

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

STEFAN PARKMAN, CONDUCTOR

Nordic Reflections

MAY 3, 2025
7:30 PM
WOOLSEY HALL
NEW HAVEN

Please silence all mobile devices.

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

Your courtesy is appreciated.

YALE SCHOLA CANTORUM

Nordic Reflections

STEFAN PARKMAN, CONDUCTOR

Music for a While

Ellen Robertson *soprano*

Henry Purcell

(c. 1659–1695)

arr. Gunnar Eriksson

(1921–1982)

Motetum Archangeli Michaelis

Bengt Hambraeus

(1928–2000)

“Futility” (poem)

Wilfred Owen (1893–1918)

Lux aeterna

Britta Byström

(b. 1977)

From Tre körvisor

Wilhelm Stenhammar

2. I Seraillets Have

(1871–1927)

3. Havde jeg, o havde jeg en Datterson, o ja!

As You Are

Nils Lindberg

(1933–2022)

Kevin Vondrak *conductor*

“When I am Among the Trees” (poem)

Mary Oliver (1935–2019)

trees

Lars Johan Werle

Matthew Dexter *baritone*

(1926–2001)

Izzy Barbato, Fredy Bonilla, Matthew Cramer, Sam Denler,

Veronica Roan, Ellen Robertson, Scottie Rogers, Trevor Scott *double quartet*

“When Great Trees Fall” (poem)

Maya Angelou (1928–2014)

Hear My Prayer, O Lord

Purcell

Sven-David Sandström

(1942–2019)

(continues on next page)

“Instruments (1)” (poem)

Madeleine L’Engle (1918–2007)

Gloria

B. Tommy Andersson

Commissioned by Yale Institute of Sacred Music, World Premiere

(b. 1964)

INTERMISSION

Dixit Dominus, HWV 232

George Frideric Handel

(1685–1759)

1. Coro: Dixit Dominus
2. Aria: Virgam virtutis tuae
3. Aria: Tecum principium in die virtutis
4. Coro: Juravit Dominus
5. Coro: Tu es sacerdos in aeternum
6. Coro et Soli: Dominus a dextris tuis
7. Coro: Judicabit in nationibus
8. Coro et Soli: De torrente in via bibet
9. Coro: Gloria Patri et Filio

Izzy Barbato *soprano*

Ellen Robertson *soprano*

Veronica Roan *alto*

Scottie Rogers *female countertenor*

Sam Denler *tenor*

Trevor Scott *tenor*

Fredy Bonilla *bass*

Music for a While

Music for a while
Shall all your cares beguile

Wond'ring how your pains were eas'd
And disdaining to be pleas'd
Till Alecto free the dead
From their eternal bands
Till the snakes drop from her head
And the whip from out her hands

Music for a while
Shall all your cares beguile

(John Dryden, 1631–1700)

Motetum Archangeli Michaelis

Archangele Michael,
constitui te principem super
omnes animas suscipiendas,
Alleluia.

Angeli, Archangeli,
Throni et Dominationes,
Principatus et Potestates,
Virtutes caelorum,
laudate Dominum de caelis,
Alleluia.

Concussum est mare,
et contremuit terra,
ubi Archangelus Michael
descendebat de caelo.
Princeps gloriosissime, Michael Archangele,
esto memor nostri:
hic et ubique
semper precare pro nobis
Filium Dei,
Alleluia.

*O Angel, Archangel Michael,
I have appointed you chief
to receive souls,
Hallelujah.*

*O Angels, Archangels,
Thrones and Dominions,
Princes and Powers,
Strengths of the Heavens--
Praise the Lord from the Heavens!
Hallelujah!*

*The sea was smitten,
And the earth trembled,
Where the Archangel Michael
Descended from Heaven.
O most glorious Archangel Michael,
Remember us,
Here and everywhere
Pray for us always
Son of God,
Hallelujah!*

(Author unknown)

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

*May everlasting light shine upon them, O Lord,
with thy saints in eternity,
for thou art merciful.
Grant them eternal rest, O Lord,
and may everlasting light shine upon them.*

(Roman Catholic Requiem Mass)

Tre körvisor

2. I Seraillets Have

Rosen sænker sit Hoved, tungt
Af Dug og Duft,
Og Pinjerne svaje saa tyst og mat
i lumre Luft.
Kilderne vælte det tunge Sølv
I døsigt Ro,
Minareterne pege mod Himlen op
I Tyrketro,
Og Halvmaanen driver saa jævnt afsted
Over det jævne Blaa,
Og den kysser Rosers og Liljers Flok,
Alle de Blomster smaa
I Seraillets Have,
I Seraillets Have.

