

YALE SCHOLA CANTORUM
GRETE PEDERSEN, CONDUCTOR

March 5, 2026

7:30 PM

Woolsey Hall, New Haven

Conversation with Bach's Magnificat

Ich bin der Welt abhanden gekommen

Gustav Mahler (1860–1911)

I am lost to the world

I am lost to the world
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song.

(Friedrich Rückert, 1788–1866)

Please silence all mobile devices.

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

Your courtesy is appreciated.

Consolation II

Helmut Lachenmann (b. 1935)

(*Consolation II* sets an eighth-century prayer known as the Wessobrunner Gebet and, in a fashion not uncommon for the 1960s, fragments the semantic material, leaving only the phonetic material exposed as the bare bones of the text.)

Mortal wonder as the greatest was confided in me
That there was neither the earth nor the heaven above
Nor was there any tree nor mountain
Neither the sun, nor any light
Nor the moon gleam
Nor the glorious sea.
When there was nothing
No ending and no limits
There was the One Almighty God

(*Wessobrunner Gebet prayer, eighth-century*)

Magnificat BWV 243

Johan Sebastian Bach (1685–1750)

Izzy Barbato *soprano*

1. Magnificat – Chorus

My soul magnifies the Lord.

2. Et exultavit spiritus meus – Aria (soprano II)

And my spirit rejoices in God my Savior.

(*Luke: 46-47*)

Singet dem Herrn ein neues Lied BWV 225

Bach

Eden Bartholomew *soprano*

Gwendolyn DeLaney *alto*

John Richardson *tenor*

Lucas Zuehl *bass*

1. Chorus

Sing to the Lord a new song!
The congregation of the saints shall praise him,
Israel rejoices in him, who has created it.
Let the children of Zion be joyful in their King.
Let them praise his name in dances,
with drums and harps let them play to him.

(*Psalm 149:1-3*)

2. Aria (Chorus I)

God, take us to yourself from now on!
For without you we can accomplish nothing
with all of our belongings.
Therefore be our protection and light,
and if our hope does not deceive us,
you will make it happen in the future.
Happy is the person who strictly and tightly
abandons himself to you and your mercy!

(*Johann Gramann, 1548*)

Chorale (Chorus II)

As a father has mercy
upon his young children:
so the Lord does with us poor ones,
when we fear him with pure and childlike hearts.
He knows his poor creatures,
God knows we are but dust.
Just as the grass that is mowed,
a flower or a falling leaf,
the wind only blows over it,
and it is no longer there;
So also man passes away,
his end is near to him.

(*“Nun lob, mein Seel, den Herren,”* verse 3)

3. Chorus

Praise the Lord in his works,
praise him in his great glory.
Everything that has breath, praise the Lord,
Hallelujah!

(*Psalm 150:2, 6*)

Magnificat BWV 243

Bach

Izzy Barbado *soprano*

Matthew Dexter *bass*

3. Quia respexit humilitatem – Aria (soprano I)

For he has regarded the lowliness of his handmaiden.
Behold, from henceforth, I will be called blessed

4. Omnes generationes – Chorus

by all generations.

5. Quia fecit mihi magna – Aria (bass)

For the Mighty One has done
great things for me, and holy is his name.

(*Luke: 48-49*)

Gesang der Geister über dem Wassern

Franz Schubert (1797–1828)

Song of the spirits over the waters

The human soul
Is similar to water:
It comes from the heavens,
It rises to the heavens
And back down
To earth it has to come,
Eternally changing.

Streaming from the high
Steep wall of the cliff
Is a pure beam,
Then it lovingly sprays out
In clouds of waves
Onto the smooth rocks,
And it is no sooner welcomed than

It surges and veils itself,
Rumbling gently,
And descends to the depths.

When rocks loom up
It plunges against them,
It angrily foams
Step by step
To the abyss.

