

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

STEFAN PARKMAN, CONDUCTOR

Contemplation with  
Early Music

SEPTEMBER 29, 2024

5:30 PM

UNITED CHURCH ON THE GREEN

NEW HAVEN

Please silence all mobile devices.

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

Your courtesy is appreciated.

# YALE SCHOLA CANTORUM

## Contemplation with Early Music

STEFAN PARKMAN, CONDUCTOR

---

Alta trinita beata

Anonymous  
(15th Century)

Ave maris stella, from *Vespro della Beata Vergine*

Ellen Robertson *soprano*

Veronica Roan *mezzo-soprano*

Trevor Scott *tenor*

Claudio Monteverdi  
(1567–1643)

Reading

Missa alla brevis, BuxWV 114

Kyrie

Gloria

Dieterich Buxtehude  
(ca. 1637–1707)

Reading

Tristis est anima mea

Izzy Barbato *soprano*

Scottie Rogers *alto*

Trevor Scott *tenor*

Sam Denler *tenor*

Matthew Dexter *bass*

Orlando di Lasso  
(1532–1594)

Reading

Musikalische Exequien, SWV 279–81

Nacket bin ich von Mutterliebe kommen

(Konzert in Form einer deutschen Begräbnis-Missa)

Herr, wenn ich nur dich habe

Herr, nun lässest du deinen Diener in Frieden fahren/Selig sind die Toten

Izzy Barbato, Ellen Roberston *soprano*

Veronica Roan *mezzo soprano*

Scottie Rogers *alto*

Sam Denler, Trevor Scott *tenor*

Fredy Bonilla, Matthew Dexter *bass*

Heinrich Schütz  
(1585–1672)

## **Alta trinita beata**

Alta trinita beata,  
da noi sempre adorata.  
Trinita gloriosa  
unita meravigliosa!  
Tu sei manna saporosa  
e tutta desiderosa!

*High and blessed trinity,  
by us always adored.  
Glorious trinity,  
marvelous unity!  
You are savory manna  
and all that we can desire!*

## **Ave maris stella from Vespro della Beata Vergine**

Ave, maris stella,  
Dei Mater alma,  
atque semper Virgo,  
Felix coeli porta.

*Hail, star of the sea,  
Nurturing Mother of God,  
And ever Virgin,  
Happy gate of Heaven.*

Sumens illud Ave  
Gabrielis ore,  
funda nos in pace,  
mutans Evae nomen.

*Receiving that Ave  
From the mouth of Gabriel,  
Establish us in peace,  
Transforming the name of Eva.*

Solve vincla reis,  
profer lumen caecis,  
mala nostra pelle,  
bona cuncta posce.

*Loosen the chains of the guilty,  
Send forth light to the blind,  
Our evil do thou dispel,  
Entreat for us all good things.*

Monstra te esse matrem,  
sumat per te preces  
qui pro nobis natus  
tulit esse tuus.

*Show thyself to be a Mother,  
Through thee may he receive prayer  
Who, being born for us  
Undertook to be thine own.*

Virgo singularis,  
inter omnes mitis,  
nos culpis solutos,  
mites fac et castos.

*O unique Virgin,  
Meek above all others,  
Make us, set free from our sins,  
Meek and chaste.*

Vitam praesta puram,  
iter para tutum,  
ut videntes Jesum,  
semper collaetemur.

*Bestow a pure life,  
Prepare a safe way:  
That seeing Jesus,  
We may ever rejoice.*

Sit laus Deo Patri,  
summo Christo decus,  
Spiritui Sancto  
tribus honor unus. Amen.

*Praise be to God the Father,  
To the Most High Christ be glory,  
To the Holy Spirit  
Be honor, to the Three equally. Amen.*

*Liturgy of the Hours of the Roman Rite (Ordinary Form)*

## **Missa alla brevis**

### **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

### **Gloria**

Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam.

