

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

STEFAN PARKMAN, CONDUCTOR

Consolation
and
Confidence

JANUARY 25, 2025

7:30 PM

WOOLSEY HALL

NEW HAVEN

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YALE SCHOLA CANTORUM

Consolation and Confidence

STEFAN PARKMAN, CONDUCTOR

Requiem, Op. 48

Introit et Kyrie

Offertoire

Sanctus

Pie Jesu

Agnus Dei

Libera me

In paradisum

Izzy Barbato *soprano*

Matthew Dexter *bass*

Gabriel Fauré

(1845–1924)

arr. John Rutter

(b. 1945)

INTERMISSION

Un soir de neige

De grands cuillers de neige

La bonne neige

Bois meurtri

La nuit le froid la solitude

Francis Poulenc

(1899–1963)

Mass for Double Choir a Cappella

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Frank Martin

(1890–1974)

Requiem

Introit et Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum
in Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Offertoire

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni
et de profundo lacu,
de ore leonis,
ne absorbeat tartarus,
ne cadant in obscurum.

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus. Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
Gloria tua.
Hosanna in excelsis.

Pie Jesu

Pie Jesu Domine,
dona eis requiem;
dona eis sempiternam requiem.

*Rest eternal grant them, Lord,
and may light perpetual shine on them,
A hymn becomes You, God, in Zion,
and to you may be paid a vow
in Jerusalem.*

*Hear my prayer,
to You all flesh shall come.*

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

*O Lord Jesus Christ, King of glory,
free the souls of the departed
from the punishment of hell
and from the deep pit,
from the mouth of the lion,
nor may they be absorbed by hell,
nor may they fall into darkness.*

*Sacrifice and prayer to You, Lord,
in praise we offer:
receive for those souls,
whom today we commemorate.
Allow them, Lord,
to pass from death to life,
which once to Abraham You promised
and to his seed. Amen.*

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

*Blessed Lord Jesus,
grant them rest;
grant them everlasting rest.*

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis réquiem, sempiternam requiem,
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Libera Me

Libera me, Domine, de morte aeterna
in die illa tremenda,
quando coeli movendi sunt
et terra,
dum veneris iudicare
saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies illa, dies magna
et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

In Paradisum

In paradisum deducant angeli;
in tuo adventu
suscipiant te martyres
et perducant te in civitatem sanctam,
Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro, quondam paupere,
aeternam habeas requiem.

*Lamb of God,
who takes away the sins of the world,
grant them rest, everlasting rest.
Light eternal – may it shine on them, Lord,
with your saints in eternity,
You who are merciful.
Rest eternal grant them, Lord,
and light perpetual – may it shine on them.*

*Deliver me, Lord, from death eternal
in that terrible day,
when the heavens shall be moved
and the earth,
when You shall come to judge
the world by fire.
With trembling I am seized and with fear,
until the trial to come,
also the coming wrath.
That day, day of wrath,
calamity and misery,
that day, great day
and exceedingly bitter.
Rest eternal grant them, Lord,
and light perpetual – may it shine on them.*

*To paradise may the angels lead you;
at your coming
may the martyrs receive you
and bring you to the holy city,
Jerusalem.
May the angel chorus receive you,
and with Lazarus, once a pauper,
eternally may you have rest.*

(Traditional text and translation)

Un soir de neige

De grandes cuillers de neige

De grandes cuillers de neige
Ramassent nos pieds glacés
Et d'une dure parole
Nous heurtons l'hiver têtue
Chaque arbre a sa place en l'air
Chaque roc son pied sur terre
Chaque ruisseau son eau vive
Nous nous n'avons pas de feu.

*As great drifts of snow are blowing
Our feet wander through the fields
With harsh and bitter lamenting
Winter holds us in its grasp
Each tree has its special place
Ev'ry rock knows why it stands there
Each stream knows where it is flowing
We have no fire.*

(Paul Eluard, Le feu, dans Dignes de vivre, 1944)

La bonne neige

La bonne neige le ciel noir
Les branches mortes la détresse
Honte à la bête pourchassée
La fuite en flèche dans le cœur

*Lovely snow through skies of blackness
The dying branches cry out in pain
Shame to the beasts which are pursuing
Their flight like arrows pierce the heart*

Les traces d'une proie atroce
Hardi au loup et c'est toujours
Le plus beau loup et c'est toujours
Le dernier vivant que menace
La masse absolue de la mort

*The tracks of all their helpless victims
Excite the wolf
The wolf is beautiful and bold
The wolf is always the last alive which is
threatened by total and absolute death*

La bonne neige le ciel noir
Les branches mortes la détresse
De la forêt pleine de pièges
Honte à la bête pourchassée
La fuite en flèche dans le cœur.

