

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

DAVID HILL, DIRECTOR

Breath of Earth

FEBRUARY 19, 2023

5 PM

WOOLSEY HALL



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YALE SCHOLA CANTORUM

Breath of Earth

DAVID HILL, DIRECTOR

- Solemn Prelude, Op. 40 Samuel Coleridge-Taylor
(1875–1912)
- Canticle of the Sun, Op. 123 Amy Beach
(1867–1944)
Juliet Ariadne Papadopoulos *soprano*
Sandy Sharis *mezzo-soprano*
Michaël Hudetz *tenor*
Peter Schertz *baritone*
- Edensongs (world premiere) Aaron Jay Kernis
(b. 1960)
- I. There Was There Is Libretto by Peter Cole
(b. 1957)
Juliet Ariadne Papadopoulos *soprano*
Molly McGuire *mezzo-soprano*
Michaël Hudetz, Matthew Newhouse *tenors*
Jared Swope *baritone*
- II. Draw Me After
Sea Han, Juliet Papadopoulos *sopranos*
Michaël Hudetz, Matthew Newhouse *tenors*
- III. Everywhere We Look
- IV. I See a Land That's Lost
Jared Swope *baritone*
- V. Wanting Song
Juliet Papadopoulos *soprano*
Molly McGuire *mezzo-soprano*
Matthew Newhouse *tenor*
Jared Swope *baritone*

Amy Beach, *Canticle of the Sun*, Op. 40

O Most High, Almighty, good Lord God,
to thee belong praise, glory, honor, and all blessing!

Praised be my Lord God with all his creatures;
and especially our Brother the Sun,
who brings us the day, and who brings us the light;
fair is he, and shining with a very great splendor:
O Lord, our Brother the Sun, he signifies to us, thee!

Praised be my Lord for our Sister, the Moon,
and for the Stars the which he has set clear and lovely in heaven.

Praised be my Lord for our Brother the Wind, and for Air and Cloud,
Calms and all Weather, by the which thou upholdest in life all creatures.

Praised be my Lord for Sister Water, who is very serviceable unto us,
and humble, and precious, and clean.

Praised be my Lord for our Brother Fire, through whom thou givest us light in the darkness,
and he is bright and pleasant, and very mighty and strong.

Praised be my Lord for our Mother the Earth, the which doth sustain us,
and keep us, and bringeth forth divers fruits and flowers of many colors, and grass.

Praised be my Lord for all those who pardon one another for his love's sake,
and who endure weakness and tribulation.

Blessed are they who peaceably shall endure,
for thou, O Most Highest, shalt give them a crown.

Praised be my Lord for our Sister, the Death of the Body, from whom no man escapeth.
Woe to him who dieth in mortal sin!
Blessed are they who are found walking by thy most holy will,
for the second death shall have no power to do them harm.

Praise ye and bless ye the Lord, and give thanks unto him, and serve him with great humility.

(St. Francis of Assisi, c. 1225; trans. Matthew Arnold)

Aaron Jay Kernis, *Edensongs*
Libretto by Peter Cole

I. There Was There Is

ALTO AND TENOR SOLOISTS
WITH CHOIR:

There was
there is
There was
there is

And there
he was
And here
she is

And there
they were
And where
they'll be

And here
we are
earth
and heaven

SOPRANO AND BARITONE SOLOISTS
WITH CHOIR:

A garden in the
beginning again
toward the end
of Eden's being
always beginning
in a garden's
calling to
begin again
as Dust of Earth
Breath of Life
Breath of Earth
Dust of Life
and bone of bone from
side by side
by flesh of flesh
heaven and earth

TENORS AND BASSES:

Now a river from Eden
flowing waters the garden
in a beginning to till
and then to tend again
to attend within beginning
to water the garden flowing
from Eden's need again
and again

CHOIR:

to tend to work
and watch over to care a
tending to guard it and keep
the heavens and the earth

CHOIR AND SOLOISTS:

The river parting into four
Rivers running through the world
To the ends or end of the world
The light of beginning beginning to end

The light of beginning which hasn't yet been
In rivers of letters running through words
Needing Eden's injured green
Angeled garden, Eden's song

II. Draw Me After

CHOIR:

... of all songs ...

