



AMERICAN CLASSICS



STATEMENTS

Lang • Hearne • Lash

Eric Brenner, Countertenor • Lydia Consilvio, Cor anglais

Hannah Lash, Harp • Yale Philharmonia

Yale Choral Artists • Jeffrey Douma



Statements

David Lang (b. 1957) • Ted Hearne (b. 1982) • Hannah Lash (b. 1981)

**David Lang (b. 1957):
statement to the court (2010)**

When Donald Nally contacted me and asked if I would write a work for his choir, The Crossing, I got it into my head, for various different reasons, that I wanted to do something political. I remembered back in my lefty days, reading a very passionate and intelligent speech by Eugene Debs – the pioneering 19th-century American Socialist and founder of the International Workers of the World – in which he addresses the court that has just found him guilty of sedition for speaking out against American participation in World War I. What I love about this speech is that it is both critical of the political world that Debs lives in and at the same time optimistic about it. He sees the problems around him and yet is confident that through dedication things can be improved. I wanted to try to capture this duality of feeling in my setting of the text – the clear-eyed recognition that things are not what they should be, the hopefulness that, with hard work, things can be made a lot better. *statement to the court* is dedicated to ASCAP's Fran Richard, with whom I have been talking politics for over 30 years.

David Lang

Ted Hearne (b. 1982): Consent (2014)

I wrote *Consent* to be paired with a performance of the motet *Loquebantur variis linguis* by Thomas Tallis, which sets the text “the apostles spoke in different tongues.”

The idea that to communicate with the holy spirit one had to bypass language entirely – language that is inextricably linked to the power structures and hierarchies that created it – set me on a journey to explore language that might have a duplicitous role in my own life.

The text for *Consent* is a juxtaposition of passages from four different sources: love letters I wrote in 2006, the Catholic Rite of Marriage, the Traditional Jewish

Ketubah (wedding contract), and text messages that were used as evidence in the infamous Stuebenville Rape Trial in 2013.

Ted Hearne

Hannah Lash (b. 1981): Requiem (2016)

One of the things I wanted to achieve with my *Requiem* was to compose a piece that was at once highly personal and also non-specific. It does not memorialize any one death, nor commemorate a special person or group of people, although my own experiences of loss have left a deep impression on my concept of death. This piece is an expression of sorrow resulting from the understanding of the temporary nature of life. It expresses the deepest pain I feel, the most terrifying fears I hold about losing those dearest to me. It is about our fragility, and our tragic knowledge of this fragility. It is about the unknowability of what death will mean when we meet it, and yet the inevitability of letting go when we must, when fear is no longer available. In writing from this deeply individual and yet rather abstract perspective about death, I hope to offer something that will find resonance for others too as we all travel through our gossamer lives.

The text is a re-translation of the original Latin Requiem text, which I went back to and studied at some length. I found it necessary to re-imagine this text in my own secular language, reframing it and altering it in ways I felt more fully connected to than the original or any existing translation I could find.

The setting of the text features a countertenor (or alto) solo at more spare moments in the musical texture. I liked the vulnerability of the solo voice, and wrote it with the extraordinary countertenor voice of my dear friend Eric Brenner in mind, who will sing in the premiere performance.

Hannah Lash

1 statement to the court (2010)

Statement to the Court Upon Being Convicted of
Violating the Sedition Act
Delivered by Eugene Debs, September 18, 1918:

Your Honor, years ago I recognized my kinship with all living beings, and I made up my mind that I was not one bit better than the meanest on Earth. I said then, and I say now, that while there is a lower class, I am in it, and while there is a criminal element, I am of it, and while there is a soul in prison, I am not free.

Your Honor, I have stated in this court that I am opposed to the social system in which we live; that I believe in a fundamental change – but if possible by peaceable and orderly means. Standing here this morning, I recall my boyhood. At 14 I went to work in a railroad shop; at 16 I was firing a freight engine on a railroad. I remember all the hardships and privations of that earlier day, and from that time until now my heart has been with the working class. I could have been in Congress long ago. I have preferred to go to prison.

I am thinking this morning of the men in the mills and the factories; of the men in the mines and on the railroads. I am thinking of the women who for a paltry wage are compelled to work out their barren lives; of the little children who in this system are robbed of their childhood and in their tender years are seized in the remorseless grasp of Mammon and forced into the industrial dungeons, there to feed the monster machines while they themselves are being starved and stunted, body and soul. I see them dwarfed and diseased and their little lives broken and blasted because in this high noon of Christian civilization money is still so much more important than the flesh and blood of childhood. In very truth gold is god today and rules with pitiless sway in the affairs of men.

