

YALE SCHOLA CANTORUM
JUILLIARD415

GRETE PEDERSEN, CONDUCTOR

May 2, 2026

7:30 PM

Woolsey Hall, New Haven

The Creation

Joseph Haydn (1732–1809)

Matthew Dexter *Raphael*
Sam Denler *Uriel*
Isabel Barbato *Gabriel*
Eden Bartholomew *Eve*
Lucas Zuehl *Adam*

FIRST PART

Overture: The Representation of Chaos

1a. Recitative and Chorus

RAPHAEL

In the beginning God created the heaven and the earth;
and the earth was without form, and void;
and darkness was upon the face of the deep.

CHORUS

And the spirit of God
moved upon the face of the waters;
and God said, Let there be Light,
and there was Light.

Please silence all mobile devices.

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

Your courtesy is appreciated.

Recitative

URIEL

And God saw the Light, that it was good;
and God divided the Light from the darkness.

1b. Aria and Chorus

URIEL

Now vanish before the holy beams
the gloomy, dismal shades of dark;
the first of days appears.
Disorder yields to order fair the place.
Affrighted fled hell's spirits, black in throngs;
down they sink in the deep of abyss to endless night.

CHORUS

Despairing, cursing rage,
attends their rapid fall.
A new created world
springs up at God's command.

2a. Recitative

RAPHAEL

And God made the firmament,
and divided the waters
which were under the firmament
from the waters which were above the firmament,
and it was so.

Outrageous storms now dreadful arose;
as chaff by the winds are impelled the clouds.
By heaven's fire the sky is enflamed,
and awful rolled the thunders on high.
Now from the floods in streams ascend
reviving showers of rain,
the dreary wasteful hail, the light and flaky snow.

2b. Aria with chorus

GABRIEL

The marvelous work beholds amazed
the glorious hierarchy of heaven,
and from the ethereal vaults resound
the praise of God and of the second day.

CHORUS

And from the ethereal vaults resound
the praise of God and of the second day.

3a. Recitative

RAPHAEL

And God said: Let the waters under the heaven
be gathered together unto one place,
and let the dry land appear;
and it was so.
And God called the dry land earth;
and the gathering together of waters called he seas;
and God saw that it was good.

3b. Aria

RAPHAEL

Rolling in foaming billows,
uplifted roars the boisterous sea.
Mountains and rocks now emerge,
their tops into the clouds ascend.
Through the open plains
outstretching wide in serpent error rivers flow.
Softly purling glides on
through silent vales the limpid brook.

4a. Recitative

GABRIEL

And God said: Let the earth bring forth grass,
the herb yielding seed,
and the fruit tree yielding fruit after his kind,
whose seed is in itself, upon the earth;
and it was so.

4b. Aria

GABRIEL

With verdure clad the fields appear
delightful to the ravished sense;
by flowers sweet and gay
enhanced is the charming sight.
Here vent their fumes the fragrant herbs;
here shoot the healing plant.
By loading of fruits the expanded boughs are pressed;
to shady vaults are bent the tufty groves;
the mountain's brow is crowned with closed wood.

5a. Recitative

URIEL

And the heavenly host proclaimed
the third day, praising God, and saying:

5b. Chorus

CHORUS

Awake the harp, the lyre awake!
In shout and joy your voices raise!
In triumph sing the mighty Lord!
For he the heavens and earth
has clothed in stately dress.

6a. Recitative

URIEL

And God said:
Let there be lights in the firmament of heaven
to divide the day from the night,
and to give light upon the earth;
and let them be for signs, and for seasons,
and for days, and for years.
He made the stars also.

6b. Recitative

URIEL

In splendor bright
is rising now the sun and darts his rays;
an amorous, joyful, happy spouse,
a giant proud and glad
to run his measured course.
With softer beams and milder light
steps on the silver moon through silent night.
The space immense of the azure sky
innumerable host of radiant orbs adorns,
and the sons of God announced the fourth day
in song divine,
proclaiming thus his power:

6c. Trio and Chorus

CHORUS

The heavens are telling the glory of God;
the wonder of his works displays the firmament.

