DAVID HILL, CONDUCTOR

O Come, All Ye Faithful <i>The audience is invited to sing</i>	arr. David Willcocks (1919–2015)
<hr/> 	
God Is with Us Michaël Hudetz <i>tenor</i>	John Tavener (1944–2013)
Lux Aurumque Juliet Papadopoulos <i>soprano</i>	Eric Whitacre (b. 1970)
<hr/> 	
Jesus Christ the Apple Tree	Bob Chilcott (b. 1955)
Hush, My Babe Veronica Roan <i>mezzo-soprano</i>	arr. Adolphus Hailstork (b. 1941)
What Cheer?	Margaret Burk (b. 1990)
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Canzon V	Giovanni Gabrieli (1557–1612)
<hr/> 	
The Unexpected Early Hour	Reena Esmail (b. 1983)
The Children's Eye Sandy Sharis <i>mezzo-soprano</i>	Caroline Shaw (b. 1982)
The Rose Peter Schertz <i>baritone</i>	Joel Thompson (b. 1988)
O Be Joyful	Toby Young (b. 1990)

Margaret Winchell *conductor*



(continues on next page)



At Christmas-Tide, from *Six Occasional Preludes*, Op. 182

Charles Villiers Stanford
(1852–1924)

Improvisation on *Adeste Fideles* (1959)

Pierre Cochereau
(1924–1984)
transc. Ethan Haman
(b. 1997)

Ethan Haman *organ*



Adam lay ybounden

Trevor Scott *tenor*

Ellen Robertson *soprano*

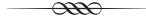
David Hill
(b. 1957)

I Saw a Stable

Tawnie Olson
(b. 1974)

I Saw Three Ships

arr. Stuart Nicholson
(b. 1975)



Gloria

John Rutter
(b. 1945)

I. Gloria in excelsis Deo. Allegro vivace

II. Domine Deus. Andante

III. Quoniam tu solus sanctus. Vivace e ritmico

Juliet Papadopoulos *soprano*

Ellen Robertson *soprano*

Sandy Sharis *mezzo-soprano*



Hark! The Herald Angels Sing

The audience is invited to sing

arr. Willcocks

Tavener, *God Is with Us*

God is with us.
Hear ye people, even to the uttermost end of the earth.
The people that walked in darkness have seen a great light.
The people that dwell in the shadow of death, upon them the light has shined.
For unto us a child is born, for unto us a son is given,
God is with us,
And the government shall be upon his shoulder,
And his name shall be called Wonderful, Counsellor,
God is with us,
The mighty God, the everlasting Father, the Prince of Peace.
Hear ye people, even to the uttermost end of the earth:
God is with us, Christ is born.

(Isaiah 9)

Whitacre, *Lux Aurumque*

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

*(English poem by Edward Esch, b. 1970,
trans. into Latin by Charles Anthony Silvestri, b. 1965)*

Chilcott, *Jesus Christ the Apple Tree*

The tree of life my soul had seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be,
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive,
Which makes my soul in haste to be
With Jesus Christ the apple tree.

*(“Divine Hymns or Spiritual Songs,” compiled
Joshua Smith, New Hampshire, 1784)*

Hailstork, arr., *Hush, My Babe*

Hush, my babe, lie still and slumber,
Holy angels guard thy bed,
Heav'nly blessings without number,
Gently stealing on thy head.
How much better thou art tended,
Than the Son of God could be,
When from heaven he descended,
And became a child like thee.

Soft and easy is thy cradle,
Coarse and hard thy Savior lay:
When his birthplace was a stable
And his softest bed was hay.

(*Isaac Watts, 1674–1748*)

Burk, *What Cheer?*

What cheer? Good cheer!
Be merry and glad this good New Year!
“Lift up your hearts and be glad
In Christ’s birth,” the angel bade,
Say each to other, if any be sad:
“What cheer!”

Now the King of heav’n his birth hath take,
Joy and mirth we ought to make:
Say each to other, for this sake:
“What cheer?”

I tell you all with heart so free:
Right welcome ye be to me;
Be glad and merry for charity!
What cheer? Good cheer!
What cheer? Good cheer!
Be merry and glad this good New Year!

