

YALE INSTITUTE OF SACRED MUSIC PRESENTS

# Yale Repertory Chorus

Mattias Lundberg

Ryan Rogers

Yiran Zhao

CONDUCTORS

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BATTELL CHAPEL



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# YALE REPERTORY CHORUS

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Vezzosi augelli

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(1553/1554–1599)

“Mary Hynes,” from *Reincarnations*

Samuel Barber  
(1910–1981)

Ryan Rogers *conductor*

## II

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(1659–1695)

They Are at Rest

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(1857–1934)

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Jane Meditz *alto*  
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Mattias Lundberg *bass*

Yiran Zhao *conductor*

## Luca Marenzio, *Vezzosi augelli*

Vezzosi augelli infra le verdi fronde  
Temprano a prova lascivette note  
Mormora l'aura, e fa le foglie e l'onde  
Garrir, che variamente ella percote  
Quando taccion gli augelli, alto risponde;  
Quando cantan gli augei, più lieve scote.  
Sia caso o d'arte, or accompagna, ed ora  
Alterna i versi lor la musica ora.

*The joyous birds hid under greenwood shade  
Sung merry notes on every branch and bough;  
The wind, that in the leaves and waters played,  
With murmurs sweet now sung, and whistled now.  
Ceased the birds, the winds loud answer made,  
And while they sang, it rumbled soft and low;  
Thus were it hap or cunning, chance or art  
The wind in this strange music bore its part.*

(Torquato Tasso, 1544–1595; trans. Edward Fairfax)

“Vezzosi augelli” is from Luca Marenzio’s (1553/1554–1599) *Madrigali a quattro voci, libro primo* of 1585. A prolific composer within the genre (he published twenty-three books of madrigals in total), Marenzio was notable for his elaborate text painting and harmonic expressiveness. This setting of a text by Torquato Tasso is no exception with numerous, sudden shifts in character marked by harmonic and textural shifts as well as frequent text painting, such as the use of florid writing at “mormora l'aura” (the wind murmurs).

## Samuel Barber, “Mary Hynes,” from *Reincarnations*

She is the sky of the sun!  
She is the dart of love!  
She is the love of my heart!  
She is a rune!  
She is above the women  
of the race of Eve,  
as the sun is above the moon!  
Lovely and airy  
the view from the hill  
that looks down from Ballylea!  
But no good sight is good,  
until you see  
the blossom of branches  
walking towards you, airily.

(James Stevens, 1880–1950; based on Gaelic text by Antoine Ó Raifteirí, 1779–1835)

“Mary Hynes,” from Samuel Barber’s (1910–1981) *Reincarnations* of 1940, opens with a playful exuberance that reflects the text’s joyous depiction of its subject in a quick, excited Allegro. Barber, an American composer born in Pennsylvania, was known for his use of conventional formal models and of nineteenth-century tonal language; notably, he did not embrace the experimentalism of the twentieth century following the World Wars to the same degree as many of his contemporaries. This is particularly evident in “Mary Hynes,” one of several settings of excerpts from James Stevens’s translations of Gaelic

poetry, also titled *Reincarnations*. In his thesis “‘To Immerse Myself in Words’: Text and Music in Selected Choral Works of Samuel Barber,” Donald Nally notes that Barber seems to employ a similar compositional approach to that of his String Quartet, op. 11, in his use of syncopation in the first section of this two-part madrigal. While the second part of the madrigal seems to stand in stark contrast to the first, with its flowing polyphony and longer phrase shapes, Barber weaves greater unity into the piece by building toward a homophonic harmonization of the opening melodic motive just before the concluding text painting depicting Mary Hynes walking “airily.”

### **Henry Purcell, *Hear My Prayer, O Lord***

Hear my prayer, O Lord, and let my crying come unto thee.