*Glory be to God on high,  
and in earth peace, good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee for thy great glory.*

Domine Deus, Rex caelestis,  
Deus Pater omnipotens,  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nostri.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nostri.  
Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu in gloria Dei Patris.  
Amen.

*O Lord God, heavenly King,  
God the Father Almighty.  
O Lord, the only-begotten Son, Jesus Christ.  
O Lord God, Lamb of God, Son of the Father.  
Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of God the Father,  
have mercy upon us.  
For thou only art holy.  
Thou only art the Lord.  
Thou only, Jesus Christ.  
With the Holy Ghost, art most high in the glory of  
God the Father. Amen.*

### **Tristis est anima mea**

Tristis est anima mea usque ad mortem:  
sustinete hic, et vigilate mecum.  
nunc videbitis turbam, quae circumdabit me.  
Vos fugam capietis, et ego vadam immolari  
pro vobis.

*My soul is sorrowful even unto death;  
stay you here, and watch with me.  
Now ye shall see a multitude, that will surround me.  
Ye shall run away, and I will go to be sacrificed  
for you.*

## Musikalische Exequien (SWV 279–281)

### **Nacket bin ich von Mutterleibe kommen**

Nacket bin ich von Mutterleibe kommen, nacket werde ich wiederum dahinfahren. Der Herr hat's gegeben, der Herr hat's genommen, der Name des Herren sie gelobet.

*Naked came I out of my mother's womb, naked shall I return. The Lord gave and the Lord has taken away, blessed be the name of the Lord.*

*(Job 1:21)*

Herr Gott, Vater im Himmel, erbarm dich über uns!

*Lord God, Father in heaven, have mercy upon us!*

Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist Gottes Lamm, das der Welt Sünde trägt.

*Christ is my life and to die is gain. Look, this is the Lamb of God, which carries the sin of the world.*

*(Philippians 1:21, John 1:29b)*

Jesu Christe, Gottes Sohn, erbarm dich über uns!

*Jesus Christ, Son of God, have mercy upon us!*

Leben wir, so leben wir dem Herren; sterben wir, so sterben wir dem Herren; darum, wir leben oder sterben so sind wir des Herren.

*When we live, we live for the Lord; when we die, we die for the Lord: therefore, whether we live or die, we are the Lord's.*

*(Romans 14:8)*

Herr Gott, Heiliger Geist, erbarm dich über uns!

*Lord God, Holy Spirit, have mercy on us!*

Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab, auf daß alle, die an ihn gläuben, nicht verloren werden, sondern das ewige Leben haben.

*God loved the world so much, that he gave his begotten son, so that all who believed in him would not be lost, but have everlasting life.*

*(John 3:16)*

Er sprach zu seinem lieben Sohn: die Zeit ist hie zu erbarmen; fahr hin, meins Herzens werthe Kron, und sei das Heil der Armen, und hilf ihn' aus der Sünden Not, erwürg für sie den bitteren Tod und laß sie mit dir leben.

*He spoke to his beloved Son: now is the time for mercy, go, my heart's worthy crown, and be the salvation of the poor and help them from the distress of sin; take upon yourself the bitterness of death and let them live with you.*

*(Martin Luther, 1523)*

Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von allen Sünden.

*The blood of Jesus Christ, God's Son, cleanses us from all sin.*

*(1 John 1:7b)*

Durch ihn ist uns vergeben die Sünd, geschenkt das Leben. Im Himmel soll'n wir haben, o Gott, wie große Gaben!

*Through Him our sin is forgiven, our life restored. In heaven we shall have, O God, what wondrous benefactions!*

*(Ludwig Helmbold, 1575)*

Unser Wandel ist im Himmel, von dannen wir auch warten des Heilandes Jesu Christi, des Herren, welcher unsern nichtigen Leib verklären wird, daß er ähnlich werde seinem verklärten Leibe.

Es ist allhier ein Jammertal, Angst, Not und Trübsal überall, des Bleibens ist ein kleine Zeit, voller Mühseligkeit, und wer's bedenkt, ist immer im Streit.

