

Saturday Evening, May 4, 2019, at 7:30

The Juilliard School

presents

Juilliard415
Yale Schola Cantorum
Yale Voxtet
David Hill, *Conductor*

JOHANN CHRISTIAN BACH (1735–82) **Grand Overture (Symphony) in D major, Op. 18, No. 4**

Allegro con spirito

Andante

Rondo. Presto

PAWEŁ ŁUKASZEWSKI (b. 1968) ***Ascensio Domini***

Sinfonia

Viri Galilei

Baptismus

Salutis Humanae Sator

Alleluia

ADRIENNE LOTTO, *Soprano*

KAROLINA WOJTECZKO, *Mezzo-Soprano*

COREY SHOTWELL, *Tenor*

HARRISON HINTZSCHE, *Baritone*

New York premiere, commissioned by the Yale Institute of Sacred Music

Intermission

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner

Alice Tully Hall

Please make certain that all electronic devices are turned off during the performance.

JOSEPH HAYDN (1732–1809) ***Missa in angustiis (Lord Nelson Mass)***, Hob. XXII/11

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

EMILY DONATO, *Soprano*

ASHLEY MULCAHY, *Mezzo-Soprano*

HAITHAM HAIDAR, *Tenor*

EDWARD VOGEL, *Baritone*

Performance time: approximately 2 hours, with an intermission

Notes on the Program

by James M. Keller

Grand Overture (Symphony) in D major, Op. 18, No. 4

JOHANN CHRISTIAN BACH

Born September 5, 1735 in Leipzig,

Saxony (Germany)

Died January 1, 1782, in London, England

Four of Johann Sebastian Bach's sons—the two oldest (Wilhelm Friedemann and Carl Philipp Emanuel, or "C.P.E.") and the two youngest (Johann Christoph Friedrich and Johann Christian)—staked notable places as composers. The youngest of these, Johann Christian ("J.C."), most thoroughly embraced the emerging Classical style of the mid-18th century. After his father died when he was 15 years old, J.C. was taken in by C.P.E., who continued tending to his upbringing. Five years later J.C. left for Italy, viewed as the hub of new music, and he all but "turned Italian," even to the extent of leaving his family's traditional Lutheran faith to become a confirmed Roman Catholic. After building a reputation in Italy as an opera composer, he moved in 1762 to London, where Italianate taste was on the ascendant. He scored more successes in the opera house, was appointed music master to Queen Charlotte, and co-founded a prestigious concert series that kept English audiences current to the latest symphonies, concertos, chamber music, and vocal works. In 1764, Leopold Mozart and his two prodigy children, Wolfgang and Nannerl, befriended J.C. while visiting London. J.C. left a lasting impact on Wolfgang, whose earliest piano concertos include arrangements of movements from J.C.'s keyboard sonatas.

It was in 1781 or early 1782 (which is to say shortly before or just after J.C. died) that the publisher William Forster issued a collection of the composer's Six Grand

Overtures, Op. 18, which mark the summit of his contributions to orchestral literature. Some of the pieces were original to this venture, while others were drawn from music J.C. had previously used in operas and serenatas. The middle movement of the Symphony No. 4, the work heard here, is adapted from the Overture to his opera *Temistocle*, which he had written on commission for the court of Mannheim in 1772; but this particular music goes back even further, since he adapted that bit of *Temistocle* from his 1767 opera *Carattaco*. In *Temistocle* this breezy Andante included three clarinetti d'amore (probably ancestors of the basset horn), clarinets being a glory of the famous Mannheim orchestra. In the Symphony version, this movement employs a wind section of just two flutes and bassoon, along with strings and (one assumes) a keyboard continuo. For good reason were the terms "Overture" and "Symphony" essentially interchangeable in England at that time. Both an opera overture and a concert symphony typically adhered to the same three-movement, fast-slow-fast layout, and in many cases the same piece might serve double duty, employed in both contexts.