*The rose lowers its head, heavy
with dew and scent,
and the pines sway so silent and faint
in the sultry air.
The fountains pour their heavy silver
in sleepy tranquility,
minarets point up to the heavens
in a Turkish faith,
and the half-moon drifts smoothly across
over the evening blue
and kisses the beds of roses and lilies,
all the tiny flowers
in the seraglio garden,
in the seraglio garden.*

3. Havde jeg, o havde jeg en Datterson, o ja!

Havde jeg, o havde jeg en Dattersøn,
o ja!
Og en Kiste med mange, mange Penge,
Saa havde jeg vel ogsaa havt en Datter, o ja!
Og Huus og Hjem og Marker og Enge.

*If I had, O if I had a daughter's son [grandson],
O yes!
and a treasure chest with many, many coins,
then I would have surely had a daughter, O yes!
and a house and home and fields and meadows.*

Havde jeg, o havde jeg en Datterlil, o ja!
Og Huus og Hjem og Marker og Enge,
Saa havde jeg vel ogsaa havt en Kjærrest, o ja!
Med Kister med mange, mange Penge.

*If I'd had, O if I'd had a little daughter, O yes!
and a house and a home and fields and meadows,
then I would have surely had a lover, O yes!
and treasure chests with many, many coins.*

(Jens Peter Jacobsen, 1847–1885; trans. Gary D. Cannon)

As You Are

You're part of nature as you are,
'cause nature made sure every star.
Every moon that sets in motion,
every ocean, every stone.

Would have a nature all its own,
and when you say you're all alone.
You're the blue note in a love song,
what a love song. Am I wrong?

Aren't our lives just a part of our music?
The things we feel as real as a theme.
Birds that screech at the beach and even each pain-filled heart
play a part in nature's perfect scheme.

As nature grows things so do we,
but nature knows things we can't see.
When the time comes for a change of heart,
there's a reason, a change of season.

As nature sees you prune away the old,
start something new and bold,
you know she loves you as you are.

(Red Mitchell, 1927–1992)

trees

1-!blac

!blac

k

agains

t

(whi)

te sky

?t

rees whic

h fr

om droppe

d

,

le

af

a::go

e

s wh

IrII

n

.g

2-trees

trees

were in (give

give) bud when to me

you

made for by love

love said did

o no yes

earth was in

(live

live)spring

with all beautiful

thing to

me

you gave gave darling

birds are

in(trees are in)

song

when to me you

leap and I'm born we

're sunlight of

oneness

3-(sitting in a tree)

(sitting in a tree-)

o small you

sitting in a tree-

sitting in a treetop

riding on a greenest

riding on a greener

(o little i)

riding on a leaf

o least who

sing small thing

dance little joy

(shine most prayer)

4-now all the fingers of this tree (darling)

have

now all the fingers of this tree (darling) have

hands, and all the hands have people; and

more each particular person is (my love)

alive than every world can understand

and now you are and i am now and we're

a mystery which will never happen again,

a miracle which has never happened before-

and shining this our now must come to then

our then shall be some darkness during which

fingers are without hands; and i have no

you: and all trees are (any more than each

leafless) its silent in forevering snow

-but never fear (my own, my beautiful

my blossoming) for also then's until

(Four poems by e.e. cummings, 1894-1962)

Hear My Prayer, O Lord

Hear my prayer, O Lord,
and let my crying unto thee.

(Psalm 102:1)

Gloria

Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.

Domine Fili Unigenite, Iesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Iesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris.

Amen.

*Glory to God in the highest,
and on earth peace
to people of good will.*

*We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks
for your great glory,
Lord God, heavenly King,
O God almighty Father.*

*Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father
have mercy on us.*

*For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.*

Amen.

(From the Mass ordinary)

Dixit Dominus

1. Coro: Dixit Dominus Domino meo:

Sede a dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum.

2. Aria: Virgam virtutis tuae emittet Dominus
ex Sion:

dominare in medio inimicorum tuorum.