Wenn eure Sünde gleich blutrot wäre, soll sie doch schneeweiß werden; wenn sie gleich ist wie rosinfarb, soll sie doch wie Wolle werden.

Sein Wort, sein Tauf, sein Nachtmahl dient wider allen Unfall, der Heilge Geist im Glauben lehrt uns darauf vertrauen.

Gehe hin, mein Wolk, in deine Kammer und schleuß die Tür nach dir zu! Verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe.

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an; für den Unverständigen werden sie angesehen, als stürben sie, und ihr Abschied wird für eine Pein gerechnet, und ihr Hinfahren für Verderben, aber sie sind in Frieden. Aber sie sind in Frieden

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmacht', so bist du, Gott, allzeit meines Herzens Trost und mein Teil

Er ist das Heil und selig Licht für die Heiden, zu erleuchten, die dich kennen nicht, und zu weiden. Er ist seines Volks Israel der Preis, Ehr, Freud und Wonne.

*Our life is for heaven: from there also we look for the Savior, Lord Jesus Christ: he will transfigure our futile body to become similar to His glorious body.*

*(Philippians 3:20-21a)*

*Here all around is a vale of tears, need and sorrow everywhere, our stay here is for but a brief time full of hardship, and if you think about it, you are always in disharmony.*

*(Johann Leon, 1582/89)*

*If your sin were as red as blood, it shall be as white as snow, were it red like crimson, it shall be as wool.*

*(Isaiah 1:18b)*

*His word, His baptism, His Eucharist serve against all misfortune; belief in the Holy Spirit teaches us to have faith.*

*(Ludwig Helmbold, 1575)*

*Go, my people into your chamber and shut the door behind you! Hide yourself for a little moment until the wrath has passed.*

*(Isaiah 26:20)*

*The souls of the righteous are in the hand of God and no torment shall touch them; in the sight of the unwise they seem to die, and their departure is taken for torment, and their going away from us to be destruction; but they are in peace.*

*But they are in peace.*

*(Wisdom of Solomon 3:1-3)*

*Lord, if I have but You, I ask neither for heaven nor earth. And when my body and soul are dying, You, God, are always the comfort of my heart and part of me.*

*(Psalm 73:25-6)*

*He is the salvation and blessed light for the heathen, to enlighten those who do not know You and to tend them. He is of His people Israel the prize, honor, joy and delight.*

*(Martin Luther, 1524)*

Unser Leben währet siebenzig Jahr, und wenn's hoch kömmt, so sind's achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh und Arbeit gewesen.

*We live for about seventy years. and at best for eighty years, and if it was delightful, it was trouble and labor.*

(Psalm 90:10a)

Ach, wie elend ist unser Zeit allhier auf dieser Erden, gar bald der Mensch darniederleit, wir müssen alle sterben, allhier in diesem Jammertal ist Müh und Arbeit überall, auch wenn dir's wohl gellinget

*Ah, how wretched is our time here on earth. soon man lies down, as we all must die: Here, in this vale of tears, is everywhere trouble and labor, even if you prosper.*

(Johannes Gigas, 1566)

Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben werden und werde in meinem Fleisch Gott sehen.

*I know that my Redeemer lives, and he shall make me then stand up from the earth, and this my skin then shall cover my body and in my flesh I shall see God.*

(Job 19:25-6)

Weil du vom Tod erstanden bist, werd ich im Grab nicht bleiben, mein höchster Trost dein Auffahrt ist, Todsfurcht kannst du vertreiben, denn wo du bist, da komm ich hin, daß ich stets bei dir leb und bin, drum fahr ich hin mit Freuden.

*Since You arose from death, I shall not remain in the grave, Your Ascension is my greatest comfort, You can drive away the fear of death, for where You are, I will go too, so that I may live and be with You forever, therefore I die with Joy.*

(Nikolaus Herman, 1560)

Herr, ich lasse dich nicht, du segnest mich denn.

