

YALE INSTITUTE OF SACRED MUSIC PRESENTS

# Yale Repertory Chorus

Kevin Vondrak

Caspar Wein

Hyunju Yang

CONDUCTORS

NOVEMBER 18, 2024

5:00 PM

BATTELL CHAPEL

NEW HAVEN

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Your courtesy is appreciated.

# YALE REPERTORY CHORUS

KEVIN VONDRAK, CASPAR WEIN, HYUNJU YANG

## CONDUCTORS

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### I

#### i. Seek

Seek Him That Maketh The Seven Stars

Jonathan Dove  
(b. 1959)

#### ii. Him

Ave Christe, immolate

attributed to Josquin des Prez  
(c. 1450/1455–1521)

#### iii. Turneth the Shadow

St. Francis' Prayer

Margaret Bonds  
(1913–1972)

#### iv. Into the Morning

Resolve (from *Carols after a Plague*)

Shara Nova  
(b. 1974)

Kevin Vondrak *conductor*

### II

Quare Fremuerunt Gentes

Adam Gumpelzhaimer  
(1559–1625)

Mein Gott, mein Gott, warum hast du mich verlassen?

Felix Mendelssohn Bartholdy  
(1809–1847)

Liz Hanna *soprano*

Bel Zufferey *alto*

Matthew Newhouse *tenor*

Even Brock *bass*

(continues on next page)

Richte mich, Gott  
Kyle Rappe *chimes*

Jaakko Mäntyjärvi  
(b. 1963)

Caspar Wein *conductor*

III

TaReKiTa

Reena Esmail  
(b. 1983)

Kyrie (from *Mass for Four Voices*)

William Byrd  
(1540–1623)

Set Me As a Seal

René Clausen  
(b. 1953)

We Shall Walk Through the Valley in Peace

arr. Moses Hogan  
(1957–2003)

Richte mich, Gott (Opus 78, No. 2)

Mendelssohn Bartholdy

Hyunju Yang *conductor*

## Seek Him That Maketh The Seven Stars

Seek him that maketh the seven stars and Orion  
And turneth the shadow of death into the morning.

Alleluia, yea, the darkness shineth as the day, the night is light about me.

(Amos 5:8 and Psalm 139)

## Ave Christe, immolate

Ave Christe, immolate in crucis ara,  
redemptionis hostia: morte tua  
nos amara fac redemptos  
luce clara tecum frui gloria.  
Ave verbum, incarnatum de Maria Virgine,  
panis vivus Angelorum,  
salus et spes infirmorum,  
medicina peccatorum.  
Salve corpus Jesu Christi,  
quod de coelo descendisti  
et populum redemisti,  
qui in cruce pependisti.  
Jesu bone, fons pietatis,  
laus Angelorum, gloria Sanctorum,  
spes peccatorum, miserere nobis.

*Hail, O Christ, sacrificed on the altar of the Cross,  
an offering of redemption: by thy bitter death,  
make us rejoice with thee, redeemed  
in the clear light of glory.*

*Hail, Word incarnate of the Virgin Mary,  
living bread of the angels,  
healing and hope of the sick,  
cure of sinners.*

*Hail, body of Jesus Christ,  
who came down from heaven,  
and redeemed the people,  
who hung upon the Cross.*

*O good Jesus, source of kindness,  
praise of the angels, glory of the saints,  
hope of sinners, have mercy upon us.*

(16th-century Eucharistic hymn,  
trans. William Mahrt)

## St. Francis' Prayer

Lord, make me an instrument of your peace;  
where there is hatred, let me sow love;  
where there is injury, pardon;  
where there is doubt, faith;  
where there is despair, hope;  
where there is darkness, light;  
and where there is sadness, joy.

O Divine Master,  
grant that I may not so much seek to be consoled as to console;  
to be understood, as to understand;  
to be loved, as to love;  
for it is in giving that we receive,  
it is in pardoning that we are pardoned,  
and it is in dying that we gain Eternal Life.

