

YALE SCHOLA CANTORUM

STEFAN PARKMAN, CONDUCTOR

September 26, 2025

5:30 pm

Christ Church New Haven

PROGRAM

Procession: Alta trinita beata

Anonymous, 15th century
Arr., Anders Öhrwall (1932–2012)

Holy Trinity exalted and ever adored by us, glorious Trinity, in one Being miraculously united.
You are ambrosial manna and all the world's desire.

Domine, salvum fac Regem

Dieterich Buxtehude (c. 1637–1707)

Lord, save our King and hear us the day in which we shall call upon Thee.
Glory be to the Father, and the Son, and the Holy Spirit.
As it was in the beginning and it is now, and it shall be, for ever without end. Amen.

O lieber Herre Gott

Heinrich Schütz (1585–1672)

O dear Lord God, wake us up, so that we are ready when your Son comes, to receive him
with joy and to serve you with pure heart, by the same, thy beloved Son Jesus Christ, our Lord.
Amen.

Selig sind die Toten

Schütz

Blessed are the dead who die in the Lord from now on. Yes, says the Spirit, they will rest
from their labor, for their deeds follow them.

Sonata No. 2 in E minor (Instrumental)

Johann Rosenmüller (c. 1619–84)

(continues on next page)

Please silence all mobile devices.

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

Your courtesy is appreciated.

Jesu, meine Freude, BWV 227

J.S. Bach
(1685–1750)

Izzy Barbato, Eden Bartholomew *soprano*

Gwendolyn DeLaney *alto*

Scottie Rogers *female countertenor*

Sam Denler, John Richardson *tenor*

Matthew Dexter, Lucas Zuehl *bass*

1. Chorale

Jesus, my joy,
my heart's pasture,
Jesus, my treasure!
Ah, how long, ah long
has my heart suffered
and longed for you!
God's lamb, my bridegroom,
besides you on earth
nothing shall be dearer to me.

2. Chorus

*Now there is nothing damnable in those who are in
Christ Jesus, who do not walk after the way of the flesh,
but after the way of the Spirit.*

3. Chorale

Under your protection
I am safe from the storms
of all enemies.
Let Satan rage,
let the enemy fume,
Jesus stands with me.
Whether now it thunders and flashes,
whether sin and Hell terrify,
Jesus will protect me.

4. Chorus

*For the law of the spirit, which gives life in Christ
Jesus, has made me free from the law of sin and death.*

5. Chorale

Defiance to the old dragon,
defiance to the vengeance of death,
defiance to fear as well!
Rage, world, and attack;
I stand here and sing
in entirely secure peace!
God's strength holds me in watch;
earth and abyss must fall silent,
however much they might rumble.

6. Chorus

*You, however, are not of the flesh, but rather of the
Spirit, since the Spirit of God lives otherwise in you.
Anyone, however, who does not have Christ's Spirit, is
not his.*

7. Chorale

Away with all treasures,
you are my delight,
Jesus, my joy!
Away, you vain honors,
I don't want to listen to you,
remain unknown to me!
Misery, want, torture, shame and death
shall, although I must suffer much,
never part me from Jesus.

8. Chorus

*However if Christ is in you, then the body is dead
indeed for the sake of sin; but the spirit is life for the
sake of righteousness.*

9. Chorale

Good night, existence
that cherishes the world!
You do not please me.
Good night, sins,
stay far away,
never again come to light!
Good night, pride and glory!
To you utterly, life of corruption,
be good night given!

10. Chorus

*Therefore now since the Spirit of him who raised Jesus
from the dead dwells in you, that same who raised
Christ from the dead will make your mortal bodies
living, for the sake of his spirit that dwells in you.*

11. Chorale

Hence, you spirits of sadness,
for my Master of joy,
Jesus, comes here.
For those who love God,
even their troubles
must be pure sugar.
Though I endure mockery and shame here already,
nevertheless you stay with me even in sorrow,
Jesus, my joy.