*The lovely snow through the skies of black
The dying branches all are crying
Here in the forest full of danger
Shame to the beasts which are pursuing
Their flight like arrows pierce the heart.*

(Paul Eluard, Le Loup (I), Poésie et Vérité 42)

Bois meurtri

Bois meurtri bois perdu
d'un voyage en hiver
Navire où la neige prend pied
Bois d'asile bois mort où sans espoir je rêve
De la mer aux miroirs crevés
Un grand moment d'eau froide
a saisi les noyés
La foule de mon corps en souffre
Je m'affaiblis
je me disperse
J'avoue ma vie
j'avoue ma mort
j'avoue autrui
Bois meurtri, bois perdu
Bois d'asile bois mort.

*Wounded woods wasted woods
On winter's voyage go
A ship on which the snow takes hold
Woods of shelter and death where without hope
I'm dreaming of the sea with its broken glass
One moment in the water so cold,
drowning there
My shaken body cries in suffering
My heart grows weak
My strength is shattered
My life is revealed
Death is revealed
The world revealed
Wounded woods wasted woods
Woods of shelter and death.*

(Paul Eluard, Derniers Instants, Poésie et Vérité 42)

La nuit le froid la solitude

La nuit le froid la solitude
On m'enferma soigneusement
Mais les branches cherchaient leur voie dans
la prison

Autour de moi l'herbe trouva le ciel
On verrouilla le ciel
Ma prison s'écroula
Le froid vivant le froid brûlant m'eut bien
en main.

*Nighttime of chill and desolation
I must be carefully enclosed
To my prison the branches are seeking their way*

*See how the grass is searching for the sky
Then my prison would fade
Cold so alive cold so intense
I can never escape.*

(Paul Eluard, Du dehors, Poésie et Vérité 42)

Mass for Double Choir a Cappella

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

Gloria in excelsis Deo.

Glory be to God in the highest.

Et in terra pax
hominibus bonae voluntaris.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.

*And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
O Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.*

Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
miserere nobis.

*Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.*

Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
In gloria Dei Patris. Amen.

*For Thou only art holy.
Thou only art the Lord.
Thou only art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.*

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum,
Filium 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.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine.

Et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.

Et ascendit in coelum,
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
judicare vivos et mortuos;
cujus 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.

Credo in unam sanctam catholicam
et Apostolicam Ecclesiam.
Confiteor unum baptisma,
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

*I believe in one God,
The Father almighty,
maker of heaven and earth,
and of all things visible and invisible.*

*And I believe in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from True God.*

*Begotten not made,
of one substance with the Father
by whom all things were made.*

*Who for us
and for our salvation
came down from heaven*

*And was incarnate by the Holy Spirit
of the Virgin Mary.*

And was made man.

*Crucified also for us
under Pontius Pilate,
he suffered, and was buried.*

*And on the third day he rose again,
according to the Scriptures:*

*He ascended into heaven and
he sits at the right hand of the Father.*

*He shall come again with glory
to judge the living and the dead;
and his kingdom shall be no end.*

*And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son,
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.*

*And I believe in one, holy catholic
and Apostolic Church.*

*I confess one baptism
for the remission of sins.*

*I await the resurrection of the dead,
and the life of the world to come. Amen.*

Sanctus

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

Benedictus qui venit in nomine Domini,
Hosanna in excelsis.

Agnus dei

Agnus dei, qui tollis peccata mundi,
miserere nobis.
Agnus dei, qui tollis peccata mundi,
Dona nobis pacem.

*Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

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

*Lamb of God, who takest away the sins of the world,
have mercy upon us.*

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

(Traditional text and translation)