*Lord, I will not let You go, except if You bless me.*  
(Genesis, 32:27b)

Er sprach zu mir: Halt dich an mich, es soll dir itzt gelingen, ich geb mich selber ganz für dich, da will ich für dich ringen. Den Tod verschlingt das Leben mein, mein Unschuld trägt die Sünden dein, da bist du selig worden.

*He said to me: Hold on to me, you will succeed; I give myself all for You, and I struggle for you. My life swallows up Death, my innocence bears your sins, and you found salvation.*

(Martin Luther, 1523)

### **Herr, wenn ich nur dich habe**

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmacht, so bist du doch, Gott, allezeit meines Herzens Trost und mein Teil.

*Lord, if I have but You, I ask neither for heaven nor earth. And when my body and soul are dying, You, God, are always the comfort of my heart and part of me.*

(Psalm 73:25-26)



## **Herr, nun lässtest du deinen Diener in Frieden fahren**

Choir 1

Herr, nun lässtest du deinen Diener in Frieden fahren, wie du gesagt hast. Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast vor allen Völkern, ein Licht, zu erleuchten die Heiden, und zum Preis deines Volks Israel.

*Lord, now You let Your servant go in peace, as You said. For my eyes have seen Your salvation which You offered for all people, a light to enlighten all Gentiles, and for the glory of Your people Israel.*

*(Luke 2:29-32)*

Choir 2

Selig sind die Toten, die in dem Herren sterben, sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach. Sie sind in der Hand des Herren, und keine Qual rühret sie.

*Blessed are the dead who die in the Lord; they rest from their labors, and their works do follow them. They are in the hand of the Lord, and no torment touches them.*

*(Revelations 14:13 and Wisdom of Solomon 3:1)*

## YALE SCHOLA CANTORUM

Stefan Parkman *conductor*

Jeff Hazewinkel *manager of music programs and concert production*

Sullivan Hart, Kevin Vondrak *ensemble managers*

Ethan Haman *accompanist*

### **Soprano**

Izzy Barbato*	M.M.A. '26, Early Music Voice
Tamar Ben-Ozer	LL.M. '25, Law
Susanna Mackay	Ph.D. '29, English
Ellen Robertson*	M.M.A. '25, Early Music Voice
Rachel Segman	M.M. '25, Choral Conducting
Claire Spence	B.A. '27, English and African American Studies
Katie Tiemeyer	M.D./Ph.D. '31, Immunobiology
Hyunju Yang	M.M. '26, Choral Conducting

### **Alto**

Renée Barbre	Ph.D. '27, Music Theory
Eliana Barwinski	M.A.R. '25, Music
Mahima Kumara	M.M. '25, Choral Conducting
Veronica Roan*	M.M.A. '25, Early Music Voice
Scottie Rogers*	M.M.A. '26, Early Music Voice
Bel Zufferey	M.Div./M.P.H. '25, Social and Behavioral Sciences

### **Tenor**

Sam Denler*	M.M.A. '26, Early Music Voice
Sullivan Hart	M.Div./M.S.W. '26, Counseling
Nathan Samuel Peace	M.Div. '25, Liturgical Studies
Trevor Scott*	M.M.A. '25, Early Music Voice
Kevin Vondrak	D.M.A. '30, Choral Conducting
Angus C.B. Warren	Ph.D. '28, Medieval Studies
Caspar Wein	M.M. '26, Choral Conducting

## Bass

Fredy Bonilla*	M.M.A. '25, Early Music Voice
Even Brock	B.A. '25, Music
Matthew Dexter*	M.M.A. '26, Early Music Voice
Nathan Elsbernd	M.M. '25, Organ
Eshaan Giri	B.A. '27, Statistics & Data Science
Jasper Schoff	Ph.D. '30, Music History
Kristian Svane	Ph.D. '24, German Literature