3. Aria: Tecum principium in die virtutis tuae
splendoribus sanctorum.

Ex utero ante luciferum genui te.

4. Coro: Juravit Dominus et non poenitebit
eum:

5. Coro: Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

6. Coro et Soli: Dominus a dextris tuis,
confregit in die irae suae reges.

7. Coro: Judicabit in nationibus,
Implebit ruinas, conquassabit capita in terra
multorum.

8. Coro et Soli: De torrente in via bibet,
propterea exaltabit caput.

9: Coro: Gloria Patri, et Filio, et Spiritui
Sancto,

Sicut erat in principio, et nunc, et semper, et
in saecula saeculorum. Amen.

The Lord said unto my Lord:

*Sit thou on my right hand, until I make thine
enemies thy foot-stool.*

*The Lord shall send the rod of thy power out of Zion:
be thou ruler, even in the midst among thine enemies.*

*In the day of thy power shall the people offer thee free-
will offerings with a holy worship.*

*From the womb before the morning star have I
begotten thee.*

The Lord swore, and will not repent:

*Thou art a priest for ever after the order of
Melchizedek.*

*The Lord upon thy right hand,
shall wound even kings in the day of his wrath.*

*He shall judge the nations,
fill the places with destruction, and shatter the skulls
in the land of the many.*

*He shall drink of the brook in the way,
therefore shall he lift up his head.*

*Glory be to the Father, and to the Son, and to the
Holy Ghost.*

*As it was in the beginning, is now; and ever shall be,
world without end. Amen.*

(Psalm 110, 1662 Book of Common Prayer)

YALE SCHOLA CANTORUM

Stefan Parkman *Conductor*

Matthew Cramer *Choral Preparation*

Jeff Hazewinkel *Manager of Music Programs and Concert Production*

Eshaan Giri, Sullivan Hart *Ensemble Managers*

Ethan Haman *Accompanist*

Soprano

| | |
|------------------|--|
| Izzy Barbato* | M.M. '26, Early Music Voice |
| Tamar Ben-Ozer | LL.M. '25, Law |
| 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 |
| 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 |
| Alex Whittington | M.M. '25, Choral Conducting |
| 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

Nicholas DiEugenio *concertmaster*

Isabelle Lee

Eleanor Legault

Sophie Longmuir

Violin II

Shelby Yamin

Francis Liu

Marika Basagoita

Rafa Prendergast

Viola I

Madison Marshall

Kate Goddard

Viola II

Dan McCarthy

Josh Liu

Cello

Matt Zucker

Sarah Stone

Rebecca Patterson

Violone

Will Robinson

Theorbo

Grant Herreid

Organ

Ethan Haman

Poetry readings by Prof. James Taylor

Tonight's concert highlights both the exceptional vitality of the Swedish choral tradition and its close historical ties to England. The court musician Johan Helmich Roman, a central figure in eighteenth-century Swedish musical life, met the expatriate Handel in London in the early 1700s and introduced his music to Sweden. Sometimes called "the Swedish Handel," Roman not only performed the German-born composer's oratorios and anthems but wrote his own vocal and instrumental music in a Handelian style. By the time Wilhelm Stenhammar and his fellow nationalist composers rose to prominence in the late 1800s, choirs and choral music had achieved the special status that they continue to enjoy in Swedish culture. But it was largely thanks to the late Eric Ericson, the dean of Swedish choral conductors in the latter twentieth century (and one of Stefan Parkman's teachers), that the choral repertory was further enriched by works in a wide range of contemporary idioms.

Henry Purcell, *Music for a While* (arr. Gunnar Eriksson)

Born into a prosperous, well-connected musical family in London, Purcell cut his teeth as a boy chorister in the Chapel Royal and served both the Anglican king Charles II and the Catholic James II in various capacities. After the Glorious Revolution of 1688, the new joint monarchs, William and Mary, sharply reduced the royal musical establishment, forcing Purcell and other court musicians to seek their livelihoods in London's many public theaters and concert halls. *Music For a While*, a paean to music's curative powers, was written for a

1692 production of Sophocles' *Oedipus Rex*, adapted by John Dryden and Nathaniel Lee. Originally scored for solo voice and continuo, it juxtaposes a florid melody with a repeating harmonic pattern in the bass.