(*Psalm 102*)

Henry Purcell (1659–1695) was a prolific British composer who wrote a wide variety of vocal and instrumental music. Late in his career, Purcell began to closely study older polyphonic works by his British predecessors (including Tallis and Byrd), copying many of these works along with his own related compositions into a manuscript collection of anthems, Fitzwilliam Museum, Ms. Mu 88. “Hear My Prayer, O Lord” comes from this collection and seems to have been a fragment of a larger, unfinished work which might have been comparable in length to his *O Lord God of Hosts*. This fragment includes only one verse of text from Psalm 102 and features near uniform chromatic text painting of “crying,” adapting the traditional models of Tallis and Byrd into Purcell’s own harmonic language with far greater dissonance. Throughout the fragment, Purcell gradually thickens the texture until all eight polyphonic parts at last convene for a powerful, homophonic final cadence on an open fifth.

### **Edward Elgar, *They Are at Rest***

They are at rest.

We may not stir the heaven of their repose  
By rude invoking voice, or prayer address  
In waywardness to those  
Who in the mountain grotts of Eden lie,  
And hear the fourfold river as it murmurs by.

And soothing sounds  
Blending with the neighboring waters as they glide;  
Posted along the haunted garden’s bounds,  
Angelic forms abide,  
Echoing, as words of watch, o’er lawn and grove  
The verses of that hymn which Seraphs chant above.

(*John Henry Newman, 1801–1890*)

Sir Edward Elgar (1857–1934) was an English composer well known for his symphonic works, which include the *Enigma Variations*, *Cockaigne Overture*, and two complete symphonies. His anthem, *They Are at Rest*, was commissioned in 1909 by Walter Parratt, Master of the King’s Music, to commemorate the anniversary of Queen Victoria’s death. Subtitled “Elegy for Unaccompanied Chorus,” the piece is a setting of a poem by Cardinal Newman which depicts the sublime landscape of heaven. Elgar takes a mostly homophonic approach, with brief moments of polyphony used sparingly to highlight important textual elements. While Elgar uses a mostly strophic form, he varies the second verse slightly, notably allowing the chorus to reach the most climactic moment of the anthem in homophony at the text “angelic forms abide.” While most of the piece sits comfortably in D major, Elgar bookends the work with two homophonic statements of “they are at rest.” He concludes as he began, on a somewhat distant F-sharp major, lending a sense of awe to the piece’s close.

### **René Clausen, “The Last Invocation,” from *Three Whitman Settings***

At the last, tenderly,  
From the walls of the powerful fortress’d house,  
From the clasp of the knitted locks, from the keep of the well-closed doors,  
Let me be wafted.

Let me glide noiselessly forth;  
With the key of softness unlock the locks – with a whisper,  
Set ope the doors O soul.

Tenderly – be not impatient,  
(Strong is your hold O mortal flesh,  
Strong is your hold O love.)

(Walt Whitman, 1819–1892)

American composer René Clausen published his *Three Whitman Settings* in 1992 through Fostco Music Press. The poetry that Clausen uses is drawn from *Leaves of Grass* by American poet Walt Whitman (1819–1892). The piece starts with tenors and basses singing arpeggiated dissonant chords, comforting and misty. When the sopranos enter, Clausen indicates that this passage should be sung expressively. Unlike the first two movements that have a specific formal design, the third and last movement, “The Last Invocation,” is through-composed. The composition was commissioned by the Mu Xi Chapter of Phi Mu Alpha Sinfonia for the Steven F. Austin State University A Cappella Choir and funded in part through a matching gift from the Sinfonia Foundation of Phi Mu Alpha Sinfonia Fraternity.

## Henry Purcell, *Funeral Sentences*

Man that is born of a woman  
hath but a short time to live,  
and is full of misery.  
He cometh up, and is cut down like a flower;  
he fleeth as it were a shadow,  
and ne'er continueth in one stay.

In the midst of life we are in death:  
of whom may we seek for succour,  
but of thee, O Lord,  
who for our sins art justly displeas'd?  
Yet, O Lord, O Lord most mighty,  
O holy and most merciful Saviour,  
deliver us not into the bitter pains  
of eternal death.

Thou knowest, Lord, the secrets of our hearts;  
shut not thy merciful ears unto our pray'rs;  
but spare us, Lord most holy, O God most mighty.  
O holy and most merciful Saviour,  
thou most worthy Judge eternal,  
suffer us not, at our last hour,  
for any pains of death, to fall from thee.

