

Thursday Evening, May 5, 2022, at 7:30

The Juilliard School

presents

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

AARON COPLAND (1900-90) ***In the Beginning***

RHIANNA COCKRELL, *Mezzo-Soprano*

FRANZ JOSEPH HAYDN (1732-1809) **Mass No. 13 (*Schöpfungsmesse*),  
Hob. XXII/13**

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

ANDRÉA WALKER, *Soprano*

KAROLINA WOJTECZKO, *Mezzo-Soprano*

PATRICK MCGILL, *Tenor*

BENJAMIN FERRIBY, *Baritone*

*Performance time: approximately one hour, without an intermission*

Juilliard's full-scholarship Historical Performance program was established and endowed in 2008 by the generous support of Bruce and Suzie Kovner.

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Alice Tully Hall

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

## **Welcome to the 2021-22 Historical Performance Season**

The Historical Performance movement began as a revolution: a reimagining of musical conventions, a rediscovery of instruments, techniques, and artworks that inspire and teach us, and a celebration of diversity in repertoire. It is also a conversation with the past, a past whose legacy of racism and colonialism has silenced and excluded too many voices from being heard. We do not seek simply to recreate what might have been, but to imagine what should be. We embrace Juilliard's values of equity, diversity, inclusion, and belonging, through voices heard anew and historical works presented with empathetic perspectives, and we reject discrimination, exclusion, and marginalization. We recognize that we study and work on the traditional homeland of those who preceded us (see Juilliard's land acknowledgement statement at [Juilliard.edu](https://juilliard.edu)). We are committed to collaborations with scholars and performers from a diverse range of viewpoints and backgrounds, and we seek to share the music we love so much in active engagement with the community around us. We invite you to laugh if you feel so moved, to clap whenever you feel inspired, and to find solace and joy in this music, as we continue the ongoing innovation of the Historical Performance movement.

Thank you for joining us!

## Notes on the Program

By Robert Mealy

### *In the Beginning*

AARON COPLAND

*Born: November 14, 1900, in Brooklyn*

*Died: December 2, 1990, in Sleepy Hollow, New York*

Surprisingly for a composer who wrote so effectively for the voice, *In the Beginning* is Aaron Copland's only large-scale choral work. It was commissioned by A. Tillman Merritt, the chair of Harvard's music department, as part of a three-day symposium on musical criticism in 1947. The second day of this symposium was dedicated to choral music. Copland's work was sung by the Harvard Collegiate Chorale, which was conducted by a young Robert Shaw, alongside other new compositions by Malipiero and Hindemith.

The text Copland chose is the opening of the book of Genesis, describing the first seven days of Creation. Copland wanted the work to be "sung in a gentle manner, like reading a familiar, oft-told story." His setting closely follows the prose rhythms of the King James Version. The result is a beautifully flexible and shifting sense of meter, which works well with Copland's dissonant modal language. Copland set the work for four-part chorus and a mezzo-soprano soloist, whose narration is closely interwoven with the chorus.

Each of the first six days ends with the recurring phrase "And the evening and the morning ... " In Copland's hands, this refrain is chanted on a major chord which moves to a dissonance at the name of the day. As a kind of sacred mantra, this phrase is further set apart from the rest of the narration by appearing each time in a remote key. In the course of the work, the triad of each day's refrain moves gradually

upward through the keys, from C-flat major to G major.

*In the Beginning* opens strikingly with the soloist on her own, as she describes the earth "without form, and void." The altos and tenors gradually join in an exact canon as "the spirit of God moved upon the face of the waters." When God divides light from the darkness, the canon shifts into contrary motion between sopranos and tenors, "dividing" the same musical texture into something very different. The basses enter when darkness is "called Night." The closing refrain shifts from E-flat major to the unrelated key of C-flat major, establishing the phrase as something very separate from the events of the day.