SOPRANO SOLOISTS AND CHOIR:

Draw me after you,
let us run ...
towards an only
one as two

CHOIR:

into the King's
garden and chambers,
sparkling darkness
like a moon

SOPRANO SOLOISTS AND CHOIR:

Draw me after you,
let us run—
in the name
of all who do

TENORS AND BASSES:

reaching, linking
scents and letters
along the skin with-
in a sound

like a dream
of being almost
reached by something
heard as song

TENOR SOLOIST:

of a world
that's always coming
down paths leading
towards the crown

SOPRANO SOLOIST:

of my own love
behind a wall,
gazing through
a lattice, watching ...

TENOR SOLOIST:

I went down
into the garden
to see trees budding
by its stream

to see if vines
for wine would blossom,
if pomegranates
might still bloom.

CHOIR:

O you who listen
by the rivers
in your lingering
bring us near ...

SOPRANOS AND ALTOS:

O you who'd linger
in the hidden—
friends are listening,
let them hear ...

CHOIR:

Is love stronger than death?
Can oceans put it out?
Is its zeal fiercer than hell?
Could great rivers douse it?

Will its coals send up flames
of fire that withers and kills?
If people offered all they had
for it, they'd be scorned.

SOPRANO AND TENOR SOLOISTS:

Draw me after you,
let us run ...
towards an only
one as two

CHOIR:

into the King's
garden and chambers,
sparking darkness
like a moon

SOLOISTS:

I slept while
my heart woke—

TENOR SOLOIST:

The voice of my
love knocking ...

CHOIR:

My love knocking ...

III. Everywhere We Look

CHOIR:

Everywhere we look – Edens
by the billions die or grow

Knowing that brings us closer to
the All or Nothing we might know

runs deep through you, like the skin
you're sleeping in, and shed for Eden.

Everywhere we look, nothing
under the sun or skin brings us

into knowing there are signs
that sing like what we've left of Eden

*Everywhere we look – Edens
by the billions die or grow*

IV. I See a Land That's Lost

ALTOS:

I see a land that's Lost –

a moon grows in the reeds

where what died of frost

as we did, glows and sees

SOPRANO SOLOISTS:

As Paradise fires burn

homes go up in flames

BARITONES:

Sees, because it has eyes

each an earth and bright

ALTO AND SOPRANO SOLOISTS:

as fire rains from the skies

TENORS:

Night, the night, the lyes

the child-eye given sight

From Paradise fires learn

BASSES:

Seeing sees, as we see

I see you, you see me

as though within a name

ALTOS AND TENORS:

Before our hour ends

from the dead,

SOPRANO SOLOISTS:

from fires ice will rise

CHOIR:

ice will rise

—
There are still
songs to sing
beyond
humankind
—

BARITONE SOLOIST:
Who'd have known this
sadness would turn
on a dime into
a kind of madness,
making my mind
a hell as rivers
of fire ran through
my eyes and swept
away what it was
that I'd long been,
tossing it like
a boat across
a sea of pulsing
blood as waves
ripped apart its
planks and ribs
loosened as salty
ocean rushed in ...
when, for wanting,
I was taken
into a suddenly
arid dimension
of depth like a desert
split wide open
to swallow a pride
in its insistence.
How could I have
known it would happen?
How could it happen
that I've known?

CHOIR:
I see a land that's Lost ...

V. Wanting Song

CHOIR AND SOLOISTS:
Wanting song
in the beginning
beginning to end
now we are falling
through what's to come
needing Eden
now we are drifting
Eden undone
as if from the ends
of earth hearing
Eden's calling
to tend and attend
now we are sprawling
through what we've done
through what we're losing
as what we've won
as we are falling
as Eden is calling
earth and heaven
wanting song

YALE SCHOLA CANTORUM

David Hill principal *conductor*
Masaaki Suzuki *principal guest conductor*
Jeff Hazewinkel *manager*

Matthew Newhouse, Sarah Shapiro,
Yiran Zhao *student managers*
Matthew Cramer *preparer*
Ethan Haman *rehearsal accompanist*

Soprano

Cora Hagens	B.A. '24 (Cognitive Science)
Sea Han*	M.M. '23 (Early Music Voice)
Jaqueline Kaskel	B.A. '24 (English Language and Literature)
Juliet Ariadne Papadopoulos*	M.M. '24 (Early Music Voice)
Frances Pollock	D.M.A. '25 (Composition)
Deborah Stephens*	M.M. '23 (Early Music Voice)
Yiran Zhao	M.M. '23 (Choral Conducting)

