



# David Lang the writings

## Cappella Amsterdam Daniel Reuss

## David Lang (b. 1957)

### the writings

|   |  |        |
|---|--|--------|
| 1 | again (after <i>ecclesiastes</i> )                   | 5. 58  |
| 2 | if I am silent (after the <i>book of esther</i> )    | 8. 03  |
| 3 | for love is strong (after the <i>song of songs</i> ) | 12. 41 |
| 4 | where you go (after the <i>book of ruth</i> )        | 10. 13 |
| 5 | solitary (after the <i>book of lamentations</i> )    | 12. 43 |
| 6 | again (changed return)                               | 6. 00  |

Total playing time: 55. 43

### Cappella Amsterdam

Daniel Reuss, conductor

### Cappella Amsterdam

#### Sopranos

Sanda Audere  
Aldona Bartnik  
Elisabeth Blom  
Martha Bosch  
Marijke van der Harst  
Maria Köpcke

#### Tenors

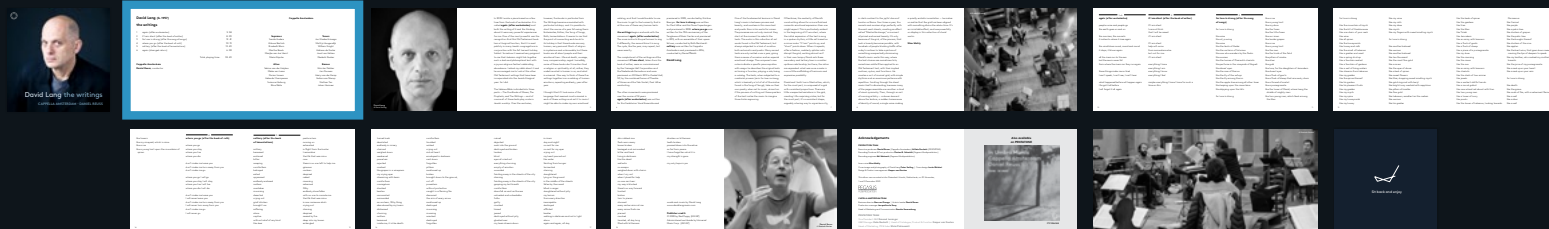
Jon Etxabe Arzuaga  
Mattijs Hoogendijk  
William Knight  
Adriaan de Koster  
Joost van Velzen  
Diederik Rooker

#### Altos

Sabine van der Heijden  
Mieke van Laren  
Dorien Lievers  
Hebe de Champeaux  
Suzanne Verburg  
Eline Welle

#### Basses

Erks Jan Dekker  
Jan Douwes  
Harry van der Kamp  
Gulian van Nierop  
Nathan Tax  
Johan Vermeer



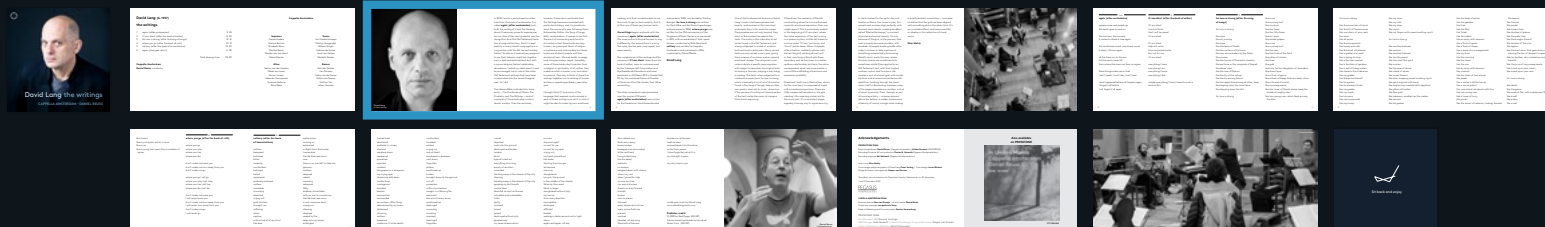


In 2005 I wrote a piece based on a few lines from the book of ecclesiastes. It is called **again (after ecclesiastes)** and both the writing of it and the thinking about it were very powerful experiences for me. One of the most powerful was the recognition that this Old Testament book has a liturgical function, that it is read publicly in many Jewish congregations in conjunction with the fall harvest holiday Sukkot. Somehow it seemed very poignant to me that Judaism might link together such a dark and philosophical text with a joyous religious festival celebrating abundance. I asked my rabbi about it and he encouraged me to look at the other Old Testament writings that have been incorporated into the Jewish liturgical year. So I did.

