

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Yale Repertory Chorus

Andrew Liu

Sarah Shapiro

Margaret Winchell

CONDUCTORS

APRIL 17, 2023

5:00PM

BATTELL CHAPEL



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YALE REPERTORY CHORUS

ANDREW LIU, SARAH SHAPIRO, MARGARET WINCHELL

CONDUCTORS

Nimm von uns, Herr, du treuer Gott, BuxWV 78	Dieterich Buxtehude (1637–1707)
Agnus Dei	Jane Meditz (b. 1992)
A Procession Winding Around Me I. By the Bivouac's Fitful Flame	Jeffrey Van (b. 1980)
Sarah Shapiro <i>conductor</i>	
Nänie (arr. Urs Stäubli)	Johannes Brahms (1833–1897)
Take Him, Earth, for Cherishing Yiran Zhao <i>soprano</i>	Herbert Howells (1892–1983)
Andrew Liu <i>conductor</i>	
Membra Jesu Nostri, BuxWV 75 IV. Ad latus Sophie Dvorak, Yiran Zhao <i>sopranos</i> Sarah Shapiro <i>mezzo-soprano</i> Ryan Rogers <i>tenor</i> Mattias Lundberg <i>bass</i>	Buxtehude
Os justi	Anton Bruckner (1824–1963)
Six Chansons III. Puisque tout passe IV. Printemps VI. Verger	Paul Hindemith (1895–1963)
Margaret Winchell <i>conductor</i>	

Dieterich Buxtehude, *Nimm von uns, Herr, du treuer Gott*, BuxWV 78

I.

Nimm von uns, Herr, du treuer Gott,
Die schwere Straf und große Rut,
Die wir mit Sünden ohne Zahl
Verdienen haben allzumal.
Behüt vor Krieg, und teurer Zeit
Für Seuchen, Feu'r und großem Leid.

*Take from us, you faithful God,
The heavy punishment and great distress,
Which for our countless sins we
Deserve to have all too often.
Protect us from war and costly times,
From plague, fire, and great misfortune.*

II.

Erbarm dich deiner bösen Knecht,
Wir bitten Gnad und nicht das Recht;
Denn so du, Herr, den rechten Lohn,
Uns geben wollst nach Welt vergehn
So müißt die ganze Welt vergehn
Und könnt kein Mensch vor dir bestehn.

*Have mercy on your evil servants,
We ask for mercy and not for justice;
For if you, Lord, wanted to give
The just reward to us for our deeds,
Then the whole world would have to perish
And no human being could stand before you.*

III.

Ach, Herr, durch die Treue dein
Mit Trost und Rettung uns erschein,
Beweis an uns dein große Gnad
Und straf uns nicht auf frischer Tat.
Wohn nuns mit deiner Güte bei,
Dein Zorn und Grimm fern von uns sei.

*Ah Lord, through your faithfulness
Appear to us with consolation and deliverance,
Show to us your great mercy
And do not punish us for our recent actions.
With your kindness dwell with us,
May your fury and wrath be far from us.*

IV.

Leit uns mit deiner rechten Hand
Und segne unser Stadt und Land.
Gib uns allzeit dein heilig's Wort,
Behüt für's Teufels List und Mord,
Bescher ein selig's Stündelein,
Auf daß wir ewig bei dir sein.

*Lead us with your right hand
And bless our city and country.
Give us at all times your holy word,
Protect us from the devil's deceit and murder,
Grant us a blessed final hour,
So that we may be with you forever.*

(Martin Moller, I Corinthians 12:1–11, Luke 19:41–48)

Jeffery Van, *A Procession Winding Around Me*

I. By the Bivouac's Fitful Flame

By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow – but first I note,
The tents of the sleeping army, the fields' and woods' dim outline,
The darkness lit by spots of kindled fire, the silence,
Like a phantom far or near an occasional figure moving.
The shrubs and trees, (as I lift my eyes they seem to be stealthily watching me,)
While wind in procession thoughts, O tender and wondrous thoughts,
Of life and death, of home and the past and loved, and of those that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame.

(Walt Whitman, 1855)

Jane Meditz, *Agnus Dei*

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.
Dona nobis pacem.