GABRIEL, URIEL AND RAPHAEL

The day that is coming speaks it the day;
the night that is gone to following night.

CHORUS

The heavens are telling the glory of God;
the wonder of his works displays the firmament.

GABRIEL, URIEL AND RAPHAEL

In all the lands resounds the word,
never unperceived, ever understood.

CHORUS

The heavens are telling the glory of God;
the wonder of his works displays the firmament.

INTERMISSION

SECOND PART

7a. Recitative

GABRIEL

And God said: Let the waters bring forth abundantly
the moving creature that hath life,
and fowl that may fly above the earth
in the open firmament of heaven.

7b. Aria

GABRIEL

On mighty pens uplifted soars the eagle aloft,
and cleaves the sky in swiftest flight to the blazing sun.
His welcome bids to morn the merry lark
and cooing calls the tender dove his mate.

From every bush and grove
resound the nightingale's delightful notes.
No grief affected yet her breast,
nor to a mournful tale were tuned
her soft, enchanting lays.

8a. Recitative

RAPHAEL

And God created great whales,
and every living creature that moveth,
and God blessed them, saying:

Be fruitful all, and multiply!
Ye winged tribes, be multiplied,
and sing on every tree!
Multiply ye finny tribes,
and fill each watery deep!
Be fruitful, grow and multiply!
And in your God and Lord rejoice!

Recitative

RAPHAEL

And the angels struck their immortal harps,
and the wonders of the fifth day sang.

8b. Trio and Chorus

GABRIEL

Most beautiful appear, with verdure young adorned
the gently sloping hills.
Their narrow, sinuous veins distil in crystal drops
the fountain fresh and bright.

URIEL

In lofty circles plays,
and hovers through the sky
the cheerful host of birds.
And in the flying whirl the glittering plumes
are dyed as rainbows by the sun.

RAPHAEL

See flashing through the wet in thronged swarms
the fry in thousand ways around.
Upheaved from the deep, the immense Leviathan
sports on the foaming wave.

GABRIEL, URIEL AND RAPHAEL

How many are thy works, O God!
Who may their number tell?

8c. TRIO and CHORUS

The Lord is great and great his might;
his glory lasts for ever and for evermore.

9a. Recitative

RAPHAEL

And God said: Let the earth bring forth
the living creature after his kind;
cattle, and creeping thing,
and beasts of the earth after their kind.

9b. Recitative

RAPHAEL

Straight opening her fertile womb,
the earth obeyed the word,
and teemed creatures numberless,
in perfect forms and fully grown.
Cheerful roaring stands the tawny lion.

In sudden leaps the flexible tiger appears.
The nimble stag bears up his branching head.
With flying mane and fiery look,
impatient neighs the sprightly steed.
The cattle in herds already seeks his food
on fields and meadows green.
And over the ground, as plants,
are spread the fleecy, meek and bleating flock.
Unnumbered as the sands
in whirl arose the host of insects.
In long dimensions creeps
with sinuous trace the worm.

9c. Aria

RAPHAEL

Now heaven in fullest glory shone;
earth smiles in all her rich attire.
The room of air with fowl is filled;
the water swelled by shoals of fish;
by heavy beasts the ground is trod.
But all the work was not complete.
There wanted yet that wondrous being.
that grateful should God's power admire,
with heart and voice his goodness praise.

10a. Recitative

URIEL

And God created man in his own image.
In the image of God created he him.
Male and female created he them.
He breathed into his nostrils the breath of life,
and man became a living soul.

10b. Aria

URIEL

In native worth and honor clad,
with beauty, courage, strength adorned,
to heaven erect and tall he stands
a man, the Lord and King of nature all.

The large and arched front sublime
of wisdom deep declares the seat,
and in his eyes with brightness shines the soul,
the breath and image of his God.

With fondness leans upon his breast
the partner for him formed,
a woman fair and graceful spouse.
Her softly smiling virgin looks,
of flowery spring the mirror,
bespeak him love and joy and bliss.