The Hebrew Bible is divided into three parts — The Five Books of Moses, The Prophets, and The Writings — and of course all of these texts play a role in Jewish worship. Over the centuries,

however, five books in particular from The Writings became associated with particular holidays, and it is possible to chart the course of a year following them: Ecclesiastes, Esther, the Song of Songs, Ruth, Lamentations. It seems to me that the point of connecting each book to its holiday is that these books are very human, very personal. Much of religion is mysterious and unknowable, but these books are all about people and their emotional lives – life and death, courage, love, companionship, regret. Incredibly, some of these books don't mention God or religion or spirituality at all; rather, they underline what is human in us, and what is universal. One way to think of these five writings together is as a catalog of human emotions, repeating endlessly, year after year.

I thought that if I took some of the language that seemed most universal in each of these writings and set it to music I might be able to make my own emotional



catalog, and that I would be able to use the music to get to the humanity that is at the core of these very human texts.

**the writings** begins and ends with the movement **again (after ecclesiastes)**. The score instructs the performers to sing it differently, the second time it is sung. The cycle, like the year, may repeat, but never exactly.

The complete set of the writings and the movement **if I am silent**, taken from the book of esther, were co-commissioned by the Carnegie Hall Corporation and the Nederlands Kammerkoor and were premiered on 20 March 2019 in Zankel Hall, NY, by the combined forces of Theatre of Voices and the Yale Voxtet, Paul Hillier conducting.

The other movements were premiered over the course of 14 years:  
**again (after ecclesiastes)** was written for the Cerddorion Vocal Ensemble and

premiered in 2005, conducted by Kristina Boerger. **for love is strong** was written for Paul Hillier and Ars Nova Copenhagen and premiered in 2008. **where you go** was written for the 75th anniversary of the Tanglewood Music Center and premiered in 2015, with an ensemble of their opera fellows, conducted by Ruth Reinhardt. **solitary** was written for Cappella Amsterdam and premiered in 2016, conducted by Daniel Reuss.

### David Lang

One of the fundamental tensions in David Lang's music is between process and beauty, and nowhere is this more taut and poetic than in his works for voices. The processes are not only musical: they start at the moment he selects the texts. The works in this collection all set words found in the Old Testament, but always subjected to a kind of curation both automatic and poetic. Many sacred texts are only recited once a year, giving them a sense of occasion and an especial emotional charge. The composer's own notes indicate a specific preoccupation with usage: he describes the original texts as having a *function*, *playing a role*, being a *catalog*. The texts, when subjected to a curatorial process (as in *for love is strong*, which is basically a list of all of the similes found in the Song of Songs), take on their own poetry when set to music, almost as if the process of cutting out three quarters of the text invites the music to imagine those limbs regrowing.

Oftentimes, the austerity of David's vocal writing allows for a more fluid and romantic emotional expression than one might expect. This is particularly evident in the beginning of *if I am silent*, where the initial expression of the text is sung in a spoken rhythm, a little cell based on a minor scale: "if I am" points up, and "silent" points down. When it repeats, after a fashion, suddenly splinter cells disrupt the grid, working almost as if in their own tempo; David sets these secondary and tertiary lines in a similar up/down relationship, but here, the ratios are expanded: what was once a scale is now a little scaffolding of harmonic and expressive possibility.

David and I both live in Manhattan, which, for the most part, is composed of a grid with consistent proportions. There are little unexpected variations in the grid, creating little surprising vistas, but for the most part, it's a consistent shape, arguably a boring way to organize a city,