YALE SCHOLA CANTORUM

Stefan Parkman *conductor*

Matthew Cramer *choral preparation*

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

Julie Eskar

Viola

Craig Kirkland

Matthew Lee

Andy Park

Julian Seney

Cello

Tom Hudson

Dylan Kinneavy

Ravenna Michelson

Rebecca Patterson

Double Bass

Arden Ingersoll

Yuki Nagase

Bassoon

Emma Fuller

Laressa Winters

French Horn

Gretchen Berendt

Sam Hart

Jaimee Reynolds

Christina Vieyetz

Trumpet

Benjamin Haden

Grace O'Connell

Timpani/Percussion

Jacob Leshnower

Organ

Ethan Haman

Harp

Sebastian Gobbels

Gabriel Fauré, *Requiem*, Op. 48

Fauré's path to immortality was far from smooth. Although he earned the respect of his teacher, Camille Saint-Saëns, the French musical establishment held him at arm's length. Ambroise Thomas, the powerful director of the Paris Conservatoire, regarded him as a dangerous revolutionary, and even Franz Liszt, ordinarily the most open-minded of judges, rejected his *Ballade* for piano and orchestra as excessively difficult. Not until 1896, when he was fifty-one years old, did the Conservatoire bring him on board as professor of composition and, nine years later, director. As something of an outsider, Fauré forged a uniquely personal voice, free of the stultifying traditionalism and self-aggrandizing pomposity of the French academic style. His music, as epitomized by works like his famous Requiem and the *Pavane* for orchestra, is distinguished by its lucidity and refinement, its utter lack of bombast and pretension, and its mild-mannered unconventionality in matters of form, harmony, rhythm, and thematic development.

Fauré's Requiem had its premiere in 1888 at the church of La Madeleine in Paris, where the composer served as choirmaster and deputy organist. A parishioner's funeral provided the liturgical context, but Fauré maintained that his mass for the dead "wasn't written *for* anything—for pleasure, if I may call it that!" Only the five choral movements were heard on that occasion; Fauré subsequently added the Offertoire and Libera me, which call for a baritone soloist. (Further complicating the chronology, the Libera me actually originated in 1877 as an independent concert piece.) The chorus was accompanied by a small ensemble of strings, organ, and timpani, reflecting the intimacy of Fauré's initial conception and, no doubt, the limited resources that most parish churches had at their disposal. In 1893, the composer enriched the orchestration for a performance in his home church, and a few years later he acceded to his publisher's request for a still more elaborately scored version suitable for performances in secular concert halls. The orchestra having been fortified by the addition of flutes, clarinets, bassoons, horns, trumpets, and trombones, the Requiem as many of us know it had its *deuxième* in a "monster" performance at the Trocadéro as part of the 1900 Exposition Universelle. Fauré was pleasantly surprised by the belated success of his *jeu d'esprit*. "My Requiem is being played in Brussels, Nancy, Marseilles, and at the Paris Conservatoire," he reported incredulously to a friend. "You wait, I'll soon be a celebrated composer!"

Despite the acclaim (and income) generated by the "concert" version of the Requiem, the composer had misgivings about enlarging the orchestration, for he disliked works like Berlioz's Requiem that emphasized shock and awe at the expense of humble devotion. Accordingly, it is Fauré's 1893 chamber version that will be heard in tonight's performance. As reconstructed by the British choral conductor and composer John Rutter, the string ensemble is supplemented with bassoons, horns, trumpets, and timpani. The fearsome specter of Judgment Day is vividly depicted in the Libera me, and the brass are deployed

to soul-stirring effect in the Sanctus and Agnus Dei as well. Elsewhere, though, the keynote is what Fauré called “a very human feeling of faith in eternal rest.” The consolatory mood is established in the Offertoire by gently lulling figures in the strings and a delayed modulation from D minor to D major. Fauré’s beatific vision of the afterlife is reinforced by the harp’s shimmering arpeggios in the Sanctus, the angelic purity of the solo soprano in the Pie Jesu (originally sung by a boy chorister), and the celestial piping of the organ in the finale. “It has been said that my Requiem does not express the fear of death,” the composer remarked, “and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration toward happiness above, rather than as a painful experience.” In prioritizing the “inclination toward human tenderness,” he confessed that he had “instinctively sought to escape from what is thought right and proper. After all the years of accompanying burial services on the organ, I know it all by heart. I wanted to write something different.” Fauré went on to compose some of his greatest music in the twilight of his life. When he died, much honored, in 1924, the Requiem was performed at his state funeral in La Madeleine.

Francis Poulenc, *Un soir de neige*

Francis Poulenc’s sensibility was quintessentially Gallic, but his style had a distinctively cosmopolitan twist – a quirky blend of simplicity and sophistication, of graceful lyricism and piquant, often acerbic harmonies. Early in his career he allied himself with the circle of irreverently anti-Romantic composers known as “Les Six,” who drew inspiration from sources as diverse as industrial machinery and African American jazz. In the last decades of his life, however, Poulenc reconnected with the Catholic faith of his childhood. In works like *Litanies to the Black Virgin*, for women’s chorus, and the opera *Dialogues of the Carmelites*, his music took on a more overtly religious tone, prompting one wag to describe him as part monk and part rascal.