Reader: Oliver Creech

\*Member of the Voxtet

## INSTRUMENTALISTS

Rosmund Morley *viola da gamba*

Dusan Balarin *theorbo*

Caroline Nicolas *violone*

Ethan Haman *organ*

---

The sixteenth and seventeenth centuries marked a watershed in Western European music history. In an increasingly globalized world, a host of expatriate “transalpine” musicians introduced southern European styles and genres to Germany, France, the Low Countries, and England. At the same time, northerners like Orlando di Lasso and Heinrich Schütz headed south to study or practice their art in Italy, which Schütz famously called “the true university of music.” Paralleling this physical migration, the focus of music making gradually shifted from religious institutions to princely courts and public theaters, facilitating the spread of secular genres like operas and madrigals. In many ways, the musical world into which Lasso was born in 1532 was fundamentally different from the one in which Dieterich Buxtehude died in 1707. In other respects, however, the intervening decades form a continuum, as the music on tonight’s program illustrates.

### **Claudio Monteverdi, *Ave maris stella* from *Vespro della Beata Vergine***

Monteverdi was a seminal figure in the transition from the ornate polyphonic style of the late Renaissance to the recitative-like solo monody that laid the foundation for Baroque opera. His three surviving operas—*Orfeo*, *Il ritorno d’Ulisse in patria*, and *L’incoronazione di Poppea*—are among the earliest such works that continue to hold the stage. Despite his innovations, Monteverdi rejected the label of revolutionary, insisting that the compositional idiom of his predecessors (which he referred to as the “first practice”) would never become obsolete. At the same time, he made it clear that his primary allegiance was to the modern

“second practice,” in which words were “the mistress of the harmony, and not the servant.” It was this fundamental reordering of priorities that gave rise to the poignant dissonances and powerfully expressive word-painting that characterizes Monteverdi’s operas and madrigals.

Composed in 1610 for the Gonzaga court in Mantua, the *Vespers of the Blessed Virgin* translates the supple, richly dramatic language of Monteverdi’s secular works into a liturgical context (though the specific vespers service for which it was intended remains obscure). Indeed, many features of this highly idiosyncratic work – an assortment of psalms, “sacred concertos,” and other pieces in sundry church-related styles – evoke the sound world of *Orfeo*, written just three years earlier. The seven short verses of the well-known Marian hymn “Ave maris stella” (Hail, star of the ocean), in settings ranging from one to eight voices, are interspersed with purely instrumental refrains that, like the vocal music, often demand considerable virtuosity. Monteverdi’s sumptuous sonorities, enhanced by varied textures and meters, imbue the simple plainsong melody and strophic Latin text with festive majesty.

#### **Dieterich Buxtehude, *Missa alla brevis*, BuxWV 114**

The foremost North German composer of his day, Buxtehude served for four decades as organist of St. Mary’s Church in Lübeck, a prestigious post analogous to the one Johann Sebastian Bach would occupy in mid-eighteenth-century Leipzig. (As a journeyman organist in Arnstadt, Bach made a pilgrimage on foot to Lübeck in 1705 that cemented his high regard for the elder musician.) Buxtehude is best known for his organ music, but he was more than a workaday church musician: as Lübeck’s de facto municipal music director, he introduced the city’s prosperous, culturally aspiring burghers to his own quasi-operatic dramatic works on sacred themes, which he presented at St. Mary’s on five Sunday afternoons of the year in a popular concert series billed as *Abendmusiken* (Evening Concerts). Free and open to the public, the performances were underwritten by local merchants and featured singers and instrumentalists who, like Buxtehude, were on the municipal payroll.