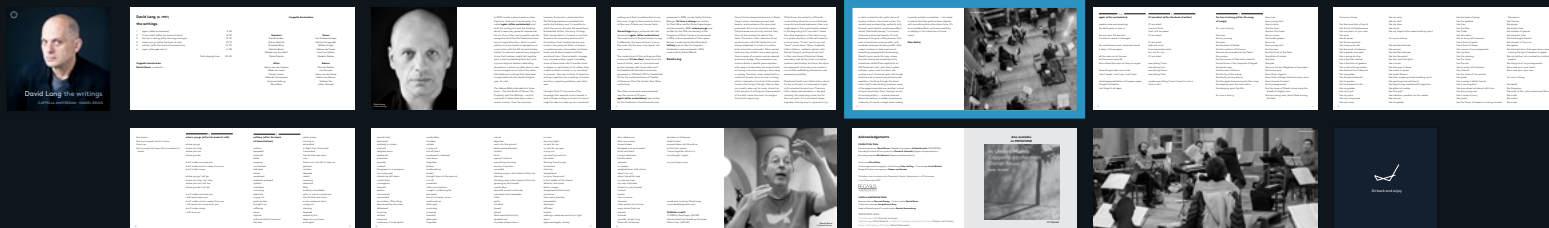
in stark contrast to the joyful chaos of London or Rome. Four times a year, the sunsets and sunrises align perfectly with the east-west streets, creating an effect called “Manhattanhenge,” a moment of primal and surreal beauty. It’s only because of the grid, of the process, that such a beauty becomes possible, with hundreds of people blocking traffic after a day’s routines to take a picture of something unexpectedly shimmering. David’s music works this way, where the text choices are sometimes lists, sometimes subtle filters applied to an Old Testament text, with their implied routines, cycles, and functions. He creates a sort of musical grid, with simple rhythms and an enormous patience with repetition. Scrolling through the sheet music itself is disorienting, because many of the pages resemble one another: a kind of visual symmetry. Then, through an act of cunning artistry — a slower descant above the texture, a sudden tumescence of density of sound, a single voice making

a quietly ecstatic incantation — he makes us realize that the grid has been aligned with something divine the whole time. It’s an inimitable effect, and one powerfully on display in this collection of choral works.

**Nico Muhly**



© Diederik Rooker



1+6

again (after ecclesiastes)

people come and people go  
the earth goes on and on

the sun rises, the sun sets  
it rushes to where it rises again

the wind blows round, round and round  
it stops, it blows again

all the rivers run to the sea  
but the sea is never full  
from where the rivers run they run again

these things make me so tired  
I can't speak, I can't see, I can't hear

what happened before will happen again  
I forgot it all before  
I will forget it all again

- 2

if I am silent (after the book of esther)

If I am silent  
I cannot think  
that I will be saved  
if I am silent

If I am silent  
help will come  
from somewhere else  
but not for me  
if I am silent

everything I have  
everything I am  
everything I know  
everything I feel

maybe everything I have I have for such a  
time as this

— 3

for love is strong (after the song  
of songs)

for love is strong

like wine  
like oil, pouring  
like wine  
like the tents of Kedar  
like the curtains of Solomon  
like one who wanders by the flocks  
like women  
like the horses of Pharaoh's chariots  
like perfume in the vineyards of Engedi  
like doves' eyes  
like the rose of Sharon  
like the lily of the valleys  
like the lily among thorns  
like the apple tree among all other trees  
like leaping upon the mountains  
like skipping upon the hills

for love is strong

like a roe  
like a young hart  
like my dove  
like the foxes  
like the little foxes  
like our vines  
like tender grapes  
like a roe  
like a young hart  
like the roes  
like the hinds of the field  
like pillars of smoke  
like silver  
like gold  
like love, for the daughters of Jerusalem  
like doves' eyes  
like a flock of goats  
like a flock of sheep that are newly shorn  
like a thread of scarlet  
like a pomegranate  
like the tower of David, where hang the  
shields of mighty men  
like two young roes, which feed among  
the lilies



for love is strong

like the mountain of myrrh  
like the hill of frankincense  
like one chain of your neck  
like wine  
like all spices  
like the honeycomb  
like honey and milk  
like the smell of Lebanon  
like a garden enclosed  
like a spring shut up  
like a fountain sealed  
like a fountain of gardens  
like a well of living waters  
like streams from Lebanon  
like my garden  
like the spices thereof  
like his garden  
like his pleasant fruits  
like my garden  
like my myrrh  
like my spice  
like my honeycomb  
like my honey

like my wine  
like my milk  
like my dove  
like myrrh  
like my fingers with sweet smelling myrrh

for love is strong

like another beloved  
like women  
like another beloved  
like ten thousand  
like the most fine gold  
like a raven  
like the eyes of doves  
like a bed of spices  
like sweet flowers  
like lilies, dropping sweet smelling myrrh  
like gold rings set with beryl  
like bright ivory overlaid with sapphires  
like pillars of marble  
like fine gold  
like Lebanon, excellent as the cedars  
like women  
like his garden

like the beds of spices  
like the gardens  
like lilies.  
like the lilies  
like Tirzah  
like Jerusalem  
like an army with banners  
like a flock of goats  
like a flock of sheep  
like a piece of a pomegranate  
like my dove  
like the morning  
like the moon  
like the sun  
like an army with banners  
like chariots  
like the clash of two armies  
like jewels  
like a worker's skillful hands  
like a round goblet  
like new wheat set about with lilies  
like two young roes  
like a tower of ivory  
like ponds  
like the tower of Lebanon, looking towards