The Grand Overture's extroverted first and third movements employ larger, more bright-hued forces: pairs of oboes, trumpets, and timpani, in addition to bassoon, strings, and continuo. (The same players probably would have doubled on flutes and oboes.) The opening Allegro con spirito follows a textbook sonata-allegro form, though with no repeat of the exposition. The Rondo finale adds no depth to this symphony, but it does prolong its delight, making it easy to understand why Mozart held J.C. in such high regard and crafted so many of his own early symphonies in a similar mode.

Ascensio Domini

PAWEŁ ŁUKASZEWSKI

Born September 19, 1968, in Częstochowa, Poland

Born into a family of musicians, Paweł Łukaszewski received diplomas from Warsaw's Chopin Music Academy in cello and in composition (with distinction, following study with composer Marian Borkowski). He also completed graduate work in choral conducting at the Bydgoszcz Music Academy and in 2000 received a doctorate in composition from the Chopin University in Warsaw, where he now serves as professor of composition. He is artistic director of the Musica Sacra choir in Warsaw and in 2011–12 was composer-in-residence at the Warsaw Philharmonic. His work has been recognized with numerous honors in his native Poland, including most recently the City of Warsaw Scholarship (2010), Silver Gloria Artis Medal (2011), and Primate of Poland Award (2011).

Łukaszewski has been recognized as a leading composer of contemporary choral music whose works have been included on more than 110 CDs, including on such internationally notable labels as Hyperion and Signum. Eight releases on Poland's Dux Records and three on Hyperion have been devoted entirely to his music. Ensembles that have recorded his music include the Polyphony ensemble, directed by Stephen Layton; Trinity College Choir Cambridge, also with Layton; and Tenebrae, directed by Nigel Short. A prolific composer, Łukaszewski has produced not only the choral works for which he is best known, but also major orchestral pieces (including three choral symphonies and several concertos) and numerous works of chamber music. Among organizations that have commissioned pieces from him are the King's Singers, Polish Radio, Polish Composers' Union,

Britten Sinfonia, Cracow Philharmonic, and Wrocław Philharmonic.

His music is sometimes described as relating to the neo-medieval harmonic and spiritual traditions that have also inspired such composers as Henryk Górecki, Arvo Pärt, John Tavener, and Morten Lauridsen. The Polish Music Center at the University of Southern California has this to say about his style: "The use of major and minor modes serves the composer only as a point of departure for his highly subjective musical style which, especially in the realm of vocal compositions, is inspired by texts he is setting to music. Łukaszewski's highly individual musical language, rhythmic vitality, and the careful formal layout present in all of his works, as well as his profound understanding of the liturgical texts in the Catholic rite, combine to produce music that is strikingly traditional yet fully modern."

Łukaszewski has provided this comment about *Ascensio Domini*:

Commissioned by the Yale Institute of Sacred Music, *Ascensio Domini* is the third part of a large cycle of vocal-instrumental compositions that cover the liturgical period from Jesus' passion and death on the cross through his resurrection and ascension. The full title of the cycle is *Via crucis, Resurrectio, et Ascensio Domini*. A setting of a Latin text, it was written between 2000 and 2018. *Via crucis* was composed for my doctoral degree. *Resurrectio* was commissioned by the Archbishop of Cologne.

Ascensio Domini lasts about 25 minutes and is scored for four soloists, choir, and orchestra. It was commissioned to be performed by an ensemble of period instruments, but a modern orchestra may also be used. The composition falls into five movements: the opening instrumental

Sinfonia is followed by two settings of biblical texts (“Viri Galilei” and “Baptismus”), the hymn “Salutis humanae Sator,” and a final “Alleluia.”