In its flat bed
It slithers through the valley of meadows,
And in the smooth lake,
Feasting their eyes on their reflection,
Are all the constellations.

Wind is the waves'
Beloved partner;
The wind goes down and gets mixed with
The foaming waves.

Human soul,
How similar you are to the water!
Human fate,
How similar you are to the wind!

(Malcom Wren, *shubertsong.uk*)

Magnificat BWV 243

Bach

Scottie Rogers *female countertenor*

Sam Denler *tenor*

6. Et misericordia – Aria (Duet) (alto, tenor)

His mercy is for those who fear him
from generation to generation.

7. Fecit potentiam – Chorus

He has shown strength with his arm,
He has scattered the proud in the thoughts of their hearts.

(*Luke: 50-51*)

O magnum mysterium, from *Quatre motets pour le temps de Noël*

Francis Poulenc (1899–1963)

O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!

(*Gregorian Chant*)

Magnificat BWV 243

Bach

Sam Denler *tenor*

Scottie Rogers *female countertenor*

8. Deposuit potentes – Aria (tenor)

He has brought down the powerful from their thrones and lifted up the lowly.

9. Esurientes implevit bonis – Aria (alto)

He has filled the hungry with good things,
and sent the rich away empty.

(Luke: 52-53)

Magnificat BWV 243

Bach

Izzy Barbato *soprano I*

Eden Bartholomew *soprano II*

Scottie Rogers *female countertenor*

10. Suscepit Israel – Trio (soprano I, soprano II, alto)

He has helped his servant Israel
in remembrance of his mercy.

11. Sicut locutus est – Chorus

According to the promise he made to our ancestors,
to Abraham and to his descendants forever.

12. Gloria Patri – Chorus

Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning,
is now, and for ever and ever,
Amen.

(Luke: 54-55)

YALE SCHOLA CANTORUM

Grete Pedersen *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
Elizabeth Hanna	M.Div. '18, Religion and Ecology
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
Reid Simmons	M.M. '27, Choral Conducting
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

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.R. '27, Religion & Music
Jasper Schoff	Ph.D. '30, Music History
Kristian Svane	Ph.D. '30, German Literature
Anthony Washington	M.M. '27, Choral Conducting
Lucas Zuehl*	M.M. '27, Early Music Voice

*Members of the Voxtet

ORCHESTRA

Violin I

Daniel Lee *concertmaster*

Josh Liu

Rafa Prendergast

Maya Johnson

Ryan Cheng

Violin II

Shelby Yamin *principal*

Carmen Johnson-Pájaro

Francis Liu

Kate Goddard

Freya Creech

Viola

Alissa Smith *principal*

Annie Garlid

Derek Smith

Juan Alvarez Jimenez

Cello

Sarah Stone *principal*

Cat Slowik

Rebecca Patterson

Bass

Will Riley Lee *principal*

Andrew Vinther

Flute

Mei Stone

Rachel Gain

Oboe

Priscilla Herreid

Pablo O'Connell

Bassoon

Joseph Jones

Trumpet

Steven Marquardt

Perry Sutton

Katie Hillstrom

Timpani

Kyle Rappe

Harpichord

Henry Burnam

Organ

Anne Maria Lim

Gustav Mahler, “*Ich bin der Welt abhanden gekommen*” from *Rückert-Lieder* (arr. Clytus Gottwald)

Famed as a composer of vast, visionary symphonies, Mahler was also a microscopically exacting conductor, especially in the opera house. Although he never wrote an opera himself, he had an innate feeling for the human voice (which figures prominently in four of his ten symphonies) and the emotional burden of texts. He felt a special affinity for the *echt* Romantic poet Friedrich Rückert, ten of whose lyrics he set to music in the *Rückert-Lieder* and *Kindertotenlieder*. “This is lyric poetry from the source,” he told Anton Webern, “all else is lyric poetry of a derivative sort.” The five *Rückert-Lieder* are unified by what Mahler described as an intimate, “chamber music tone.” When the first four songs were premiered in 1905, in a small recital hall attached to Vienna’s Musikverein, a chamber-sized orchestra of decidedly un-Mahlerian proportions accompanied the solo singers. The power of love and art to transcend the empty tumult of everyday life is the theme of “*Ich bin der Welt abhanden gekommen*” (I am lost to the world), heard tonight in an arrangement for sixteen voices by the late German choral conductor and composer Clytus Gottwald. The song, Mahler said, is “brimful of emotion but does not overflow.”