Damascus  
like Carmel  
like purple  
like a palm tree  
like clusters of grapes  
like the palm tree  
like the boughs thereof  
like clusters of the vine  
like apples  
like the best wine, that goes down sweet,  
causing the lips of sleepers to speak  
like my brother, who sucked my mother's  
breasts  
like the juice of my pomegranate  
like a seal upon your heart  
like a seal upon your arm

for love is strong

like death  
like the grave  
like coals of fire, with a vehement flame  
like a wall  
like a door  
like a wall



| David Long   | David Long   |
|--|--|
| David Long is a poet, writer, and editor. He has published several books of poetry and is the author of the lyrics for the album "The Tower of Lebanon". | David Long is a poet, writer, and editor. He has published several books of poetry and is the author of the lyrics for the album "The Tower of Lebanon". |



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like towers  
like my vineyard, which is mine  
like a roe  
like a young hart upon the mountains of  
spices

————— 4 —————  
**where you go (after the book of ruth)**

where you go  
where you stay  
where you live  
where you die

don't make me leave you  
don't make me turn away from you  
don't make me go

where you go I will go  
where you stay I will stay  
where you live I will live  
where you die I will die

don't make me leave you  
I will never leave you  
don't make me turn away from you  
I will never turn away from you  
don't make me go  
I will never go

solitary (after the book  
of lamentations)

solitary  
bereaved  
enslaved  
bitter  
weeping  
comfortless  
betrayed  
exiled  
oppressed  
endlessly enslaved  
restless  
overtaken  
mourning  
deserted  
crying out  
grief stricken  
brought low  
suffering  
alone  
captive  
without relief of any kind  
like deer

pasture-less  
running on  
exhausted  
in flight from the hunter  
I remember  
the life that was mine  
now  
there is no one left to help me  
grievous  
unclean  
despised  
naked  
moaning  
ashamed  
filthy  
endlessly downfallen  
with no one to console me  
the life that was mine  
is now someone else's  
crying out  
starving  
despised  
seared by fire  
deep into my bones  
entangled



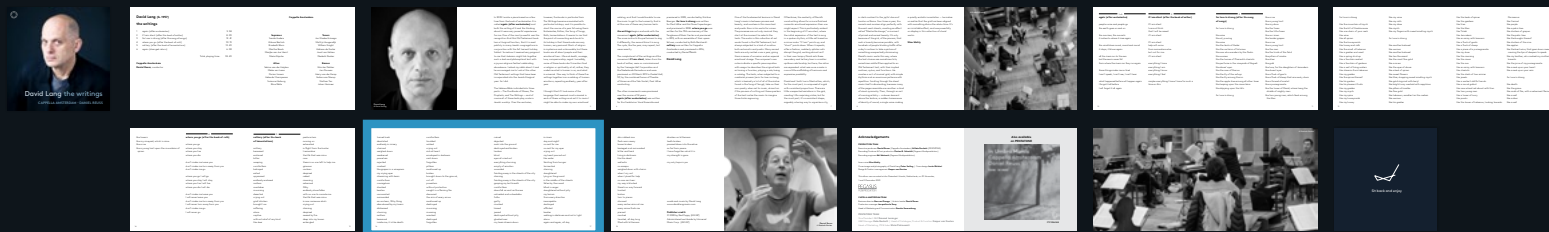


turned back  
desolated  
endlessly in misery  
chained  
weighed down  
weakened  
powerless  
rejected  
crushed  
like grapes in a winepress  
my crying eyes  
streaming with tears  
comfortless  
courageless  
shocked  
beaten  
unconsoled  
surrounded  
an unclean, filthy thing  
abandoned by my lovers  
distressed  
churning  
restless  
bereaved  
inside me, it is like death

uncomfortable  
 troubled  
 wicked  
 crying out  
 sick at heart  
 enveloped in darkness  
 cast down  
 forgotten  
 pitiless  
 swallowed up  
 broken  
 brought down to the ground,  
 cut off  
 powerless  
 without protection  
 caught in a flaming fire  
 devoured  
 the aim of every arrow  
 swallowed up  
 destroyed  
 mourning  
 moaning  
 wrecked  
 destroyed  
 forgotten

