

YALE INSTITUTE OF SACRED MUSIC PRESENTS

# Yale Repertory Chorus

Kevin Vondrak

Caspar Wein

Hyunju Yang

CONDUCTORS

APRIL 14, 2025

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

Christe, du Lamm Gottes, BWV A 5

Felix Mendelssohn Bartholdy  
(1809–1847)

The Lamb

John Tavener  
(1944–2013)

Magnificat

Gerald Finzi  
(1901–1956)

Kevin Vondrak *conductor*

### II

St. John Passion, BWV 245

Johann Sebastian Bach  
(1685–1750)

1. Herr, unser Herrscher

39. Ruht wohl

40. Ach Herr, lass dein' lieb' Engelein

Hyunju Yang *conductor*

### III

Stabat Mater, op. 111

Dylan Kinneavy *cello*

Knut Nystedt  
(1915–2014)

Caspar Wein *conductor*

## **Christe, du Lamm Gottes**

Christe, du Lamm Gottes,  
der du trägst die Sünd' der Welt,  
erbarm' dich unser!

Christe, du Lamm Gottes,  
der du trägst die Sünd' der Welt,  
erbarm' dich unser!

Christe, du Lamm Gottes!  
der du trägst die Sünd' der Welt,  
gib uns dein'n Frieden!

*Christ, you lamb of God,  
you who take away the sins of the world,  
have mercy on us!*

*Christ, you lamb of God,  
you who take away the sins of the world,  
have mercy on us!*

*Christ, you lamb of God,  
you who take away the sins of the world,  
grant us your peace.*

*(German adaptation of the Agnus Dei,  
Martin Luther (1483–1546), trans. Francis Browne)*

## **The Lamb**

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed,  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?

Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee:  
He is called by thy name,  
For He calls Himself a Lamb.  
He is meek, and He is mild:  
He became a little child.  
I a child, and thou a lamb,  
We are called by His name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!

*(Songs of Innocence and Experience, no. 4, 1789, by William Blake, 1757–1827)*

## Magnificat

My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my Savior.  
For he hath regarded the lowliness of his handmaiden.  
For behold, from henceforth all generations shall call me blessed.  
And his mercy is on them that fear him throughout all generations.

He hath shewed strength with his arm;  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat,  
and hath exalted the humble and meek.  
He hath filled the hungry with good things.  
And the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel  
as he promised to our forefathers, Abraham, and his seed forever.  
Amen.

(Luke 1:46-55, KJV)

## St. John Passion, BWV 245

### 1. Herr, unser Herrscher

Herr, unser Herrscher, dessen Ruhm  
In allen Landen herrlich ist!  
Zeig uns durch deine Passion,  
Dass du, der wahre Gottessohn,  
Zu aller Zeit,  
Auch in der größten Niedrigkeit,  
Verherrlicht worden bist!

*Lord, Thou our Master,  
Thou whose name  
is ever honored everywhere!  
Show us in this, Thy Passion's hour,  
how Thou, the very Son of God,  
for endless time,  
art now become, tho' brought so low,  
forever glorified!*

(unknown; trans. Henry S. Drinker, 1942)

### 39. Ruht wohl

Ruht wohl, ihr heiligen Gebeine,  
Die ich nun weiter nicht beweine,  
Ruht wohl und bringt auch mich zur Ruh!  
Das Grab, so euch bestimmt ist  
Und ferner keine Not umschließt,  
Macht mir den Himmel auf und schließt die  
Hölle zu.

*Rest well, beloved, sweetly sleeping,  
that I may cease from further weeping;  
sleep well, and let me too, sleep well.  
The grave, which is prepared for thee,  
from pain and grief will set thee free,  
will open Heav'n for me, and close the gates  
of Hell.*

(unknown; trans. Henry S. Drinker, 1942)

### 40. Ach Herr, lass dein' lieb' Engelein

Ach Herr, lass dein' lieb' Engelein  
Am letzten End die Seele mein  
In Abrahams Schoß tragen,  
Den Leib in seinem Schlafkämmerlein  
Gar sanft, ohn' ein'ge Qual und Pein,  
Ruhn bis am jüngsten Tage!

*Ah Lord, when comes that final day,  
may angels bear my soul away  
to Abraham's bosom take it;  
let then my body's anguish cease,  
my soul to wait the Day, in peace,  
when Thou again awake it.*

Alsdenn vom Tod erwecke mich,  
Dass meine Augen sehen dich  
In aller Freud, o Gottes Sohn,  
Mein Heiland und Gnadenthron!  
Herr Jesu Christ, erhöre mich,  
Ich will dich preisen ewiglich!