With the waters of the second day, the imitative lines of the chorus become a wash of changing harmonies. All the voices join together at the decisive announcement "And it was so" before returning to the closing refrain, set in the remote key of D flat.

On the third day, the creation of the Earth is underlined with some wonderfully bare modal colors at "God called the dry land earth" in contrast to the rich "gathering together of the waters." Gradually the chorus begins to echo the soloist's "And God said ... " until the chorus takes over the narration entirely. The day ends in D-sharp major, but the refrain slips downwards a half-step to a D major triad.

With the fourth day, events become more urgent appears as we move into a quicker tempo. Listen for Copland's word-painting here, as the soloist declaims "let there be lights" and the chorus echoes her last word, repeating it in sudden flashes. When God organizes the "two great lights" of the world, the choral texture likewise separates into two sections, high and low, answering "And it was so." This ecstatic

movement cadences on B major with "And God said that it was good." After the usual pause, the refrain takes us to another remote key, E-flat major.

The chorus takes over the description of the fifth day, with a pastoral lilting 6/4 rhythm and the consoling key of E flat to describe the "moving creatures that hath life." The rhythm slows to give room for the "great whales," and then the texture expands into gorgeous modal harmonies as "God saw that it was good." The 6/4 rhythm continues into the refrain, set again in an unexpected key, this time in B major.

The sixth day begins softly and sweetly, with the voice parts calling to each other in the depiction of the variety of the world. The chorus comes together to announce "And God saw that it was good." Suddenly the tempo speeds up, and the chorus declaims in fortissimo unison "Let us make man in our image, after our likeness." The various creatures of the earth are subdued by man, who is given "dominion ... over ev'ry living thing that moveth upon the earth" in a wonderful swooping descent. With sustained repetitions of "Behold," the chorus sets up a background for the soloist's narration of the world's bountiful plants and fruits, delivered "quasi cadenza." The day ends quietly and meditatively.

The opening of the seventh day is marked "Slower, with serenity" the chorus opens with a radiant "Thus ... " before declaiming the vision of God completing his acts of creation and blessing this last day. (The word "Sanctified" gets a particularly vivid musical gesture.) The soloist enters to tell the alternate version of man's creation, then the chorus is left on its own to describe how our first ancestor is created "of the dust of the ground"; as Honey Meconi memorably puts it, "it is the chorus alone that breathes life into the

first human." The work closes with a final incandescent vision of this "living soul."

**Mass No. 13 (*Schöpfungsmesse*),  
Hob. XXII/13**

FRANZ JOSEPH HAYDN

*Born: March 31, 1732, in Rohrau, Austria*

*Died: May 31, 1809, in Vienna*

The last great act of Haydn's long musical career began after his return to Vienna in 1795 from his second trip to England. By now Haydn had become an international musical celebrity. Following the model of Handel, Haydn was encouraged by his mentor Baron Gottfried van Swieten to create two great oratorios, *The Creation* of 1798 and *The Seasons* in 1801, for which van Swieten provided the librettos. (This fascinating figure was also part of Juilliard415's recent CPE Bach concert; Van Swieten commissioned several of the works on that program.)

Haydn had been released from regular service to the noble Esterházy in 1790 after his longtime patron Prince Nikolaus passed away and his son disbanded the court orchestra. But when Haydn returned to Vienna in 1795, Nikolaus' grandson (another Nikolaus) had inherited the crown and looked to revive the Esterházy musical establishment. In a change from the patronage system of the past, Haydn was now recognized as a free agent, and Nikolaus II only asked him for occasional compositions.

The new prince spent more time in Vienna than at his country estate at Eisenstadt. But the Esterházy would return to Eisenstadt every summer to have a grand celebration for the name-day of Nikolaus II's wife, the splendidly named Princess Maria Hermenegild. This became the occasion for the unexpected final chapter of Haydn's composing life, as he created six large-scale

masses for the Princess. (The Esterházy tradition continued after Haydn's death: Beethoven's Mass in C major was also written for Maria Hermenegild's name day.)