ruined  
dejected  
sunk into the ground  
destroyed and broken  
lawless  
blind  
eyes all cried out  
everything churning  
empty of emotion  
wounded  
fainting away in the streets of the city  
starving  
fainting away in the streets of the city  
gasping my last breath  
comfortless  
downfall as vast as the sea  
unhealed and unhealable  
futile  
guilty  
mocked  
hissed  
jeered  
destroyed without pity  
gloated over  
my tears stream down

in rivers  
day and night!  
no rest for me  
no rest for my eyes  
crying out  
my heart poured out  
like water  
fainting from hunger  
tormented  
starving  
slaughtered  
lying on the ground  
in the middle of the streets  
fallen by the sword  
killed in anger  
slaughtered without pity  
my terrors  
from every direction  
inescapable  
destroyed  
afflicted  
beaten  
walking in darkness and not in light  
alone  
again and again, all day



skin rubbed raw  
 flesh worn away  
 bones broken  
 besieged and surrounded  
 bitter and hard  
 living in darkness  
 like the dead  
 walled in  
 no escape  
 weighed down with chains  
 when I cry out  
 when I plead for help  
 no one can hear  
 my way is blocked  
 there's no way forward  
 hunted  
 broken  
 torn to pieces  
 stunned  
 every archer aims at me  
 every arrow finds me  
 pierced  
 mocked  
 taunted, all day long  
 filled with bitterness

drunken on bitterness  
 teeth broken  
 pressed down into the ashes  
 so far from peace  
 I have forgotten what it is  
 my strength is gone  
  
 my only hope is you

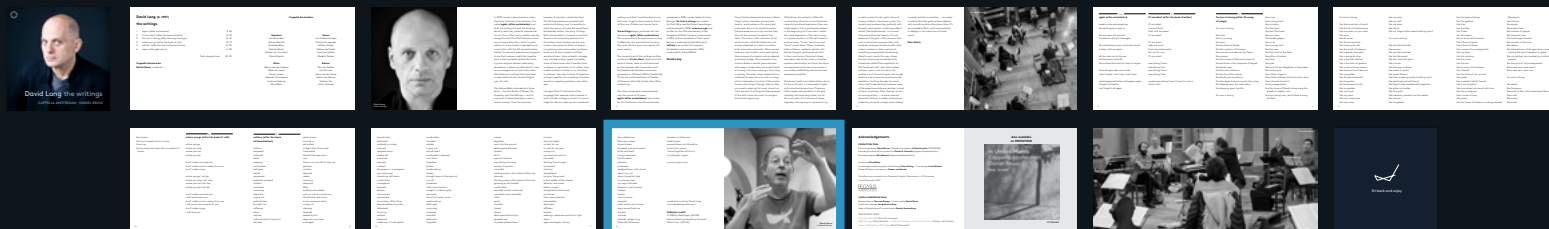
words and music by David Lang  
[www.davidlangmusic.com](http://www.davidlangmusic.com)

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## Acknowledgements

### PRODUCTION TEAM

Executive producers **Daniel Reuss** (Cappella Amsterdam) & **Kate Rockett** (PENTATONE)

Recording Producer & Post-production **Florian B. Schmidt** (Pegasus Musikproduktion)

Recording engineer **Aki Matusch** (Pegasus Musikproduktion)

Liner notes **Nico Muhly**

Cover image and photography of David Lang **Peter Serling** | Cover design **Lucia Ghielmi**

Design & Product management **Kasper van Kooten**

*This album was recorded at the Pieterskerk Utrecht, Netherlands, on 30 November,  
1 and 2 December 2020*