Alto

Renée Barbre	Ph.D. '26 (Music Theory)
Emily Helferty*	M.M. '23 (Early Music Voice)
Nicole Lam	B.S. '25 (Applied Mathematics and Computer Science)
Molly McGuire*	M.M. '23 (Early Music Voice)
Hannah Schiller	Ph.D. '27 (Music History)
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. '25 (Undecided)
Michaël Hudetz*	M.M.A. '24 (Early Music Voice)
Michael Lukin	M.M.A. '23 (Choral Conducting)
Matthew Newhouse*	M.M. '23 (Early Music Voice)
Nathan Peace	M.Div. '25 (Anglican Studies)
Angus Warren	Ph.D. '28 (Medieval Studies)
Alex Whittington	M.A. '23 (Music History)

Bass

Benjamin Beckman	B.A. '24 (Music)
Lee Larson	M.B.A. '24 (Management)
Mattias Lundberg	M.M. '23 (Choral Conducting)
Henry Quillian	Ph.D. '24 (Neuroscience)
Peter Schertz*	M.M. '24 (Early Music Voice)
Jared Swope*	M.M. '23 (Early Music Voice)

*Yale Voxtet

ORCHESTRA

Violin I

Julie Eskær *concertmaster*

Andy Peng

Freya Liu

Kurt Coble

Riana Heath

Albert Steinberger

Violin II

Michael Ferri

Mandy Wolman

Mark Rike

Epongue Ekiller

Cyrus Stevens

Viola

Alissa Smith

Rubina Bak

Madison Marshall

Katie Liu

Cello

Serafim Smigelskiy

Miriam Liske-Doorandish

Silvio Interlandi

Double Bass

Luke Stence

Sharon Liou

Flute

Bethanne Walker

Collin Stavinoha

Oboe

Will Stevens

Timothy Feil

Clarinet

Saerom Kim-Ellis

Julie Asuma

Bassoon

Lucas Zeiter

Anjali Pillai

French Horn

Wilden Dannenberg

Meredith Moore

Erin Paul

Drew Truskowski

Trumpet

Lizabeth Yanez

Shania Cordoba

Trombone

Sara Mayo

Erik Schmalz

Bass Trombone

Declan Wilcox

Tuba

Bridget Conley

Timpani

Mingyu Son

Percussion

Yukiko Nakamura

Samuel Coleridge-Taylor, *Solemn Prelude*, Op. 40

The son of an English mother and a middle-class father whose ancestors were enslaved African-Americans, Samuel Coleridge-Taylor is one of the few internationally acclaimed Black composers in the annals of classical music. But his fame came at a high price: he died at age thirty-seven of pneumonia, almost certainly brought on by overwork and financial stress. Nevertheless, during his foreshortened career, Coleridge-Taylor won the respect and support of such titans of British music as Charles Villiers Stanford, George Grove, and Edward Elgar. His finest hour may have come in 1898, when his cantata *Hiawatha's Wedding Feast*, based on the Longfellow poem, was premiered at London's Royal College of Music. According to the composer Herbert Parry, the small concert hall was "besieged by eager crowds, a large proportion of whom were shut out – but accommodation was found for Sir Arthur Sullivan and other musicians of eminence. Expectation was not disappointed, and *Hiawatha* started on a career [which] established it as one of the most universally beloved works of modern English music."

One year later, Coleridge-Taylor conducted the first performance of his orchestral *Solemn Prelude* at the venerable Three Choirs Festival in Worcester, on a program with Elgar's newly revised *Enigma Variations*. Despite a favorable reception, however, the original performance material vanished and the work was long known only in the composer's piano reduction. As a result of sleuthing by the festival's current CEO, the orchestral parts were recently reconstructed and the Philharmonia Orchestra gave the modern premiere of *Solemn Prelude* in 2021 under the baton of tonight's conductor, David Hill. Scored for a large orchestra including four French horns, Coleridge-Taylor's work is a melodious and richly symphonic essay in modified rondo form, alternating between a languorous waltz and music of a more urgent, declamatory character. Contemporary critics noted the young composer's affinity with Tchaikovsky, whose *Pathétique* Symphony shares the warm B-minor tonality of *Solemn Prelude*.