*Lamb of God,
Who takes away the sins of the world,
Have mercy on us.
Grant us peace.*

Johannes Brahms, *Nänie*

Auch das Schöne muß sterben!
Das Menschen und Götter bezeinget,
Nicht die eherne Brust
rührt es des Stygischen Zeus.
Einmal nur erweichte die Liebe
den Schattenbeherrscher
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen
Knaben die Wunde,
Die in den zierlichen Leib
grausam der Eber geritzt.
Nicht errettet den göttlichen Held
die unsterbliche Mutter,
Wann er, am skäischen Tor fallend,
sein Schicksal erfüllt.
Aber sie steigt aus dem Meer
mit allen Töchtern des Nereus,
Und die Klage hebt an
um den verherrlichten Sohn.

*The beautiful, too, must die!
That which subjugates men and gods
does not stir the brazen
heart of the stygian Zeus.
Only once did love melt
the Lord of Shadows,
and just at the threshold, he strictly
yanked back his gift.
Aphrodite does not heal the
beautiful boy's wound,
which the boar ripped
cruelly in that delicate body.
Neither does the immortal mother
save the divine hero
when, falling at the Scaean Gate,
he fulfills his fate.
She ascends from the sea
with all the daughters of Nereus,
and lifts up a lament
for her glorious son.*

Siehe, da weinen die Götter,
es weinen die Göttinnen alle,
Daß das Schöne vergeht,
daß das Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund
der Geliebten, ist herrlich,
Denn das Gemeine geht
klanglos zum Orkus hinab.

*Behold! the gods weep;
all the goddesses weep,
that the beautiful perish,
that perfection dies.
But to be a dirge on the lips of
loved ones can be a marvelous thing;
for that which is common
goes down to Orcus in silence.*

(Friedrich von Schiller, 1759–1805, translation copyright © by Emily Ezust)

Herbert Howells, *Take Him, Earth, for Cherishing*

Take him, earth, for cherishing;
To thy tender breast receive him.
Body of a man I bring thee,
Noble even in its ruin.

Once was this a spirit's dwelling,
By the breath of God created.
High the heart that here was beating,
Christ the prince of all its living.

Guard him well, the dead I give thee,
Not unmindful of his creature
Shall he ask it: he who made it
Symbol of his mystery.

Comes the hour God hath appointed
To fulfil the hope of men,
Then must thou, in very fashion,
What I give, return again.

Not though ancient time decaying
Wear away these bones to sand,
Ashes that a man might measure
In the hollow of his hand:

Not though wandering winds and idle,
Drifting through the empty sky,
Scatter dust was nerve and sinew,
Is it given to man to die.

Once again the shining road
Leads to ample Paradise;
Open are the woods again
That the serpent lost for men.

Take, O take him, mighty leader
Take again thy servant's soul,
Grave his name, and pour the fragrant
Balm upon the icy stone.

(Aurelius Prudentius Clemens, 348–413, trans. Helen Jane Waddell)

Dieterich Buxtehude, *Membra Jesu Nostri*, BuxWV 75

IV. Ad latus

Surge, amica mea, speciosa mea;
et veni, columba mea in foraminibus
petrae, in caverna maceriae.

Salve, latus salvatoris,
in quo latet mel dulcoris,
in quo patet vis amoris
ex quo scatet fons cruoris
qui corda lavat sordida.

Ecce tibi appropinquo
Parce, Jesu, si delinquo.
Verecunda quidem fronte
Ad te tamen veni sponte
Scrutari tua vulnera.

Hora mortis meus flatus
Intret, Jesu, tuum latus,
Hinc expirans in te vadat,
Ne hunc leo trux invadat
Sed apud te permaneat.

IV. To the Side

Arise, my love, my fair one,
and come away, my dove among the rocky clefts
and stony caves.

Hail, my dearest Savior's Side,
Wherein the sweetest honey lies,
Wherein the might of love is seen
And whence doth gush a fount of blood
To cleanse the soiled heart of a man.

Lo, now approach I near to thee
O spare me, Jesu, should I fail thee.
Let me come with holy fear,
Gladly to fall down before thee
To behold thy sacred wounds.

May my spirit, Jesu, enter
At the hour of death thy side,
And being thence exhaled go with thee,
That the fierce lion may not invade me
But I may ever stay with thee.

(Song of Songs 2:13–14; Arnulf of Leuven, c. 1200–1250)

Anton Bruckner, *Os justi*

Os justi meditabitur sapientiam:
et lingua ejus loquetur iudicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.

The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart:
and his feet do not falter.