(*“Richard Hill’s Commonplace Book,”
16th century*)

Esmail, *The Unexpected Early Hour*

Praise be! praise be!
The dim, the dun, the dark withdraws
Our recluse morning’s found.
The river’s alive
The clearing provides
Lie down, night sky, lie down.
I feel the cold wind leaving, gone,
I feel the frost’s relief.
My tracks in the snow can still be erased
In us, the sun believes.
Winter is, Winter ends,
So the true bird calls.
The rocks cry out
My bones cry out
All the trees applaud.
Ev’ry hard thing lauds.
Lie down, night sky, lie down.
I know the seeding season comes,
I know the ground will spring.
My fate is not night
I don’t need to try
Behold! The dawn, within.
Horizon lights across my thoughts,
Horizon lines redraw.
Inside of my throat a rise of the gold
Inside my chest I thaw.
Winter is, Winter ends,
Nothing stays the same.
The moon strikes high,
The sun strikes high and
Now I hear your name:
Earth’s Untired Change.
Praise be! praise be!
The unexpected early hour
grows the good light long.
Our darkness ends,
O mercy sun,
Trust can warm us all.
Begin again, again, again,
O may our day begin!

(*Rebecca Gayle Howell, b. 1975*)

Shaw, *The Children's Eye*

Summer fading, winter comes –
Frosty mornings, tingling thumbs
Window robins, winter rooks,
And the picture story-books.

Water now is turned to stone
Nurse and I can walk upon;
Still we find the flowing brooks
In the picture story-books.

O Sapientia, quae ex ore Altissimi prodisti
attingens a fine usque ad finem, fortiter suaviter
disponens omnia: veni ad docendum nos viam
prudentiae.

*(O Wisdom, who proceeded from the mouth of the
Most High, reaching from one end to the other and
ordering all things powerfully and gently: come to
teach us the way of prudence.)*

All the pretty things put by,
Wait upon the children's eye,
Sheep and shepherds, trees and crooks,
In the picture story-books.

We may see how all things are,
Seas and cities, near and far,
And the flying fairies' looks,
In the picture story-books.

O Sapientia...

How am I to sing your praise,
Happy chimney-corner days,
Sitting safe in nursery nooks,
Reading picture story-books?

O Sapientia...

May we see how all things are.

(Robert Louis Stevenson, 1850–1894)

Thompson, *The Rose*

The Rose unfolds on tender vines,
as seers foretold from Jesse's line.
Its petals radiant in the light
of stars aglow this holy night.

Isaiah divined the Flower would bloom
a spotless Rose from Mary's womb,
As Angels praise the glorious sight:
the blessed Rose this holy night.

E'en though we now our anthem raise
In gratitude and joyous praise,
I wonder why, for me, God chose
To show such love with a spotless Rose.

(vv. 1 & 2: 16th-cent. German, trans. Joel Thompson; v. 3: Joel Thompson)

Young, *O Be Joyful*

O be ye joyful, earth and sky,
Hallelujah!
Unto us God's Son came nigh,
Hallelujah!

He for our salvation
Left God's habitation,

Here the fairest Rose we see,
Hallelujah!
Blooming forth from Jesse's tree,
Hallelujah!

He for our salvation...

He, the great incarnate Word,
Hallelujah!
Jesus Christ doth help afford,
Hallelujah!

He for our salvation...

(Anon. 15th cent., trans. & adap. H. Brueckner)

Hill, arr., *Adam lay ybounden*

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.

And all was for an apple,
An apple that he took.
As clerkes finden written
In their book.

Ne had the apple taken been,
The apple taken been,
Ne had never our lady,
A-been hevené queen.

Blessed be the time
That apple taken was,
Therefore we moun singen
Deo gratias!

(15th cent. English)

Olson, I Saw a Stable

I saw a stable, low and very bare,
A little child in a manger.
The oxen knew him, had him in their care,
To us he was a stranger.
The safety of the world was lying there,
And the world's danger.

(Mary Elizabeth Coleridge, 1861–1907)

Nicholson, arr., I Saw Three Ships

I saw three ships come sailing in,
On Christmas Day, on Christmas Day,
I saw three ships come sailing in,
On Christmas day in the morning.

And what was in those ships all three,
On Christmas Day . . .

Our Saviour Christ and his lady
On Christmas Day . . .

Pray whither sailed those ships all three,
On Christmas Day . . .

Oh, they sailed into Bethlehem,
On Christmas Day . . .

And all the bells on earth shall ring,
On Christmas Day . . .

And all the angels in heaven shall sing,
On Christmas Day . . .

And all the souls on earth shall sing,
On Christmas Day . . .

