

40 YEARS



YALE SCHOLA CANTORUM
**ANNIVERSARIES
& MESSAGES**

SIMON CARRINGTON, conductor

VICTORIA • LISZT • BACH • THEOFANIDIS • LANG

40 YEARS



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YALE SCHOLA CANTORUM
**ANNIVERSARIES
& MESSAGES**

SIMON CARRINGTON, conductor

Tomás Luis de Victoria:

Missa Alma Redemptoris Mater

1. Kyrie (2:32)
2. Gloria (3:41)

Christopher Theofanidis:

Messages to Myself

3. Have you reckon'd a thousand acres much? (Walt Whitman) (1:24)
4. God picks up the reed-flute world and blows (Rumi) (4:32)

J.S. Bach:

5. *Der Geist hilft unser Schwachheit auf* (7:56)
The Yale Voxtet

Victoria:

Missa Alma Redemptoris Mater

6. Credo (6:39)

Theofanidis:

Messages to Myself

7. November Prayer (Amy Beth Kirsten) (5:07)
8. When you are old (William Butler Yeats) (2:34)

Franz Liszt:

9. *Ave Maria* (5:53)

David Lang:

10. *again* (after Ecclesiastes) (5:49)

Victoria:

Missa Alma Redemptoris Mater

11. Sanctus & Benedictus (3:48)
12. Agnus Dei (1:58)

Total time: 51:53

— This program was recorded live in concert on December 9, 2011 —

Texts and Translations

Victoria: *Missae Almae Redemptoris Mater*

Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy, Lord have mercy.

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi. Propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, Miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory to God in the highest, and on earth, peace to all men of good will. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee according to thy great glory. Lord God, Heavenly King, God the Father almighty. Lord Jesus Christ, the only begotten Son, Lord God, Lamb of God, Son of the Father, thou who takest away the sins of the world, have mercy on us. Thou who takest away the sins of the world, receive our prayer. Thou who

sittest at the right hand of the Father, have mercy on us. For Thou alone art holy. Thou alone art the Lord. Thou alone art the most high, Jesus Christ. With the Holy Spirit, in the glory of God the Father. Amen.

Credo

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Jesum Christum, filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto, ex Maria Virgine; et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato. Passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum; sedet ad dexteram Patris. Et iterum venturus est cum Gloria, judicare vivos et mortuos; cujus regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem. Qui ex Patre et Filio que procedit, qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas; et in unam sanctam Catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God; light of light; very God of very God; begotten, not made, being of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from heaven, was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us under Pontius Pilate. He suffered, died and was buried. And the third day he rose again, according to the scriptures; he ascended into heaven, and sitteth at the right hand of the Father. And he shall come again, with glory, to judge both the quick and the dead; whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the prophets. And I believe in one holy Catholic and Apostolic church. I acknowledge one baptism for the remission of sins; I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.

Blessed is He who cometh in the name of the Lord.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, grant us peace.

Christopher Theofanidis: *Messages to Myself*

I. (Whitman) Have you reckon'd a thousand acres much? Have you reckon'd the earth much? Have you practiced so long to learn to read? Have you felt so proud to get at the meaning of poems? Stop this day and night with me, and you shall possess the origins of all poems. You shall possess the good of the earth and sun (there are millions of suns

left). You shall no longer take things at second or third hand, nor look through the eyes of the dead, nor feed on the specters in books. You shall not look through my eyes either, nor take things from me. You shall listen to all sides and filter them from yourself.

II. (Rumi) All day and night music. A quiet, bright reed-song. If it fades, we fade. God picks up the reed-flute world and blows. Each note is a need coming through one of us, a passion, a longing pain. Remember the lips where the wind-breath originated. And let your note be clear. Don't try to end it. Be your note. Be your note. I'll show you how it's enough. Go up on the roof tonight in this city of the soul. Let everyone climb on their roofs and sing their notes; Sing loudly!

III. (Kirsten) Let love come in whatever way it will. In music, in friendship, in love for myself, for others, for my family. To all who are my family. Strangers. Friends. Friends on the street. To the homeless, the broken, let love come in whatever way it will. Let love come. To the thankful who know how to love, to the calm, to the awake, to the joyful, let love come. And when it does (that gigantic, magnificent mirror) it will tell us at all times and as one, how beautiful we are. How Beautiful We Are. Let love come in whatever way it will.

IV. (Yeats) When you are old and grey and full of sleep and nodding by the fire, take down this book and slowly read and dream of the soft

look your eyes had once and of their shadows deep. How many loved your moments of glad grace, and loved your beauty with love false or true; but one man loved the pilgrim soul in you, and loved the sorrows of your changing face – and, bending down beside the glowing bars, murmured a little sadly how love fled and paced upon the mountains overhead and hid his face amid a crowd of stars.