*Ah, what a joy it then will be  
that my eyes gaze upon Thee,  
the very Son of God to see,  
my Savior on the Throne of Grace!  
Lord Jesus Christ, oh hear Thou me,  
oh, hear Thou me, Thy Name I praise eternally!*

(Martin Schalling, 1571; trans. Henry S. Drinker, 1942)

### **Stabat Mater**

Stabat Mater dolorosa  
Iuxta crucem lacrimosa  
Dum pendebat Filius.

*The grieving Mother stood  
beside the cross weeping  
Where her Son was hanging.*

Cuius animam gementem  
Contristatam et dolentem  
Pertransivit gladius.

*Through her weeping soul  
Compassionate and grieving,  
A sword passed.*

O quam tristis et afflicta  
Fuit illa benedicta  
Mater Unigeniti!

*O how sad and afflicted  
Was that blessed  
Mother of the Only-Begotten!*

Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas incliti.

*Who mourned and grieved,  
The pious Mother, with seeing  
The torment of her glorious Son.*

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

*Who is the man who would not weep  
If seeing the Mother of Christ  
In such agony?*

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

*Who would not have compassion  
On beholding the devout Mother  
Suffering with her Son?*

Pro peccatis suae gentis  
Videt Iesum in tormentis,  
Et flagellis subditum.

*For the sins of His people  
She saw Jesus in torment  
And subjected to the scourge.*

Vidit suum dulcem natum  
Moriendo desolatum  
Dum emisit spiritum.

*She saw her sweet Son  
Dying, forsaken,  
While He gave up His spirit.*

Eja Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam.

*O Mother, fountain of love,  
Make me feel the power of sorrow,  
That I may grieve with you.*

Fac, ut ardeat cor meum  
In amando Christum Deum  
Ut sibi complaceam.

*Grant that my heart may burn  
In the love of the Lord Christ  
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 vixero.

Iuxta crucem tecum stare,  
Et me tibi sociare  
In planctu desidero.

Virgo virginum praeclara,  
Mihi iam non sis amara  
Fac me tecum plangere.

Fac, ut portem Christi mortem  
Passionis fac con sortem,  
Et plagas recolare.

Fac me plagis vulnerari,  
Fac me cruce inebriari,  
Et cruore Filii.

Inflammatum et accensum  
Per te, Virgo, sum defensus  
In die iudicii.

Christe, cum sit hic exire  
Da per matrem me venire  
Ad palmam victoriae.

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

*Holy Mother, grant this of yours,  
That the wounds of the Crucified be well-formed  
In my heart.*

*Grant that the punishment of your wounded Son  
So worthily suffered for me,  
May be shared with me.*

*Let me sincerely weep with you,  
Bemoan the Crucified,  
For as long as I live.*

*To stand beside the cross with you,  
And for me freely to join you  
In mourning, this I desire.*

*Chosen Virgin of virgins,  
To me, now, be not bitter;  
Let me mourn with you.*

*Grant that I may bear the death of Christ,  
Grant me the fate of His passion  
And the remembrance of His wounds.*

*Let me be wounded with distress,  
Inebriated in this way by the cross  
And by the blood of the Son.*

*Lest I be destroyed by fire, set alight,  
Then through you, Virgin, may I be defended  
On the day of judgment.*

*Christ, when it is time to depart from here  
Grant me to come through the mother  
To the palm of glory.*

*When my body dies,  
Grant that to my soul is given  
The glory of paradise. Amen.*

*(Unknown thirteenth century; trans. James Taylor, b. 1966, Caspar Wein, b. 1993)*

## YALE REPERTORY CHORUS

Kevin Vondrak, Caspar Wein, Hyunju Yang, *conductors*

Ethan Haman *staff accompanist*

### **Soprano**

Emily D'Souza  
Ike Harijanto  
Aurelia Keberle  
Tawnie Olson  
Rachel Segman  
Sara Stebbins  
Hyunju Yang

### **Alto**

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

### **Tenor**

David Liebowitz  
Jack Purdue  
John Raskopf  
Kevin Vondrak  
Caspar Wein  
Alex Whittington