(*The Book of Common Prayer, 1662*)

Not much is known of the life of Henry Purcell. Having started his musical life as a chorister at the Chapel Royal, he succeeded the composer John Blow as organist of Westminster Abbey in 1679 when he was roughly 20 years old. Despite his persistent employment by the church, Purcell is widely known for his body of secular music. His compositions for stage such as *Dido and Aeneas* and *King Arthur* are rightfully among the most widely celebrated of their kind. Purcell's career as a composer was remarkably prolific: despite dying at a relatively young age, his body of works includes some 200 anthems and hymns, another 200 songs, dozens of theater compositions, and a rich catalogue of instrumental music.

In modern performances, the three choral pieces that make up the *Funeral Sentences* are commonly combined with the series of *Canzonas* that Purcell composed for the death of Queen Mary II. However, there is no evidence to suggest that the *Funeral Sentences* themselves were in any way linked to the funeral service of the Queen. Rather, some scholars postulate that they may be his precocious teenage contribution to a more private funeral ceremony. Nevertheless, the combination of the *Funeral Sentences* with the *Canzonas* has proven to be musically effective. All three pieces include a contrapuntal verse – most likely intended for a quartet of soloists – followed by a repeated chorus that is more homophonic in nature. Purcell's handling of the text is spectacular, with each contrapuntal line flowing freely and expressively. The opening lines of each piece seem to set the tone instantly and



effectively. The very first thing we hear, a cascading C minor on the opening text, “Man that is born of a woman,” creates suspense as each voice enters in turn, hanging in the air before pushing onward to the end of the phrase.

Each homophonic section has moments of harsh chromaticism and unconventional harmony. Seemingly as a matter of course, Purcell employs augmented triads in place of dominant chords to great effect. These moments create a fantastic angst and urgency in the flow of music, providing forward momentum to the peak of the musical line. One of the most intense moments of all comes at the beginning of the chorus of the second piece, “Yet, O Lord, O Lord most mighty.” The soprano rises chromatically as the bass descends, creating a series of dissonances: first between the outer voices, then a cross relation between the altos’ A-flat and the basses’ A-natural. Then we finally arrive at a striking G-augmented chord, before resolving to simply G major, the dominant of C minor. Immediately, however, Purcell sneakily slips away with a chromatic descending bass line and modulates to B-flat minor. It’s a brilliant beginning to the second half of *Funeral Sentences*, and worthy of the fierce ascending chromaticism that follows.

All three pieces convey an intense angst and fear surrounding death, and address God in a tone that is strikingly pleading in character. The final piece ends “suffer us not, at our last hour, for any pains of death, to fall away from thee,” and Purcell’s text painting is such that we feel the speaker falling further and further away from the subject of their prayers. Each voice “falls,” some as far as a seventh, and the texture descends both in register and in volume until the piece finishes somberly on an open fifth.

### **Francis Poulenc, *O magnum mysterium***

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepio.  
Beata virgo, cujus viscera meruerunt  
portare Dominum Christum.

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

*(Responsorial chant)*

Poulenc began playing the piano at the age of five and began studying composition at fifteen. His parents both passed away before he turned nineteen. He was one of “Les Six” founded in 1920. For long periods of his life, Poulenc was a devout Catholic, and his faith was a central theme in many of his works. *O magnum mysterium* is a responsorial chant traditionally included in the Christmas Matins, the monastic nighttime liturgy that ends at dawn. It depicts the nativity scene following Christ’s birth in a quiet period of reprieve before its news is proclaimed to the shepherds. Poulenc dedicated this movement to his friend, the Dutch pianist and conductor Félix de Nobel.

## **Paweł Łukaszewski, *Nunc dimittis***

Nunc dimittis servum tuum, Domine,  
secundum verbum tuum in pace:  
Quia viderunt oculi mei salutare tuum  
Quod parasti ante faciem omnium populorum:  
Lumen ad revelationem gentium,  
et gloriam plebis tuae Israel.