Then let us all rejoice, amain,
On Christmas Day . . .

(Trad. English)

Rutter, *Gloria*

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

*Glory to God in the highest,
and on earth peace to people of good will.
We praise you, we bless you,
we adore you, we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
God the almighty Father.*

*Lord Jesus Christ, only begotten Son,
Lord God, Lamb of God, Son of the Father,
You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who are seated at the right hand of the Father,
have mercy on us.*

*For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.*

YALE SCHOLA CANTORUM

David Hill *Conductor*

Margaret Winchell

Student Assistant Conductor

Matthew Cramer, Margaret Winchell

Choral Preparation

Jeff Hazewinkel *Manager of Music Programs
and Concert Production*

Sullivan Hart, Mahima Kumara

Ensemble Managers

Ethan Haman *Rehearsal Accompanist*

Soprano

Cora Hagens

B.A. '24, Cognitive Science

Jacqueline Kaskel

B.A. '24, English

Juliet Ariadne Papadopoulos*

M.M. '24, Early Music Voice

Frances Pollock

D.M.A. '25, Composition

Ellen Robertson*

M.M.A. '25, Early Music Voice

Rachel Segman

M.M. '25, Choral Conducting

Claire Spence

B.A. '27, Undeclared

Katie Tiemeyer

M.D./Ph.D. '31, Immunobiology

Alto

Renée Barbre

Ph.D. '27, Music Theory

Eliana Barwinski

M.A.R. '25, Music

Mahima Kumara

M.M. '25, Choral Conducting

Veronica Roan*

M.M. '25 Early Music Voice

Sarah Shapiro

M.M. '24, Choral Conducting

Sandy Sharis*

M.M.A. '24, Early Music Voice

Margaret Winchell

D.M.A. '28, Choral Conducting

Tenor

Collin Edouard

Ph.D. '27, Ethnomusicology

Sullivan Hart

M.Div./M.S.W. '26, Counseling

Michaël Hudetz*

M.M.A. '24, Early Music Voice

Nathan Samuel Peace

M.Div. '25, Liturgical Studies

Trevor Scott*

M.M.A. '25, Early Music Voice

Alex Whittington

M.M. '25, Choral Conducting

Angus Warren

Ph.D. '28, Medieval Studies

Bass

Benjamin Beckman

B.A. '23, Music

Fredy Bonilla*

M.M. '25, Early Music Voice

Eshaan Giri

B.A. '27, Statistics & Data Science

Samuel Hollister

D.M.A. '28, Orchestral Conducting

Lee Larson

M.B.A. '24, Management

Peter Schertz*

M.M. '24, Early Music Voice

*Yale Voxtet

INSTRUMENTALISTS

Trumpet

Tim Leopold
Grace O'Connell
Steve Perrett
Ken Tedeschi

Bass trombone

Zachary Haas

Tuba

Jarrod Briley

Timpani

Doug Perry

Percussion

Aya Kaminaguchi

Trombone

Matthew Russo
David Seder

Organ

Ethan Haman

Tonight's festive holiday concert is built around ten selections from the recently published anthology *Carols for Choirs 6*, edited by Yale's own David Hill and British composer Bob Chilcott. The program is bookended by a pair of arrangements of traditional carols by the late David Willocks, the long-time director of the renowned King's College Choir in Cambridge.

Chilcott, *Jesus Christ the Apple Tree*

Since John Milton first identified the forbidden fruit in the Garden of Eden as an apple, the apple tree has acquired a range of religious associations, including with the birth of Christ. First published in England in 1761, *Jesus Christ the Apple Tree* soon made its way to America, where it was popularized as "spiritual song" celebrating the "fruit divine" that "keeps my dying faith alive." Here the charmingly naive lyrics are set as an equally simple three-part round by Bob Chilcott, a onetime member of the King's Singers.

Hailstork, arr., *Hush, My Babe*

Like *Jesus Christ the Apple Tree*, this Christmas-themed "cradle-hymn" by the prolific eighteenth-century hymn writer Isaac Watts crossed the Atlantic and spread throughout the colonies in a variety of vernacular musical settings. African-American composer Adolphus Hailstork identifies the lulling melody used in his arrangement as a Kentucky folk tune. The hymn is sung by an alto soloist to a wordless choral accompaniment.