Amy Beach, *Canticle of the Sun*, Op. 123

A child prodigy on the piano, Amy Beach (née Cheney) made her debut with the Boston Symphony at age eighteen, playing Chopin's brilliant F-Minor Concerto. In contrast to Clara Schumann, who gave up her composing career in deference to her husband Robert, Beach obliged her spouse by redirecting her considerable talent to composition, then considered a more suitable profession for a blue-blooded Boston woman. Largely self-taught as a composer, she wrote a handful of large-scale symphonic works, a mass, and a one-act opera, all of which she published under her married name, Mrs. H. H. A. Beach (In observing that "she composes when she feels the inclination moves her to it," a writer for *Etude* magazine drew attention to the fact that she did not need to support herself). However, Beach is best known for her vocal and chamber music, which is characterized by a distinctive blend of late Romanticism and impressionism, here and there laced with a soupçon of early-twentieth-century atonality.

Composed in the mid-1920s, *Canticle of the Sun* resulted from Beach's serendipitous encounter with the beloved hymn of that title by St. Francis of Assisi during one of her residencies as a fellow of the MacDowell Colony in New Hampshire. In an interview some two decades later, she recalled the experience as a kind of epiphany: "I took it up and read it over – and the only way I can describe what happened is that it jumped at me and struck me, most forcibly! The text called melodies to my mind. I went out at once under a tree, and the text took complete possession of me. As if from dictation, I jotted down the notes of my 'Canticle.' In less than five days, the entire work was done." The medieval saint's simple poetic paean to the creator of the sun – as well as the canonical four elements of earth, air, fire, and water – appealed strongly to Beach, who had embraced her husband's Episcopalian faith as a parishioner of Boston's Emmanuel Church (then as now a notably music-loving congregation). *Canticle of the Sun* has proved enduringly popular in both its original organ-accompanied and its later orchestral versions.

Blending ecstatic religiosity with homely nature imagery, St. Francis's Italian poem – as filtered here through Matthew Arnold's Victorian translation – cries out for musical elaboration (It has been set by composers as diverse as Franz Liszt, Leo Sowerby, William Walton, and, in our time, Sofia Gubaidulina). Beach's cantata is characterized by dramatic contrasts of strength and tenderness, consonance and (mild) dissonance, stability and motion. Tonally, *Canticle of the Sun* traces a clear arc, beginning and ending in D-flat, though the path between is strewn with harmonic thickets and detours. A handful of recurring motives, such as the lowering four-note ostinato heard in the opening bars, provide a tenuous sense of organic unity. At the same time, instances of old-fashioned tone painting abound: a radiant C-major chord proclaims the godlike splendor of the sun; flurries of slithering chromatic eighth notes emblemize "our Brother the Wind" and "Sister Water"; and the chorus salutes "Brother Fire" with an effervescent flickering of counterpoint.

Notes © by Harry Haskell

A 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.

Much of the sound world of *Edensongs* was first inspired by music played by period orchestras—that is, orchestras comprised of original (or copies of) instruments from the seventeenth and eighteenth centuries. I spent the entire year before and during its composition listening to and studying Baroque and Classical music played by those sorts of groups. Baroque forms, most notably the chorale-prelude, aria, and imitative counterpoint are strongly present as models and techniques that shaped the work. Yet the entire piece is quite lavish in instrumental details, with orchestration that merges Baroque elements with those of our own time. But without question the crucial inspiration arose from the themes explored in Peter Cole’s marvelous libretto.

In terms of emotion and word-painting in sound, *Edensongs* begins with a harmonically rich and lyrical evocation of the newly formed Eden. The entire work ventures from an ideal world of musical beauty toward the ever-more conflicted and anguished music in Movement IV, and back again to an uneasy balance in the final section.

The portrayal of the Garden—the ideal of Eden on Earth, those that live and find love in it, care for it, and despoil it—is presented over the course of text which draws from portions of the Bible and the poetry of Rumi (1207–1273), Paul Celan (1920–1970), and others. The music underlies and supports the poetic and dramatic qualities in the libretto through my own musical voice. Peter and I had a very congenial time working on this oratorio together, continuing more collaboratively the work we’d begun when I set several of his Ibn Gabirol translations in my *Symphony of Meditation* (3rd Symphony) some years ago.

Edensongs was commissioned by the Robert Baker Commissioning Fund for Sacred Music at the Yale Institute of Sacred Music for Yale Schola Cantorum and the Philharmonia Baroque Orchestra and Chorale.