In this country – the most favored beneath the bending skies – we have vast areas of the richest and most fertile soil, material resources in inexhaustible abundance, the most marvelous productive machinery on earth, and

millions of eager workers ready to apply their labor to that machinery to produce in abundance for every man, woman, and child – and if there are still vast numbers of our people who are the victims of poverty and whose lives are an unceasing struggle all the way from youth to old age, until at last death comes to their rescue and lulls these hapless victims to dreamless sleep, it is not the fault of the Almighty: it cannot be charged to nature, but it is due entirely to the outgrown social system in which we live that ought to be abolished not only in the interest of the toiling masses but in the higher interest of all humanity.

I am opposing a social order in which it is possible for one man who does absolutely nothing that is useful to amass a fortune of hundreds of millions of dollars, while millions of men and women who work all the days of their lives secure barely enough for a wretched existence. This order of things cannot always endure.

Your Honor, I ask no mercy and I plead for no immunity. I realize that finally the right must prevail. I never so clearly comprehended as now the great struggle between the powers of greed and exploitation on the one hand and upon the other the rising hosts of industrial freedom and social justice.

I can see the dawn of the better day for humanity. When the mariner, sailing over tropic seas, looks for relief from his weary watch, he turns his eyes toward the Southern Cross, burning luridly above the tempest-vexed ocean. As the midnight approaches, the Southern Cross begins to bend, the whirling worlds change their places, and with starry finger-points the Almighty marks the passage of time upon the dial of the universe, and though no bell may beat the glad tidings, the lookout knows that the midnight is passing and that relief and rest are close at hand. Let the people everywhere take heart of hope, for the cross is bending, the midnight is passing, and joy cometh with the morning.

I am now prepared to receive your sentence.

Text: Eugene Debs

2 Consent (2014)

i want you
i want to

i want you
i want to

i want you
i want to

I do.

I was thinking penetrating thoughts about you
It will be good, we can do it, and we need it.

It can be taken from me – even from the shirt on my back.

I was thinking penetrating thoughts about you
It will be good, we can do it, and we need it
I miss you too, in a heart-aching kind of way.

All of it shall be mortgageable and bound as security –
It can be taken from me – even from the shirt on my back.

I do.
I just took care of your daughter.

Declare your consent
The missing you hurts
You'll be in it soon
What a way to feel
Who gives this woman

i want you
i want to

All of it shall be mortgageable –
I just took care of your daughter
and bound as security –
she said you could take a picture

i want you
i want to

I just took care of your daughter and made sure
she was safe
she was so in love with me that night
I ask you to state your intentions

All of it shall be mortgageable and bound as security –
it can be taken from me, even from the shirt on my back –
during my lifetime and after this lifetime,
this day and forever.

I just took care of your daughter and made sure
she was safe
she said you could take a picture
she looks dead Imao

I do.

I was thinking penetrating thoughts about you
It will be good, we can do it, and we need it.
I miss you too, in a heart-aching kind of way
I'm really looking forward to adding to it

All of it can be mortgageable and bound as security –
it can be taken from me – even from the shirt on my back –
during my lifetime and after this lifetime
this day and forever

How have you been holding out on me
with that picture for so long?
she said you could take a picture
oh i am looking at all my pictures of you

You don't even want to know what I'm imagining
you doing right now
she was so in love with me that night
Declare your consent before God
I just took care of your daughter when she was drunk

This original amount,
I accept upon myself and my heirs after me –
It can be paid from the best part of my property
and possessions
that I own under all the heavens.
All of it shall be mortgageable and bound as security –
it can be taken from me – even from the shirt
on my back –
during my lifetime and after this lifetime –
from this day and forever.

even from the shirt on my back
she said you could take a picture
I refuse to get excited

Will you accept children lovingly from God?
Declare your consent before God and the church.

I felt knowing what was right
she looks dead Imao
i just took care of your daughter

but i also know we are equal to almost any...
she said you could take a picture

Who gives this woman?

*Text: love letters written by the composer in 2006;
The Catholic Rite of Marriage;
Traditional Jewish Ketubah (wedding contract);
text messages used as evidence in the
Steubenville Rape Trial, 2013*

Requiem (2016)

3 Requiem aeternam
Rest, soon rest forever.
Only light: no earth, no body. Only song.
Pure sound.
Rest, soon rest forever. Light without time.