Helmut Lachenmann, *Consolation II*

Pierre Schaeffer, who originated the concept of *musique concrète* (concrete music) in the 1940s, understood it to mean music produced by the electronic manipulation of recorded sounds; his idea was “to collect concrete sounds, wherever they came from, and to abstract the musical values they potentially contained.” The contemporary German composer Helmut Lachenmann has extended this principle to live performance. In *Consolation II*, composed in 1968 for Clytus Gottwald and the Schola Cantorum of Stuttgart, the sixteen voices “abstract” words (or “sound objects,” in Schaeffer’s parlance) into their component phonemes through an array of avant-garde vocal techniques. The result is a phantasmagorical soundscape of whispers, trills, clicks, croaks, pops, hisses, ululations, groans, and sighs that makes aural mincemeat of the underlying text (a medieval German prayer). And for Lachenmann that’s precisely the point: “such ‘incomprehensibility,’” he explains, “seems legitimate to me and hardly avoidable where music and musical form have exchanged their old language-analogous regularities” for other kinds of structures and processes. Despite “the complete isolation, alienation, and rearrangement of the text fragments,” he writes, “the semantic meaning is still signaled, as it were, ‘from afar.’” Is *Consolation II* a sacred work? “Perhaps,” he muses, “but it is not about guilt and redemption, but about that experience that underlies all thinking: the astonishment of mortals.” Elsewhere, Lachenmann has written about prompting the listener to “experie[n]c[e] the familiar in an unfamiliar context”; that seems an appropriate spirit in which to approach this imaginative and sonically subtle piece.

J. S. Bach, *Magnificat in D Major*, BWV 243

“My soul magnifies the Lord”: Mary’s declaration to her cousin Elizabeth, as recorded in the Gospel According to Luke, opens a joyous paean of praise with special relevance to Advent. Both women present at the Visitation were pregnant, Mary with Jesus, Elizabeth with John the Baptist, and the Magnificat has long been associated with the biblical account of Christ’s birth. Indeed, Bach’s original setting of the Latin canticle was premiered at Christmas 1723, shortly after he took up his career-capping post as cantor of St. Thomas’s Church in Leipzig. A decade or so later he revised the score, possibly for a service at the Feast of the Visitation (then celebrated on July 2), and it is this version that will be heard tonight.

Despite Luther’s campaign to make the foundational texts of Christianity available in the vernacular, the Latin liturgy continued to hold a place in Lutheran worship after the Reformation. Bach composed Latin polyphonic music alongside his German cantatas throughout his tenure in Leipzig. Notable for their concision as well as their directness of expression, works such as the Magnificat may have been intended in part to deflect criticism that his elaborately contrapuntal music was overwrought and even “bombastic.” Leipzig churchgoers would have been familiar with musical settings of the canticle in both German and Latin, the latter being reserved for the high holidays of Christmas, Easter, and Pentecost and other special occasions. Not only did the use of Latin reinforce the ageless solemnity of the liturgy, but the Magnificat, with its emphasis on personal devotion and direct contact with God, drove home a core tenet of the Lutheran faith.