(Anonymous, 1912, published in *La Clochette* by *La Ligue de la Sainte-Messe*,  
ed. Fr. Esther Bouquerel)

### **Resolve (from *Carols after a Plague*)**

I wish you great joy in the perpetual discomfort,  
in the shifting of the paradigm.  
There will be no ease for a while.  
What is your question?  
Be not discouraged, do not fall into numbness.  
Resolve to increase your discomfort,  
and thus attain a calm body.  
Be curious of one another.  
Scribe the shared truths of history.  
Reap the reward, truth.  
Do not abandon high ideals.  
Do not run to distraction.  
Do not run from your discomfort.  
Be curious.  
Return to your commitments.  
Increase your discomfort to find your joy,  
and live humbly under the sun.

*(Shara Nova, b.1974)*

### **Quare Fremuerunt Gentes**

Quare fremuerunt gentes,  
et populi meditati sunt inania?  
Astiterunt reges terrae,  
et principes convenerunt  
in unum adversus Dominum,  
et adversus christum ejus.  
Dirumpamus vincula eorum,  
et projiciamus a nobis jugum ipsorum.  
Qui habitat in caelis irridebit eos,  
et Dominus subsannabit eos.  
Tunc loquetur ad eos in ira sua,  
et in furore suo conturbabit eos.

*Why do the nations conspire  
and the peoples plot in vain?  
The kings of the earth rise up  
and the rulers band together  
against the Lord  
and against his anointed, saying,  
Let us break their chains  
and throw off their shackles.  
The One enthroned in heaven laughs;  
the Lord scoffs at them.  
He rebukes them in his anger  
and terrifies them in his wrath.*

*(Psalm 2:1-5)*

## Mein Gott, mein Gott, warum hast du mich verlassen?

Mein Gott, mein Gott, warum hast du mich  
verlassen?

Ich heule, aber meine Hilfe ist fern.

Mein Gott, des Tages rufe ich, so antwortest du  
nicht; und des Nachts schweige ich auch nicht.  
Aber du bist heilig, der du wohnest unter dem  
Lobe Israels

Unsre Väter hofften auf dich; und da sie hofften,  
halfest du ihnen aus.

Zu dir schriehen sie, und wurden errettet;  
sie hofften auf dich, und wurden nicht zu  
Schanden.

Ich aber bin ein Wurm, und kein Mensch, ein  
Spott der Leute, und Verachtung des Volks.

Alle, die mich sehen, spotten meiner, sperren das  
Maul auf, und schütteln den Kopf:

Er klage es dem Herrn, der helfe ihm aus, und  
errette ihn, hat er Lust zu ihm.

Ich bin ausgeschüttet wie Wasser, alle meine  
Gebeine haben sich getrennt.

Mein Herz ist in meinem Leibe wie  
zerschmolzenes Wachs.

Meine Kräfte sind vertrocknet wie eine Scherbe,  
und meine Zunge klebt am Gaumen, und du  
legst mich in des Todes Staub.

Denn Hunde haben mich umgeben, und der  
Bösen Rotte hat sich um mich gemacht; Sie  
haben meine Hände und Füße durchgraben.

Sie teilen meine Kleider unter sich, und werfen  
das Loos um meine Gewand.

Aber du, Herr, sei nicht ferne.

Meine Stärke, eile mir zu helfen.

Errette meine Seele vom Schwert, meine Einsame  
von den Hunden.

Hilf mir aus dem Rachen der Löwen, und errette  
mich von den Einhörnern.

Ich will deinen Namen predigen meinen Brüdern,  
ich will dich in der Gemeinde rühmen.

Rühmet den Herrn, die ihr ihn fürchtet!