*Lord, now lettest thou thy servant  
depart in peace according to thy word.  
For mine eyes have seen thy salvation.  
which thou hast prepared before the face of all people:  
To be a light to lighten the Gentiles  
and to be the glory of thy people Israel.*

*(Luke 2:29–32)*

*Nunc dimittis*, also known as the “Song of Simeon” or the “Canticle of Simeon,” is a canticle taken from Luke 2:29–32. Its Latin name comes from its incipit, the opening words, of the Vulgate translation of the passage, meaning “Now let depart.” Composed in 2007, this piece is dedicated to Stephen Layton and the Choir of Trinity College Cambridge. Polish composer Łukaszewski is best known for his anti-modern sacred choral music, with frequently used direct modulations and cluster chords. With the correspondence between the soloists and the choir, this piece reflects a call and response between the saints and the Lord, sovereign and beautiful.

## **Hugo Distler, Variations on “Es ist ein Ros’ entsprungen”**

### **I.**

Es ist ein Ros entsprungen  
aus einer Wurzel zart,  
als uns die Alten sungen,  
von Jesse kam die Art  
und hat ein Blümlein bracht  
mitten im kalten Winter,  
wohl zu der halben Nacht.

*A rose has sprung  
from a tender root,  
as the old ones sang to us,  
from Jesse came the shoot  
and has brought forth a blossom  
in the middle of the cold winter,  
surely in the middle of the night.*

### **II.**

Das Röslein, das ich meine,  
davon Jesaias sagt,  
ist Maria, die Reine,  
die uns das Blümlein bracht.  
Aus Gottes ew’gem Rat  
hat sie ein Kind geboren  
und blieb ein reine Magd.

*The little rose of which I speak,  
which Isaiah foretold,  
is Mary, the Virgin,  
who brought the blossom to us.  
From God’s eternal counsel  
she has borne a child  
and remained a pure maiden.*

### **IV.**

Das Blümlein so kleine,  
das duftet uns so süß;  
mit seinem hellen Scheine  
vertreibt die Finsternis.  
Wahr’ Mensch und wahrer Gott,  
hilft uns aus allem Leide,  
rettet von Sünd und Tod.

*The blossom so small,  
that to us smells so sweet;  
with its bright light  
banishes the darkness.  
True man and truer God,  
helps us out of all sorrows,  
rescues us from sin and death.*

## VI.

Lob, Ehr sei Gott, dem Vater,  
dem Sohn und heil'gen Geist.  
Maria, Gottes Mutter,  
dein Hilf an uns beweis,  
und bitt dein liebes Kind  
daß es uns woll behüten,  
verzeihen unser Sünd.

*Praise, honor be to God, the Father,  
to the Son and the Holy Ghost.  
Mary, God's Mother,  
show your help for us,  
and entreat your beloved child  
that He watch over us,  
and forgive us our sins.*

## VII.

So singen wir all Amen,  
das heißt: nun werd es wahr  
was wir begehren allsamen.  
O Jesu, hilf uns dar  
in deines Vaters Reich,  
drin wollen wir dich loben.  
O Gott, uns das verleihe!

*So sing we all Amen,  
that is, now may it come to pass  
which we all desire.  
O Jesus, help us enter into  
Your Father's Kingdom,  
where we want to praise You.  
O God, grant us our wish!*

*(Anonymous, 15th cent., trans. sourced from "Championing Distler's Gebrauchsmusik:  
A New Edition of the 'Es ist ein Ros' entsprungen Variations' from 'Die Weihnachtsgeschichte,  
Op. 10' (1933)" by Timothy Cambell)*

Hugo Distler (1908–1942) was a German composer and organist who studied at the Leipzig Conservatory with Grabner in the late 1920s. His works were heavily influenced by sixteenth- and seventeenth-century composers, such as Bach and Schütz, and were further informed by his study of Riemann's counterpoint teaching. Distler's *Variations on "Es ist ein Ros' entsprungen"* (1933) are taken from his Op. 10 *Die Weihnachtsgeschichte*, a setting of the Christmas story for a *cappella* choir and soloists. Schütz's influence seems evident in Distler's work, which uses chant melodies for the narrative structures surrounding the choral movements and seems to parallel Schütz's *Mattäus-Passion*.