The opening chorus features a festive ensemble of strings, trumpets, flutes, oboes, timpani, and continuo. After reducing the musical texture in the two ensuing soprano arias, Bach segues seamlessly to a second chorus, whose insistent repetitions and florid melismas invoke the longed-for blessing of “omnes generationes” (all generations). Departing from the home key of D major, the music modulates first into A major, for the vigorous bass solo “Quia fecit mihi magna,” and then into E minor for the alto-tenor duet “Et misericordia,” an appeal to God’s mercy supported by pastoral flutes and muted strings. The full orchestra returns in the choral “Fecit potentiam,” a majestic display of divine prowess that marks a strategic reassertion of D major at the work’s structural midpoint. Bach ramps up the drama—tonal as well as textual—in the bravura tenor aria “Deposuit potentes” and the equally ornate “Esurientes implevit bonis” for solo alto. The consolatory trio “Suscepit Israel” ventures still farther afield, to B minor, but the penultimate chorus “Sicut locutus est” is again firmly anchored in D major, a fast-moving fugue with the prophetic words “in secula” (forever) fittingly sung in longer note values. The Magnificat concludes with a rousing choral doxology (Gloria Patri) in which Bach cleverly reprises the first movement’s catchy up-and-down theme, this time set to the words “sicut erat in principio” (thus it was in the beginning).

J. S. Bach, *Singet dem Herrn ein neues Lied*, BWV 225

One of Bach’s most popular and readily accessible vocal works, *Singet dem Herrn ein neues Lied* (Sing to the Lord a New Song) takes its title, and much of its irrepressible exuberance, from the biblical Book of Psalms. The two choirs’ insistent repetitions of “Singet” exhort listeners to celebrate the Lord both in song and—by virtue of the music’s viscerally kinetic energy—in dance. The concerted choral rejoicing in the motet’s outer sections encloses a central Aria-cum-Chorale of a markedly more introspective character, with the two choirs in dialogue singing different, but complementary, texts by the Lutheran theologian Johann Gramann. The tripartite structure of BWV 225 (fast-slow-fast) owes a debt to the instrumental concerto form that Bach gleaned from Vivaldi and other Italian composers. Among the motet’s many admirers was Mozart, who heard it on a visit to Leipzig in 1789. Bach’s successor at the St. Thomas School, who conducted the performance, reported that “Mozart knew this master more by hearsay than by his works, which had become quite rare; at least his motets, which had never been printed, were completely unknown to him. Hardly had the choir sung a few measures when Mozart sat up, startled; a few measures more and he called out ‘What is this?’ And now his whole soul seemed to be in his ears. When the singing was finished, he cried out, full of joy: ‘Now there is something one can learn from!’”

Franz Schubert, “*Gesang der Geister über den Wassern*”

Many of Schubert’s most beloved songs feature imagery of moving water, a popular musical and literary trope in the Romantic era. Think, for example, of the frothy burbling of the stream in “Die Forelle” (The Trout), the gently lapping wavelets in “Auf dem Wasser zu singen” (To Be Sung on the Water), and the deceptively placid undercurrent that flows through “Der Müller und der Bach” (The Miller and the Brook). Such explicit tone-painting is less apparent in “Gesang der Geister über den Wassern” (Song of the Spirits over the Waters). Instead, Schubert’s main drift is philosophical: Goethe’s poem, inspired by a much-visited waterfall in Switzerland, likens the mutability of the human soul to the changing states of water as it cycles between heaven and earth. Only the basses’ turbulent sixteenth-note runs in the song’s middle section are overtly pictorial, evoking the muted violence of the cataract crashing against the rocks below. Schubert’s scoring for male octet and low strings (an earlier version called for unaccompanied men’s voices) highlights the unfathomable depths of the poet’s metaphorical abyss.