Burk, *What Cheer?*

A recent alumna of Yale's Institute of Sacred Music (ISM), Margaret Burk describes herself as "a musician dedicated to the transformative, healing power of choral music." Few carol texts are more joyously restorative than *What Cheer?*, taken from a commonplace book compiled by an obscure sixteenth-century London merchant named Richard Hill. (His manuscript is also the source of "The Boar's Head Carol.") Burk's lively setting complements

an earlier version by William Walton, which appeared in the first edition of *Carols for Choirs* in 1961.

Gabrieli, *Canzon V*

Born in Venice, where he succeeded his uncle Andrea Gabrieli as organist of St. Mark's Basilica in 1585, Giovanni Gabrieli was celebrated throughout Europe as an exponent of the grand "Venetian style" of polychoral vocal music. In addition to his madrigals and large-scale motets for *cori spezzati* (divided choirs), Gabrieli composed numerous instrumental canzonas for ensembles ranging from eight to twenty-two parts. Like his motets, they exploit the antiphonal effects associated with the twin, spatially separated choir lofts at St. Mark's.

Esmail, *The Unexpected Early Hour*

A graduate of Juilliard and Yale, Indian-American composer Reena Esmail has positioned herself as a bridge builder between the musical cultures of West and East. "The Unexpected Early Hour" – the third panel of her choral triptych *A Winter Breviary* – is based on a classical Indian raga, or melodic mode, associated with the Christian service of lauds, traditionally sung at daybreak. In the words of lyricist Rebecca Gail Howell, "We are rushed by bells of gratitude – 'Praise be! Praise be!' – the spirit's shock that light indeed arrives. And in the dawn, the substance of things hoped for are, surprisingly, seen: the darkness did not stop the river from flowing, it did not keep the fields from growing. The Earth's hope and our place in it cannot be found, because it was not ever lost. Change itself is the gift."

Shaw, *The Children's Eye*

Caroline Shaw has made something of a specialty of boundary crossing and genre bending. Equally at home in classical and pop music, the versatile American composer, singer, and violinist has drawn on an eclectic array of texts in her vocal music, from Claudia Rankine and Billy Joel to the Latin Mass for the Dead. *The Children's Eye* juxtaposes verses by Robert Louis Stevenson notable for their sing-song cadences ("Summer fading, winter comes"), sung in part by a solo mezzo-soprano, with a Latin Advent hymn praising the wisdom of God. The music for the latter sections is more complex, with the choir splitting into as many as eight parts. In the final bars, Shaw combines the two modes of musical declamation to incantatory effect.

Thompson, *The Rose*

Another Yale alumnus, Atlanta-based composer Joel Thompson is best known for his choral threnody *Seven Last Words of the Unarmed*, inspired by the stories of African-American men slain by police. *The Rose* opens with a quotation from Michael Praetorius's early-seventeenth-century *Lo, How a Rose E'er Blooming* in the piano. Thereafter the choir takes the familiar carol text (in Thompson's own translation) into fresh melodic and harmonic territory. The third verse, heralded by the piano's cascading arpeggios, swells to a fervent

climax before quietly subsiding in wonderment at God's lavishing his love on the Virgin Mary, a "spotless Rose."

Young, *O Be Joyful*

The image of the sacred Rose "blooming forth from Jesse's tree" also figures prominently in this energetic carol by Toby Young, who teaches at London's Guildhall School of Music. Although Young frequently addresses social justice themes in his work, his catalogue also includes a number of Christmas-themed choruses. *O Be Joyful* – not to be confused with Psalm 100, "O Be Joyful in the Lord," which has been set by John Rutter and other composers – is based on an anonymous fifteenth-century German lyric. The piano's driving ostinato rhythm propels a zesty melodic line in triple meter, punctuated with exuberant hallelujahs.

Hill, arr., *Adam lay ybounden*

Far from being the root of Christianity's original sin, the lowly apple is pictured in *Adam lay ybounden* as a source of mankind's salvation: "Ne had the apple taken been . . . ne had never our lady A-been hevené queen," reasons the anonymous fifteenth-century English poet. David Hill, conductor of Yale's Schola Cantorum, joins a long line of distinguished composers who have been drawn to the verbal music of this haunting medieval carol. His setting is characterized by flexible speech-rhythms and controlled dissonances.