Bengt Hambraeus, *Motetum Archangeli Michaelis*

A leader of the Nordic avant garde, Swedish composer-organist Bengt Hambraeus drew inspiration from sources as diverse as early music, electronic music, and the radically innovative timbres of composers like Edgard Varèse, Olivier Messiaen, and György Ligeti. The Latin text of *Motetum Archangeli Michaelis* (Motet of the Archangel Michael) reflects the saint's dual roles as militant defender of the faith and beneficent angel of death. Hambraeus's chant-like vocal lines are punctuated by organ commentaries whose kaleidoscopic harmonies and sonorities owe a debt to Varèse. In fact, the organ part subliminally alludes to the French-American composer's *Déserts* for instrumentalists and tape. "Because Varèse regarded the title *Déserts* as a symbol not only for vast areas of sand or ice but also for the void in space or in a human world and mind," Hambraeus explains, "I saw an affinity between Varèse's thoughts and my own approach to the apocalyptic vision of the Archangel Michael."

Britta Byström, *Lux aeterna*

Like many other "post-tonal" composers, Britta Byström is less interested in the traditional building blocks of music--melody, rhythm, and harmony--than in the intrinsic qualities of sound itself, especially the higher acoustic frequencies known as overtones. "It's the overtones that give my music that glittery quality that possibly makes you hear it as less dissonant than it might actually be," the Swedish composer says. A case in point is Byström's luminous six-voice setting of the prayer from the Catholic mass for the dead, which recalls the shimmering resonances of Ligeti's *Lux aeterna* (popularized in Stanley Kubrick's film *2001: A Space Odyssey*). Against a backdrop of softly susurrating "lu"s, her music toggles seamlessly between consonance and dissonance.

Wilhelm Stenhammar, "I Seraillets Have" and "Havde jeg, o havde jeg en Dattersøn, o ja!" from *Tre körvisor*

Along with Wilhelm Peterson-Berger and Hugo Alfvén, Wilhelm Stenhammar represents the group of Swedish nationalist composers who combined an essentially late Romantic tonal vocabulary with elements drawn from Scandinavian folk music and literature. Stenhammar had little formal musical education and was just nineteen years old when he composed his *Three Choir Songs* to texts by the Danish novelist and poet Jens Peter Jacobsen. The decorous, hymn-like strains of "I Seraillets Have" (In the Seraglio Garden) reflect the late nineteenth-century taste for musical "exoticism," while "Havde jeg, o havde jeg en Dattersøn, o ja!" (If Only I Had a Grandson, Oh) is written in a lighter, more folkish vein.

Nils Lindberg, *As You Are*

Although the late Nils Lindberg was best known as a jazz pianist, composer, and arranger, he also wrote a variety of music in the European concert hall tradition, much of it inspired by the folklore of his native Dalarna region. In the 1970s and 1980s he worked closely with the renowned Swedish vocalist Alice Babs, and it was for her that he penned his popular solo ballad *As You Are*. (They recorded it together a few years before she died in 2009.) Lindberg's choral arrangement highlights the tender sentimentality of the text by the great American jazz double-bassist Red Mitchell.

Lars Johan Werle, *trees*

Lars John Werle built a reputation in the early 1960s on the strength of a serialist string quartet titled *Pentagram*. However, he soon developed a more accessible brand of modernism in a series of operas on subjects ranging from Velázquez's painting *Las meninas* to the modern welfare state. As one might expect from the composer for Ingmar Bergman's *Persona* and *Hour of the Wolf*, Werle's scores are packed with musical and historical allusions, flashbacks, and other cinematic techniques. *trees*, set to a suite of exuberant nature poems by E. E. Cummings, echoes the environmental themes that Werle explored in several of his stage and orchestral works. His imagination was piqued by the poet's idiosyncratic syntax, "the terseness, the unconventional punctuation, the drastic shifts in time and space, the reiterations from end to beginning." Cummings's poems, he observed, "don't sing, they breathe, they are ambivalent, they are an invitation to play, sometimes serious play, to composition." At once playful and serious, *trees* runs the gamut of vocal expression, from unpitched speech to full-throated lyricism.