Francis Poulenc, “*O magnum mysterium*” from *Quatre motets pour le temps de Noël*

Although Poulenc’s sensibility was quintessentially Gallic, the style of his music has a distinctively cosmopolitan twist—a quirky blend of simplicity and sophistication, of graceful lyricism and piquant, often acerbic harmonies. Early in his career he allied himself with the circle of irreverently anti-Romantic composers known as “Les Six.” In the last decades of his life, however, he reconnected with the Catholic faith of his childhood. In works like

Litanies to the Black Virgin, for women's chorus, and the opera *Dialogues of the Carmelites*, his music took on a more overtly religious tone, prompting one waggish critic to characterize him as part monk and part rascal. The four Christmas-themed works that comprise *Quatre motets pour le temps de Noël* use medieval plainchant texts to paint vivid sound-pictures of scenes from the Nativity. Poulenc's subdued and serenely lyrical setting of "O magnum mysterium" depicts the Christ-child lying in the manger; short melodic phrases, chameleonic harmonies, and passages of wordless humming conjure a mood of quietly intense reverence.

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, David Hill and Stefan Parkman.

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.

Grete Pedersen joins Yale from the Norwegian Academy of Music where she served for over thirty years on the conducting faculty and mentored countless students from all over the world who have since gone on to leadership positions in music. In 2025, she finished a thirty-five-year tenure as artistic director of the renowned Norwegian Soloists' Choir, one of Europe's leading performing organizations. She led this ensemble in hundreds of performances at home and abroad and made dozens of recordings with them, receiving numerous prizes including *Gramophone* Record of the Year, the Diapason d'Or, the Choc de la Musique, and the Spellemann Prize. She was also founding conductor of the Oslo Chamber Choir which she led for twenty years.

Pedersen has been a leader in the historically informed performance movement and has appeared as guest conductor of the Freiburger Baroque Orchestra, Oslo Bach Ensemble, Norwegian Baroque Orchestra, the Drottningholm Baroque Ensemble, lauten compagney BERLIN, and Philharmonia Baroque Orchestra (San Francisco), among others. She appears frequently as conductor with leading choirs and orchestras

alike, including the German Radio Choirs, the BBC Singers, The Swedish Radio Choir, Danish Radio Vocal Ensemble, Croatian Radio choir, Irish Chamber choir, and the Netherland Chamber Choir. Orchestras include Ensemble Allegria, The Norwegian Radio Orchestra and other leading Norwegian orchestras, Oslo Sinfonietta, the Slovenian Philharmonic Orchestra, and the Croatian Radio Orchestra. Future engagements include a premiere with one of the leading United States orchestras at the end of 2026 and a concert with the Netherlands Bach Society.

In addition to her work in the music of the 17th and 18th centuries, she is equally a champion of new music, having commissioned and recorded hundreds of new works throughout her career including the music of James MacMillan, Lasse Thoresen, and Stefan Schleiermacher. Additionally, she has a deep passion for the folk music of diverse culture and has been a leader in their preservation and revival.

Pedersen was initially trained at the Norwegian State Academy of Music as an organist and church musician and held positions in this field for thirty years, and during these studies she added a year of theological training to her education. In her youth, she was also a member of the national women's football (soccer) team of Norway, and is, additionally, an avid sailor.

In 2022, she was appointed as the artistic director and principal conductor of the Carmel Bach Festival where she leads a two-week series of concerts, masterclasses, open rehearsals, and lectures to celebrate the works, inspiration, and ongoing influence of Johann Sebastian Bach.

In 2019, Pedersen was appointed Knight First Class of the Royal Norwegian Order of St. Olav for her outstanding achievements in the arts and was awarded the distinguished Lindeman Prize to honor her significant contribution to the musical life of Norway. She records with BIS Records, one of the leading record labels for classical music in northern Europe.

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, Bartholomew 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*. Bartholomew has also performed in Mozart operas (*Le nozze di Figaro*, *Susanna*), and as Mozart himself, in *The Classical Style* by Steven Stucky. Bartholomew is delighted to further their studies as the second-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, DeLaney 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. DeLaney 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 toured as a soloist with Apollo's Fire Baroque Orchestra. Following his final year at Yale, Dexter will join the 2026–2027 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 University. 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 2023–2024 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.