In the choral parts of this work, Distler takes an unusual notational approach: each voice part is barred separately in its own independent meter. This allows the text stresses of Distler's polyphonic setting in each voice part to coincide with natural metrical emphases; however, this also creates numerous challenges for the ensemble, namely that the number of measures in each movement differs by voice part due to the lack of uniform barlines. The work's seven variations on the chorale tune "Es ist ein Ros' entsprungen" (known in English as "Lo, How a Rose E'er Blooming") present a variety of textures within *Die Weihnachtsgeschichte* and provide continuity throughout the full dramatic work.

**Charles Hubert Hastings Parry, “Lord, Let Me Know Mine End,” from *Songs of Farewell***

Lord, let me know mine end and the number of my days,  
That I may be certified how long I have to live.  
Thou hast made my days as it were a span long;  
And mine age is as nothing in respect of Thee,  
And verily, ev’ry man living is altogether vanity,  
For man walketh in a vain shadow  
And disquieteth himself in vain,  
He heapeth up riches and cannot tell who shall gather them.  
And now, Lord, what is my hope?  
Truly my hope is even in Thee.  
Deliver me from all mine offences  
And make me not a rebuke to the foolish.  
I became dumb and opened not my mouth  
For it was Thy doing.  
Take Thy plague away from me,  
I am even consumed by means of Thy heavy hand.  
When Thou with rebukes dost chasten man for sin  
Thou makest his beauty to consume away  
Like as it were a moth fretting a garment;  
Ev’ry man therefore is but vanity.  
Hear my pray’r, O Lord  
And with Thy ears consider my calling,  
Hold not Thy peace at my tears!  
For I am a stranger with Thee and a sojourner  
As all my fathers were.  
O spare me a little, that I may recover my strength before I go hence  
And be no more seen.

(*Psalm 39:5–8, 13, 15*)

“Lord, Let Me Know Mine End” is the sixth and final piece in C.H.H. Parry’s *Songs of Farewell* (1916), composed in the final years of his life. This piece may be the last one he wrote out of the six; he completed it in the latter half of 1915, along with the fifth song, “At the Round Earth’s Imagined Corners.” With the possible exception of the fourth song in the set, “There Is an Old Belief,” originally performed in 1907, the *Songs of Farewell* seem inextricably linked both to the First World War and to a persistent decline in Parry’s health toward the end of his life. For many reasons, the war weighed particularly heavily on Parry. He drew immense influence from German romantic composers such as Brahms and Robert Schumann, taking great pride in the cultural symbiosis between Germany and Britain that ended emphatically with the outbreak of the war. Even more poignantly, it took the lives of several of Parry’s colleagues and most promising pupils, one of whom died just one month before Parry himself. In the last four years of his life, Parry suffered from heart failure, and was apparently weakened significantly in the years leading up to his death. The

final passage of “Lord, Let Me Know Mine End” – an understated yet incredibly moving fugue – is made especially poignant by this fact: “O spare me a little, that I may recover my strength.”

“Lord, Let Me Know Mine End” is the most virtuosic and extravagant of all the *Songs of Farewell*; indeed, it is the only one of the set scored for eight voices. Parry demonstrates incredible mastery and control of the double-choir medium, drawing on the diverse range of textures available with such an expansive palette. At times, the first and second choir operate independently, calling antiphonally back and forth to one another (“Thou hast made my days as it were a span long,” and “Deliver me from all mine offences” are both examples of this). These moments propel the music forward with great success, as they assist in developing a single musical idea without losing momentum; each choir can simply pick up where the other left off. At others, the two choirs become more intertwined, starting out as independent voices but gradually interweaving with each other until the texture is twice as full and twice as intricate (“And now, Lord, what is my hope?” and “When thou with rebukes dost chasten man for sin”). There are also passages in which each individual voice becomes truly independent. The fiery “Take Thy plague away from me,” is one such passage; the timid, pleading “O spare me a little,” is another.