### **Bass**

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

## ORCHESTRA

### **Violin**

Naeun Kim  
Jimin Lee  
Josh Liu  
Phoebe Liu  
Jiyeon Park  
Dabin Yang

### **Viola**

Nicolas Garrigues  
Craig Kirkland

### **Cello**

Leo Kubota  
Ravenna Michalsen

### **Contrabass**

Yihan Wu

### **Flute**

Jolie Fitch  
Annie Winkelman

### **Oboe**

Ben Smith  
Maren Tonini

### **Bassoon**

Darius Farhoumand

### **Chamber Organ**

Ethan Haman



## Felix Mendelssohn Bartholdy, *Christe, du Lamm Gottes*, BWV A 5

*Christe, du Lamm Gottes* is a chorale cantata composed by Felix Mendelssohn-Bartholdy in 1827 at 18 years old. Written as a gift to his sister, Fanny, for Christmas of that year, it reflects the young composer's study of older musical models, particularly the music of Bach and Handel, while retaining a personal style grounded in Romantic sensibilities and harmonic richness.

The organizing principle for any chorale cantata is a pre-existing Lutheran hymn. Martin Luther's hymn *Christe, du Lamm Gottes* is a paraphrase in German of the Latin *Agnus Dei* from the liturgy of the Mass, set to an old German melody: it was first published in 1528 and is still used in today's German hymnals, often referred to as the "German Agnus Dei." Prior to Mendelssohn, J.S. Bach, the standard-bearer of German chorale cantata composition, used the tune in several instances: as the closing chorale of his cantata *Du wahrer Gott und Davids Sohn*, BWV 23; as a chorale prelude in the *Orgelbüchlein* (BWV 619); and, notably, as the closing movement in the 1725 version of the *St. John Passion* (later in this concert we will instead hear the chorale "Ach Herr, lass dein' lieb' Engelein" from Bach's 1749 version of the *St. John Passion*, which is the more traditional and familiar version of the closing movement).

The chorale melody appears as a cantus firmus throughout, sung by the sopranos and doubled by winds. The melody also provides thematic material for the newly composed polyphonic writing in strings and the other voices. Though categorized as a "cantata" in his own autograph sources, Mendelssohn's 19th-century understanding of the term differs from a 17th- and 18th-century one. The free form of the work, written in one movement with the same musical forces throughout, warrants its description more as a "chorale fantasia." Still, the tripartite structure of the text dictates the three distinct musical sections. The young Mendelssohn's skill is apparent in the handling of a tricky, chromatic contrapuntal subject in the middle section, a masterful technique Bach often demonstrates, and in the warm tone and suave Romantic harmonies of the outer sections. While impressively conceived and executed, Mendelssohn's youth sometimes shows in the busy overextension of the polyphonic texture, or in trailing phrase endings.

Nonetheless, we see a confident student engaging and learning from the wisdom of the Leipzig cantor across the distance of time and generations. As he matured, Mendelssohn retained and internalized the influence of Bach in the oratorios *St. Paul* and *Elijah*, the "Reformation" Symphony No. 5, and his later Psalm settings. Indeed, in 1829, just two years after composing *Christe, du Lamm Gottes*, a 20-year-old Mendelssohn mounted the first performance of the *St. Matthew Passion* in nearly 100 years, for which he is credited with playing a pivotal role in the revival of contemporary interest in Bach's music. While we primarily associate the combination of the names Mendelssohn and Bach with that landmark moment, an early composition like the cantata heard today helps to foreshadow

and contextualize the deep influence that elder musician held for one of the most prominent composers and conductors of the Romantic era.

### **John Tavener, *The Lamb***

Connecting these two larger pieces is a short carol by the British composer John Tavener. *The Lamb* is one of his best known and most performed works, setting the famous poem by William Blake from *Songs of Innocence and Experience*. The music is built on a simple melody of four notes (G-B-A-F $\sharp$ ) and its mirror inversion (G-Eb-F-Ab). Melody and poetic image radiate with the simplicity and clarity of a nursery rhyme, yet the resulting bitonal harmony shades the sentiment in a deep, complex mysticism. The second section, harmonized in a more traditional diatonic manner similar to a chorale, features a distinctive musical device that Tavener called the “joy-sorrow chord” and which appears most notably on the word “Lamb” at the end of each stanza, and reoccurs in other works throughout Tavener’s oeuvre. Blake’s poem is addressed to a lamb, with a play on words in verse 2—the Lamb of God who “became a little child” is Jesus Christ. Though this carol is typically associated with Christmas—it was widely heard in the broadcast Festival of Nine Lessons and Carols from Kings College Chapel, Cambridge on Christmas Eve 1982—these words form a central framing device which connects Mendelssohn and Finzi’s works heard today. Cast in Tavener’s musical language, they remind us of the profound and meaningful connection between child and lamb, savior and sacrifice, joy and sorrow—pairings which deeply resonate with the sentiments of Holy Week.