11a. Recitative

RAPHAEL

And God saw everything that he had made;
and behold, it was very good;
and the heavenly choir,
in song divine, thus closed the sixth day.

11b. Trio and Chorus

CHORUS

Achieved is the glorious work;
the Lord beholds it and is pleased.
In lofty strains let us rejoice!
Our song let be the praise of God!

GABRIEL AND URIEL

On thee each living soul awaits;
from thee, O Lord, they beg their meat.
Thou openest thy hand and sated all they are.

RAPHAEL

But as to them thy face is hid,
with sudden terror they are struck.
Thou takest their breath away; they vanish into dust.

GABRIEL, URIEL AND RAPHAEL

Thou lett'st thy breath go forth again,
and life with vigor fresh returns.
Revived earth unfolds new force and new delights.

CHORUS

Achieved is the glorious work.
Our song let be the praise of God!
Glory to his name for ever;
he sole on high exalted reigns,
Alleluia.

INTERMISSION

THIRD PART

12a. Recitative

URIEL

In rosy mantle appears,
by tunes sweet awaked,
the morning young and fair.
From the celestial vaults
pure harmony descends on ravished earth.
Behold the blissful pair,
where hand in hand thy go!
Their flaming looks express
what feels the grateful heart.
A louder praise of God
their lips shall utter soon.
Then let our voices ring, united with their song!

12b. Duet with Chorus

EVE AND ADAM

By thee with bliss, O bounteous Lord,
the heaven and earth are stored.
This world, so great, so wonderful,
thy mighty hand has framed.

CHORUS

For ever blessed be his power!
His name be ever magnified!

ADAM
Of stars the fairest,
O how sweet thy smile at dawning morn!
How brighten'st thou, O sun, the day,
thou eye and soul of all!

CHORUS
Proclaim in your extended course
the almighty power and praise of God!

EVE
And thou that rules the silent night,
and all ye starry host
spread wide and everywhere his praise
in choral songs about!

ADAM
Ye strong and cumbrous elements,
who ceaseless changes make,
ye dusky mists and dewy streams,
who raise and fall through the air,
resound the praise of God our Lord!

CHORUS
Resound the praise of God our Lord!
Great his name, and great his might.

EVE
Ye purling fountains tune his praise,
and wave your tops ye pines!
Ye plants exhale, ye flowers breathe
at him your balmy scent!

ADAM
Ye that on mountains stately tread,
and ye, that lowly creep,
ye birds that sing at heavens gate,
and ye, that swim the stream,

EVE, ADAM AND CHORUS
Ye, living souls extol the Lord!
Him celebrate, him magnify!

EVE AND ADAM
Ye valleys, hills, and shady woods
our raptured notes ye heard;
from morn to even you shall repeat
our grateful hymns of praise.

EVE, ADAM AND CHORUS
Hail bounteous Lord! Almighty, hail!
Thy word called forth this wondrous frame.
Thy power adore the heaven and earth;
we praise thee now and evermore.

13a. Recitative

ADAM
Our duty we performed
now in offering up to God our thanks.
Now follow me, dear partner of my life!
Thy guide I'll be,
and every step pours new delights into our breast,
shows wonders everywhere.

Then mayst thou feel and know
the high degree of bliss the Lord allotted us,
and with devoted heart his bounty celebrate.
Come, follow me! Thy guide I'll be.

EVE
O thou, for whom I am!
My help, my shield, my all!
Thy will is law to me.
So God, our Lord ordains,
and from obedience
grows my pride and happiness.

13b. Duet

ADAM
Graceful consort!
At thy side softly fly the golden hours.
Every moment brings new rapture,
every care is put to rest.

EVE
Spouse adored!
At thy side purest joys over flow the heart.
Life and all I am, all I am is thine;
my reward thy love shall be.

EVE AND ADAM
The dew dropping morn,
O how she quickens all!
The coolness of ev'n,
O how she all restores!
How grateful is of fruit the savor sweet!
How pleasing is of fragrant bloom the smell!
But without thee, what is to me
the morning dew, the breath of even,
the savory fruit, the fragrant bloom!
With thee is every joy enhanced,
with thee delight is ever new;
with thee is life incessant bliss;
thine it whole shall be.