*My God, my God, why hast thou  
forsaken me?*

*Why art thou so far from helping me, and from  
the words of my roaring?*

*O my God, I cry in the daytime, but thou hearest  
not; and in the night season, and am not silent.*

*But thou art holy, O thou that inhabitest the  
praises of Israel.*

*Our fathers trusted in thee: they trusted, and thou  
didst deliver them.*

*They cried unto thee, and were delivered:  
they trusted in thee, and were not  
confounded.*

*But I am a worm, and no man; a reproach of  
men, and despised of the people.*

*All they that see me laugh me to scorn: they shoot  
out the lip, they shake the head, saying,*

*He trusted on the Lord that he would deliver him:  
let him deliver him, seeing he delighted in him.*

*I am poured out like water, and all my bones are  
out of joint:*

*my heart is like wax; it is melted in the midst of  
my bowels*

*My strength is dried up like a potsherd; and my  
tongue cleaveth to my jaws; and thou hast  
brought me into the dust of death.*

*For dogs have compassed me: the assembly of  
the wicked have inclosed me: they pierced my  
hands and my feet.*

*I may tell all my bones: they look and stare upon  
me.*

*But be not thou far from me, O Lord:*

*O my strength, haste thee to help me.*

*Deliver my soul from the sword; my darling from  
the power of the dog.*

*Save me from the lion's mouth: for thou hast  
heard me from the horns of the unicorn.*

*I will declare thy name unto my brethren: in the  
midst of the congregation will I praise thee.*

*Ye that fear the Lord, praise him;*

Es ehre ihn in aller Same Jacobs, und vor ihm  
scheue sich aller Same Israels, denn er hat  
nicht verachtet noch verschmäht das Elend  
des Armen, und sein Antlitz nicht vor ihm  
verborgen, und da er zu ihm schrie, hörte er es.  
Dich will ich preisen in der großen Gemeinde;  
ich will meine Gelübde bezahlen vor denen, die  
ihn fürchten.  
Die Elenden sollen essen, dass sie satt werden;  
und die nach dem Herrn fragen, werden ihn  
preisen; euer Herz soll ewiglich leben.  
Es werde gedacht aller Welt Ende, dass sie sich  
zum Herrn bekehren, und vor ihm anbeten alle  
Geschlechter der Heiden.  
Denn der Herr hat ein Reich, und er herrscht  
unter den Heiden.

*All ye the seed of Jacob, glorify him; and fear  
him, all ye the seed of Israel. For he hath not  
despised nor abhorred the affliction of the  
afflicted; neither hath he hid his face from him;  
but when he cried unto him, he heard.  
My praise shall be of thee in the great  
congregation: I will pay my vows before them  
that fear him.  
The meek shall eat and be satisfied: they shall  
praise the Lord that seek him: your heart shall  
live forever.  
All the ends of the world shall remember and  
turn unto the Lord: and all the kindreds of the  
nations shall worship before thee.  
For the kingdom is the Lord's: and he is the  
governor among the nations.*

(Psalm 22)

### **Richte mich, Gott**

Richte mich, Gott, und führe meine Sache wider  
das unheilige Volk  
und errette mich von den falschen und bösen  
Leuten.  
Denn du bist der Gott meiner Stärke;  
Warum verstößest du mich?  
Warum lässest du mich so traurig geh'n, wenn  
mein Feind mich drängt?  
Sende dein Licht und deine Wahrheit, daß sie  
mich leiten  
zu deinem heiligen Berge, und zu deiner  
Wohnung.  
Daß ich hineingehe zum Altar Gottes,  
zu dem Gott, der meine Freude und Wonne ist,  
und dir, Gott, auf der Harfe danke,  
mein Gott.  
Was betrübst du dich, meine Seele,  
und bist so unruhig in mir?  
Harre auf Gott! Denn ich werde ihm noch  
danken,  
daß er meines Angesichts Hülfe, und  
mein Gott ist.