Missa in angustiis (Lord Nelson Mass),
Hob. XXII/11

JOSEPH HAYDN

Probably born on March 31, 1732 (he was baptized on April 1), in Rohrau, Lower Austria
Died May 31, 1809, in Vienna

Six of Franz Joseph Haydn’s 14 masses document the final chapter of his involvement with the illustrious Esterházy princes. He worked for four of them: Prince Paul II Anton Esterházy, who hired him in 1761; Nikolaus I “the Magnificent,” an enthusiastic arts lover who ruled from 1762 to 1790; Anton, who, succeeding Nikolaus from 1790 through 1794, gutted the arts programs and put Haydn out to pasture with a pension (which enabled Haydn to undertake two extended residencies in London); and Nikolaus II, whose reign ran from 1794 to 1833. Although Nikolaus II did not restore all the past glories of the court orchestra, opera troupe, and chapel musicians, he put into place an ensemble for sacred music and provided funds to hire freelancers to eke out those forces as needed. He asked Haydn to reactivate his involvement at court. Ever the loyal employee, Haydn consented to return following his London commitments in the 1795 season.

Nikolaus II’s principal expectation was that Haydn compose a new mass annually for the name day of Nikolaus’ wife, Marie Hermenegild, which fell in September. Haydn did provide one every year from 1796 through 1802 (except for 1800), although in some cases the name-day association may have been loose and the masses were actually unveiled on different dates.

The third of them, composed in the brief space of seven weeks in the summer of

1798, is headed merely *Missa* (Mass) on the composer’s manuscript, but when he entered it into his catalog of compositions, he identified it as *Missa in angustiis* (actually *Missa in angustijs*, reflecting the period’s common orthography that renders a “double-i” as “ij”). Translations along the lines of “Mass for Troubled Times” or “Mass in Adversity” have exerted appeal through the years, casting the work as a reflection of the warfare that plagued Europe and that had been overtly reflected in Haydn’s preceding mass, the *Missa in tempore belli* (Mass in Time of War). Austria was fighting the French on two fronts: in the west to control territories in southern Germany and in the south to defend its holdings in Italy, which were under assault from the young Napoleon Bonaparte.

It is often recounted that the *Missa in angustiis* was specifically inspired by Napoleon’s defeat by the British fleet commanded by Rear Admiral Horatio Nelson at the Battle of Abukir, a decisive if temporary setback for the French. By extension, the work became known very early on as the Nelson Mass or Lord Nelson Mass. The possibility that this work was actually inspired by Nelson’s victory is undermined by the fact that news of the battle did not reach Austria until after Haydn had completed the piece. Indeed, the report may have arrived on the very day of the work’s premiere—September 23, 1798—in which case there would have been a legitimate reason for people to associate the piece with the battle and, by extension, with Nelson. As it happens Nelson did pay a brief visit to Eisenstadt in September 1800, and later accounts instilled the idea that this mass was performed in his presence then. Historical documents do not provide any support for this presumed overlap; instead, they suggest that the annual celebratory mass was given five days after his departure. In French, by the way, the piece is known as the

Messe impériale (Imperial Mass), implying some connection to Napoleon, who would crown himself emperor in 1804. In these competing titles—Nelson Mass vs. *Messe impériale*—we may imagine the British and French forces still locked in linguistic battle long after the conflict of Abukir was over and otherwise forgotten.

Military overtones lend a sense of agitation and anxiety to parts of this mass. They are unmistakable in the martial complement of three trumpets and timpani in the Kyrie, with its ornate, hyper-dramatic part for the soprano soloist; at the point of the Credo that mentions Pontius Pilate; and in the stark phrases of the Benedictus, where Haydn provides just the opposite of the kindly flavor that normally infuses this expanse. The counterpoint is breathtakingly effective, most obviously in the very extensive two-

part choral canon (sopranos and tenors vs. mezzo-sopranos and basses) at the opening of the Credo and in the fugues that conclude the Gloria and occupy the final *Dona nobis pacem* section. The sheer gorgeousness of the soprano solo “Et incarnatus est,” with its enveloping choral responses, lingers in the memory, as does the composer’s harnessing of the chorus’ expressive dynamics at the opening of the Sanctus. But one highlights such passages almost arbitrarily, since nothing but greatness inhabits every page of the *Missa in angustiiis*.