4 Kyrie eleison
I hope for peace.
I yearn for rest.
I hope for peace.

5 Dies irae
This day, this day of wrath
shall consume the world in ashes, we knew the fault-line.
We tremble in fear
as we watch the waves approach
The trumpet-call shatters the troubled landscape,
We listen.
The earth is stunned.
This day, this day of wrath
was written in rock,
in the rough sands which we moved again and again.
We all must die. And then what?
We widened the fault-line with our desires,
until it erupted in anger, a revenge no longer restrained.
This day, this day of wrath
shall consume the world in ashes. We fall to our knees,
our faces upturned.
We pray. Spare us, spare us.
We all must die.
And then what? Will we rest?

6 Sanctus
Beautiful, beautiful, beautiful!
Our voices rise in song.
The sky is full of light.
The burning of light high above us!

7 Agnus Dei

There is a lamb in the field, bleating alone. No mother.
He waits for someone,
for some act of kindness
to forestall death.

8 Psalm: De profundis clamavi

From the depths, I cry out. Hear my voice.
Let your ears be attentive. My faults are many;
I am ashamed.
Forgive me.
I follow my soul towards hope.
From the morning watch, even until night I hope.
For hope brings forgiveness and light. Hope will forgive
us our faults.
May our souls be peaceful. Hope, light, hope.

9 Lux aeterna

As we die, there will be light, burning without cease.
Always light.
And song without breath or vibration.
And this is the moment of death, which is frozen and
needn't end.

10 Libera me

Death unwraps me until
I am naked,
standing newly freed
in the place where I used to cast a shadow

Text: Hannah Lash

Yale Philharmonia

Violin 1

Benjamin Hoffman,
concertmaster
Dae Hee Ahn
Jeyoung Kim
Laura Park

Viola

Danielle Burke, principal
Emily Branderburg
Wei Peng

Flute

Evan Fojtik

Oboe

Lydia Consilvio

Horn

Valerie Sly

Percussion

Kramer Milan

Violin 2

Sophia Mockler, principal
Manaka Matsumoto
Kyung Min Lee

Cello

Mingyao Zhao, principal
James Rosamilia

Clarinet

Jesse McCandless

Harp

Hannah Lash

Double bass

Samuel Suggs

Bassoon

Francisco Joubert

Yale Choral Artists

Soprano

Sarah Brailey
Megan Chartrand
Molly Netter
Nola Richardson

Alto

Eric Brenner
Kate Maroney
Emily Marvosh
Virginia Warnken

Tenor

Dann Coakwell
Brian Giebler
Stephen Soph
Gene Stenger

Bass

Cameron Beauchamp
Harris Ipock
Glenn Miller
Tian-Hui Ng

Eric Brenner



Countertenor Eric S. Brenner has been privileged to sing in many of the world's premier concert halls with the finest conductors. Some recent engagements include alto and soprano solos in Handel's *Messiah*, Bernstein's *Chichester Psalms*; Tolomeo in Handel's *Giulio Cesare*; Riccardo in Scarlatti's *Il trionfo dell'onore*; alto soloist in an all-Purcell program with Apollo's Fire; Telemann's solo soprano cantata *Pache Dich*; and Doodle in Stefan Weisman and David Cote's *Scarlet Ibis* with Prototype. Brenner has premiered works by Toby Twining, Hannah Lash, Jessica Meyer, Virko Baley and Kamala Sankaram, among others. Brenner is also a co-composer with Matt Shloss of music for Rob Reese's *Yahweh's Follies*, he writes fiction, dabbles in song writing, and is an avid Mets fan. Find out more at www.ericbrenner.com

Lydia Consilvio



Photo: Patrick Lill Photography

Oboist Lydia Consilvio's fearless composure has been described as "making the impossible seem easy." An avid chamber musician, she has appeared on the Millennium Stage at the Kennedy Center with her ensembles, as well as at the Fischhoff Competition and the Norfolk Chamber Music Festival. Consilvio enjoys playing new music as well as unearthing older works. She performed the Albinoni *Double Oboe Concerto* alongside the Vancouver Symphony's Roger Cole at the Pacific Region International Summer Music Academy in British Columbia. Consilvio has also played with the Rochester (NY) Chamber Orchestra and in venues across France, Germany, and Luxembourg. Consilvio holds degrees from the Yale (MM) and Eastman (BM) Schools of Music and is currently pursuing her doctorate at the University of Maryland with a fellowship wind quintet. www.oboestudio.com