These late masses are by no means occasional pieces. Haydn drew on all that he learned in creating his brilliant London symphonies and his two great oratorios. As a result, these masses are packed with inventive and elaborate orchestral writing, and show a sure dramatic sense in the alternations of soloists and chorus.

Haydn began what is known as the *Schöpfungsmesse* on July 28, 1801. A month later, he was still hard at work, telling his correspondent Griesinger that he is so pressed for time that he can barely write him a proper letter. The deadline was indeed close, since Maria Hermenegild celebrated her name day on September 13 that year. The reporter for a local Hungarian newspaper was overwhelmed by the occasion: "I do not feel competent enough to describe all the splendor, such as the dancing, the eight hundred candles illuminating the ceremonial hall, the opulent dinners and suppers, the deafening roar of the cannon and the wonderful music in the evening." The Mass was heard the next morning, in the princely chapel.

The *Schöpfungsmesse* gets its name from a short quotation of *The Creation* that turns up in the Gloria, at the words "Qui tollis peccata mundi." Originally this jolly horn-call appeared in Adam and Eve's final duet when they sing of "the dew-dropping morn, o how she quickens all!" But here it becomes a plea to Christ "who takes away the sins of the world."

One of his earliest biographers attempted to explain Haydn's motivation for setting such powerful words to such a perky tune by inventing an interior monologue by the composer: "I considered that an infinite

God would surely have mercy on his finite creatures ... to express the words of this prayer, I could not suppress my joy, but gave vent to my happy feelings."

Alas, this short quotation did not spark joy for Empress Maria Theresa, a big fan of Haydn's. Scandalized, she asked him to rewrite the passage in her own personal copy of the Mass. (Since she'd sung the role of Eve in a private court performance of *The Creation*, the quotation was quite recognizable to her.)

As we listen to this large-scale work, it's useful to remember that, as part of a church service, these Mass movements would never have been heard as one long work. In between each movement would come prayers, readings, and various motets. But the liturgical texts do fall into three large-scale sections: the Kyrie and Gloria, the Credo, and then the Sanctus, Benedictus, and Agnus Dei.

Haydn scholar Martin Chusid has suggested that Haydn used these larger divisions to create three "vocal symphonies" out of the Mass. Each "symphony" begins and ends in the same key (in this case, B-flat major), with excursions to other key areas in the middle.

As he did in his earlier *Theresienmesse*, Haydn begins the Kyrie with an extended slow introduction that brings in many of the motifs for the Allegro moderato that follows, and whose sunny B-flat major is shadowed by menacing brass interjections. The quick movement that follows releases this tension in a joyous outburst. With the solo soprano's *Christe eleison*, we move into the pleading key of B-flat minor. The other soloists join her in some wonderfully Schubertian harmonies before the chorus returns with the final *Kyrie*, which revisits the opening martial rhythms.

The Gloria opens with a splendid fanfare with the winds and brass. This material serves structurally to organize the lengthy text, recurring several times. In between these ritornelli, the chorus explores some surprising harmonic areas. After a swerve to G minor at the words "Gratias tibi," the opening fanfare returns for "Laudamus te." Then the horns change their crooks to E flat, and we suddenly hear the quotation from *The Creation* that gave this Mass its nickname.

This very human moment is instantly interrupted by the chorus' plea to "have mercy on us." The *Miserere* becomes the extended slow movement of this "vocal symphony," with long-held chords from the winds and gentle taps from the timpani. The final section of the *Quoniam tu solus sanctus* is announced in unison by the orchestra and chorus (perhaps to underline that "you alone are holy"). This turns into an extended fugue on a chromatic descending subject, with plenty of room for contributions from the soloists and even a lovely consoling motif from the winds. The Gloria ends with an almost Beethovenian rising chromatic line to the final cadence.