James M. Keller is the longtime program annotator of the New York Philharmonic and the San Francisco Symphony. His note on Haydn’s Missa in angustiiis is derived from an essay that originally appeared in the program books of the San Francisco Symphony.

Texts and Translations

Lukaszewski, *Ascensio Domini*

Viri Galilei

Viri Galilei, quid statis aspicientes in coelum?

Ye men of Galilee, why do you wonder, looking up to heaven?

Hic Iesus, qui assumptus est a vobis in coelum, sic veniet, quemadmodum vidistis eum euntem in caelum. Alleluia.

This Jesus who is taken up from you into heaven, shall so come as you have seen him going into heaven. Alleluia.

Ascendit Deus in iubilatione, et Dominus in voce tubae. Alleluia.

God is ascended with jubilation, and the Lord with the sound of the trumpet. Alleluia.

Dominus in caelo paravit sedem suam. Alleluia.

The Lord hath prepared his throne in heaven. Alleluia.

Baptismus

Qui crediderit, et baptizatus fuerit, salvus erit, qui vero non crediderit, condemnabitur. Signa autem eos qui crediderint, haec sequentur:

He that believes and is baptized shall be saved, but he that does not believe shall be condemned. And these signs shall follow them that believe:

In nomine meo demonia eicient. Linguis loquentur novis.

In my name they shall cast out devils. They shall speak with new tongues.

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Serpes tollent,
et si mortiferum quid biberint,
non eos nocebit.

Super aegrotos manus imponent, et bene
habebunt.

Et Dominus quidem Iesus postquam
locutus est eis, assumptus est in caelum,
et sedit a dextris Dei.

Illi autem perfecti praedicaverunt ubique,
Domino cooperante, et sermonem confir-
mante, sequentibus signis.

Salutis humanae Sator

Salutis humanae Sator,
Iesu, voluptas cordium,
Orbis redempti Conditor,
Et casta lux amantium:

Que victus es clementia,
Ut nostra ferres crimina?
Mortem subires innocens,
A morte nos ut tollereres?

Perrum pis infernum chaos;
Vinctis catenas detrahis;
Victor triumpho nobili
Ad dexteram Patris sedes.

Te cogat indulgentia,
Ut damna nostra sarcias
Tuique vultus compotes
Dites beato lumine.

Tu dux ad astra, et semita,
Sis meta nostris cordibus,
Sis lacrymarum gaudium,
Sis dulce vitae praemium. Amen.

Alleluia

Surrexit Dominus vere, alleluia.
Ipsi gloria et imperium, alleluia,
per universa aeternitatis saecula, alleluia.

*They shall take up serpents,
and if they shall drink any deadly thing,
it shall not hurt them.*

*They shall lay their hand up on the sick:
and they shall recover.*

*And the Lord Jesus, after he had spoken
to them, was taken up into heaven and sat
on the right hand of God.*

*But they going forth preached everywhere,
the Lord working with them, and confirming
the word with signs that followed.*

*Hail, thou who man's redeemer art,
Jesu, the joy of every heart;
Great maker of the world's wide frame,
And purest love's delight and flame:*

*What nameless mercy thee overcame,
To bear our load of sin and shame?
For guiltless, thou thy life didst give,
That sinful erring man might live.*

*The realms of woe are forced by thee,
Its captives from their chains set free;
And thou, amid thy ransomed train,
At God's right hand dost victor reign.*

*Let mercy sweet with thee prevail,
To cure the wounds we now bewail;
Oh, bless us with thy holy sight,
And fill us with eternal light.*

*Our guide, our way to heavenly rest,
Be thou the aim of every breast;
Be thou the soother of our tears,
Our sweet reward above the spheres. Amen.*

*The Lord is truly risen, alleluia.
To him be glory and dominion, alleluia,
for all the ages of eternity, alleluia.*

Haydn, Missa in angustiis (Lord Nelson Mass)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

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 coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

*Glory to God in the highest,
And peace on earth to men of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give you thanks
for your great glory.
Lord God, king of heaven,
God the Father almighty.
The only-begotten son, Lord Jesus Christ.
Lord God, Lamb of God, Son of the Father.*

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

*You who take away the sin of the world,
have mercy on us.
You who take away the sin of the world,
hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.*

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

*For you alone are holy,
you alone are Lord,
you alone are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father, Amen.*

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
et ex patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem
descendit de coelis.