Hannah Lash



Photo: Matthew Fried

Hannah Lash obtained her PhD in composition from Harvard University in 2010. She has held teaching positions at Harvard University, Alfred University, and currently serves on the composition faculty at Yale University School of Music. Her music has been performed widely across the US and internationally, and she has received numerous honors and prizes. In October 2015, the American Composers Orchestra premiered Lash's *Concerto for Harp and Chamber Orchestra*, conducted by George Manahan and with Lash as soloist. Upcoming premieres include a new chamber opera, *Beowulf*, commissioned by Guerilla Opera, and a new work for Loadbang, commissioned by Columbia University's Miller Theatre. www.hannahlash.com

Yale Philharmonia



The Philharmonia Orchestra of Yale is one of America's foremost music school ensembles. The largest performing group at the Yale School of Music, the Philharmonia offers superb training in orchestral playing and repertoire. The orchestra has performed on numerous occasions in Carnegie Hall and Alice Tully Hall in New York City, and at the Kennedy Center in Washington, D.C. In 2008 the Philharmonia undertook its first tour of Asia. Each year, the Philharmonia's concert series in historic Woolsey Hall offers a broad range of repertoire under principal conductor Peter Oundjian and distinguished guest conductors. Recent seasons have featured guest conductors including John Adams, Krzysztof Penderecki, William Christie, and James Conlon. The orchestra plays not only the symphonic repertoire but concertos, new music, and choral works.

Yale Choral Artists



Yale Choral Artists is a professional choir recently founded by the Yale School of Music and the Yale Glee Club to enhance and enrich Yale's strong commitment to the choral arts. The choir is a project-based ensemble comprised of leading singers from around the country and is directed by the School of Music faculty member Jeffrey Douma. Current members of the Choral Artists also perform in the ranks of such acclaimed ensembles as the Trinity Wall Street Choir, Chanticleer, the Handel and Haydn Society Chorus, the Oregon Bach Festival Chorus, Voices of Ascension, Conspirare, and many others, and are also leading concert soloists, particularly in the area of early music.

Jeffrey Douma



Jeffrey Douma has served as director of the Yale Glee Club since the Fall of 2003. He also serves as professor of conducting at the Yale School of Music, where he teaches in the graduate choral program, as founding director of the Yale Choral Artists, and as artistic director of the Yale International Choral Festival. Douma has appeared as guest conductor with choruses and orchestras on six continents, and has prepared choruses for performances under such eminent conductors as William Christie, Valery Gergiev, Sir Neville Marriner, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling. Active with musicians of all ages, Douma served for four years on the conducting faculty at the Interlochen Center for the Arts. He frequently serves as clinician for festivals and honor choirs. An advocate of new music, Jeffrey Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award, and has premiered new works by such composers as Jennifer Higdon, Dominick Argento, Bright Sheng, Ted Hearne, Hannah Lash, David Lang, Lewis Spratlan, and James Macmillan.

STATEMENTS

Choral Music from Yale University

- | | | |
|----|---|-------|
| 1 | David Lang (b. 1957):
statement to the court (2010)* | 10:44 |
| 2 | Ted Hearne (b. 1982):
Consent (2014) | 7:13 |
| | Hannah Lash (b. 1981):
Requiem (2016)* | 39:52 |
| 3 | Requiem aeternam | 5:05 |
| 4 | Kyrie eleison | 2:04 |
| 5 | Dies irae | 6:48 |
| 6 | Sanctus | 3:18 |
| 7 | Agnus Dei | 5:35 |
| 8 | Psalm: De profundis clamavi | 6:13 |
| 9 | Lux aeterna | 5:04 |
| 10 | Libera me | 5:24 |

*WORLD PREMIERE RECORDING

Eric Brenner, Countertenor 5 7 10

Lydia Consilvio, Cor anglais 7

Hannah Lash, Harp 7

Yale Philharmonia 1 3-10

Yale Choral Artists • Jeffrey Douma

Recorded: 24, 25 and 26 September 2016 at St. Mary's Church,
and 15 October 2016 at St. Joseph's Church, New Haven, CT, USA

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Engineer and editor: Mateusz Zechowski

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at www.naxos.com/libretti/559829.htm

Booklet notes by the composers

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AMERICAN CLASSICS

Yale Choral Artists has rapidly established itself as one of the most innovative professional choirs in the world, and its recordings of works by three Yale composers showcase the breadth of contemporary American choral music. They include the powerful *statement to the court* by David Lang, whose *the little match girl passion* won the Pulitzer Prize for Music. Ted Hearne's *Consent* uses four disparate texts in a complex personal exploration of the role of language in his life, while Hannah Lash's *Requiem* is an expression of sorrow framed through a re-translation of the Latin text.

www.naxos.com

Playing
Time:
58:08