Olson, *I Saw a Stable*

A grandniece of the Romantic poet Samuel Taylor Coleridge, Mary Coleridge infused her own poetry with the enigmatic spirit of the fin-de-siècle. This setting of Coleridge's "Salus Mundi" (The salvation of the world) by Canadian composer – and ISM alumna – Tawnie Olson highlights what one of the poem's commentators calls "the promise and peril of the Incarnation." The final cadence on an open fifth (G–D) underscores Coleridge's implicit question: Was the Christ child an emblem of the world's "safety," or its "danger"?

Nicholson, arr., *I Saw Three Ships*

The lightly skipping melody of this traditional English carol dates from the mid-nineteenth century. The text describes the transportation of the skulls of the three Magi from Bethlehem to Constantinople in the fourth century, and ultimately to their final resting place as relics in Cologne Cathedral. The tension between triple and duple rhythms is central to this arrangement by English composer Stuart Nicholson, the organist and choir master of St. Patrick's Cathedral in Dublin.

Rutter, *Gloria*

Now in his late seventies, John Rutter is among the patriarchs of English choral music. As conductor and composer, he has devoted his career to carrying on a tradition that stretches back to the Middle Ages. Although stylistically conservative, Rutter's many carols, anthems, and other choral works epitomize the attentiveness to prosody, phrase structure, and voice

leading that have long been associated with England's cathedral and collegiate choir schools. *Gloria*, composed in 1974 for a choir in Omaha, Nebraska, is based on the apostle Luke's account of the angels' announcement to the shepherds on Christmas night. "Asking myself what instruments the angels would have played as heralds of the glad tidings," Rutter recalls, "the answer was obviously trumpets, and that chimed in with what I knew to be a fine tradition of brass playing in the Midwest, where marching bands are an established part of school and college life. I decided to supplement a brass ensemble accompaniment with timpani, percussion and organ, and I set to work. The music was written quickly in the spring of 1974, and in looking back at it now I find a mixture of influences: Walton (who knew a thing or two about brass bands, and about festive and ceremonial writing), Stravinsky, Poulenc, and, running like a thread through the whole work, Gregorian chant."

Notes © by Harry Haskell

A regular program annotator for New York's Carnegie Hall and Metropolitan Opera 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.

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 Yale Institute of Sacred Music and conducted by David Hill. Masaaki Suzuki is the ensemble's 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 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. 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*. Naxos released a recording of Mendelssohn and Bach Magnificats, and two collections of Renaissance, Baroque, and modern selections were issued by Delos Records. More recent recordings of Schola Cantorum on Hyperion include *New England Choirworks*, Schütz's *The Christmas Story*, and a chamber version of the Brahms

Requiem. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Scandinavia, and Germany.

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 Dr. Jeffrey Douma and Dr. Felicia Barber.

Conductor and educator **Margaret Winchell** strives to approach every artistic endeavor with curiosity, thoughtfulness, and joy. Currently pursuing a doctor of musical arts degree in choral conducting, Winchell serves as the student assistant conductor for Schola Cantorum. She holds a master of music in conducting from Western Michigan University, where she studied with Kimberly Dunn Adams, and a bachelor of music education from Wheaton College. Before her graduate studies, Winchell taught high school in the Chicagoland area. She has taught for several seasons in the Goodman Theatre's summer educational programming, and she regularly serves on the creative team for productions of Wheaton Shakespeare in the Park. Winchell has presented at multiple conferences at the state and regional levels on practical outworkings of values in the ensemble setting and on the use of theater education practices to enhance singers' connections to text and meaning.

Ethan Haman (organ M.M. '21, M.M.A. '22), from the San Francisco Bay area, is the staff accompanist for the Yale Institute of Sacred Music and director of music for the Episcopal Church at Yale. He is also the organist and assistant director of music at Noroton Presbyterian Church in Darien, Connecticut, and staff accompanist for the Greater New Haven Community Chorus. Prior to his studies at Yale, he graduated from the University of Southern California with a B.M. degree in composition and organ performance, studying with Cherry Rhodes, Andrew Norman, and Morten Lauridsen. He has gone on several sponsored study trips to Paris and Lyon for immersion into the French tradition of organ performance and improvisation on historic instruments. Haman performs regularly both as a recitalist and in collaboration with various ensembles, and his performances often feature extensive improvisations. He has performed in 23 states and 10 countries, including Davies Symphony Hall in San Francisco, the Walt Disney Concert Hall in Los Angeles, Trinity Church Wall St. in New York, and Notre Dame d'Auteuil in Paris. In addition to his performing activities, Haman teaches improvisation both privately and in workshops for universities and for local chapters of the American Guild of Organists.



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