### **Gerald Finzi, *Magnificat***

Gerald Finzi’s *Magnificat* is a setting of the canticle of Mary. This text, along with the *Nunc Dimittis*, is a regular part of the Anglican Evensong, and generations of English composers—Finzi’s friends, contemporaries, and predecessors—have produced an abundance of service music in this model. However, this composition from 1952 was notably not written for liturgical use and does not have a corresponding *Nunc Dimittis*. Instead, it was written for the choir of Smith College in Northampton, Massachusetts (Finzi’s first overseas commission) at the request of their director Iva Dee Hiatt, who met the composer when bringing her choir on a 1951 European tour. It was intended for a Christmas Vespers concert, rather than for standard liturgical use, which accounts for it concluding with an “amen” not the typical doxology. Though Hiatt asked for a work for women’s voices only, Finzi wrote for a mixed choir, and at the premiere performance the men of Amherst College Glee Club joined the women of Smith College and organist Vernon Gotwals. The composer scored the *Magnificat* for orchestra several years later in 1956.

By many accounts, the *Magnificat* was a rushed job, undertaken by a composer at the busiest point in his life. Already diagnosed with Hodgkin lymphoma, he was also acutely aware of his impending early death which was to come just four years later. The manuscript

was barely returned to the publisher in time, although this historical footnote yields an amusing recollection about the final “amen” being written in the car on the way to the post office. Nevertheless, the music represents a mature, confident composer, and the score is both richly evocative (listen for the leaping sevenths during the “putting down of the mighty from their seat” and bursting triplets that “scattered the proud”) as well as lyrical. The tenderness of the individual melodies sung by sections of the choir, particularly during the “lowliness” and “mercy” sections, highlight Finzi’s deep knowledge of text setting and English poetry, reflected in his extensive output of art songs (he published nine song cycles, six of them on the poems of Thomas Hardy).

While he is best known as a choral composer, his modest but significant contribution to church music was, with few exceptions, the result of invitations to compose for various choirs, rather than a spontaneous expression of faith. Though written in a rush, it only betrays this fact, if at all, through passing reminiscences of other works. The “magnification” theme resembles the upward melodic sweep of the opening piano gesture in his song “Childhood among the Ferns,” written in 1947; the solo instrumental melody that accompanies the “lowliness” and “mercy” melody echoes a similar solo theme in his church anthem *God is Gone Up* from 1951; and, most prominently, the final “amen” has a remarkably similar musical counterpart in his other large-scale choral anthem *Lo, the full final sacrifice*, from 1946. These moments may reflect elements of a personal style or a collection of musical interests arranged in a freely rhapsodic manner, but they are undeniably recognizable as “Finzi,” and bring life to familiar liturgical words.

*Program notes by Kevin Vondrak*

### **Johann Sebastian Bach, *St. John Passion*, BWV 245**

Johann Sebastian Bach’s *St. John Passion* was composed for the Good Friday Vespers in Leipzig. The work combines scriptural text, Lutheran chorales, and poetic reflections by Barthold Heinrich Brockes, emphasizing both the suffering and the ultimate triumph of Christ.

There are four versions of *St. John Passion*, written for different performances throughout Bach’s career. While no single version is considered the definitive final form, Bach largely returned to his original version later in life. In 1749, just a year before his death, he completed what is known as Version IV. Today’s performance is based on this final version, and we will be performing three key movements: the opening chorus, the final chorus, and the closing chorale.

One can experience *St. John Passion* in multiple ways. It can be appreciated as pure music, as a dramatic retelling of Christ’s suffering and eventual victory, or with a deeper understanding of its text and theological significance. Bach’s composition allows for all these layers to coexist, offering different meanings to each listener.

The orchestral introduction immediately establishes an intense and dramatic atmosphere. The pulsating bass line resembles a beating heart, setting the stage for suffering and fear. Surging violins suggest chaos, while dissonant calls of flutes and oboes create tension, foreshadowing the turmoil to come.

The opening chorus, No.1, “Herr, unser Herrscher” (Lord, our ruler), is more than a hymn of praise – it is a statement of Christ’s suffering and ultimate glorification. Bach reflects this in the music: on the phrase “größten Niedrigkeit” (greatest lowliness), the melody descends. On “verherrlicht worden bist” (has been glorified), it ascends, symbolizing his exaltation. This contrast mirrors the Gospel of John’s theme of suffering leading to victory.