Aaron Jay Kernis

In the beginning was conversation. Aaron and I have been talking for some three decades now about the translation of life to art and art to life, and on two occasions he set some of my renderings of medieval Andalusian and early Hasidic poetry to music. In the spring of 2019, we started a discussion about making a new piece that would be more robustly collaborative, something that would take shape through a real-time exchange of ideas about how words and music and our experiences of the world might come together.

Early on in the process we decided that the piece would draw on the image of the garden, broadly conceived in the context of the Abrahamic faiths. Beyond that, we weren’t sure of anything. We continued talking, and I went back to my ruminations on topics ranging from paradise to climate change, from kabbalah and depth-psychology (or depth-ecology) to the garden as a locus of value in Jewish, Islamic, and Renaissance traditions. I also thought hard about my own tactile sense of what actual gardens do and mean. Clearly Eden was calling, from without as within: less the familiar story of the Fall, than the challenge of a place of first response and responsibility, an Eden that is, as Emily Dickinson put it, “always eligible.”

Lines of affinity began to emerge, then poetry. And soon Aaron was hearing the textures and tensions that the piece would eventually become. Our nittier and grittier consultations intensified as well, and the circumstances of composition had their say – the onset of Covid and the magnified vision of global interconnectedness it brought about; a dramatically evolving understanding of environmental crisis and impending (or ongoing) catastrophe; the murder of George Floyd and the groundswell of outrage and awakening that followed; and, more than ever, our sense of Eden’s increasingly fragile, and urgent, eligibility.

Edensongs grew out of the wreckage and wonder of these strangest of times. It’s a work about origins and ends, extension and essential relation. About grammars gone wrong and the need to right them or find new ones.

Movement I sets the mythic scene, reconfiguring key passages from the second chapter of Genesis as new lyric constructions. Movement II cracks open the Song of Songs and much later Kabbalistic commentary to that book, where the lovers’ Song is seen as a reflection and possible re-embodiment of Eden, erotically, linguistically, and musically. Movement III is spun from a line by Rumi and follows out a thread of Islamic commentary treating the promise and precarity of the garden. Movement IV brings together apocalyptic poems by the twentieth-century poet Paul Celan, documentary accounts of the 2018 California forest fires, and another Rumi ghazal, this one darker and more freely rendered from the Persian. Finally, movement V opens with an allusion to the Kabbalistic notion that the first words of Genesis might be understood anagrammatically as saying that God created heaven and earth out of a desire for song, or with a song of desire. Which is to say, it brings us back to where we began and, in so many ways, are always beginning.

Peter Cole

ACKNOWLEDGMENTS

Movement III: A line by Rumi (from ghazal 2407, beginning “*Zahi levâ va ‘alam lâ elâha ella llâh*”), with a nod to the work of scholar Franklin Lewis and his translation in *Rumi – Past and Present, East and West: The Life, Teachings, and Poetry of Jalal al-Din Rumi* (2007).

Movement IV: The translation is of Paul Celan’s “Eis, Eden” [Ice, Eden] (1963) and borrows in places from Michael Hamburger’s version in *Poems of Paul Celan* (2002); “There are still” is my rendering of part of Celan’s “Fadensonnen” [Threadsuns] (1967); “Who’d have known” loosely renders a Rumi ghazal (number 1855, beginning “*Che dânestam ke in sowdâ marâ z-in san konâd majnun*”), again with a nod toward Lewis. The translations of Celan appear by permission of Suhrkamp Verlag and Fischer Verlag.

Movement V: The Zoharic passage alluded to is *Zohar Hadash* 5d-6a, Midrash HaNe’lam.

All translations are my own.

P.C.

Peter Cole has been called “an inspired writer” (*The Nation*) and “one of the most vital poets of his generation” (Harold Bloom). Born in Paterson, New Jersey in 1957, he is the author of six books of poems – most recently *Draw Me After* (FSG, 2022), which includes several key sections found in *Edensongs* – and many volumes of translation from Hebrew and Arabic, medieval and modern. Praised for his “prosodic mastery” and “keen moral intelligence” (*The American Poet*), and for the “rigor, vigor, joy, and wit” of his poetry (*The Paris Review*), Cole has created a ramifying vision of connectedness, one that defies traditional distinctions between old and new, foreign and familiar, translation and original.

Cole has received numerous honors for his work, including a Guggenheim Foundation fellowship, the National Jewish Book Award, the PEN Translation Prize for Poetry, an Award in Literature from the American Academy of Arts and Letters, the American Library Association’s Award for the Jewish Book of the Year (with Adina Hoffman for *Sacred Trash: The Lost and Found World of the Cairo Geniza*) and a MacArthur Fellowship. He divides his time between Jerusalem and New Haven, where he teaches at Yale University each spring.