*Do me justice, o God, and fight my fight against a  
faithless people;  
from the deceitful and impious man  
rescue me.  
For you, o God, are my strength.  
Why do you keep me so far away?  
Why must I go about in mourning, with the  
enemy oppressing me?  
Send forth your light and your fidelity; they shall  
lead me on  
And bring me to your holy mountain, to your  
dwelling place.  
Then will I go in to the altar of God,  
the God of my gladness and joy;  
Then will I give you thanks upon the harp,  
my God.  
Why are you so downcast, o my soul?  
And why do you sigh within me?  
Hope in God! Then I will again give him  
thanks,  
In the presence of my savior and  
my God.*

(Psalm 43)



## **TaReKiTa**

Dha Tarekita, Dhum Tarekita, Nom Tarekita Takadimitaka  
Takadimi Takajanu Takadimi Na

*(Esmail)*

## **Kyrie (from Mass for Four Voices)**

Kyrie eleison.

*Lord, have mercy.*

Christe eleison.

*Christ, have mercy.*

Kyrie eleison.

*Lord, have mercy.*

*(Traditional)*

## **Set Me As a Seal**

Set me as a seal upon your heart  
as a seal upon your arm  
for love is strong as death

Many waters cannot quench love  
neither can the floods drown it

Set me as a seal upon your heart  
as a seal upon your arm  
for love is strong as death

*(Clausen)*

## **We Shall Walk Through the Valley in Peace**

We shall walk through the valley in peace;  
We shall walk through the valley in peace.  
If Jesus himself shall be our leader,  
We shall walk through the valley in peace.

There will be no sorrow there;  
There will be no sorrow there.  
If Jesus himself shall be our leader,  
We shall walk through the valley in peace.

There will be no dying there;  
There will be no dying there.  
If Jesus himself shall be our leader,  
We shall walk through the valley in peace.

*(African-American Spiritual)*

## Richte mich, Gott (Opus 78, No. 2)

Richte mich, Gott, und führe meine Sache wider  
das unheilige Volk  
und errette mich von den falschen und bösen  
Leuten.

Denn du bist der Gott meiner Stärke;  
Warum verstößest du mich?  
Warum lässest du mich so traurig geh'n, wenn  
mein Feind mich drängt?  
Sende dein Licht und deine Wahrheit, daß sie  
mich leiten  
zu deinem heiligen Berge, und zu deiner  
Wohnung.

Daß ich hineingehe zum Altar Gottes,  
zu dem Gott, der meine Freude und Wonne ist,  
und dir, Gott, auf der Harfe danke,  
mein Gott.

Was betrübst du dich, meine Seele,  
und bist so unruhig in mir?  
Harre auf Gott! Denn ich werde ihm noch  
danken,  
daß er meines Angesichts Hülfe, und  
mein Gott ist.

*Do me justice, o God, and fight my fight against a  
faithless people;  
from the deceitful and impious man  
rescue me.*

*For you, o God, are my strength.  
Why do you keep me so far away?  
Why must I go about in mourning, with the  
enemy oppressing me?*

*Send forth your light and your fidelity; they shall  
lead me on  
And bring me to your holy mountain, to your  
dwelling place.*

*Then will I go in to the altar of God,  
the God of my gladness and joy;  
Then will I give you thanks upon the harp,  
my God.*

*Why are you so downcast, o my soul?  
And why do you sigh within me?  
Hope in God! Then I will again give him  
thanks,*

*In the presence of my savior and  
my God.*

(Psalm 43)

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## YALE REPERTORY CHORUS

### **Soprano**

Violet Barnum  
Emily D'Souza  
Liz Hanna  
Camila Hayashi  
Katrina Liao  
Tawnie Olson  
Rachel Segman  
Maddy Trépanier  
Hyunju Yang

### **Alto**

Ezra Calvino  
Mahima Kumara  
Dita Rao  
Lindasusan Ulrich  
Ruthie Weinbaum  
Jungmin Youn  
Bel Zufferey

### **Tenor**

Jack Purdue  
John Raskopf  
Peter Sykes  
Kevin Vondrak  
Caspar Wein  
Alex Whittington