Sven-David Sandström and Henry Purcell, *Hear My Prayer, O Lord*

Purcell excelled in virtually every realm of composition, from simple songs to intricately wrought chamber music, and from vividly dramatic theatrical works to deeply felt religious music. The eight-part chorus *Hear My Prayer, O Lord*, written around 1685, is one of more than sixty sacred anthems he composed for the Anglican service. Three centuries later, Swedish composer Sven-David Sandström elaborated on this anguished supplication by appending an equally powerful modernist gloss: Purcell's intensely chromatic harmonies dissolve into a murky, gratingly dissonant lamentation that takes its cue from multiple iterations of the word "crying."

B. Tommy Andersson, *Gloria*

A student of Sven-David Sandström, B. Tommy Andersson describes his compositional style as eclectic, adding that early in his career he "tried to become a modernist, but it never really suited me." *Gloria*, commissioned by the Yale Institute of Sacred Music especially for this concert, is a kind of sequel to his *Four Luther Variations*, written in 2017 for Stefan Parkman and his choir at Uppsala University. Both works call for chorus and large symphonic organ, of which the Newberry Memorial Organ in Woolsey Hall is an

outstanding example. Although Andersson doesn't hesitate to let out all the stops, he never allows the organ to overpower the singers and lets the unaccompanied chorus have the last word in the jubilant "Amen."

George Frideric Handel, *Dixit Dominus*, HWV 232

Like many of his contemporaries, Handel was stage-struck from an early age. He adored opera—specifically, the imported Italian opera that was all the rage both in his native Germany and in his adopted England. Born in Halle, the son of a barber-surgeon who died when he was eleven, he began his musical career in the cosmopolitan port city of Hamburg at the turn of the eighteenth century. After serving an apprenticeship in the Hamburg opera orchestra, he transferred to Italy in 1707 for finishing school. Handel spent much of the next three years in the employ of an Italian nobleman, Francesco Maria Ruspoli, whose palace in Rome served as his base of operations as he launched his international career. Because the pope had banned public opera performances in Rome, Handel concentrated instead on quasi-operatic cantatas, motets, and oratorios, as well as Latin church music. *Dixit Dominus*, one of three Vespers psalm settings dating from his first few months in Rome, was probably written at the behest of either Cardinal Carlo Colonna or Cardinal Pietro Ottoboni, two of the composer's early patrons.

The dramatic imagery of Psalm 109/110, which celebrates God's triumph over his enemies even as it presages the birth of his son, showcases the twenty-two-year-old Handel's flair for colorful scene painting and vivid word setting. The opening chorus sweeps us straight to the heart of the choral drama, with its vigorous, incisive rhythms, sparkling coloratura passages for the solo singers, and emphatic iterations of the Latin word *dixit* (he said). Handel highlights the subjugation of the Lord's *inimicos* (enemies) by incorporating a Gregorian chant in long, sustained notes; this appropriately weighty melody is set against a short, snappy rhythmic figure that Handel would later use in the Hallelujah Chorus of *Messiah*. The two ensuing florid solo arias offer a gentler, more intimate perspective before the stern Old Testament God returns in the harsh chromatic harmonies of "Juravit Dominus" and the intricately entwined contrapuntal lines of "Tu es sacerdos." In combining the virtuosic brilliance of the Italian concerto style with the "learned" sobriety associated with the music of his homeland, Handel expresses both the solemn grandeur of the biblical text and the joyous expectation of the Messiah's coming.

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*, Schutz'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.

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 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.

B. Tommy Andersson received his training as a conductor at the Royal College of Music, Stockholm, where he worked with Eric Ericson, Péter Eötvös, Brian Priestman, Sergiu Comissiona and Gennady Rozhdestvensky. Andersson has conducted all the major orchestras and at most opera houses in Sweden – and many elsewhere. From 2003 to 2009 he was Professor of Orchestral Playing at University of Gothenburg, and since 2012 he is Professor of Orchestral Conducting at Royal College of Music, Stockholm, Sweden.

Andersson has also composed music since he was eleven years old. He studied composition with Sven-Eric Johanson, Hans Eklund (composer), and Sven-David Sandström in the 1980s. Since 1995 his music has become more and more in demand.

Gloria was commissioned by the Yale Institute of Sacred Music. Today's performance is the world premiere.

Isabel (Izzy) Barbato is pursuing a Master of Music degree in Vocal Performance at the Yale Institute of Sacred Music (Class of 2026) and is a soprano in the Yale Voxtet 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 Janaček'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.

Fredy Bonilla, baritone, received his Bachelor of Arts degree in 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 Yale 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.

