

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

STEFAN PARKMAN, CONDUCTOR

Stabat Mater

NOVEMBER 10, 2024

4:00 PM

WOOLSEY HALL

NEW HAVEN



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

Your courtesy is appreciated.

YALE SCHOLA CANTORUM

Stabat Mater

STEFAN PARKMAN, CONDUCTOR

Agnus Dei

Ellen Robertson *soprano*

Matthew Dexter *bass*

Anna Kuzina-Rozhdestvenska

(b. 1984)

Stabat Mater

Stabat Mater dolorosa

O quam tristis et afflicta

Quis est homo qui non fleret

Quis non posset contristari

Pro peccatis suae gentis

Vidit suum dulcem natum

Eja Mater, fons amoris

Sancta Mater, istud agas

Fac me vere tecum flere

Virgo virginum praeclara

Flammis orci ne succendar

Fac me cruce custodiri

Quando corpus morietur

Paradisi gloria

Ellen Robertson *soprano*

Veronica Roan *alto*

Trevor Scott *tenor*

Fredy Bonilla *bass*

Franz Joseph Haydn

(1732–1809)

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

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

*Lamb of God, who takes away the sins of the world,
have mercy on us.*

*Lamb of God, who takes away the sins of the world,
have mercy on us.*

*Lamb of God, who takes away the sins of the world,
grant us peace.*

(Traditional)

Stabat Mater

Stabat Mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.
Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quae moerebat, et dolebat,
Et tremebat cum videbat
Nati poenas inclyti.

Quis est homo, qui non fleret,
Christi Matrem si videret
In tanto supplicio?

Quis non posset contristari,
Piam Matrem contemplari
Dolentem cum Filio?

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

*The grieving Mother
stood weeping beside the cross
where her Son was hanging.
Through her weeping soul,
compassionate and grieving,
a sword passed.*

*O how sad and afflicted
was that blessed
Mother of the Only-Begotten!
Who mourned and grieved
and trembled, looking at
the torment of her glorious Child.*

*Who is the person who would not weep
seeing the Mother of Christ
in such agony?*

*Who would not be able to feel compassion
upon beholding Christ's Mother
suffering with her Son?*

*For the sins of his people
she saw Jesus in torment
and subjected to the scourge.*

*She saw her sweet offspring
dying, forsaken,
while He gave up his spirit.*

*O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.
Grant that my heart may burn
in the love of Christ my Lord,
that I may greatly please Him.*

Sancta Mater, istud agas
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixerō.
Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Virgo virginum praeclara,
Mihi jam non sis amara:
Fac me tecum plangere.
Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.
Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem Filii.

Flammis orci ne succendar,
Per te, Virgo, fac defendar
In die judicii.

Fac me cruce custodiri,
Morte Christi praemuniri
Confoveri gratia.

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria.

Paradisi gloria. Amen.

*Holy Mother, grant that
the wounds of the Crucified
drive deep into my heart.
That of your wounded Son,
who so deigned to suffer for me,
I may share the pain.*

*Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live.
To stand beside the cross with you,
and gladly share the weeping,
this I desire.*

*Chosen Virgin of virgins,
be not bitter with me,
let me weep with thee.
Grant that I may bear the death of Christ,
share His Passion,
and commemorate His wounds.
Let me be wounded with His wounds,
inebriated by the cross
because of love for the Son.*

*Lest I be set afire by flames of death,
Virgin, may I be defended by you,
on the day of judgement.*

*Let me be guarded by the cross,
armed by Christ's death and
His grace cherish me.*

*When my body dies,
grant that to my soul is given
the glory of paradise.*

The glory of paradise. Amen

*(Unknown thirteenth century;
trans. Hans van der Velden, b. 1955)*

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. '26, Early Music Voice
Tamar Ben-Ozer	LL.M. '25, Law
Cora Hagens	B.A. '24, Cognitive Science
Susanna Mackay	Ph.D. '30, 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, Sacred Music
Mahima Kumara	M.M. '25, Choral Conducting
Veronica Roan*	M.M. '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. '26, Early Music Voice
Sullivan Hart	M.Div./M.S.W. '26, Practical Theology
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.A. '26, Choral Conducting

Bass

Fredy Bonilla*	M.M. '25, Early Music Voice
Even Brock	B.A. '25, Music
Matthew Cramer	M.M. '17, Choral Conducting
Matthew Dexter*	M.M. '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. '30, German Literature