### **Bass**

Even Brock  
Matthew Cramer  
Joon Lee  
Hyunsung Lim  
David Miranda  
Jasper Schoff  
Terence Wu

### **Staff Accompanist**

Ethan Haman

We begin with a sense of searching. Jonathan Dove's *Seek Him That Maketh The Seven Stars* is a colorful depiction of the starlit night sky and encompasses the sense of wonder and desire evoked when considering such expansiveness. Originally commissioned by Friends of the Royal Academy of Arts for their annual service in St James's Church, Piccadilly, in London, Dove writes that "the theme of light, and starlight in particular, is an endless source of inspiration for composers." Represented in the staccato notes at the high register of the organ, the twinkling musical imagery is vivid, and the voices alternate between sweeping lyrical phrases and an internally longing, devotional refrain. Eventually, this mantra gives way to rapture before settling in calm tranquility.

What follows is a questioning and unraveling of the search posed by *Seek Him*. The first stop along the way is the most literal. The text for *Ave Christe, immolate* venerates the embodied Christ as he suffered on the cross. The music alternates between supplicating four-part counterpoint, and more plangent canons for two voices. The attribution of the motet to the Franco-Flemish composer Josquin des Prez has recently been questioned by scholars, who posit that the composition may actually be ascribed to Josquin's less familiar contemporary, Noel Bauldeweyn. This is not an isolated incident: as the first composer to achieve posthumous fame, enormous demand for Josquin's works led to widespread reattribution, leading one 16th century observer, the composer Georg Forster, to recall hearing "now that Josquin is dead, he is putting out more works than when he was alive." Regardless of authorship, the motet captures the stylistic hallmarks of High Renaissance polyphony in its detailed musical architecture grounded in repetition, frequent canonic counterpoint, and elegant representation of text. Indeed, the centerpiece of the motet is the word *redemisti* set in block chords, highlighting the moment of most liturgical significance in this eucharistic elevation motet.

*St. Francis' Prayer*, which begins with the text "Lord, make me an instrument," redirects focus from Christ to the individual. The work sets the familiar, anonymous text associated with St. Francis of Assisi, which channels the Christian ideals of compassion, service, and peace in personal, individual language. Poetic binaries in the text find their directional focus shifted, and these changes are emphasized in a rich neo-Romantic harmonic palette. While the piece was composed in 1968 and premiered at that time by the Albert McNeil Jubilee Singers, Margaret Bonds's manuscript was only recently rediscovered and given its premiere publication in 2020 through the research work of Dr. Louise Toppin, Professor of Voice at the University of Michigan. Throughout her life, Bonds was known as an accomplished pianist in addition to her status as a composer, and this familiarity is evident in the lush, lyrical writing for the instrument.

Shara Nova's *Resolve* is a resolute affirmation and call to engage with change in the face of seemingly insurmountable challenges. Written in 2021, it was commissioned by the new-music choir The Crossing as a part of a larger project, *Carols after a Plague*, meant

to capture musical responses to the many manifestations of contemporary plagues. Nova's composition specifically addresses the plague of white supremacy and is a call to return (and keep returning) to the anti-racist resolutions made in the wake of the murder of George Floyd. The self-written text draws on themes of somatic abolitionism in the writings of Resmaa Menakem and seeks to normalize difficult conversations – the “perpetual discomfort” – that are necessary to dismantle systems of supremacy. The music is characterized by a boundless, joyful energy and introspective examination. In practice, the singing of these words manifests Menakem's sentiment of building an outward, embodied culture that reflects an internal, intellectual process of change and undoing. As Nova writes, “may we resolve to lean into our discomforts and bend our wills to work evermore for a just democracy.” *Increase your discomfort to find your joy, and live humbly under the sun.*

What united these four works is the theme of transformation: *turneth the shadow of death into the morning*. What begins as an outward search finds an internal resolution, resolve, and purpose. A parallel journey occurs in the interludes between each piece, in which sonic depictions chart the overnight transfiguration, from the shimmering of stars to the still pitch-blackness of midnight to the anticipation of daybreak.