J.S. Bach: *Der Geist hilft unser Schwachheit auf*

Der Geist hilft unser Schwachheit auf, denn wir wissen nicht, was wir beten sollen, wie sichs gebühret; sondern der Geist selbst vertritt uns aufs beste mit unaussprechlichem Seufzen.

Der aber die Herzen forschet, der weiß, was des Geistes Sinn sei; denn er vertritt die Heiligen, nach dem das Gott gefällt.

Du heilige Brunst, süßer Trost, nun hilf uns, fröhlich und getrost in deinem Dienst beständig bleiben, die Trübsal uns nicht abtreiben. O Herr, durch dein Kraft uns bereit, Und stärk des Fleisches Blödigkeit, Daß wir hie ritterlich ringen, Durch Tod und Leben zu dir dringen.

The Spirit helps us in our weakness, since we do not know what is fitting to pray for; but the Spirit itself makes our proper petition for us in sighs that cannot be put into words. (Romans 8:26)

But he who can see into every heart knows what the Spirit means, because the prayers the Spirit makes for the saints are pleasing to God. (Romans 8:27)

Holy Zeal, sweet Comfort, help us now with joy and confidence to remain constant in your service and not be driven away by adversity. Lord, through your potency prepare us, and strengthen our stupid human nature so that we can gallantly do battle and force our way through death and life to you. (Martin Luther, 1524)

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Liszt: *Ave Maria*

Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee. Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

Lang: *again*

(words and music by David Lang, 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

Notes on the Program

The Spanish composer Tomás Luis de Victoria was born around 1548 in Ávila. At the age of ten he became a choirboy in the Ávila cathedral, which placed him in contact with many of Spain's leading musicians and composers. When his voice changed, Victoria was sent to study in Rome, where he spent the next twenty years of his life. There he encountered, and was perhaps even taught by, Palestrina, whose style Victoria would absorb and master. Victoria entered the priesthood and around 1586 returned to Spain, serving as priest and organist at a convent in Madrid until his death in 1611. His output consists entirely of Latin sacred music, including twenty masses and dozens of hymns, motets, and antiphons.

The *Missa Alma Redemptoris Mater*, for two four-voice choirs, was first published in 1600. As was common with Palestrina and other sixteenth-century composers, Victoria derived the musical material of the mass from a pre-existing polyphonic composition—in this case, the antiphon Alma Redemptoris Mater. Unusually, though, Victoria drew upon not one but two different settings of this antiphon, both of his own composition, for five voices and eight voices. This mass was very popular in its own time, both in Spain and abroad: in Mexico City, the partbooks were used so often that they wore out and had to be recopied by hand. Although Victoria is best known today for a few solemn and mournful pieces, this rarely heard mass exhibits the joyfulness that characterizes the majority of his music.

– Benjamin Thorburn

Composer's Note

I wrote *Messages to Myself*, four unaccompanied choral works, at the request of my friend, Robert Simpson, and his excellent group, The Houston Chamber Choir. I had been thinking of all of the poetry that had been meaningful to me personally over the years, and I decided to choose four of those poems that seemed to have particular staying power in my life and have become a resonating chamber for my way of thinking. The first is an excerpt from a poem of Walt Whitman's *Leaves of Grass*. The second was written by Jellaludin Rumi: the Medieval Persian mystic whose work I have set before in my large-scale work, *The Here and Now*, for chorus and orchestra (translation by Coleman Barks). The third poem is from Amy Kirsten, a kindred spirit whose words and generosity have meant an enormous amount to me personally in recent years. The final poem is an excerpt of one of my favorites by William Butler Yeats: *When you are Old*. I dedicate this work to my daughter, Isabella.

– Christopher Theofanidis

J.S. Bach composed the motet “*Der Geist hilft unser Schwachheit auf*” (The Spirit helps us in our weakness) for the funeral of Johann Heinrich Ernesti, the rector of the St. Thomas School at which Bach was employed in Leipzig. The text, from Romans 8, was the text of the funeral sermon that had been chosen by the rector himself before his death. We know that the burial took place on 20 October 1729, making this Bach’s only motet that can be dated precisely. Bach may have had as little as four days in which to compose and rehearse the piece, and he probably adapted much of it from material he had composed earlier. This haste is evident from the manuscript: in one section Bach, apparently setting the biblical text from memory, forgot a word and later had to revise his original melody in order to insert it.