YALE SCHOLA CANTORUM

Stefan Parkman *Conductor*

Jeff Hazewinkel *Manager of Music Programs and Concert Production*

Sullivan Hart, Anthony Washington *Ensemble Managers*

Anne Maria Lim *Accompanist*

Soprano

Izzy Barbato*	M.M. '26, Early Music Voice
Eden Bartholomew*	M.M.A. '27, Early Music Voice
Grace Currie	M.M. '27, Choral Conducting
Carolyn Lai	M.Div. '28, Religion
Susanna Mackay	Ph.D. '30, English
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
Gwendolyn DeLaney*	M.M.A. '27, Early Music Voice
Charlotte Maskelony	M.F.A. '28, Dramaturgy and Dramatic Criticism
Nadira Novruzov	M.M. '26, Flute Performance
Scottie Rogers*	M.M.A. '26, Early Music Voice
Kit Thickett	Ph.D. '31, Music

Tenor

Sam Denler*	M.M. '26, Early Music Voice
Sullivan Hart	M.Div./M.S.W. '26, Practical Theology
John Richardson*	M.M. '27, Early Music Voice
Jamie Shepherd	Ph.D. '31, Asian History
Angus C.B. Warren	Ph.D. '28, Medieval Studies
Caspar Wein	M.M.A. '26, Choral Conducting

Bass

Brian De Stefano	M.M. '27, Choral Conducting
Matthew Dexter*	M.M. '26, Early Music Voice
Eshaan Giri	B.A. '27, Music/Statistics & Data Science
Samuel Lopusky	M.A. '27, Religion
Georg Schneider	Ph.D. '26, Economics
Jasper Schoff	Ph.D. '30, Music History
Reid Simmons	M.M. '27, Choral Conducting
Kristian Svane	Ph.D. '30, German Literature
Anthony Washington	M.M. '27, Choral Conducting
Lucas Zuehl*	M.M. '27, Early Music Voice

*Member of the Voxtet

INSTRUMENTALISTS

Violin

Daniel Lee
Eleanor Legault

Viola

Nicole Divall
Juan Alvarez Jimenez

Cello

Ezra Seltzer

Violone

Andrew Vinther

Organ

Anne Maria Lim

Anonymous, *Alta Trinità beata* (arr. Anders Öhrwall)

“High and holy Trinity, always adored by us”: the Italian text of this anonymous thirteenth-century hymn bespeaks a simple, direct faith, unmediated by priests, formal rituals, or the learned idiom of the Latin liturgy. The tradition it represents is that of the *laude spirituali*, a rich body of vernacular devotional songs that originated in Italy in the late Middle Ages. The prototype of the genre is St. Francis of Assisi’s *Canticle of the Sun*, which similarly preaches its spiritual lessons in the language of the people. *Lauda* singing was particularly associated with the lay confraternities that helped spread the Word of God throughout northern Italy: the folk-like melody of *Alta Trinità beata*, with its short, clear-cut phrases and appropriately tripartite structure (AAB), is preserved in a songbook compiled in Cortona around 1290. Anders Öhrwall, one of Stefan Parkman’s predecessors as principal conductor of the Swedish Radio Choir, made this popular four-part arrangement during his lengthy tenure as director of music at Stockholm’s Adolf Fredrik Church.

Dieterich Buxtehude, *Domine, salvum fac regem*, BuxWV 18

The foremost North German composer of his day, Dieterich Buxtehude served for four decades as organist of St. Mary’s Church in Lübeck, a prestigious post analogous to the one Johann Sebastian Bach would occupy in mid-eighteenth-century Leipzig. (As a journeyman organist in Arnstadt, Bach made a pilgrimage on foot to Lübeck in 1705 that cemented his high regard for the elder musician.) Although Buxtehude is best known for his organ music, he was more than a workaday church musician: as Lübeck’s de facto municipal music director, he introduced the city’s prosperous, culturally aspiring burghers to his own quasi-operatic dramatic works on sacred themes, which he presented at St. Mary’s on five Sunday afternoons of the year in a popular concert series billed as *Abendmusiken* (Evening Concerts). Free and open to the public, the performances were underwritten by local merchants and featured singers and instrumentalists who, like Buxtehude, were on the city’s payroll.