* Member of the Voxtet

ORCHESTRA

Violin I

Josh Liu *concertmaster*

Jimin Lee *assistant concertmaster*

Naeun Kim

Nathan Lowman

Violin II

Sory Park

Millie Piekos

Chieh-An Yu

Viola

Nicolas Garrigues

Matthew Lee

Ayano Nakamura

Cello

Ravenna Michelson

Patty Smith-Romanski

Double Bass

Arden Ingersoll

Joshua Rhodes

Flute

Michael Huerta

Oboe/English Horn

Jacob Duff

Annie Winkelman

Clarinet

Juan Pedro Espinosa Monteros

Alex Swers

Bassoon

Darius Farhoumand

Emma Fuller

Horn

Lily Judge

Cristina Vieyetz

Trumpet

Grace O'Connell

Karlee Wood

Trombone

William Roberts

Naomi Wharry

Bass Trombone

Jeremy Mojado

Timpani/Percussion

Michael Singer

Organ

Jia Yu Anne Maria Lim

Anna Kuzina-Rozhdestvenska, *Agnus Dei*

Even in the darkest times, the courageous “voices” of Ukrainian composers will not be silenced. One of Anna Kuzina-Rozhdestvenska’s most dramatic scores, the *Agnus Dei* for mixed voices (SSTTB) and tubular bells, was composed in July 2022 in response to the start of the war in Ukraine, and it honors the bright memory of the countless victims of the war. The traditional liturgical text is framed by tubular bells which ring at the opening in memory of the lives lost, and they sound again after the final “dona nobis pacem” to mark the proclamation of peace throughout the earth. The esteemed London vocal ensemble Apollo5 commissioned *Agnus Dei* and premiered it on September 30, 2022, at the Ukrainian Cultural Week in Oxford at Christ Church Cathedral, and recorded it in October on their new album *Haven*. A new voicing of *Agnus Dei* (SATTB) and tubular bells was written in January 2023 and premiered on March 15 in New York City by the Choir of Trinity Wall Street at St Paul’s Chapel, with Stefan Parkman conducting. The Ukrainian premiere occurred on May 27, 2023, at the Kyiv Musical Premieres 2023 festival, sung by the Khreshchatyk chamber choir and conducted by Pavlo Struts.

*Notes by Anna Kuzina-Rozhdestvenska, composer, and
Marian Dolan, choral conductor (Yale, D.M.A.)*

Joseph Haydn, *Stabat Mater*

Haydn occupies a pivotal place in the history of Western music. In 1732, the year he was born, Bach, Handel, and Vivaldi, composers whose music defined the High Baroque style, were still in their primes. By the time Haydn died seventy-seven years later, Beethoven was already in his so-called middle period and hard at work ushering in the age of Romanticism. Haydn’s lifetime thus neatly encompassed the Classical era, and his music reflects the “classical” virtues of equilibrium, clarity, and seriousness of purpose that we associate with the Enlightenment. His influence was felt far and wide, even though he spent virtually his entire career either in Vienna or in the idyllic seclusion of Prince Nicolaus Esterházy’s country estates in present-day Hungary, where he served as resident Kapellmeister. After that productive sinecure, so conducive to sustained creativity, came to a close in 1790, Haydn embarked on two extended sojourns to London, where he wrote a clutch of popular symphonies that made him the toast of Europe. In 1795 Prince Nicolaus II enticed the aging composer back to end his days in the Austrian capital. This late period yielded many of Haydn’s finest works, including the oratorios *The Creation* and *The Seasons* and no fewer than six settings of the Roman Catholic mass.

By all accounts, Haydn’s Catholic faith was as simple as it was sincere. “He was very strongly convinced in his heart that all human destiny is under God’s guiding hand, that God rewards good and evil, and that all talents come from above,” wrote his friend and biographer Georg August Griesinger. Intolerance, Griesinger observed, was foreign to the composer’s accepting nature. “Haydn left every man to his own conviction and recognized

all as his brothers. In general, his devotion was not of the gloomy, always suffering sort, but rather cheerful and reconciled, and in this character, moreover, he wrote all his church music.” It was thus in a spirit of joyous offering, rather than pious abnegation, that Haydn penned the rubrics “*Laus Deo*” (Praise be to God) or “*Soli Deo gloria*” (Glory to God alone) at the end of his manuscript scores. Indeed, to the composer of the profoundly humanistic oratorios inspired by the creation story and the cycle of the seasons, the teachings of the Catholic Church were almost beside the point; as Haydn told a correspondent who praised his musical re-enactment of the creation, he wanted nothing more than to give “peace and rest” to “the man bowed down by care” or “burdened with business matters.”