As the Passion reaches its conclusion, Bach balances the opening chorus with one of his most poignant compositions: No. 39, “Ruht wohl, ihr heiligen Gebeine” (Rest well, beloved, sweetly sleeping). This movement serves as a farewell lullaby, offering a moment of reflection after the intense drama of Christ’s suffering and death. In a gentle 3/4 meter, it does not focus on grief but on peace and acceptance. It portrays Jesus’ death not as an end but as the path to redemption.

The Passion does not end in mourning. The final chorale, No. 40, “Ach Herr, lass dein lieb’ Engeln” (Ah Lord, let your dear angels), is a prayer for salvation and resurrection, as well as a proclamation of eternal praise for His name. Bach’s harmonization gradually builds from softness to strength, creating a sense of resolution and hope. It concludes with a plea for Jesus to hear their prayers and a declaration to glorify and praise the Lord’s name forever.

Through this performance, may Bach’s timeless message of suffering, triumph, and grace offer listeners a moment of reflection on their own beliefs and experiences.

*Program notes by Hyunju Yang*

### **Knut Nystedt, *Stabat Mater***

Knut Nystedt (1915–2014) was born in Oslo, Norway. He studied composition with Aaron Copland and was organist in Oslo from 1946 to 1982 and professor of choral conducting at the University of Oslo from 1965 to 1985. Nystedt is regarded as one of the most influential composers in Norway and has received many honors, national and international.

The *Stabat Mater*, a 13th-century Christian hymn, is a poetic reflection on the Virgin Mary’s suffering during her son Jesus Christ’s crucifixion. Its author is either the Franciscan friar Jacopone da Todi or Pope Innocent III. This text has been set by many composers through the centuries. Special renown has been accumulated by *Stabat Mater* settings of Pergolesi, Dvorak, Rossini and many more.

Nystedt sets this famous and dense text for mixed choir and violoncello solo. He does not split the piece in several movements but rather lets the music develop consecutively, tying the different sections together through the cello solo. He skillfully makes use of different compositional techniques, e.g., harsh octatonic scales, hauntingly amiable

pentatonic melodies, and triumphant tonal harmonic setting. A lot of the text's emotionality is conveyed through the cello part; the desolation of the heartbroken mother mourning her dying child, the despair and anguish of helplessly witnessing the injustice of this gruesome execution, the cruelty of the inevitable death and finally the glimpse of salvation in the eternal paradise – all of these affects and emotions are introduced and elevated by the intricate and highly demanding cello part that sets Nystedt's rendition of this text apart from any other composer.

*Program notes by Caspar Wein*

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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 of Music degree in Church Music at the Berlin University of the Arts in May 2022 with majors in both Organ Playing and Conducting.

In 2017 Wein served at the cathedral in Brandenburg an der Havel where he was fully responsible for the cathedral's musical activities, all while finishing his Bachelor of Music degree in Church Music at UdK Berlin. Here he performed J.S. Bach's *Christmas Oratorio* and Franz Schubert's "Tragic" Symphony No. 4 in C minor with the Brandenburg Symphony Orchestra.

In the following years he worked in several ensembles as Musical Director and realized, among other works, Mendelssohn's *Elijah*, Händel's *Acis and Galatea* and Puccini's *Missa di Gloria*. In January 2023, he took up the prestigious Kantor-Position at the Friedenskirche

Potsdam-Sanssouci, overseeing all musical activities at this historic UNESCO World Heritage Site and directing its three choirs. In the 18 months serving in this position, he conducted, among other works, Dvorak's Requiem, Händel's *Israel in Egypt*, and Schütz's *Schwanengesang*. In June 2024, Wein 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.

**Dylan Kinneavy** is a dynamic, expressive, and versatile cellist whose artistry extends to a variety of musical styles. Kinneavy grew up in Minneapolis, Minnesota, and began studying Suzuki cello at age four. His primary cello teachers have included Peter Howard and Julie Albers, past and present principal cellists of the Saint Paul Chamber Orchestra. He is a graduate of the Jacobs School of Music at Indiana University, where he studied with Eric Kim. He has a particular love of chamber music and has performed in numerous ensembles and festivals, including the Manchester Music Festival, Bowdoin International Music Festival, and Madeline Island Chamber Music Institute. Kinneavy has also performed as a soloist in concertos with the Minnesota Sinfonia and Minnesota Youth Symphony and with choral groups including the River Heights Chorale. He is passionate about modern and innovative programming as well as making classical music more accessible and engaging for a wider variety of audiences. Kinneavy currently attends the Yale School of Music (Class of 2026) where he is pursuing his Master of Music degree studying with Paul Watkins and Ole Akahoshi.