The opening chorus is for two four-voice choirs. These would have been the top two choirs of the St. Thomas School, consisting of the most skilled student singers under Bach’s tutelage; documents record that one choir was accompanied by strings and the other by woodwinds, with the organ supporting both. This first movement is dominated by the moving figure on the word “Geist” (Spirit), suggesting the Pentecost images of a rushing wind and tongues of flame. (Bach sets the word “Geist” similarly in other motets such as *Jesu, meine Freude*, which is also on a text from Romans 8.) Later in this movement, the word “Seufzen” (sighs) is illustrated with a long series of sighing figures that evoke the Spirit’s wordless petitions. There follows a fugue, “Der aber die Herzen forschet,” in which the two choirs are united

as one—perhaps intentionally in response to the text, or merely as a consequence of the time constraints under which Bach was working. The motet concludes with Martin Luther’s chorale, “Du heilige Brunst, süsßer Trost.”

– Benjamin Thorburn

Liszt’s reputation as a worldly piano virtuoso, which of course he was, has often caused us to neglect his lifelong passion to reform and reinvigorate Catholic music. In 1834, the 23-year-old Liszt wrote an essay, “On the Future of Church Music,” in which he imagined a new kind of sacred song: “inspired, strong, and effective, uniting, in colossal proportions, theatre and church.” A few years later, he began to study Palestrina’s music after hearing it in Rome. Later in his life, he entered minor orders of the Catholic Church (though he never became a priest) and developed a personal friendship with Pope Pius IX, who reportedly called Liszt “my dear Palestrina.” This *Ave Maria* and other small-scale works represent Liszt’s first steps toward a “colossal” church music, which would come to fruition much later with the performance of his gigantic oratorio *Christus* in 1873.

Liszt returned to the *Ave Maria* text several times throughout his life, in both vocal and piano music. The choral version heard in this concert was first composed in 1842, during Liszt's most active period of touring as a recitalist, and it is probably no coincidence that his piano transcription of Schubert's song "Ave Maria" often appeared on his concerts at that time. Ten years later, Liszt revised and republished his choral *Ave Maria* in the form heard today. Liszt wrote in a letter to Baron Augustz:

"It must be said that religious compositions meet with small chances of promotion at the moment, and their authors can barely earn the price of a cup of water. In spite of this I published a few years ago, as an experiment, a Mass for male voices with organ accompaniment, a Pater noster and an *Ave Maria*, to satisfy a heartfelt need more important to me than certain external advantages."

Although the published score is dedicated to one Father Stanislaus Albach, Liszt likely had a more secular inspiration: the Countess Marie d'Agoult, a married woman who bore him three children during their twelve-year relationship. Because of her name, Liszt often associated her with the *Ave Maria*, and in one of his letters to her he included a few bars of this work's theme. While her influence may be heard in the sweet tunefulness of the main melody, the piece also has moments of solemnity and drama, and plainchant is recalled in Liszt's frequent use of single voices. Liszt composed several more settings of the *Ave Maria* later in life, between 1869 and 1875.

– Benjamin Thorburn

Composer's note:

again (after Ecclesiastes) is a setting of a few lines from the beginning of the Book of Ecclesiastes, freely adapted by me. Ecclesiastes is a Hebrew prophet (in Hebrew his name is Kohelet) and his book is traditionally read during the harvest holiday of Sukkot. Kohelet moves powerfully from the cycling of the seasons to other endless natural and human cycles, creating a strange equilibrium of hope and futility. In my setting I wanted to make a piece that might convey the weariness of all of these endless cycles, concentrating on the weight of things repeating again. And again.

again (after Ecclesiastes) was commissioned and premiered by the Cerddorion Vocal Ensemble in New York City, Kristina Boerger, Director.

– David Lang

Yale Schola Cantorum

Masaaki Suzuki, director; Andrew Megill, choral preparation;
Jenna-Claire Kemper, choral/vocal administrator;
Noah Horn, manager

Soprano

Jessica Petrus*† - Megan Chartrand*† - Tessie Prakas
Sara Marks* -
Amanda Weber* - Jenna Freudenburg

Alto

Michael Wisdom*† - Virginia Warnken*† - Esther Morgan-Ellis
Megan Kaes Long - Adrianna Tam* - Eliza Bagg

Tenor

Steven Soph*† - Scott Mello*† - Noah Horn* - Simon Jacobs*
Robert Strebendt* - Kevin Koai

Bass

John Taylor Ward*† - Dan Moore*† - Shuo Zhai - Caleb Bennetch*
Stefan Weijola - Mark Biggins

*enrolled in the Yale Institute of Sacred Music; †member of the Yale Voxtet

Yale Schola Cantorum, founded in 2003 by Simon Carrington, is a 24-voice chamber choir that sings in concerts and choral services. Supported by the Yale Institute of Sacred Music with the School of Music, and open by audition to all Yale students, it specializes in music from before 1750 and the last hundred years. Since 2009 Schola Cantorum has been under the direction of conductor Masaaki Suzuki.