The *Stabat Mater* exemplifies Haydn’s sanguine disposition in spite of its dolorous subject matter: Christ’s Passion on the cross, the Virgin Mary’s grief at his suffering, and humankind’s salvation through his sacrifice. Little is known about what prompted the thirty-five year old composer to choose this medieval Marian hymn for the text of his oratorio in 1767. Indeed, his duties at the Esterházy court had only recently been expanded to include church music. Prior to his promotion to the position of Kapellmeister in 1766, he had been responsible mainly for writing symphonies and other instrumental music; the sacred-music portfolio was still in the hands of one Gregor Joseph Werner, who had held the top post for nearly four decades. Haydn was characteristically modest about his work, telling Count Esterházy that he had “translated” the *Stabat Mater* “into music according to the best of my powers.” Yet both the Passion theme and the ambitious scale of the hour-long oratorio suggest that the new Kapellmeister intended to make a splash. If so, he succeeded in spades: after the work’s premiere – which likely took place on Good Friday 1767 in the Esterházy’s private chapel at Eisenstadt – he sent the score of the *Stabat Mater* to Johann Adolph Hasse, a renowned composer at the Habsburg court in Vienna. Hasse was suitably impressed and arranged for the oratorio to be heard in the imperial capital. Further performances soon followed, many of them in nonliturgical concert settings, and by the turn of the century the *Stabat Mater* had become the most frequently performed of all Haydn’s works. A leading German music magazine hailed it as a “masterpiece . . . with deeply moving beauty and highly appropriate expressivity, and the only one that could hold its ground next to Pergolesi’s.”

First performed in 1736, Giovanni Battista Pergolesi’s *Stabat Mater* was one of the most celebrated and widely disseminated works of the eighteenth century. Haydn must have known it well; indeed, he almost certainly sang it as a boy chorister at the Hofkapelle in Vienna. Like Haydn, Pergolesi was an experienced opera composer, and their respective treatments of the Passion story are richly stocked with drama as well as melody. Haydn, however, worked on a significantly grander scale than the Italian. Pergolesi’s chamber oratorio unfolds in a series of twelve solos and duets for two high voices, accompanied by a small string ensemble. Haydn, in contrast, called for a four-part choir, four soloists, and an orchestra consisting of oboes and English horns as well as strings and organ or harpsichord continuo. No fewer than sixty musicians took part in the first known public performance

of the *Stabat Mater*, which Haydn conducted from the keyboard in Vienna in 1771. In 1803, taking advantage of the resident orchestra that the Esterházy prince had placed at his disposal in Eisenstadt, he commissioned one of his students to beef up the orchestration with additional parts for woodwind, brass, and timpani. (It is this enlarged version of the oratorio that we'll hear tonight.) The presence of such “worldly” instruments in the church was controversial, and Haydn was sharply criticized for mixing sacred and secular idioms; Antonio Salieri, the powerful imperial Kapellmeister, dismissed his late masses as a stylistic “mishmash.” But Haydn was riding the wave of the future: the dramatic elements in works like the *Stabat Mater* and the *Schöpfungsmesse* (Creation Mass) anticipate the quasi-operatic masses of Berlioz, Verdi, and other Romantic composers.

To be sure, few stories are more inherently dramatic than that of Mary's sorrowful vigil at the foot of the cross. Taken together, the backstory of Christ's sacrificial death and the sequel of humankind's promised redemption conspire to focus our attention on the emotional drama of the Virgin's anguish. Her suffering, like her son's, is at once personal and universal: “Fac me cruce custodiri / morte Christi praemunire” (May the cross become my shield / through Christ's death may I be healed), the tenor soloist sings in gently insistent trochees, bearing witness for all humanity. Taking his cue from the Latin text, Haydn strikes a judicious balance between present grief and hopeful expectation, with the oratorio's fourteen movements more or less evenly split between minor and major keys. The sequence of choruses, solo arias, and ensembles reflects the composer's keen sense of musical and dramatic pacing, as do his varied instrumental accompaniments: only at the beginning and end of the oratorio does he deploy the orchestra in its full splendor. Much of the vocal writing has a distinctly operatic character, complete with improvised cadenzas, in keeping with Prince Nicolaus's growing appetite for the art form. Elsewhere Haydn emulates the finely nuanced introspection and expressive range of the so-called *empfindsamer Stil* (sensitive style) associated with contemporary composers like Hasse and C.P.E. Bach.