Pulitzer Prize and Grammy award-winning composer **Aaron Jay Kernis** draws artistic inspiration from a vast and often surprising palette of sources. His works are distinguished by their lyricism, energy, and instrumental color, and often – as in today’s premiere, *Edensongs* – touch on fundamental issues that affect life today.

One of America’s most honored composers, he has also won the Grawemeyer Award for Music Composition, Nemmers Award, and Guggenheim and NEW Fellowships. His music regularly appears on major musical stages world-wide, performed and commissioned by many of America’s foremost ensembles and artists, including the New York and London Philharmonics; Philadelphia Orchestra; San Francisco, St Louis, Toronto, Singapore, and Melbourne (AU) Symphonies; Los Angeles, Orpheus and Saint Paul Chamber Orchestras; Walt Disney Company; Rose Center for Earth and Space at New York’s American Museum of Natural History; Chamber Music Society of Lincoln Center; and soloists including Renee Fleming, Dawn Upshaw, Joshua Bell, James Ehnes, Nadja Salerno-Sonnenberg, and Sharon Isbin. Recent premieres have included his Fourth Symphony (*Chromelodeon*), co-commissioned by the New England Conservatory and the Nashville Symphony; concerti for cellist Joshua Roman, violist Paul Neubauer, and flutist Marina Piccinini; a work for the Borromeo String Quartet; a series of works for Tippet Rise Art Center; and a piece for the San Francisco Girls and Brooklyn Youth Choruses with The Knights Chamber Orchestra. He scored and produced a film, *Elegy for those we lost*, with filmmaker Esther Shubinski for victims of COVID-19 and their families.

His works have been recorded on many labels including Nonesuch, Onyx, Koch, Naxos, Signum, Cedille, Virgin, and Argo. Recent recordings include his *Chromelodeon* with the Nashville Symphony, his works for flute with Marin Alsop and Leonard Slatkin with the Peabody Symphony and his Grammy award-winning violin concerto for James Ehnes with Ludovic Morlot and the Seattle Symphony.

Kernis is the workshop director of the Nashville Symphony Composer Lab and, for 15 years, served as the new music adviser to the Minnesota Orchestra, with which he co-founded and directed its Composer Institute for 11 years. Kernis has taught composition at Yale School of Music since 2003, and was inducted into the American Academy of Arts and Letters and the Classical Music Hall of Fame. Leta Miller's book-length portrait of Kernis and his work was published by University of Illinois Press as part of its American Composer series.

Sea 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.

Michaël Hudetz, tenor, is a first-year MMA Voxtet student from Batavia, IL. He received his master's degree in voice and opera from Northwestern University. Hudetz has sung with many professional ensembles including The Crossing, Chicago Symphony Chorus, Grant Park Chorus, and Chicago a Cappella.

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

Tenor **Matthew Newhouse** brings power, tenderness, and evocative storytelling to the concert stage and is a rising name in concert, ensemble, and historically informed performance. Newhouse's recent performance highlights include Handel's *Messiah* with Apollo's Fire and the New York Philharmonic, tenor solos in Haydn's *Die Schöpfungsmesse* with Yale Schola Cantorum, and arias from Bach's BWV 37 *Wer da gläubet und getauft wird* with Emmanuel Music. Other professional ensemble engagements include collaborations with The Thirteen, Emmanuel Music, and St. Thomas More Chapel Choir. Matthew performed as a soloist with the Houston Masterworks Chorus, Juilliard415, Baylor Chamber Singers and Symphony Orchestra, and the New Mexico Philharmonic. Newhouse gave his Carnegie Hall debut as the winner of the 2019 Semper Pro Competition. He is an avid proponent of Icelandic vocal repertoire, and strives to incorporate Icelandic works into the

classical music canon. Matthew holds a bachelor of music in vocal performance from Baylor University.