14a. Recitative

URIEL
O happy pair, and always happy yet, if not misled by
false conceit;
ye strive at more as granted is,
and more to know as know ye should!

14b. Chorus

CHORUS
Sing the Lord, ye voices all!
Utter thanks ye all his works!
Celebrate his power and glory!
Let his name resound on high!
The Lord is great; his praise shall last for aye
Amen.

(from Genesis, Psalms, and John Milton's "Paridise Lost"
— Gottfried van Swieten, 1733–1803)

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
Emily Donato	M.M. '19, Early Music Voice
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
Trevor Scott	M.M.A. '25, 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

Fredy Bonilla	M.M. '25, Early Music Voice
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 Loposky	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

JUILLIARD415

Robert Mealy *Artistic Director*

Karin Brookes *Associate Director*

Alexa Dumont *Assistant Director of Performance Operations*

Culley Hamstra *Program Manager*

Seymour Apreghio *Historical Keyboards Coordinator*

Sam Brinkley *Administrative Apprentice*

Benjamin Perry Wenzelberg *Assistant Conductor for The Creation*

Violin I

Epongue Wei-Dikaki Ekiller

Eliana Estrada

Ian Jones

Kaya Can Gür

Kiyoun Jang

Violin II

Constance Wu

Gracie Carney

Emma Milian

Grace McKenzie

Viola

Josh Liu

Shania Watts

Pearl Lenferna de la Motte

Cello/Viola da Gamba

Cordelia Mutter

Sarah Ghandour

Maya Takeda Ridenour

Jackie Hager

Bass

Zoe Czarnecki

Josue Daniel Reyes

Flute

Evan Fraser

Mei Stone

Oboe

Remy Libbrecht

David Dickey

Clarinet

Taig Egan

Jingrui Liu

Bassoon

Ashley Mania

Lev Meniker

Contrabassoon

Austin Wegener

Horn

Colby Kleven

Michael Nunes

Trumpet

Vincent Yim

Tianyu Wang

Trombone

Austin Murray

Gonçalo Nova

Ryan Whitson

Fortepiano

William Rehwinkel

Timpani

Christian Weimer

When a German music journal reviewed the first edition of Joseph Haydn's *The Creation*, the critic was visibly surprised. Haydn was famous for his instrumental works: symphonies, string quartets, his piano music. While the composer had written numerous vocal works as well, he was primarily known for his instrumental music. Before even discussing the magnificent oratorio, the reviewer dedicated several pages to Haydn's instrumental legacy, highlighting how unexpected this grand vocal work was.

The decision to write a large-scale oratorio did indeed come rather late in Haydn's career. The composer was already in his mid-sixties when he wrote the *The Creation* in 1797/98. The idea came to him during his trips to England. In 1791/92 and 1794/95, he travelled to London where his symphonies were a big success. While in the English capital, he also attended a performance of Handel's *Messiah* and he was deeply impressed by the music. He was so impressed that he decided to write an oratorio himself.

His plan was supported by the diplomat, poet, and music lover Gottfried van Swieten, who had mounted performances of Handel's works in his salon in Vienna since the early 1780s (some directed by none other than Mozart). Van Swieten urged Haydn to write an oratorio for Vienna, and he even provided the text for the piece.

Van Swieten did not write the text from scratch. Again, it was Handel who served as a connection. When discussing the idea of writing an oratorio with his friends in England, Haydn was offered a libretto penned by a man named Lidley. He had originally written the text for Handel, adapting passages from Milton's epic *Paradise Lost* and the Book of Genesis in the version of the King James Bible. Since Handel had died in 1759, the words remained unset. Haydn liked the idea but given his minimal knowledge of English and the length of the text by Lidley, he did not immediately set the words to music but took the text back home and showed it to van Swieten.