*I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father;
through him all things were made.
For us and for our salvation
he came down from heaven.*

Et incarnatus est de Spiritu Sancto,
ex Maria virgine;
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

*He became incarnate from the Virgin Mary
by the power of the Holy Spirit,
and was made man.
For our sake he was crucified
under Pontius Pilate;
he suffered death and was buried.*

Et resurrexit tertia die
secundum Scripturas,
et ascendit in caelum,
sedet ad dexteram Patris,
et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum
Dominum, et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur, et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

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

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei qui tollis peccata mundi,
miserere nobis.
... dona nobis pacem.

*He rose again on the third day
in accordance with the scriptures;
he ascended into heaven,
and is seated at the right hand of the Father;
he will come again in glory
to judge the living and the dead,
and his kingdom will have no end.
And I believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the Son;
with the Father and the Son
he is worshipped and glorified.
He has spoken through the prophets.
I believe in one holy catholic
and apostolic church;
I acknowledge one baptism
for the forgiveness of sins;
I look for the resurrection of the dead,
and the life of the world to come. Amen.*

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

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

*Lamb of God, who takes away the sin of
the world, have mercy on us.
... grant us peace.*

Meet the Artists



David Hill

David Hill has had a long and distinguished career as one of the leading conductors in Europe. He has been 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, English Chamber Orchestra, Royal Philharmonic Orchestra, Netherlands Radio Choir, and RIAS Kammerchor, Berlin. Hill also maintains an active career as organist and pianist in recitals worldwide. With more than 100 recordings to his credit, he 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 Marguerite L. Brooks and Jeffrey Douma.



Emily Donato

Emily Donato, a soprano from Brooklyn, is pursuing her M.M. as a member of the Yale Voxtet. She received her B.A. from Bard College, where she performed as a soloist with the American Symphony Orchestra and was a winner of the Bard College Concerto Competition. She has sung Pamina in *The Magic Flute*, Miss Wordsworth in *Albert Herring*, Eurydice in *Orfeo ed Eurydice*, a Nun in *Dialogues of the Carmelites*, and Gretel in *Hansel and Gretel*. Donato toured Italy as a soloist with Musica Viva NY, performing Monteverdi's *Lamento Della Ninfa*, and has performed solos in Orff's *Carmina Burana*, Handel's *Messiah*, and Bach's *Magnificat* and *St. John Passion*.



Haitham Haidar

Haitham Haidar is a Lebanese-Canadian tenor pursuing an M.M.A., studying with James Taylor at the Yale Institute of Sacred Music and the Yale School of Music. He recently completed a master's degree in voice and opera performance at McGill University under the tutelage of Dominique Labelle, Michael McMahan, and Stephen Hargreaves. Haidar's most recent engagements include the title role in the children's opera, *Sid the Serpent Who Wanted to Sing*, Alfred in *Die Fledermaus*,

and Oronte in *Alcina* at Opera McGill, and Leo Frank in *Parade* at Opera NUOVA.



Harrison Hintzsche

Baritone Harrison Hintzsche made his international debut in January 2018 at Wigmore Hall (London) with pianist and scholar Graham Johnson and won first prize in the 2018 Edvard Grieg Society of Minnesota Voice Competition. Hintzsche has appeared as a soloist with a variety of ensembles including the VocalEssence Ensemble Singers and Minnesota Chorale. A native of DeKalb, Illinois, he holds a B.M. in vocal performance from St. Olaf College.