Juliet Ariadne Papadopoulos is a Greek-American soprano. Her recent performances and honors include playing Susanna in Mozart's *Le Nozze di Figaro* and winning SUNY Purchase's Concerto Competition. She has performed with Carnegie Hall's The Somewhere Project, at Symphony Space, and on Broadway with Kristen Chenoweth. Other recent accomplishments include playing Belinda in Purcell's *Dido and Aeneas* and Constance in Poulenc's *Dialogues of the Carmelites*. Papadopoulos has performed as a soprano soloist for Mozart's *Exsultate Jubilate*, Vivaldi's *Gloria*, Vaughan Williams's *Dona Nobis Pacem*, Schubert's *Magnificat*, Brahms's *Liebeslieder Waltzes*, and C.P.E. Bach's *Magnificat*, all with full orchestra. She discovered a love for early music while singing with NYC's Voyces as a child and continued her classical training at Fiorello H. LaGuardia High School of Music and Art. Papadopoulos graduated *summa cum laude* from SUNY Purchase's Opera program in May of 2022 and is now pursuing her musical studies in the Early Music Voice program at Yale University.

Peter Schertz is a baritone from New Jersey. 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. Schertz was also a member of the Westminster Kantorei and Concert Bell Choir, and can be heard on Westminster Kantorei's recording *Lumina*.

Sandy Sharis is delighted to join the Yale Voxtet and especially enjoys performing in the choral and early music genres. Her summer training includes the Festival Lyrique de Belle-Ile-en-Mer, Norfolk Chamber Choir Institute, International Baroque Institute at Longy, Aquilon Music Festival, and Duke Chapel ChorWorks. In 2019, Sharis was named first place winner in the Great Lakes region of the NATS Artist Awards competition and was a finalist in the Kentucky Bach Competition. She has performed in the Duke Chapel Bach Cantata Series and will join Seraphic Fire and the VOCES8 US Scholars Programme during the 2022–2023 season. Sharis earned a BM at Furman University, a master's degree at The Ohio State University, and is now pursuing an MMA degree at the Yale Institute of Sacred Music.

Acclaimed for having a voice “perfectly suited to Baroque music” (*KCMetropolis*), baritone **Jared Swope** sings in a multitude of genres spanning early music, contemporary choral, oratorio, opera, and more. Recent solo engagements include Bach's cantata *Wachet auf, ruft uns die Stimme* with CORO Vocal Artists and Mass in B Minor with the JSB Ensemble,

Handel's *Messiah* with the Spire Chamber Ensemble, and Telemann's *Johannespassion* with the JSB Ensemble. Swope has performed internationally with conductors Helmuth Rilling, Jos van Veldhoven, and Hans-Christoph Rademann. He can also be heard on recordings of Michael John Trotta's *Seven Last Words* and Chorosynthesis's *Empowering Silenced Voices*.

Members of the **Yale Voxtet** are current students of Professor James Taylor at the Yale Institute of Sacred Music and Yale School of Music, where they are candidates for graduate degrees in voice. The select group of eight singers specializes in early music, oratorio, and chamber ensemble. In addition to performing a variety of chamber music programs each year, the group sings, tours, and records as part of Yale Schola Cantorum.

David Hill has a long and distinguished career as one of the leading conductors in Europe. He has held appointments as chief conductor of the BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra.

In the 2019 New Year's Honours for services to music, Hill was appointed Member of the Order of the British Empire (MBE). He has also been awarded an honorary doctorate by the University of Southampton, an honorary Fellowship of the Royal School of Church Music, and an honorary membership to the Royal Academy of Music. He has been Master of the Music at Winchester and Westminster Cathedrals, music director of the Waynflete Singers, artistic director of the Philharmonia Chorus, and director of music at St. John's College, Cambridge.

Guest conducting credits include some of the leading musical ensembles of Europe: the London Philharmonic, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the Netherlands Radio Choir, and the RIAS Kammerchor, Berlin. Hill also maintains an active career as organist and pianist in recitals worldwide.


With over one hundred recordings to his credit, Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from Baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers of today, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, Philip Wilby, and Jonathan Dove.

At Yale University, Hill serves as principal conductor of Yale Schola Cantorum, and participates in the training of choral conducting majors with Jeffrey Douma and Dr. Felicia Barber.

Yale Schola Cantorum is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. It is sponsored by the Yale Institute of Sacred Music and conducted by David Hill; Masaaki Suzuki is principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in

historically informed performance practice, often in collaboration with instrumentalists from Juilliard⁴¹⁵.

Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Marcus Creed, Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Most recently, Hyperion released Schola Cantorum performing a chamber version of the Brahms Requiem and recordings of the music of Roderick Williams, Tawnie Olson, and Reena Esmail. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J. S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Denmark, Sweden, Finland, Norway, and Germany.

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