Recognizing both the potential and the shortcomings of Lidley's libretto, Van Swieten created his own version by translating the English text, streamlining the plot, and replacing movements. He also updated the work's philosophical and theological perspective, shifting the view of creation from that of the mid-eighteenth century to the years around 1800. Consequently, van Swieten's version of the story exudes the spirit of the Enlightenment and reflects the worldview of the Industrial Revolution, presenting humans as not only the peak of creation but also as masters of their own world.

While the text of the *The Creation* describes the beginning of the world and the paradisiacal existence of Adam and Eve, the piece was actually written at a time when the Industrial Revolution was dominating society in England and increasingly also on the continent. The oratorio contains no mention of the smokestacks and sweatshops in Manchester and Leeds that defined the Industrial Revolution. Yet, its text projects a view of humanity that aligns with the economic theories of the time. Simultaneously, it evokes a powerful sense of nostalgia and a dream of pure nature – an experience that was becoming increasingly rare.

Like Handel's oratorios, the libretto for the *The Creation* combines a biblical story with dramatic arias and recitatives. Unlike Bach's oratorios, where the arias are usually used to reflect on the biblical story, Haydn's oratorio stands in the tradition of Handel's dramatic oratorios by featuring conversations between the angels and archangels during the creation of the world; and later between Adam and Eve in paradise.

The plot of the oratorio spans the events of the seven days of the creation in the biblical book of Genesis, from the creation of the world out of nothing, the formation of land and sea, of stars, the sun and the moon (part I of the oratorio), the creation of the animals (part II), and finally the creation of Adam and Eve (part III).

As the early review of Haydn's oratorio suggested, audiences knew the composer primarily as the author of instrumental works. And indeed, the oratorio begins with one of Haydn's most remarkable instrumental movements. The Book of Genesis writes that in the beginning, the world was empty and chaotic. Nothing existed, no divine order. How can a composer capture this "nothingness"? Haydn starts with a single, ambiguous note, a C played by the entire orchestra. There is no harmony to tell us where we are or where we're going. Then the chaos unfolds: dissonant chords, jagged motifs traded between the instruments. We hear chaotic music, but it is also a controlled chaos. Haydn, the creator, has everything under control and the music

begins to revolve around a harmonic center. The chaos is finally tamed, and the archangel Raphael exclaims, “In the beginning God created the heaven and the earth.”

The angel is soon joined by the Chorus of the Angels, which proclaims in simple diction, “And the Spirit of God moved upon the waters.” The instruments accompany with a soft tremolo (rapidly repeated notes) and we can hear (and almost see) the divine spirit hovering over the waters of the newly created earth. Everything is hushed and quiet, until the text announces, “and God said: Let there be Light, and there was Light.” At that very moment, the hushed whisper gives way to a bright exclamation of the word “Light.”

In a tender aria, the Archangel Uriel then reflects on the creation: “Now vanish before the holy beams the gloomy, dismal shades of darkness.” The choir soon takes over and celebrates the newly created world that, as the text declares, “springs up at God’s command.”

The creation of the world progresses, narrated by the angels and often explored more deeply in the arias sung by the heavenly creatures and in choral movements that show the deep influence Handel had on Haydn. The most famous choral movement is probably “The heavens are telling the glory of God,” with its fanfare-like beginning and its smooth voice-leading that resembles a church hymn.

In the second part of the oratorio, Haydn paints the creation of the animals on earth. Yes, he paints! Each animal is meticulously sketched with its own musical motifs. We hear the singing of the lark, the “cooing calls of the tender dove,” the roaring of the lion, the “leaps of the flexible tiger,” and even the whirring of the insects.

Musical text-painting was nothing new in the eighteenth century. However, Haydn integrates the animal calls skillfully into a larger musical form. We hear every animal individually, but we also sense how the population on earth is increasing and growing, and, finally “God created man in his own image.” The creation of Adam and Eve stands in stark contrast to the previous movements. No text-painting: instead, the Archangel Uriel reports the events in a calm, solemn recitative. This is followed by an aria, opening with a playful violin solo, that celebrates man as the peak of the divine creation: “To heav’n erect and tall, he stands a man, the Lord and King of nature all.” The text was partly borrowed from Milton’s *Paradise Lost*; however, the words had acquired a different subtext in a time when this “king of Nature” was domesticating nature in factories and in sweatshops.