Although composing vocal music was not part of Buxtehude’s job description, he wrote some 135 sacred and secular works for various combinations of voices, ranging from intimate, chamber-scaled solos to a grandiose hymn for six choirs and orchestra. The *Missa alla brevis*, or “Short Mass” – that is, a mass consisting only of the Kyrie and Gloria movements – reflects Buxtehude’s interest in the *stile antico* (old style) epitomized by Palestrina and other Renaissance composers. With its seamlessly overlapping phrases, long-breathed melismas, and intricate contrapuntal textures, the music immerses the Latin text in the kind of soothing sonic bath that had long been considered conducive to religious contemplation. Only rarely do the five voices move together in a way that makes the words comprehensible, as in the emphatic declamation of “gratias” (thanks) early in the Gloria section. Thereafter, Buxtehude’s melodic lines become increasingly ornate, and his harmonies increasingly chromatic, as the abbreviated mass builds to an ecstatic climax.

### **Orlando di Lasso, *Tristis est anima mea***

“My soul is exceeding sorrowful, even unto death,” Jesus tells his disciples in the biblical account of his agony in the garden of Gethsemane. Lasso is one of many composers, from Carlo Gesualdo to Francis Poulenc, who responded to the searing pathos of Christ’s prophetic words over the centuries. Among the greatest practitioners of Renaissance polyphony—contemporaries ranked him alongside Palestrina and Victoria—the Flemish-born Lasso cut his musical teeth in Italy, where he, like Monteverdi, flourished under the patronage of the dukes of Mantua. In 1556 he moved to Munich in the service of Bavaria’s ducal court and, spurning enticements dangled by other royal houses, remained there for the remaining four decades of his life. Prodigiously prolific, he wrote some sixty masses, 100 settings of the Magnificat, and hundreds of madrigals and motets, including the five-voice “*Tristis est anima mea*” of 1565. Lasso’s music conforms to the poetic structure of the Latin responsory, with three of the four lines coming to rest on clear cadences. In eliding the break between lines 3 and 4, however, the master tone-painter suggests the chaos surrounding Christ’s arrest and the disciples’ frenzied flight on the eve of his crucifixion.

### **Heinrich Schütz, *Musikalische Exequien*, SWV 279–81**

Germany’s preeminent composer of the seventeenth century, Schütz occupied a position analogous to that of J. S. Bach in the eighteenth. Like the Cantor of Leipzig, he spent most of his career in one city--Dresden, the seat of the Saxon electoral court--and composed in a wide array of genres, from madrigals and sacred concertos to quasi-theatrical “histories” and operas. Unlike Bach, however, he didn’t grow up in a supportive musical family: his bourgeois parents discouraged him from pursuing a musical career and steered him toward the legal profession. Schütz’s place in the musical pantheon was secured by the timely intervention of a princely patron, who sent him to Venice to study with Giovanni Gabrieli in 1609. Although he returned to Germany more determined than ever to become a composer, in deference to his parents’ wishes he “was about to seek out my books which I had previously laid aside when God Almighty (who no doubt had singled me out in the womb for the profession of music) ordained that in 1614 I be called to serve in Dresden” to compose music for a royal christening. Three years later, he accepted the position of de facto Kapellmeister to Elector Johann Georg I.

Schütz apparently saw no conflict between his artistic allegiance to Catholic Italy and his staunch Protestant faith. Apart from an early collection of madrigals composed in the first flush of his discovery of the extroverted, melodically rich Italian style, virtually all his surviving music was written either for Lutheran services or for religious ceremonies such as weddings, funerals, and christenings. The death in 1635 of Prince Heinrich Posthumus of Reuss occasioned one of Schütz’s greatest works: the *Musikalische Exequien* (Funeral Music) was quite literally written to order for the prince, who had once summoned the composer to Gera to help reorganize his musical establishment. At the behest of Heinrich’s widow and sons, Schütz undertook to realize the prince’s detailed instructions for his

funeral service. When Heinrich was laid to rest in Gera's Johanniskirche on February 4, 1536, his copper coffin was emblazoned with Lutheran chorale texts and biblical verses that Schütz set to music in the first and longest of the work's three sections: a "concerto" – that is, vocal music accompanied by instruments – "in the form of a German burial mass."