Although the text of the Credo is far longer than the Gloria, Haydn dispatches its many clauses in less time than the previous "vocal symphony." It opens with an old-fashioned sturdy rhythmic figure, perhaps underlying the firm commitment of belief. Haydn finds wonderful ways of illustrating some of the most vivid images in this lengthy text. After a transparent moment at "Et invisibilium," the work takes a long detour to G minor before a brilliant tutti

closes the first section with a vertiginous "Descendit de caeli."

With the "Et incarnatus est," the movement moves to the consoling mediant key of G major with a much reduced orchestration of solo bassoon and strings. To this, Haydn adds a fluttering obbligato commentary depicting the dove of the Holy Spirit, which was originally written for organ but here taken by the flute. After a wonderful modulation to B flat major for a deeply-felt "Crucifixus," the Credo comes to a conclusion with the brilliant allegro "Et resurrexit" and a final, ingeniously interwoven "Amen."

The Sanctus opens with gentle triplets from the strings (and, surprisingly, from the horns and timpani as well). An abrupt surge forward at "Pleni sunt caeli" sets the stage for a wonderfully charming "Osanna" from the soprano soloist. The chorus takes up the text and quickly gathers momentum to close in a grand tutti.

The Benedictus that follows is set in a gentle 6/8, rising to a dramatic fortissimo before the solo quartet enters. With the Agnus Dei (the slow movement of this "symphony"), Haydn makes an unexpected shift to G major. Gradually a triplet figuration takes over the string texture, echoing the opening of the Sanctus. The Mass ends with a tremendous setting of the *Dona nobis pacem*, a combination of grand fugue and opera finale.

*Robert Mealy has been director of Juilliard's Historical Performance program since 2012.*

## Texts & Translations

### *In the Beginning*

Text: Genesis 1:1–2:7, King James Version

#### **The First Day**

##### **Solo**

In the beginning  
God created the heaven and the earth.  
And the earth was without form, and void;  
and darkness was upon the face of the  
deep.

##### **Chorus**

And the spirit of God  
moved upon the face of the waters.

##### **Solo**

And God said, Let there be light: and there  
was light.

##### **Chorus**

And God saw the light, that it was good:  
and God divided the light from the  
darkness.  
And God called the light Day,  
and the darkness he called Night.

And the evening and the morning were  
the first day.

#### **The Second Day**

##### **Solo**

And God said, Let there be a firmament in  
the midst of the waters,  
and let it divide the waters from the  
waters.

##### **Chorus**

And God made the firmament,  
and divided the waters which were under  
the firmament  
from the waters which were above the  
firmament:  
And it was so.  
And God called the firmament Heaven.

And the evening and the morning were  
the second day.

#### **The Third Day**

##### **Solo**

And God said,  
Let the waters under the heaven be  
gathered together unto one place,  
and let the dry land appear:

##### **Chorus**

And it was so.  
And God called the dry land Earth;  
and the gathering together of the waters  
called he Seas:  
And God saw that it was good.  
Solo and Chorus  
And God said,  
Let the earth bring forth grass,

##### **Solo**

the herb yielding seed,  
and the fruit tree yielding fruit after its  
kind,  
whose seed is in itself,  
upon the earth:  
And it was so.

##### **Chorus**

And the earth brought forth grass,  
and herb yielding seed after its kind,  
and the tree yielding fruit,  
whose seed was in itself,  
after its kind:  
And God saw that it was good.

And the evening and the morning were  
the third day.

#### **The Fourth Day**

##### **Solo**

And God said,  
Let there be lights in the firmament of the  
heaven  
to divide the day from the night;  
and let them be for signs, and for seasons,  
and for days and years

And let there be lights in the firmament of  
the heaven  
to divide the day from the night  
and let them be for signs and for seasons  
and for days, and years:  
And let there be lights

**Chorus**

Lights!