Although composing vocal music wasn’t part of Buxtehude’s job description, he wrote some 135 sacred and secular works for various combinations of voices, ranging from intimate, chamber-scaled solos to a grandiose hymn for six choirs and orchestra. The chamber cantata *Domine, salvum fac regem* (Lord, save the king) was likely written for the composer’s Swedish friend Gustaf Düben, an organist and composer who served as kapellmeister at the royal court in Stockholm. (Buxtehude’s manuscript is now in the Düben Collection at Uppsala University.) Scored for five voices and strings, the cantata is a short choral prayer in lively triple meter, prefaced and punctuated by instrumental passages, with a vigorous duple-time “Gloria Patri” appended at the end. The clarity of the Latin text is enhanced by Buxtehude’s mostly syllabic word-setting, with florid melismas reserved for the key word “salvum” (safe) and the final ecstatic “amen.”

Heinrich Schütz, *O lieber Herre Gott*, SWV 381

Lutheran church music came into its own in the early 1600s, a century after Martin Luther instigated the Protestant Reformation and the concomitant project of forging a distinctive German cultural identity. Yet even as German-speaking Europe declared its independence from the Church of Rome, German musicians continued to look to Italy for inspiration and education. In 1609, Heinrich Schütz’s princely patron in Kassel sent him to Venice to study with Giovanni Gabrieli, who not only provided a solid grounding in Renaissance counterpoint, based on Palestrina’s exemplary masses and motets, but inculcated a love of the more up-to-date madrigalian techniques associated with Monteverdi. Schütz apparently saw no conflict between his artistic allegiance to Catholic Italy, which he called “the true university of music,” and his staunch Protestant faith. Apart from an early collection of madrigals composed in the first

flush of his discovery of the extroverted, melodically rich Italian style, virtually all his surviving music was written either for the Lutheran Church or for religious ceremonies such as weddings, funerals, and christenings.

In grafting the expressive freedom of the Italian madrigal onto the rigorous sobriety of the German motet, Schütz hastened the process by which, in the words of the musicologist Friedrich Blume, “Protestant musicians, standing firmly in their own tradition, reformed the formal tools of secular and sacred Italian music and created out of the Lutheran spirit music that became the sound of the Lutheran faith.” *O lieber Herre Gott* (O dear Lord God) was published in 1648 in *Geistliche Chormusik* (Sacred Choral Music), a collection of twenty-nine motets for five to seven voices with varied instrumental accompaniments. Scored for six voices a cappella, it is one of two settings Schütz made of Luther’s Advent collect. (The other, SWV 287, calls for two high voices and continuo.) The theme of spiritual awakening is reflected in the abrupt transition from the motet’s flowing first section, in somber G minor, to the snappier rhythms of “wecke uns auf” (awaken us). Schütz breaks Luther’s German text up into short phrases of diverse musical characters and textures, set off by cadential resting points and enlivened with imitative counterpoint in the manner of Gabrieli.

Heinrich Schütz, *Selig sind die Toten*, SWV 391

The same elements are combined, to markedly different effect, in Schütz’s funeral motet *Selig sind die Toten* (Blessed are the dead). The text is drawn from the Book of Revelation, by way of the Luther Bible; its serenely consolatory words have long been part of the burial service in both Lutheran and Anglican churches. (Brahms, a keen student of Schütz’s music, chose the same text for the finale of his *German Requiem* in the 1860s.) Once again, Schütz uses a six-voice texture in a mixture of homophony (chordal writing) and imitative polyphony that closely aligns with the shifting moods and verbal contours of the biblical verse. As with the other motets in *Geistliche Chormusik*, Schütz’s purpose in writing *Selig sind die Toten* was partly didactic: by omitting the continuo accompaniments typical of the contemporary Italian style, he hoped to encourage young German composers to cultivate the contrapuntal rigor that had characterized the a cappella vocal music of the sixteenth century. When he was studying in Italy three decades earlier, he recalled in his preface to the 1648 volume, “it was usual for beginners first to work out fully each short sacred or profane work without the basso continuo, and I presume that heed is still paid to that good practice there.” In fact, Schütz declared, no composition could “prove to be enduring” unless it reflected a mastery of the principles of Renaissance polyphony.