*Notes by Kevin Vondrak*

This part of today's recital program is built around the three psalm texts Mendelssohn chose for his opus 78, composed in 1845. Those psalms cover a vast emotional range: from despair and anxiety over uprising and revolt to praise and gratitude. The program idea for today's recital was to cover three individual approaches to those three texts (one from the early Baroque, one from the Romantic era, and one from the 21st century) and thereby reimagine the Triptych Tableau Mendelssohn envisioned for these texts.

The first setting we will hear, ***Quare Fremuerunt Gentes***, is written by the composer Adam Gumpeltzhaimer around 1600, probably in Augsburg, today Germany. The musical textures he uses in his double choir setting of Psalm 2 are defined through the rhythm of the Latin language. The two choirs answer one another; sometimes in opposing and competing entrances (*dirumpamus vincula eorum*), sometimes joining forces (*et in furore suo conturbabit eos*).

The second psalm setting, ***Mein Gott, mein Gott, warum hast du mich verlassen?***, is taken from Mendelssohn's very emotional opus 78. He uses a multitude of different ways to approach this dense psalm text, with compositional techniques ranging from isolated soloists to quartet sections and full double choir. Like Gumpeltzhaimer, he uses the inherent rhythms of the given language, but creates a much clearer form, emphasizing the emotional layers of the text through the compositional means available in his time.

The third psalm in the program, *Richte mich, Gott*, is Mäntyjärvi's direct response to Mendelssohn's op. 78, taken from a resetting of his three psalms, commissioned in 2009 in remembrance of Mendelssohn's 200th birthday. Just as Mendelssohn, Mäntyjärvi looks back on the old masters like Schütz and Händel; for example, in developing the motifs directly from the text's metric core, by coloring the soundscape through different voicing, and by alternating higher and lower registers to then create impact by cumulating the full choir into a cadential climax. While for the most part using the same compositional techniques, his harmonic landscape is very different from his predecessors: He uses an accessibly modern and contemporary tonality, tying this part of the recital nicely to the present.

*Notes by Caspar Wein*

*TaReKiTa* by Reena Esmail is based on sounds of the Indian drum, the tabla, called "bols." These onomatopoeic sounds create an ecstatic rhythmic effect, similar to jazz scat singing. Although it has no set language, the piece follows an Indian syllabic structure, producing vibrant and energetic music that celebrates the rhythm and feel of Hindustani music.

The next piece on the program is the *Kyrie* from William Byrd's *Mass for Four Voices*. The Renaissance era of English music reached its peak in the works of William Byrd. A significant personal tragedy in Byrd's life was the abolition of Roman Catholicism in England. Byrd's *Mass for Four Voices* (1593) is the first of his three Mass cycles composed for the forbidden Catholic rite. His approach to the text is notably straightforward and unembellished, reflecting both reverence and intensity.

In the *Kyrie* of this Mass, though composed of only three short sections, Byrd evokes a deeply spiritual atmosphere. The first section is a calm and formal invocation to God. The second section, shifting to a related major key, presents a faster theme with more rapid imitation. In the third section, Byrd intensifies the theme during the reprise of the "Kyrie" with increasing strength and confidence, creating an almost continuous series of entrances that implore for mercy.

*Set Me as A Seal* comes from René Clausen's cantata *A New Creation*. After his wife experienced multiple miscarriages, their unborn child tragically passed away following an amniocentesis. In his grief, Clausen wrote this piece in just 20 minutes. Drawing from the *Song of Solomon*, *Set Me as a Seal* reflects the strength of love, which, like God's love, remains steadfast even in profound loss. The lyrics express that true love is as powerful as death and cannot be extinguished, capturing both resilience and the depth of divine love in the face of sorrow.