A carefully plotted sequence of solos, ensembles, and choruses, supported by an instrumental continuo, the opening concerto corresponds to the Kyrie and Gloria sections of the Catholic mass. In keeping with the declamatory idiom that Schütz had gleaned from Monteverdi and others on a recent trip to Italy, the full-bodied sonorities and responsorial effects reflect the grand "Venetian style" of polychoral vocal music associated with St. Mark's Cathedral. The mood of this "burial mass" is decidedly more celebratory than funereal; Schütz's florid, operatic-style vocal lines and lively, often lightly syncopated rhythms express the joy of dying in God's grace. The theme of the ensuing funeral sermon was reinforced by a double-choir setting of verses from Psalm 73 (beginning "Whom have I in heaven but thee? and there is none upon earth that I desire beside thee."). The final section of the *Musikalische Exequien*, based on the consolatory prayer from the Gospel of Luke known as the Canticum of Simeon, is also scored for two choirs. In this case, however, Schütz stipulates that the second choir is to be "placed in the distance," accompanying a celestial trio of soloists (two sopranos and bass) representing Heinrich's "blessed spirit" in dialogue with a pair of seraphim.

*Notes © by Harry Haskell*

Harry Haskell is a regular program annotator for New York's Carnegie Hall and Metropolitan Opera and the Pierre Boulez Saal in Berlin. He is the author of *The Early Music Revival: A History*, winner of the Prix des Muses in musicology awarded by the Fondation Singer-Polignac, and editor of *The Attentive Listener: Three Centuries of Music Criticism*.

---

**Yale Schola Cantorum** is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. It is sponsored by Yale Institute of Sacred Music and under the direction of Stefan Parkman. Masaaki Suzuki is the ensemble's principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard<sup>415</sup>.

Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Krzysztof Penderecki, Helmuth Rilling, Dale Warland, Craig Hella Johnson and David Hill.

In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J.S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. Naxos released a recording of Mendelssohn and Bach Magnificats, and two collections of Renaissance, Baroque, and modern selections were issued by Delos Records. More recent recordings of Schola Cantorum on Hyperion include *New England Choirworks*, Schütz's *The Christmas Story*, and a chamber version of the Brahms Requiem.

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

One of the world's most highly respected choral conductors, **Stefan Parkman** has held the positions of chief conductor of the WDR Radio Choir Cologne, the Danish National Radio Choir, the Swedish Radio Choir, the Royal Stockholm Philharmonic Choir, and the Uppsala Cathedral Boys' Choir. He was artistic director of the Academy Chamber Choir of Uppsala from 1983–2023 and is a frequent and sought-after collaborator with major choirs and orchestras across Europe. He has also conducted ensembles in Japan, Australia, and the United States. His extensive discography includes recordings for Chandos, Dacapo Records, Footprint and Coviello Classics.

Parkman held the Eric Ericson professorship in choral conducting at Uppsala University from 1999–2021. After his retirement, he was visiting professor of choral conducting at Universität der Künste, Berlin, and the Hochschule für Musik (conservatory) in Dresden. Parkman is also served as the conductor of the Dresdner Kammerchor in four programs for their 2023–2024 touring season. He is currently serving as a visiting professor of choral conducting at Yale University.

Parkman was vice president of the Royal Swedish Academy of Music from 2016–2021 and he frequently teaches in masterclasses, seminars, and workshops in Sweden and abroad. In 1997, he was made Knight of the Dannebrog Order by Queen Margrethe II of Denmark and received the Litteris et Artibus Medal from His Majesty the King Carl XVI Gustaf in 2012.

 [ism.yale.edu](http://ism.yale.edu)  [facebook.com/yaleism](https://facebook.com/yaleism)  [@yaleism](https://instagram.com/yaleism)  [twitter.com/yaleism](https://twitter.com/yaleism)

**Yale** INSTITUTE OF SACRED MUSIC