Let there be lights in the firmament of the  
heaven  
to divide the day from the night  
and let them be for signs and for seasons  
and for days and years  
And let there be lights in the firmament of  
the heaven  
to divide the day from the night  
and let them be for signs and for seasons  
and for days and years  
And let there be lights in the firmament of  
the heaven  
to give light upon the earth  
And it was so.

And God made two great lights;  
the greater light to rule the day,  
and the lesser light to rule the night:  
he made the stars also.

And God set them in the firmament of the  
heaven  
to give light upon the earth,  
and to rule over the day and over the night,  
and to divide the day from the darkness:  
And God saw that it was good.

And the evening and the morning were  
the fourth day.

**The Fifth Day**

**Chorus**

And God said  
Let the waters bring forth abundantly  
the moving creature that hath life,  
and fowl that may fly above the earth  
in the open firmament of heaven.  
And God created great whales,  
and ev'ry living creature that moveth,  
which the waters brought forth  
abundantly,  
after their kind,

and ev'ry winged fowl after his kind:  
And God saw that it was good.  
and God blessed them, saying,  
Be fruitful and multiply,  
and fill the waters in the seas,  
and let fowl multiply in the earth.

And the evening and the morning were  
the fifth day.

**The Sixth Day**

**Solo**

And God said,  
Let the earth bring forth the living creature  
after his kind,  
cattle, and creeping thing, and beast of the  
earth after his kind:  
and it was so.

**Chorus**

And God said,  
Let the earth bring forth grass.  
And God made the beast of the earth after  
his kind,  
and cattle after their kind,  
and ev'ry thing that creepeth upon the  
earth after his kind:

**Solo and Chorus**

And God saw that it was good.

**Chorus**

And God said,  
Let us make man in our image,  
after our likeness:  
and let him have dominion over the fish of  
the sea,  
and over the fowl of the air,  
and over the cattle,  
and over all the earth,  
and over ev'ry creeping thing that  
creepeth upon the earth.

**Solo and Chorus**

So God created man in his own image,

**Chorus**

in the image of God created he him;  
male and female created he them.  
And God blessed them,  
and God said unto them,



Be fruitful, and multiply,  
and replenish the earth, and subdue it:  
and have dominion over the fish of the sea,  
and over the fowl of the air,  
and over ev'ry living thing that moveth  
upon the earth.  
Behold ...

**Solo**

And God said,  
Behold, I have given you ev'ry herb  
bearing seed,  
which is upon the face of all the earth,  
and ev'ry tree,  
in which is the fruit of a tree yielding seed;  
To you it shall be for food.  
And to ev'ry beast of the earth,  
and to ev'ry fowl of the air,  
and to ev'ry thing that creepeth upon the  
earth,  
wherein there is life,  
I have given ev'ry green herb for food:

**Chorus**

And it was so  
And God saw ev'ry thing that he had made,  
and, behold, it was very good.

And the evening and the morning were  
the sixth day.

**The Seventh Day**

**Chorus**

Thus the heavens and the earth were  
finished,  
and all the hosts of them  
And on the seventh day God ended  
his work which he had made;  
and he rested on the seventh day  
from all his work which he had made.  
And God blessed the seventh day, and  
sanctified it:

because that in it he had rested  
from all his work which God created and  
made.

**Solo**

These are the generations of the heavens  
and of the earth when they were created,  
in the day that the Lord God made the  
earth and the heavens,  
and ev'ry plant of the field before it was in  
the earth,  
and ev'ry herb of the field before it grew:

**Solo and Chorus**

For the Lord God had not caused it to rain  
upon the earth,  
and there was not a man to till the ground.

**Chorus**

But there went up a mist from the earth,  
and watered the whole face of the ground.

**Solo and Chorus**

And the Lord God formed man of the dust  
of the ground,

**Chorus**

and breathed into his nostrils the breath  
of life;  
and man became a living soul.

**Mass No. 13 (Schöpfungsmesse),  
Hob. XXII/13**

**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, Iesu 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, Iesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris, Amen.