Adrienne Lotto

Adrienne Lotto is a soprano with equal passions for solo and ensemble singing as well as for early and contemporary music. She comes to the Yale Voxtet from Williamsburg, Virginia, where she worked for two years as the singer for the Governor's Musick, Colonial Williamsburg's resident Baroque ensemble. She earned a B.F.A. from Carnegie Mellon University, where she sang with the Pittsburgh Camerata and Chatham Baroque, and was a founding member of the vocal quintet Ping. On the operatic stage, Lotto most recently appeared in *Cadmus et Hermione* at the Amherst Early Music Festival.



Ashley Mulcahy

Mezzo-soprano Ashley Mulcahy has been a featured soloist with conductors David Hill, Masaaki Suzuki, and Simon Carrington in concerts in New Haven, Spain, and Germany. She recently co-founded Lyracle, a voice and viol ensemble whose inaugural season included concerts with Pegasus Rising and GEMS Midtown concerts. Before studying at Yale, she resided in Chicago, where she studied with Ellen Hargis and sang with the Newberry Consort and Music of the Baroque. She was a young artist at the 2017 Boston Early Music Festival and earned a B.A. in Italian and a B.M. in vocal performance from the University of Michigan, where she studied with Carmen Pelton.



Corey Shotwell

Tenor Corey Shotwell performs music from the 17th and 18th centuries, including the Evangelist in Bach's *St. John Passion*. Shotwell has been a Young Artist Apprentice with Apollo's Fire and the Boston Early Music Festival. He has appeared with the Thirteen, Santa Fe Desert Chorale, Newberry Consort, and Bach Collegium of Fort Wayne. A native of Michigan, he is pursuing an M.M.A. from the Yale Institute of Sacred Music and the Yale School of Music.



Edward Vogel

Baritone Edward Vogel possesses a diverse repertoire spanning nine centuries. A native of New Haven he has made numerous appearances with ensembles in the northeast U.S. and Europe, including the New Haven Symphony Orchestra, Bach Collegium Japan, and Tanglewood Music Center Orchestra. He has worked with conductors including Masaaki Suzuki, Simon Carrington, and Nicholas McGegan. Vogel received his undergraduate degree from the University of Notre Dame, where he appeared in operatic and concert productions including Monteverdi's *L'incoronazione di Poppea* and Fauré's *Requiem*. While at Notre Dame he founded Our Lady's Consort, a chamber choir which provides undergraduate singers with professional-level performance opportunities.



Karolina Wojteczko

Karolina Wojteczko has been singing in New Haven area churches since shortly after immigrating to the U.S. at age 12 from Dabrowa Bialostocka, Poland. She is a cantor at Saint Thomas More Chapel at Yale and at Saint Theresa's and Saint Catherine's churches in Trumbull. She holds a B.A. in vocal performance from Western Connecticut State University and has taught music at Saint Mary-Saint Michael Elementary School in Derby. Wojteczko has recently sung solo roles in Duruflé's *Requiem*, Mendelssohn's *Elijah*, and Handel's *Messiah*. She has won the James Somer Opera Scholarship, a Metropolitan Opera National Council

Regional prize, and the James Furman Competition, and was a finalist in the Mirabell Competition in Salzburg, Austria.

Yale Institute of Sacred Music

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, and 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.

Yale Schola Cantorum

Yale Schola Cantorum is a chamber choir that performs sacred music from the 16th century to the present day in concert settings and choral services around the world. The Yale Schola Cantorum is sponsored by 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 Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, 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. On tour, Schola Cantorum has given performances

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in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, and Latvia. Highlights of Schola's 2018–19 season include a new commission by Paweł Łukaszewski and performances of Judith Weir's *In the Land of Uz*, Pizzetti's *Requiem*, Parry's *Songs of Farewell*, and Vaughan Williams' *Mass in G Minor*. The ensemble will tour Scandinavia this spring.