Johann Sebastian Bach, *Jesu, meine Freude*, BWV 227

In addition to the more than 200 church cantatas he wrote in his capacity as Leipzig’s municipal music director and cantor of the St. Thomas School, Bach composed or arranged dozens of religious motets, chorales, and sacred songs. All were intended, as stipulated in his employment contract, to “incite the listeners to devotion.” *Jesu, meine Freude* (Jesus, My Joy) is among a cluster of motets that Bach wrote for various special church services in the late 1720s and early 1730s. Like Schütz’s *Selig sind die Toten*, BWV 227 is a funeral motet; indeed, some scholars believe that the composer may have intended it for himself. The work’s exceptional length and carefully plotted symmetry suggest that *Jesu, meine Freude* had special meaning for Bach. The biblical texts of the five choruses, taken from the apostle Paul’s Epistle to the Romans, invoke the believer’s wished-for release from pride, glory, and other earthly temptations. These homilies are interspersed with six verses from Johann Franck’s hymn *Jesu, meine Freude*, in sundry settings for three, four, and five voices.

The overarching theme of BWV 227 is the contrast between flesh and spirit, finite existence and the boundless joy of eternal life. The motet's eleven movements are framed by musically identical four-part settings of the titular hymn, in plaintive E minor. Nested within them, in a neat concentricity that has clear theological overtones, are four more strophes of *Jesu, meine Freude*, each differently harmonized; a closely related pair of five-part choruses; and two sharply contrasting trios in bright major keys. The keystone of Bach's majestic musical arch is a brisk five-part fugue, "Ihr aber seid nicht fleischlich" (You, however, are not of the flesh); its G-major affirmation of faith contrasts dramatically with the minor-key quietude of "Gute Nacht, o Wesen" (Good night, existence), in which the four singers bid farewell to the vanity of an "existence that cherishes the world." Bach presents the latter chorale melody as a slow-moving cantus firmus in the alto, its successive phrases interspersed with fantasia-like elaborations in the soprano and tenor voices. *Jesu meine Freude* is as cunningly crafted musically as theologically; the musicologist Christoph Wolff surmises that Bach may have used it as a model exercise for his students at the St. Thomas School.

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 host of the podcast *In Her Own Right*, which explores the public and private lives of the Wright Brothers' sister Katharine.

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 Universitat der Kunste 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 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.

Eden Bartholomew has always been transported by stories and initially wanted to be an English professor, studying literature and music at Vassar College. They decided to pursue voice while missing music-making during the spring of 2020, recently earning a Master of Music degree from the Peabody Institute in May of 2025. They love to interpret art song, fusing their passion for poetry and music, and have placed in the Sylvia Green Competition in 2024 and the Art Song Competition in 2023 and 2024 at Peabody. During the summer of 2025, Eden was a vocal fellow at Tanglewood Music Center, performing the role of Le feu in Ravel's *L'enfant et les sortilèges*, as well as contemporary chamber music, art songs, and Bach's *Lutheran Mass in G Major* as a soprano soloist. Past oratorio includes Mozart's *Vespers*, Vivaldi's *Magnificat*, and Saint-Saëns' *Oratorio de Noël*. Eden has also performed in Mozart operas (*Le nozze di Figaro*, *Susanna*), and as Mozart himself, in *The Classical Style* by Steven Stucky. Eden is delighted to further their studies as the first-year soprano in the Voxtet, earning a Master of Musical Arts degree through the Yale School of Music and the Yale Institute of Sacred Music (Class of 2027).

Gwendolyn DeLaney is a mezzo-soprano originally from Boise, Idaho, who is pursuing a Master of Musical Arts degree in Early Music, Chamber Music, and Oratorio at Yale. She also holds degrees from The Cleveland Institute of Music and The University of Missouri-Kansas City,

where she studied with Dr. Aidan Soder. On the operatic stage, Gwendolyn has recently been seen as Hansel in *Hansel and Gretel* with Heartland Opera Theater, Cherubino in *Le nozze di Figaro* with UMKC Opera Theater, and The Manager in the world premiere of *Working Hard & Hardly Working* with No Divide KC and The Lyric Opera of Kansas City. As a professional chorister, she has sung with Cardinalis, KC VITAs, The Lyric Opera of Kansas City, and Opera Idaho. Gwendolyn is an avid performer and advocate for new music, and this summer she premiered the song cycle *What Pain Calls to Witness* by Gracie Caggiano at Kansas City's first Disability Pride Month celebration.