In addition to performing regularly in New Haven and New York, the choir records and tours nationally and internationally. Schola Cantorum's live recording with Robert Mealy and Yale Collegium Musicum of Heinrich Biber's 1693 *Vesperae longiores ac breviores* 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*. A recording on the Naxos label of Mendelssohn and Bach *Magnificats* was released in fall 2009. Schola Cantorum has toured internationally in England, Hungary, France, China, South Korea, Italy, Greece and Turkey.

In recent years, the choir has sung under the direction of the internationally renowned conductors Helmuth Rilling, Krzysztof Penderecki, Sir Neville Marriner, Stephen Layton, Paul Hillier, Nicholas McGegan, Dale Warland, James O'Donnell, Simon Halsey, Stefan Parkman, David Hill, Christopher Robinson and Simon Carrington.

Jessica Petrus, Megan Chartrand, Michael Wisdom, Virginia Warnken, Steven Soph, Scott Mello, John Taylor Ward, and Dan Moore were students of James Taylor at the Yale Institute of Sacred Music and Yale School of Music, where they were candidates for graduate degrees in voice.



Simon Carrington has enjoyed a long and distinguished career in music, performing as singer, double bass player and conductor – first in the UK where he was born, and more lately in the USA. From 2003 to 2009 he was professor of choral conducting at Yale University and director of the Yale Schola Cantorum, a 24-voice chamber choir which he has brought to national and now international prominence, attracting the interest of his successor, Masaaki Suzuki, director of the Bach Collegium Japan. During his Yale tenure he led the introduction of a new graduate voice degree for singers specializing in oratorio, early music and chamber ensemble; and, with his faculty colleagues, he guided two Yale graduate students to their first prize wins in consecutive conducting competitions at American Choral Directors Association National Conventions. From 2001 until his Yale appointment, he was director of choral activities at the New England Conservatory, Boston – where he was selected by the students for the Krasner Teaching Excellence Award. From 1994 to 2001, he held a similar position at the University of Kansas.

Prior to coming to the United States, he was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble, The King's Singers – which he co-founded at Cambridge University. He participated in 3,000 performances at many of the world's most prestigious festivals and concert halls as well as more than seventy recordings. He appeared on countless television and radio programs, including nine appearances on the *Tonight Show* with the late Johnny Carson.

In the early days of The King's Singers he also maintained a lively career as a double bass player, first as sub-principal of the BBC Philharmonic Orchestra and then as a freelance player in London. He specialized in continuo playing, particularly for his Cambridge contemporary John Eliot Gardiner, with whom he made a number of recordings – but he also played with all the major symphony and chamber orchestras under such diverse maestri as Claudio Abbado, Daniel Barenboim, Benjamin Britten, Pierre Boulez, Sir Colin Davis, Carlo Maria Giulini, Otto Klemperer, Riccardo Muti, Georg Solti and George Szell.

Now a Yale professor emeritus, he maintains an active schedule as a freelance conductor and choral clinician, leading workshops and master classes around the world, including two recorded on commercial DVD – at Westminster Choir College in the US (GIA) and at the Three Choirs Festival in the UK (Master class Media Foundation); he was invited to give master classes at the World Symposium on Choral Music in Argentina. He has conducted the Monteverdi Vespers in Barcelona, the Fauré *Requiem* in Chicago and New York, Handel's *Messiah* in Dublin, Rachmaninov *Vespers* in Victoria, Canada, and Prokofiev's *Alexander Nevski* in Poland. He is a regular guest conductor at the Monteverdi Choir Festival in Budapest and the Tokyo Cantat in Japan, leads annual conducting courses at the Chamber Choir Festival in Sarteano (Italy), and the Yale Summer Festival in Norfolk, Connecticut. He has just contributed a chapter on rehearsal technique to the forthcoming *Cambridge Companion to Choral Music*. A typical season includes conducting engagements in England, Ireland, France, Italy, Portugal, Spain, Japan, and South America as well as his customary round of performances in the US; and once a year, he gathers together his own ensemble, the Simon Carrington Chamber Singers, for concerts and recordings.

The **Yale Institute of Sacred Music** is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. In partnership with the Schools of Divinity and Music, Institute students receive rigorous training for careers in performance, church music, pastoral ministry, the academy, and much more. The Institute sponsors several choruses, including the Yale Camerata and the Yale Schola Cantorum, and as a major arts presenter in New Haven, it offers a full schedule of concerts, art exhibitions, literary readings, lectures, conferences, and multimedia events during the year. For updated listings, visit the website at www.yale.edu/ism.

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