Un soir de neige (Snowy Night), for six unaccompanied voices, was composed in 1944 in Noizay, the town in the Loire Valley where Poulenc sought refuge from wartime Paris. Like his choral cantata *Figure humaine* of 1943, it features poetry by Paul Éluard, a prominent Dadaist who had abandoned the iconoclastic surrealism of his youth, renewed his membership in the Communist Party, and taken to writing verses in aid of the Resistance – one of which, titled “Liberty,” was air-dropped by the RAF into Nazi-occupied France to boost morale. (Poulenc made it the patriotic finale of *Figure humaine*.) The four lyrics that comprise *Un soir de neige* also explore the theme of survival: the beauty and destructiveness of nature, the wanton cruelty of the hunt, and the desolation of the winter landscape, where “I dream without hope / of a sea of broken mirrors.” Poulenc’s music, written in three days over Christmas, is as pure and pitiless as the driven snow.

Frank Martin, *Mass for Double Choir a Cappella*

Like Poulenc, Swiss composer Frank Martin devoted the last decades of his life largely to religiously inspired works. In his case, however, the motivation wasn't a spiritual reawakening but a commission from Radio Geneva in 1944 for a choral work celebrating the armistice that would end the war in Europe. Martin's biblical oratorio *In terra pax* launched a series of large-scale sacred works that culminated in the Requiem Mass of the early 1970s. The Mass for Double Choir a Cappella predates the Requiem by nearly half a century. The Kyrie, Gloria, Sanctus, and the first part of the Credo were written in 1922; two years later Martin completed the Credo; and in 1926 he appended the Agnus Dei. The Mass was a labor of love for the young composer, who had recently returned to his native Geneva and was still struggling to find his voice. "Actually," he recalled, "at this time in my life I didn't know a choral conductor who might have been interested in the work." In fact, he added, "I didn't want it performed at all. I was afraid that it would be judged from an entirely aesthetic standpoint. The Mass was, at the time, a matter entirely between God and myself."

By the time the still-unpublished Mass received its belated premiere in 1963, Martin had moved beyond the relatively conservative idiom of his early works and developed an idiosyncratic strain of modernism under the influence of Schoenberg's twelve-tone technique. His spiritual life had undergone a similar evolution. His father, a Calvinist minister, believed that religious feeling was to be cultivated inwardly but not expressed, much less performed, in public. The spirit of self-abnegation was deeply ingrained in Martin; in an ideal world, he said, his Mass would be performed "in a church, without the author's name and as part of the liturgy." Indeed, there is more than a whiff of the Middle Ages and Renaissance in the Mass's supple, long-breathed melodic lines and multilayered polyphonic textures, as exemplified by the staggered entrances of the voices in imitative counterpoint in the opening bars. Martin's word-painting would have delighted listeners in the seventeenth and eighteenth centuries: in the Credo, the voices plunge into their lower registers at the description of Christ's entombment, then spring back to life when he is resurrected. The palpably archaic feel of much of the score is enhanced by Martin's use of open fifths and droning pedal points.

At the same time, many elements of the Mass are unmistakably modern. Martin's luminescent harmonies and pentatonic melodies owe a debt to the French Impressionists, just as his shifting, irregular meters and clearly defined rhythmic patterns reflect the ideas of Émile Jaques-Dalcroze, who formulated the art of rhythmic movement known as eurhythmics. Although Martin taught rhythmic theory at the Institut Jaques-Dalcroze in Geneva between the wars, he resisted being tied to any particular method or school of composition. Largely self-taught, he prized freedom of expression above all. His artistic credo is implicit in a statement he made toward the end of his life: "Whatever

the movements of the soul, the spirit, the sensibility that are manifested in one's work, and whether the state is one of anguish or even despair, one's art inevitably bears the sign of . . . this liberation, this sublimation which evokes in us a finished form, and which is, I think, what is called 'beauty.'"

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 in Berlin and the Hochschule für Musik 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.

Isabel (Izzy) Barbato is pursuing a Masters of Music in Vocal Performance at the Institute of Sacred Music (Class of 2026) and is a soprano in the Yale Vextet ensemble. A native Floridian, Barbato recently graduated summa cum laude from Stetson University, where she studied a diverse repertoire of music, including classical opera, baroque concert repertoire, musical theater, and new music composed by her peers. She recently held lead roles in Janáček's *The Cunning Little Vixen* and Johann Strauss' *Die Fledermaus*, and worked as an apprentice artist with Opera Orlando. She has won numerous awards for her academic and musical success, including the prestigious Presser Undergraduate Scholar Award.

Barbato also holds a passion for leadership and education in the arts. She is a member of Pi Kappa Lambda National Music Honor Society, and she has been teaching voice since she was in high school and co-directed numerous junior musicals. She spends her summers as an activity director at the Oregon Bach Festival, where she finds new musical inspiration each year.

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 Micha 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's and Michael Abels's 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.

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