Glory to God in the highest,  
and peace to his people on earth.  
We praise you, we bless you,  
We worship you, we glorify you,  
we give thanks to you  
for your great glory.  
Lord God, king of heaven,  
God the father almighty,  
Lord Jesus Christ, only-begotten son of God,  
Lord God, Lamb of God, son of the Father  
You who take away the sin of the world:  
have mercy on us;  
You who take away the sin of the world:  
receive our prayer.  
You who sit 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.

**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,  
creator 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.  
Agnus Dei qui tollis peccata  
mundi,  
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;  
who 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.  
Lamb of God, who takes away the sin of  
the world,  
grant us peace.

## Meet the Artists



**David Hill**

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. 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 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, Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony and 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 André Thomas.



**Rhianna Cockrell**

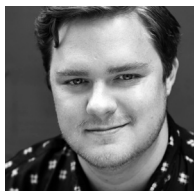
Mezzo-soprano Rhianna Cockrell has captivated audiences with her interpretations of Renaissance and Baroque works as well as her passion for contemporary works. She earned her master of musical arts in early music voice performance from the Yale School of Music, where she performed as alto soloist in works by Telemann and Schütz with Masaaki Suzuki and the Yale Schola Cantorum and in Handel's *Messiah* with the Yale Glee Club. She won the Colorado Bach Ensemble's 2020 Young Artist Competition and an encouragement award in the 2021 Audrey Rooney Bach Competition. As a champion of contemporary music, Cockrell appeared in Nasty Women Connecticut's 2021 online art exhibition *Silent Fire* in a performance of Joel Thompson's *After* as well as in Prototype Opera's 2021 virtual festival in Thompson's *Clairvoyance*. She also premiered Amelia Brey's *the night i died again*, which she commissioned for her degree recital at Yale. Her 2021–22 season includes performing with the St. Peter's Bach Collegium as a soloist in part two of Handel's *Messiah*, a solo appearance in the Oregon Bach Festival's performance of Bach's BWV 172, *Erschallet, ihr Lieder, erklinget, ihr Saiten!*, as well as performances with True Concord Voices and Orchestra, Apollo's Fire, the Thirteen, Oregon Bach Festival Choir, the New Consort, and Musica Sacra.

Cockrell holds degrees from George Mason University (B.M.), University of Minnesota (M.M.), and Yale University (M.M.A.).



**Benjamin Ferriby**

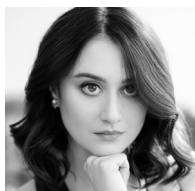
Bass-baritone Benjamin Ferriby developed an early appreciation for choral music during his boy chorister years with the Saint Thomas Choir of Men and Boys in New York City, then directed by John G. Scott. As a high school senior, he sang with the Yale Camerata and the Camerata Chamber Singers under the direction of Marguerite L. Brooks. Ferriby earned a bachelor of music degree at DePauw University, where he also minored in Italian language studies. A New Haven native, Ferriby hopes that his Connecticut-located family will be able to attend some of his performances.



**Patrick McGill**

American tenor Patrick McGill has been a summer fellow at Tanglewood and Banff and has sung at the Montreal Symphony House, Salle Bourgie, and Salle Wilfrid-Pelletier in Montreal; the National Arts Centre in Ottawa; Palais Montcalm in Quebec; and Carnegie Hall. Although his focus has been early music, McGill's performance career has encompassed opera, art song, oratorio, and chamber music. Past performances include Lurcanio in *Ariodante*, Candide in *Candide*, Normanno in *Lucia di Lammermoor*, tenor soloist in

*Messiah* and *Israel in Egypt*, Torquemada in *L'heure espagnole*, and Gabriel von Eisenstein in *Die Fledermaus*. McGill received his B.M. in vocal performance from the Boston Conservatory and his M.M. in early music performance from McGill University, where he studied with Ben Heppner and John Mac Master.