The third part of Haydn’s oratorio is then devoted to the celebration of humanity. In Haydn’s oratorio, we see and hear Adam not only as the ruler of the world, but he also dominates his wife, Eve, who happily obeys her husband’s wishes.

The oratorio culminates with a chorus praising God the creator, “Sing the Lord, ye voices all,” a text borrowed from Psalm 96. For a final time, we are reminded, of how much Handel’s music has influenced Haydn: After a declamatory opening, Haydn composes a complex fugue that immediately reminds us of Handel’s polyphony. Haydn skillfully layers musical ideas and inserts a vivid “Amen” motif throughout the complex musical texture.

Haydn’s oratorio was celebrated by his listeners. The earliest performances were a big success, and audiences were raving about Haydn’s magnificent piece. Some critics turned up their noses at Haydn’s extensive text-painting in the creation of the animals in part II; however, that did not diminish the overall positive reactions of the majority of listeners. Haydn was deeply satisfied – and he quickly sat down to write another oratorio, called *The Seasons*. The text for this new work was again written by van Swieten. The performance of the new oratorio in 1801 was again celebrated and *The Seasons* has become another staple of choirs around the world. And yet, *The Creation* remained Haydn’s favorite. Today’s performance will surely show you why.

Markus Rathey

Robert S. Tangeman Professor in the Practice of Music History
Yale Institute of Sacred Music

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 Grete Pedersen. 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.

Since its founding in 2009, **Juilliard415** – Juilliard's principal period-instrument ensemble – has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries.

Now in its 17th season, Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has presented concerts directed by such notable musicians as Harry Bicket, William Christie, Ton Koopman, Kristian Bezuidenhout, Rachel Podger, Jordi Savall, and the late Christopher Hogwood.

With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has undertaken successful concert tours to Scandinavia, Italy, Japan, Southeast Asia, the UK, India, and Germany, and annual concerts in New York City and New Haven. Juilliard415 made its South American debut at the Chiquitos International Festival of Renaissance and Baroque Music in Bolivia, on a tour sponsored by the U.S. Department of State in 2018 and returned in 2022 and 2024. The ensemble has twice toured in New Zealand, and, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance with Bach Collegium Japan of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Other significant appearances have been at the Boston Early Music Festival, Leipzig Bachfest, MA Festival (Bruges), and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence. Previous seasons have included side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris, and with Philharmonia Baroque in San Francisco and New York.

Juilliard415 has also performed major oratorios and baroque operas every year with colleagues from Juilliard's Marcus Institute for Vocal Arts, including a fully staged production of Rameau's *Hippolyte et Aricie* and Handel's *Atalanta*, and a much-praised production of Luigi Rossi's rarely performed opera *L'Orfeo*, named by the *New York Times* as one of the top 10 classical music performances of 2021. In 2019, Juilliard415 and the Marcus Institute for Vocal Arts presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles, and Lionel Meunier directed a dazzling concert presentation of Purcell's *King Arthur* in 2023.

The ensemble has also had the distinction of premiering new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez which it performed with the chorus of Juilliard's Music Advancement Program at the Cathedral of St. John the Divine and *The Seven Last Words Project*, a Holy Week concert also at the Cathedral for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León.

The 2025–2026 season sees the first side-by-side collaboration with Toronto-based Tafelmusik, and the return of directors Nicholas McGegan, and Leila Shayegh, who directs Juilliard415's first concert at Carnegie Hall. Julian Perkins and Juilliard pre-college alumnus Shunsuke Sato make their Juilliard415 directing debuts, as does Grete Pedersen, principal conductor of Yale Schola Cantorum. Juilliard415 will once again partner with Juilliard Dance to produce new choreography for works by Rebel and Handel, and the season closes with performances of Haydn's *The Creation* on tour in Italy with Grete Pedersen and Yale Schola Cantorum.

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, Lautten Company (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 cultures 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).

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 2023–2024 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.

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.