**PEGASUS**  
MUSIKPRODUKTION

### CAPELLA AMSTERDAM TEAM

Business director **Bas van Drooge** | Artistic leader **Daniel Reuss**

Production manager **Jacqueline la Rooy**

Head of Marketing and Communication **Renske Smorenborg**

### PENTATONE TEAM

Vice President A&R **Renaud Loranger**

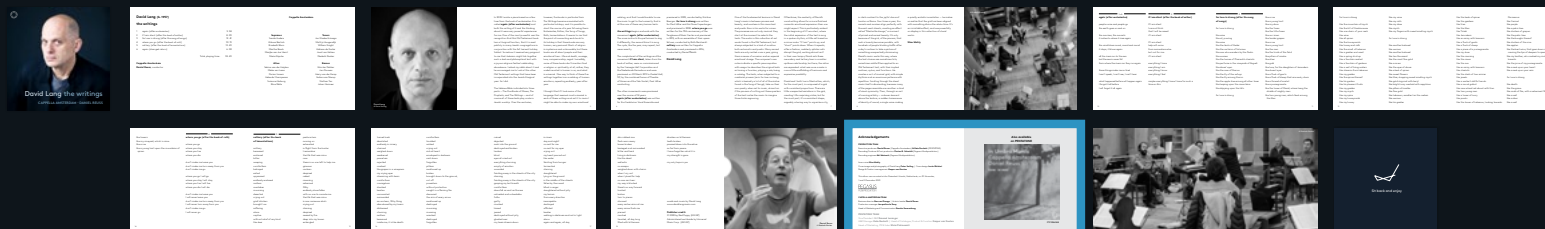
A&R Manager **Kate Rockett** | Head of Catalogue, Product & Curation **Kasper van Kooten**

Head of Marketing, PR & Sales **Silvia Pietrosanti**

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## TRACK INFORMATION

## LINER NOTES

## LYRICS

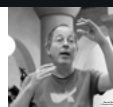
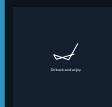
## ACKNOWLEDGMENTS

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in a single, continuous, 24-hour shift of business hours. Two hours more per day means more revenue at a smaller expense. The company's new shift schedule, called "The New Normal," was created by a team of 100 employees, including 100 managers. It was the result of a year of listening to the needs of all of the employees, and the company's commitment to work-life balance. The new shift schedule is a 24-hour shift, with employees working in 12-hour shifts. The company's new shift schedule is a 24-hour shift, with employees working in 12-hour shifts. The company's new shift schedule is a 24-hour shift, with employees working in 12-hour shifts.

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| <b>David Laury (b. 1967)</b>                       |      | <b>Projective Association</b> |                           |
| <b>His writings</b>                                |      |                               |                           |
|  | 1976 |                               |                           |
| 1. <i>Wiederholte Erfahrungen</i>                  | 1977 | <b>Signature</b>              | <b>Name</b>               |
| 2. <i>Einmal um die Erde (Einmal um die Welt)</i>  | 1978 | <i>Signature Book</i>         | <i>Signature Book</i>     |
| 3. <i>Einmal um die Erde (Einmal um die Welt)</i>  | 1978 |                               | <i>Einmal um die Erde</i> |
| 4. <i>Einmal um die Erde (Einmal um die Welt)</i>  | 1978 |                               | <i>Einmal um die Erde</i> |
| 5. <i>Einmal um die Erde (Einmal um die Welt)</i>  | 1978 |                               | <i>Einmal um die Erde</i> |
| 6. <i>Einmal um die Erde (Einmal um die Welt)</i>  | 1978 |                               | <i>Einmal um die Erde</i> |
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| 8. <i>Einmal um die Erde (Einmal um die Welt)</i>  | 1978 |                               | <i>Einmal um die Erde</i> |
| 9. <i>Einmal um die Erde (Einmal um die Welt)</i>  | 1978 |                               | <i>Einmal um die Erde</i> |
| 10. <i>Einmal um die Erde (Einmal um die Welt)</i> | 1978 |                               | <i>Einmal um die Erde</i> |
| <b>Projective Association</b>                      |      |                               |                           |
| <b>David Laury (b. 1967)</b>                       |      |                               |                           |
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| <p>             1. <b>Background</b><br/>             2. <b>Problem</b><br/>             3. <b>Research</b><br/>             4. <b>Conclusion</b><br/>             5. <b>References</b> </p> | <p> <b>Abstract</b><br/>             1. <b>Introduction</b><br/>             2. <b>Methodology</b><br/>             3. <b>Results</b><br/>             4. <b>Discussion</b><br/>             5. <b>Conclusion</b><br/>             6. <b>References</b> </p> | <p> <b>Abstract</b><br/>             1. <b>Introduction</b><br/>             2. <b>Methodology</b><br/>             3. <b>Results</b><br/>             4. <b>Discussion</b><br/>             5. <b>Conclusion</b><br/>             6. <b>References</b> </p> | <p> <b>Abstract</b><br/>             1. <b>Introduction</b><br/>             2. <b>Methodology</b><br/>             3. <b>Results</b><br/>             4. <b>Discussion</b><br/>             5. <b>Conclusion</b><br/>             6. <b>References</b> </p> |
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