Timidness appears to be a recurring theme of Parry’s treatment of the text in this piece, and indeed in the set as a whole. His frequent use of diminished and half-diminished seventh chords is noteworthy; they connote a lack of conviction in the tone of the speaker, and an air of anxiety. One example of this is the extraordinary moment, “I became dumb and opened not my mouth,” in which the choir simply melts into a half-diminished seventh chord on the word “mouth.” I liken this turn of harmony to an auditory representation of opening your mouth to scream but no sound coming out. A second example is the final arrival point of the slow, meandering fugue “O spare me a little, that I may recover my strength before I go hence.” After nearly two minutes of lugubrious flowing counterpoint, the entire choir finally arrives together on the word “hence,” on a half-diminished seventh chord. In the context of the piece, the dominant function is entirely appropriate and expected, but the sensual half-diminished sonority suddenly makes the speaker seem much more hesitant, much more weary as they utter the final sentence of this prayer. This is one of a number of moments throughout the *Songs of Farewell* that are absolutely fascinating given the fact that, despite his renowned success as a composer of sacred and devotional music, Parry was a Darwinist, a humanist, and a skeptic. One might interpret these moments of musical uncertainty as the manifestation of the composer’s inner skepticism; a man resigned to his fate as he prays to a god who might not even exist.

**Benjamin Britten, *Hymn to St. Cecilia***

**I.**

In a garden shady this holy lady  
With reverent cadence and subtle psalm,  
Like a black swan as death came on  
Poured forth her song in perfect calm:  
And by ocean's margin this innocent virgin  
Constructed an organ to enlarge her prayer,  
And notes tremendous from her great engine  
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,  
Moved to delight by the melody,  
White as an orchid she rode quite naked  
In an oyster shell on top of the sea  
At sounds so entrancing the angels dancing  
Came out of their trance into time again,  
And around the wicked in Hell's abysses  
The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.*

**II.**

I cannot grow  
I have no shadow  
To run away from,  
I only play.

I cannot err  
There is no creature  
Whom I belong to,  
Whom I could wrong.

I am defeat  
When it knows it  
Can now do nothing  
By suffering.

All you lived through,  
Dancing because you  
No longer need it  
For any deed.

I shall never be  
Different. Love me.

*Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.*

**III.**

O ear whose creatures cannot wish to fall,  
O calm of spaces unafraid of weight,  
Where Sorrow is herself, forgetting all  
The gaucheness of her adolescent state,  
Where Hope within the altogether strange  
From every outworn image is released,  
And Dread born whole and normal like a beast  
Into a world of truths that never change:  
Restore our fallen day O re-arrange.

O dear white children casual as birds,  
Playing among the ruined languages,  
So small beside their large confusing words,  
So gay against the greater silences  
Of dreadful things you did: O hang the head,  
Impetuous child with the tremendous brain,  
O weep, child, weep, O weep away the stain,  
Lost innocence who wished your lover dead,  
Weep for the lives your wishes never led.

O cry created as the bow of sin  
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still  
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath  
Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow  
About the fortress of their inner foe.

O wear your tribulation like a rose.

*Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.*

In 1942, after three years of living in New York, Benjamin Britten boarded a Swedish cargo ship, returning to his home in England in the midst of World War II. Britten composed this joyful choral work while sailing across the Atlantic Ocean. In the opening section, Auden's text celebrates the aesthetic and spiritual appeal as well as an erotic one, moving in the second section ("I cannot grow") to words spoken by music itself. The third section begins by praising music for its power to express all emotion innocently ("O dear white children, casual as birds") but then moves to an admonition of failure. Auden concludes by asking the reader to accept one's loss of innocence and celebrate it ("O wear your tribulation like a rose"), but Britten returns once more to the refrain, ending his hymn by invoking the virgin saint once more, pleading for pure, artistic inspiration without all the messy, complicated business of human suffering.

St. Cecilia was a Roman martyr, and her association with music comes from the legend of her wedding night when she refused to surrender her virginity to her husband, and sat apart at the wedding feast, singing in her heart to God. The immediate connection with Britten, beyond her role as the patron saint of music, is that he was born on her feast day, November 22, but Auden draws out deeper parallels between the two in his poem.