Sam Denler is a tenor based in New Haven, Connecticut. He sings in the Philadelphia Symphonic Choir and regularly performs with the Philadelphia Orchestra under Yannick Nézet-Séguin and was a 2023–24 Voces8 Scholar. He is the tenor soloist for Ryan Brandau in *Amor Artis*, recently performed for the second time with elite early music ensemble Res Facta, which was featured on WWFM Sounds Choral, and filmed a scene with Bradley Cooper for Netflix's Leonard Bernstein biopic *Maestro*. Denler has been featured in numerous music festivals, most recently with the Bachakademie in Stuttgart, Germany, and in his sixth fellowship with the Spoleto Festival USA Chorus in Charleston, SC. This year is his third year as a singer, audio engineer, and cofounder of Convoco.

In the Fall of 2025, Denler began his second year of studies for his Master of Music degree in Voice. He sings in the Voxtet ensemble at Yale University. Denler earned his bachelor's degree in music education at Westminster Choir College in 2019, where he sang with the Westminster Choir for three years, touring the United States, Spain, and China. He was also a member of early music ensemble Kantorei and the Westminster 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*. Dexter also participated in a vocal fellowship with the Grant Park Music Festival in the summer of 2025. 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 was also the 2022–2023 winner of the UNT Presser Undergraduate Scholar Award. In the winter of 2025, Dexter will tour as a soloist with Apollo's Fire Baroque Orchestra. Following his final year at Yale, Dexter will join the 2026–27 Ryan Opera Center ensemble at the Lyric Opera of Chicago.

John Richardson is a tenor from Huntington Beach, California, currently pursuing a Master of Music degree in voice at Yale. Richardson took up classical singing while studying history at Brigham Young University. Despite the late start, he landed a position with the BYU Singers, the university's flagship ensemble. While in Utah, Richardson joined the music staff at the Cathedral of the Madeliene in Salt Lake City, where he sang for weekly masses. After graduating, he was admitted to a master's program in history at the University of Oxford in the United Kingdom and was offered a choral exhibition with the Choir of The Queen's College. From Oxford, he moved

to Cambridge to work as a lay clerk with the Choir of Clare College, where he sang for two years. During his time at Clare, Richardson performed as a soloist on BBC Radio 3, at Symphonia Smith Square, and on tours of the Netherlands, Belgium, and the United States. Having relocated back to the U.S., Richardson began building a career as a professional musician in Washington DC, singing with several high-profile choirs, including the choir of Washington National Cathedral and the choir of the Basilica of the National Shrine of the Immaculate Conception. He is thrilled to further develop as a professional ensemble and solo singer at Yale.

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.

Lucas Zuehl, bass-baritone, holds a Bachelor of Music degree in vocal performance with a minor in creative writing from Brigham Young University and is currently pursuing a Master of Music degree in Voice (Early Music, Oratorio, and Art Song) at the Yale Institute of Sacred Music. Zuehl has performed with the Los Angeles Master Chorale, Sound of Ages, and the Cathedral of the Madeleine Chapel Choir. In the 2023–24 season, he was a VOCES8 US Scholar, collaborating with the ensemble in performances, recordings, and educational outreach across the United States. He has appeared as a vocal fellow at the Tanglewood Music Center, where he studied with Dawn Upshaw and Randall Scarlata, and has performed for two seasons at the Spoleto Festival USA. His festival engagements also include SourceSong Festival and the University of Minnesota International Choral Institute. Zuehl's deep passion for German Lied was fostered over two summers at the Franz-Schubert-Institut in Austria, where he studied with renowned artists such as Elly Ameling and Julius Drake. He is a multiple-time winner in the BYU Young Artists Competition and received an Encouragement Award in the 2024 Gerda Lissner Song/Lieder Competition.