**Andréa Walker**

Texas native Andréa Walker is a collaborative soprano pursuing her D.M.A. in historical performance practice at Case Western Reserve University. She recently completed her master of music degree in vocal performance at the Yale Institute of Sacred Music, where she studied early music, oratorio, and art song; she received her bachelor of music degree from the University of Houston. As an ensemble singer, Walker has performed with the Thirteen, Apollo's Fire, Houston Chamber Choir, Bach Society Houston, and the VOCES8 US Scholars. Recent performances as a soloist include a world premiere with Apollo Chamber Players, concert of Mozart arias with Echo Orchestra of Houston, and Lincoln Center debut with Masaaki Suzuki and Juilliard415 in *Der Tag des Gerichts* by Telemann. This season, Walker will be a featured soloist at the Norfolk Chamber Choir Festival under the direction of Simon Carrington.



**Karolina  
Wojteczko**

Karolina Wojteczko began singing in Connecticut churches shortly after immigrating to the U.S. at age 12 from Poland. A graduate of Western Connecticut State University and the Yale School of Music and Institute of Sacred Music, she has studied with Margaret Astrup, Beth Roberts, Bernarda Fink, and James Taylor. She is the interim director of music at Saint Thomas More Chapel at Yale. Wojteczko sings repertoire from early music and oratorio to operatic, romantic, and contemporary music as well as Polish and Slavic folklore. Recent performances include Mendelssohn's *Elijah*, Mozart's *Requiem*, and various Bach cantatas. She received the Yale School of Music Alumni Association Prize, Yale Institute of Sacred Music Louise E. MacLean Scholarship, Metropolitan Opera National Council La Camera Guida Award, and James Somer Opera Scholarship, and she was a finalist at the Heida Hermann and Mirabell Competitions in Salzburg, Austria. She is recording Humperdinck's *Hansel and Gretel* and presenting a series of concerts to benefit war refugees.

### 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. 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 Juilliard<sup>415</sup>. Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of 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, and Norway.

### 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 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.

## Yale Schola Cantorum

**David Hill**, *Principal Conductor*

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C Han\*  
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Maura Tuffy  
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Yiran Zhao

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Renée Becker  
Rhianna Cockrell  
Jacqueline Kaskel  
Molly McGuire\*  
Camilla Tassi  
Karolina Wojteczko  
Gloria Yin

### Tenor

Collin Edouard  
Michael Lukin  
Patrick McGill\*  
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### Bass

Benjamin Beckman  
Matthew Cramer  
Benjamin Ferriby\*  
Harrison Hintzsche  
Mattias Lundberg  
Henry M. Quillian IV  
Jared Swope\*  
Joel Thompson

\*Member of Yale Voxtet

## 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 by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., and

India. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood. 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, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. During the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The*

*Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. While the 2020-21 season curtailed touring and public performances, Juilliard415 was able to collaborate with distinguished guest artists Rachel Podger, Nicholas McGegan,

and Kristian Bezuidenhout and was featured in a made-for-video production of Handel's *Teseo*. The ensemble has resumed its full slate of activity in 2021-22, including collaboration with the Philharmonia Baroque Orchestra and Yale Schola Cantorum. The new season also sees the return of conductors Rachel Podger, Pablo Heras-Casado, Masaaki Suzuki, and William Christie.

## Juilliard415

**David Hill**, *Conductor*

### **Violin 1**

Kako Miura  
Amelia Sie  
Tutomu William  
Copeland  
Alyssa Campbell  
Ravenna Lipchik

### **Violin 2**

Carmen Johnson-Pájaro  
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Vivian Mayers  
Epongue Ekille

### **Viola**

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Madison Marshall

### **Cello**

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Clara Abel  
Gustavo Antoniacomi  
Chelsea Bernstein

### **Double Bass**

Blake Hilley

### **Flute**

Ellen Sauer

### **Oboe**

Gaia Saetermoe-  
Howard  
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### **Clarinet**

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## 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 2008 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.

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# Juilliard

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