Throughout the *Stabat Mater*, Haydn uses sudden dynamic contrasts and vivid text-painting to accentuate the drama of Christ's Passion. Both devices feature prominently in the opening tenor solo, “*Stabat Mater dolorosa*”; listen, for example, for the syncopated palpitations in the orchestra as Mary's soul is figuratively pierced by the sword of grief. A pair of English horns add a plangent coloration to the lightly tripping alto solo “*O quam tristis et afflicta*,” even as a chromatically ascending phrase in the vocal line—the first of many such upwardly mobile melodic lines in the oratorio—subtly reminds us of the resiliency of faith. The two ensuing movements express compassion for Mary in contrasting registers: a majestic choral fugue in minor mode (“*Quis est homo qui non fleret*”) and a tender major-key arioso for solo soprano (“*Quis non posset contristari*”). The mood changes abruptly in the snarling bass solo “*Pro peccatis sua gentis*,” depicting the lash strokes of Christ's tormentors. A tenderly consolatory tenor aria (“*Vidit suum dulcem natum*”) gives way to three movements—the chorus “*Eja Mater, fons amoris*” the soprano-

tenor duet “Sancta Mater, istud agas,” and the alto solo “Fac me vere tecum flere” – in which the first-person hymnist begs to partake of Mary’s love and Christ’s suffering. Soloists and chorus sing a fugal paean to the Virgin (“Virgo virginum praeclara”), followed by a vision of Judgment Day in the tempestuous bass solo “Flammis orci ne succendar.” Lively “snap” rhythms characterize the tenor’s plea to be shielded by the cross in “Fac me cruce custodiri.” Death stalks the descending chromatic melody in “Quando corpus morietur,” but the hymnist’s thoughts quickly turn to the glory of paradise (“Paradisi gloria”), the subject of the sparkling choral fugue that brings Haydn’s masterpiece to a close.

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 is 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 Juilliard⁴¹⁵.

Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O’Donnell, 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 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.

“Music is the ‘breath of life’ that makes it possible to survive the most difficult moments now, in the most tragic time for our country.” Esteemed Ukrainian composer, teacher, and performer, **Anna Kuzina-Rozhdestvenska** grew up in Simferopol, Crimea, and now lives with her family outside of Kyiv. As a child, she loved playing piano and started to compose when she was five. An honors graduate of Simferopol Musical College, she received scholarships from the President of Ukraine to attend the National Music Academy of Ukraine in Kyiv. She completed her Master's degree in composition and wrote her doctoral dissertation on the choral music of revered Ukrainian composer Yevhen Stankovych. While composing, teaching, and performing, Anna also worked in the central office of the Ukrainian Ministry of Culture. She is a member of the National Union of Composers of Ukraine. Anna's lyrical neo-romantic compositional style covers a variety of genres, from solo instrumental works to chamber scores, from choral and vocal works to a variety of orchestral scores. Her music has been commissioned and performed by highly regarded international orchestral and choral ensembles, soloists, and chamber ensembles in Austria, England, Germany, Poland, Slovakia, the United States, and Ukraine. Many international radio stations have also broadcast recordings of her music.

Fredy Bonilla, baritone, received his Bachelors of Choral Music Education from the University of Houston's Moores School of Music. He studied voice under Hector Vasquez and was a member of the Moores School Concert Chorale and the Moores Opera Center.

A native of Houston, Bonilla taught high school choir in the area for seven years, and choirs under his direction received top ratings and awards at state festivals. He has performed with Houston ensembles including Cantare Houston, the Houston Chamber Choir, and the Houston Grand Opera Chorus. He also sang in local churches, including Christ Church Cathedral in Houston, and has sung evensongs in England, Scotland, and Ireland as ensemble member, soloist, and cantor.

Bonilla is in his second year at the Yale School of Music and Institute of Sacred Music studying for a Master of Music degree (Class of 2025) in Early Music Voice with professor James Taylor. He performed as bass soloist for Handel's *L'Allegro, il Penseroso ed il Moderato*, conducted by Bach Collegium Japan's Masaaki Suzuki with Yale Schola Cantorum, *Messiah* with Yale Glee Club, and Bach's Mass in B Minor, conducted by David Hill while touring the United Kingdom.