About Juilliard415

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Ton Koopman, Nicholas McGegan, Jordi Savall, and Masaaki Suzuki. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents with notable appearances at the Boston Early Music Festival, Leipzig Bach Fest, and Utrecht Early Music Festival (where Juilliard was the first-ever conservatory in residence), and on a ten-concert tour of New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has played throughout Italy, Japan, Southeast Asia, the U.K., and India. Juilliard415, which takes its name from the pitch commonly associated with the performance of Baroque music (A=415), has performed major oratorios and Baroque operas every year since its founding. This season the ensemble presents *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble recently made its South

Yale Voxtet

Members of the Yale Voxel are students of 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 oratorio, early music, and art song. In addition to performing a variety of chamber music programs each year, the group sings, tours, and records as part of Yale Schola Cantorum.

American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State. The 2017–18 season was notable for a side-by-side collaboration with Philharmonia Baroque in San Francisco, as well as return visits by Rachel Podger, William Christie, and Maestro Suzuki, and the rare opportunity to see a fully staged production of Rameau's *Hippolyte et Aricie*. In a concert together with the Bach Collegium Japan, the ensemble played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. In an innovative departure from past seasons, new works for period instruments are a focus for 2018–19. With the Yale Schola Cantorum, Juilliard415 tours Scandinavia, where it performs a new oratorio by Paweł Łukaszewski, who was commissioned for the occasion by Yale. The ensemble performed alongside new choreography for Juilliard dancers in an all-Rameau program led by Robert Mealy and plays newly commissioned works for period string quartet in *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine. This season also welcomes return visits of William Christie, Monica Huggett, and Masaaki Suzuki, and the Juilliard debuts of Paul Agnew and Alfredo Bernardini.

Juilliard Historical Performance

Juilliard's full-scholarship Historical Performance program offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2009 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading

performers and scholars in the field. Frequent collaborations with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern-instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, and they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

Administration

Robert Mealy, *Director*

Benjamin D. Sosland, *Administrative Director*

Rosemary Metcalf, *Assistant Administrative Director*

Annelise Wiering, *Coordinator for Scheduling and Educational Support*

Juilliard

Yale Schola Cantorum

David Hill, *Principal Conductor*

Masaaki Suzuki, *Principal Guest Conductor*

Noah Horn, *Choral Preparation*

Laura Adam, *Manager of Music Programs and Concert Production*

Margaret Burk and Oscar Osicki, *Ensemble Managers*

Soprano

Margaret Burk
Emily Donato*
Elizabeth Hanna
Adrienne Lotto*
Sarah Noble
Camilla Tassi
Joy Wang

Alto

Antonia Chandler
Diana Chou
Ashley Mulcahy*
Emma Simmons
Karolina Wojteczko*
Madeleine Woodworth

Tenor

Harry Castle
Hannah Goodwillie
Haitham Haidar*
Wonhee Lim
Corey Shotwell*
Will Watson

Bass

Harrison Hintzsche*
Daniel Kim
Charlie Littlewood
Larkin McCann
Oscar Osicki
Sean Rodan
Joel Thompson
Edward Vogel*

**member of Yale Voxtet*

Juilliard415

Violin 1

Naomi Dumas
Rachell Ellen Wong
Ruiqi Ren
Keats Dieffenbach
Manami Mizumoto

Violin 2

Chloe Kim
Chiara Fasani Stauffer
Shelby Yamin
Rebecca Nelson
Gregory Lewis

Viola

Yi Hsuan Ethan Lin
Abigail Elder
Jasper Snow
Rosemary Nelis

Cello

Morgan Little
Jin Nakamura
Madeleine Bouïssou
Sydney ZumMallen

Double Bass

Jonathan Luik
Markus Lang

Flute

Bethanne Walker
Taya König-Tarasevich

Oboe

Andrew Blanke
Matthew Hudgens

Bassoon

Georgeanne Banker

Trumpet

(JC Bach)
Benedetto Salvia
Clinton McLendon

(Łukaszewski)

Benedetto Salvia
Clinton McLendon
Peter Hoyle

(Haydn)

Clinton McLendon
Benedetto Salvia
Peter Hoyle

Percussion

Jacob Borden

Organ

Jacob Dassa

*Orchestral preparation
by Daniel Lee*