Sam Denler is a tenor based in New Haven, Connecticut. A 2023-24 Voces8 Scholar, he also sings in the Philadelphia Symphonic Choir and regularly performs with the Philadelphia Orchestra under Yannick Nezet-Seguin. He is the tenor soloist for Ryan Brandau in *Amor Artis* and recently performed with *Res Facta*, which was featured on WWFM Sounds Choral. Denler recently completed his sixth summer residency with the Spoleto Festival USA Chorus, and he also filmed a scene with Bradley Cooper for Netflix's Leonard Bernstein biopic *Maestro*. This year will be his third year as singer, audio engineer, and cofounder of startup Convoco, a small ensemble of professional musicians.

Denler is earning a Master of Music degree in Voice: Early Music, Oratorio, and Chamber Ensemble at Yale School of Music and Yale Institute of Sacred Music (Class of 2026). He earned his bachelor's in music education at Westminster Choir College in 2019, where he sang with the Westminster Choir for three years and toured the US, Spain, and China. While in college, he was also a member of Kantorei, an elite ensemble specializing in early performance practice, and Symphonic Choir, which performed in premier venues such as Carnegie Hall, Lincoln Center, and the Kimmel Center for the Performing Arts in Philadelphia.

Matthew Dexter, bass-baritone from McKinney, Texas, is earning his Master of Music degree in Early Music Voice at Yale University and the Yale 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*, Zuniga 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.

Veronica Roan is a mezzo-soprano from Dallas, Texas, studying for a Master of Music degree in Early Music Voice at the Yale School of Music and Yale Institute of Sacred Music (Class of 2025). Roan's solo work in 2023 included Mozart's Requiem with Music at Trinity (Vero Beach, FL), Deesse 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 Brittney 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 Yale Institute of Sacred Music, where she is pursuing a Master of Musical Arts degree (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 Dvorak'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 Mimi 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 the Yale 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.

Scottie Rogers is a female countertenor, arranger, and composer. A native Texan, Rogers received undergraduate degrees in vocal performance and music education from the University of Houston and a Master of Sacred Music degree in vocal performance from the University of Notre Dame. She is now earning her Master of Musical Arts degree in Early Music Voice (Class of 2026) at the Yale School of Music and the Yale Institute of Sacred Music. Rogers is also a decorated performer, having won numerous international competitions and awards as both a soloist and as part of ensembles. Upon completing her education, Rogers hopes to find a career performing up and down the East Coast, as well as composing for herself and others.





Lyric tenor **Trevor Scott** is currently in his second year of a Master of Musical Arts degree (Class of 2025) in Early Music, Art Song, and Oratorio at the Yale School of Music and Yale 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 Master of Music degree 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.

Ethan Haman (Organ M.M. '21, M.M.A. '22), from the San Francisco Bay Area, is staff accompanist for the Yale Institute of Sacred Music and director of music for the Episcopal Church at Yale. He is also organist and assistant conductor at Noroton Presbyterian Church in Darien, Connecticut, and staff accompanist for the Greater New Haven Community Chorus. Prior to his studies at Yale, he graduated from the University of Southern California with a Bachelor of Music degree in organ and composition, studying with Cherry Rhodes, Andrew Norman, and Morten Lauridsen.

Haman has been sponsored on several occasions to study organ performance and improvisation in Paris and Lyon on historic instruments that include St. Sulpice Church and Notre Dame Cathedral. He has performed as a recitalist and in collaboration with various ensembles in 23 states and ten countries at notable venues such as Davies Symphony Hall in San Francisco, the Walt Disney Concert Hall in Los Angeles, Trinity Church Wall St. in NYC, and the Grote Kerk of St. Bavo in Haarlem, the Netherlands.

Haman was a finalist and Audience Prize winner in the American Guild of Organists' National Competition in Organ Improvisation in 2022 and 2024. Currently, he teaches improvisation privately and in workshops for universities, the Church Music Institute, and the AGO. He regularly composes new choral and keyboard music, and enjoys recording organ and improvisation videos for his YouTube channel. Haman also has a passion for foreign languages, of which he currently speaks eight. www.ethanhaman.com.

 ism.yale.edu  facebook.com/yaleism  @yaleism  twitter.com/yaleism

Yale INSTITUTE OF SACRED MUSIC