*We Shall Walk Through the Valley in Peace* is an African-American spiritual arranged by Moses Hogan, a significant figure in the choral world known for his sophisticated reinterpretations of spirituals. In this arrangement, Hogan captures the gentle, prayerful nature of the text with a calm and restrained setting, adding chordal richness that creates a layered, resonant sound. His arrangement highlights both the serene hope within the text and the profound emotional depth characteristic of traditional spirituals.

*Richte mich, Gott* (Opus 78, No. 2), by Felix Mendelssohn Bartholdy, is an 8-part choral work based on the text of Psalm 43, and it stands as one of Mendelssohn's significant sacred choral compositions. The title *Richte mich, Gott*, meaning "Judge me, O God," expresses a heartfelt plea for God's help amidst suffering and conflict. The work conveys a profound and intense spiritual emotion, enriched by the depth and resonance of its 8-part harmonies. Each voice part interacts with the others, creating a texture that weaves tension and resolution, giving the piece a unique structural character.

*Notes by Hyunju Yang*

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**Kevin Vondrak** is in his first year of the Doctor of Musical Arts program in Choral Conducting at the Yale School of Music and Institute of Sacred Music (Class of 2030). He comes to Yale from Philadelphia, where he is Associate Conductor of The Crossing. In his collaborative work over the past seven years with The Crossing, he helped imagine and support the ensemble's creative vision in dozens of world premieres with many of the world's leading composers. These projects have taken him to venues such as Carnegie Hall, Park Avenue Armory, Finnish National Opera, The Baltic Sea Festival in Stockholm, and Amsterdam's Concertgebouw, as well as in concerts with ensembles like the New York Philharmonic, Philadelphia Orchestra, International Contemporary Ensemble, and Los Angeles Philharmonic. He is a co-producer on nine recordings of The Crossing, including the album *Born*, which won the 2023 Grammy Award for Best Choral Performance. Vondrak is also an experienced church musician, most recently serving as interim choirmaster at St. Mark's Church on Locust Street in Philadelphia. He takes particular pride in his time directing The Beaumont Chorus, a vibrant choir of senior citizens, for six years prior to Yale. He holds degrees from Washington University in St. Louis and Northwestern University's Bienen School of Music.

**Caspar Wein**, born and raised in Berlin, Germany, completed his master's degree in Church Music at the Berlin Universität der Künste (University of the Arts) in May 2022 with majors in both Organ Playing and Conducting.

While earning his Bachelors of Music (Church Music, UdK Berlin) in 2017, Wein served at the cathedral in Brandenburg an der Havel as substitute Kantor, where he was fully responsible for the Cathedral's musical activities. Here he conducted his first J. S. Bach

*Christmas Oratorio* and performed Franz Schubert's "Tragic" Symphony No. 4 in C minor with the Brandenburg Symphony Orchestra.

In the following years he was Musical Director of several ensembles and carried out among other works Mendelssohn's *Elijah*, Händel's *Acis and Galatea*, and Puccini's *Missa di Gloria*. In January 2023, Wein became Kantor at the Friedenskirche Potsdam-Sanssouci, overseeing all musical activities at this historic UNESCO World Heritage Site. In this position he conducted, among other works, Schütz's *Schwanengesang*, Händel's *Israel in Egypt*, and Dvorák's Requiem. In June 2024, he left the position in Potsdam to pursue his Master of Musical Arts degree in Choral Conducting at Yale University (Class of 2026).

**Hyunju Yang** is a South Korean conductor and soprano, currently pursuing a Master of Music degree at Yale University (Class of 2026, Choral Conducting). She graduated from Yonsei University with undergraduate degrees in Church Music (with an emphasis in Choral Conducting) and Business Administration. With an extensive background in music education and performance, Yang served as both a teacher and conductor of the Seoul Metropolitan Junior Chorus and conducted a choir composed of North Korean defectors and their descendants. She also spent four years as Music Director at Kangseo Holiness Church, where she developed diverse musical programs. As a professional soprano soloist, Yang has performed extensively with the Boryeong City Chorale and other ensembles across South Korea.

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