Matthew Dexter, bass-baritone from McKinney, Texas, is earning his Masters of Music in Early Music Voice at Yale University and the Institute of Sacred Music (Class of 2026). As an undergraduate performing with the University of North Texas Opera, Dexter played the roles of Mícha in *The Bartered Bride*, Bartolo in *Le nozze di Figaro*, Zúñiga in *Carmen*, and The Conductor in Lisa DeSpain's *That Hellbound Train*. As a vocal fellow at Spoleto Festival USA, he has sung in multiple choral concerts, appeared in the 2022 world premiere of Rhiannon Giddens and Michael Abels' Pulitzer Prize-winning opera *Omar*, and in 2023 played the role of the Old Doctor in Samuel Barber's *Vanessa*. In addition to receiving the audience favorite award, Dexter placed third in the James Toland Vocal Arts competition and recently participated in Houston Grand Opera's Young Artist Vocal Academy. Dexter also was the 2022–2023 winner of the UNT Presser Undergraduate Scholar Award.

Veronica Roan is a mezzo-soprano from Dallas, Texas, studying for a Masters of Musical Arts in Early Music Voice at the Yale School of University and Institute of Sacred Music (Class of 2025). Roan's solo work in 2023 included Mozart's Requiem with Music at Trinity (Vero Beach, FL), Déesse Flore and Hyacinth in *La couronne de fleurs* with The Sebastians (New York, NY) and Handel's *L'Allegro* with Juilliard415 under the direction of Masaaki Suzuki. Most recently, she toured with Juilliard415 and Yale Schola Cantorum as the alto soloist in Bach's Mass in B Minor, under the direction of David Hill, and premiered Britney Benton's *Only in Dreams* with New Music New Haven. In May of 2024 she placed second in the Colorado Bach Ensemble's national Bach Competition for Young Artists.

Roan was a member of the 2022–23 VOCES8 US Scholars program, recording works by composers such as Reena Esmail, Shruthi Rajasekar, and Paul Smith with YourClassical at American Public Radio. She also collaborated with VOCES8 in the US premiere concert of Christopher Tin's Grammy-nominated work *The Lost Birds*. Before coming to Yale, she

performed regularly with choral chamber groups in Dallas including Orpheus Chamber Singers, Incarnatus, Dallas Chamber Choir, and others.

Roan also teaches voice to Yale University students and has worked in non-profit development, most recently for The Dallas Opera, and in university admissions. She is passionate about developing a variety of skills to build a multi-faceted musical career.

Soprano **Ellen Robertson** is originally from Murfreesboro, TN. She is a member of the Voxtet ensemble at Yale School of Music and Institute of Sacred Music, where she is pursuing a Master of Musical Arts (Class of 2025) in Early Music Voice with a focus in song, oratorio, and vocal chamber music. In 2024 she toured throughout England and Scotland with Yale Schola Cantorum as a soloist in J.S. Bach's Mass in B Minor. In fall of 2024 Robertson made her professional debut as an orchestral soloist, singing Dvorák's *Te Deum* with the Champaign-Urbana Symphony Orchestra. She has participated in young artist programs at Finger Lakes Opera and Sarasota Opera. Operatic roles include Mimì in *La bohème*, Diana in Jake Heggie's *If I Were You*, and Euridice in *Orfeo ed Euridice*.

Robertson was awarded the Edwin Stanley Seder Scholarship from Yale's Institute of Sacred Music for the 2023–2024 academic year. She was also a winner of the Evanston Music Club & North Shore Musicians Club Scholarship Competition and of the Illinois chapter of the NSAL Dorothy Lincoln Smith Voice Competition. Robertson holds additional degrees from the Bienen School of Music at Northwestern University and the Eastman School of Music.

Lyric tenor **Trevor Scott** is currently in his second year of a Masters of Musical Arts (Class of 2025) in Early Music, Art Song, and Oratorio at the Yale School of Music and Institute of Sacred Music. In the summer of 2024, Scott made his professional international operatic debut in the chorus of Bohuslav Martinů's *The Greek Passion* in the Danish National Opera. He was also the tenor soloist in Bach's Mass in B Minor (presented by Yale Schola Cantorum and Juilliard415), which toured across England and Scotland. In 2023, his most prominent performances at Yale were as the tenor soloist in Handel's *L'Allegro* (October 2023, Yale Schola Cantorum) and Handel's *Messiah* (December 2023, Yale Glee Club). He also sang as a studio artist with the Chautauqua Opera Company, where he covered Tobias and Beadle and performed in the ensemble of their productions of *Sweeney Todd* and *La tragédie de Carmen*. He received his Masters of Music in Vocal Performance from the University of Michigan School of Music, Theatre & Dance, where he studied under Professor Stanford Olsen. He completed his undergraduate degree at the Eastman School of Music, under the direction of Professor Robert Swensen. Scott proudly hails from St. Louis, Missouri.

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