*Hymn to St. Cecilia* pays homage to the patron saint of musicians and celebrates the glory of music-making, accentuated by Britten's expert use of text painting in the first movement. Through a melodic motif in movement two and a persistent descending scale in movement three, Britten invokes the complex balance between artistic inspiration and the human suffering that often leads to this creativity. The music is restless, probing, driven onward by the relentless pounding of a falling scale in the bass. The playful boy of part two returns, but now sadder and full of regret, foreshadowing all the lost, broken children who haunt Britten's operas. Soloists and choir mimic different instruments, but each one – violin, timpani, flute and trumpet – link beauty in music to pain and sin before a final heroic solo; a tenor, of course, proudly claims suffering as the artist's badge of honor.

*Program notes provided by the conductors.*



YALE REPERTORY CHORUS

**Soprano**

Alexandra Dreher  
Sarah Grube  
Seo Young Hyun  
Ellie Latham  
Miriam Remshard  
Maura Tuffy  
Yiran Zhao

**Alto**

James Applegate  
Ava Estavio-Touhey  
Stephanie Fritz  
Jacqueline Georgis  
Moe Graviet  
Jane Meditz  
Gloria Yin

**Tenor**

Joshua Herman  
Michael Lukin  
Patrick Maisch  
Sydney Mukasa  
Ryan Rogers  
Luke Stringer  
Nate Widelitz

**Bass**

Noah Klein  
Joon Ha Lee  
Hyunsung Lim  
Mattias Lundberg  
Nico Tjoelker  
Andre Tng  
Jerome Walker  
Terence Wu

**Rehearsal accompanist**

Carolyn Craig


**Carolyn Craig**, of Knoxville, Tennessee, earned her master of music degree in organ from the Yale School of Music in 2021, where she is now pursuing a master of musical arts degree. She has studied organ with Martin Jean and Jon Laukvik, and conducting with David Hill and Marguerite Brooks. Craig was awarded Second Prize and the Special Prize for the Interpretation of Tariverdiev's Works in the 2021 Mikael Tariverdiev International Organ Competition, as well as the Audience Prize in the 2020 Arthur Poister Organ Competition. She has been featured at national conventions of the American Guild of Organists as a recitalist, improviser, and speaker; on the public radio program *Pipedreams*; and in solo recitals throughout the United States and Europe. In New Haven, Craig is director of music at the Episcopal Church at Yale and organ scholar at Christ Church. With Janet Yieh, she is a co-founder of Amplify Female Composers.

**Mattias Lundberg**, from the Washington, D.C., area, is a recent graduate of Haverford College. He earned a BA in music, specializing in conducting, vocal performance, music theory, and composition. He spent a year as an audio engineer with Arts Laureate, where he worked on recording projects for top choirs across the country. Lundberg's composition *Now Sleeps the Crimson Petal* was premiered by Chorus Austin as runner-up in their 2021 Young Composers Competition.

**Ryan Rogers** is a conductor, pianist, and singer from Texas. He majored in piano performance and choral music education at the University of Houston, where he was director of the vocal group Floreat and student director of the Concert Chorale under Betsy Cook Weber. Rogers served as an assistant choir director at North Shore High School in Houston, where he directed seven choirs, including the Chamber Choir and Show Choir. During the pandemic Rogers edited audio for virtual performances, assembling over two hundred projects for various arts organizations throughout the country.

**Yiran Zhao** earned a bachelor's degree in piano and in theory & composition from Westminster Choir College, where she won competitions in piano and composition and served as soprano soloist and accompanist of Westminster Choir, Westminster Williamson Voices, and Westminster Kantorei. She worked as choir director and organist at Christ the King Lutheran Church in Kendall Park, New Jersey, director of the Xiao Feng Arts Choir, and assistant conductor of the Grammy-nominated SameStream choir, and was on the faculty of Westminster's High School Piano Camp. She is currently the organist and pianist at First Baptist Church in New Haven. Zhao sang for ten years in the Beijing Philharmonic Choir while also studying conducting and composition with Yang Hongnian.



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