(Psalm 36:30–31)

Paul Hindemith, *Six Chansons*

III. Puisque tout passe

Puisque tout passe, faisons
la mélodie passagère;
celle qui nous désaltère,
aura de nous raison.

Chanton ce qui nous quitte
avec amour et art;
soyons plus vite
que le rapide départ.

IV. Printemps

Ô mélodie de la sève
qui dans les instruments
de tous ces arbres s'élève,
accompagne le chant
de notre voix trop brève.

C'est pendant quelque mesures
seulement que nous suivons
les multiples figures
de ton long abandon,
ô abondante nature.

Quand il faudra nous taire,
d'autres continueront...
Mais à présent comment faire
pour te rendre mon
grand cœur complémentaire?

VI. Verger

Jamais la terre n'est plus réelle
que dans tes branches, ô verger blond,
ni plus flottante que dans la dentelle
que font les ombres sur le gazon.

Là se rencontre ce qui nous reste,
ce qui pèse et ce qui nourrit,
avec le passage manifeste
de la tendresse infinie.

Mais à ton centre, la calme fontaine,
presque dormant en son ancien rond,
de ce contraste parle à peine,
tant en elle il se confond.

III. Since All is Passing

*Since all is passing,
let us make a passing melody.
The one that quenches our thirst
will be right for us.*

*Let us sing what leaves us
with love and art;
let us be quicker
than the quick departure.*

IV. Spring

*O song that from the sap art pouring
and through the soundboard
of all this greenwood art soaring,
amplify our brief tone,
the dying strain restoring.*

*'Tis but few measures' duration
that we share the fantasy,
the endless variation
of the long ecstasy,
O nature, fount of creation.*

*After our song is ended,
others will assume the part,
but meanwhile how can I tender
unto thee all my heart
in full surrender?*

VI. Orchard

*The earth is nowhere so real a presence
as mid thy branches, O orchard blond
and nowhere so airy as here in the pleasance
of lacy shadows on grassy pond.*

*There we encounter that which we quested,
that which sustains us and nourishes life
and with it the passage manifested
of tenderness undying.*

*But at thy center the spring's limpid waters,
almost asleep in the fountain's heart,
of this strange contrast scarce have taught us
since of them it is so truly part.*

(Rainer Maria Rilke, 1875–1926, mvt III trans. Thomas A. Gregg, mvts IV–V trans. Elaine de Sincay)

YALE REPERTORY CHORUS

Soprano

Yiran Zhao
Ellie Latham
Miriam Remshard
Yara Chami
Virginia Grabovsky
Alex Hawley
Sophie Dvorak
Violet Barnum

Alto

Margaret Winchell
Thisbe Wu
Vi Lynk
Sarah Shapiro
Carson White
Katya Davisson
Harriet Steinke
Lila Meretzky

ORCHESTRA

Violin

Daniel Lee
Albert Steinberger
Emma Carleton

Viola

Madison Marshall
Wanxinyi Huang

Cello

Ben Lanners
Becky Patterson

Double Bass

Chelsea Strayer

Tenor

Angus Warren
Sully Hart
Ryan Rogers
Michael Lukin
Noah Stein
Andrew Liu
Alex Whittington
Matiss Čudars

Bass

Matthew Judd
Luke Brennan
Will Doreza
Harrison Hintzsche
Mattias Lundberg
Even Brock
Hyunsung Lim
Terence Wu

Flute

Daniel Fletcher

Bassoon

Darius Farhoumand

Guitar

Dani Zanuttini-Frank

Keyboards

Ethan Haman

Dieterich Buxtehude, *Nimm von uns, Herr, du treuer Gott*, BuxWV 78

Nimm von uns, Herr, du treuer Gott is a cantata composed by Dieterich Buxtehude and set to a text by German poet and mystic Martin Moller, a Lutheran thought to have had Calvinist leanings. Written during a plague, the text contains harsh religious doctrines characterizing the people of God as meek and humble servants who deserve punishment for their iniquity but ask for mercy, though they do not deserve it. Due to the particularly rigid nature of its subject matter, the cantata often does not have a place in church services.

Buxtehude was a Baroque German organist and regarded as one of the most prominent composers of the seventeenth century. Part of the north German organ school, he was considered primarily a keyboard composer until the twentieth century. His music is considered high in quality but not terribly experimental or progressive for its time. Buxtehude composed mostly organ and vocal works, as well as chamber sonatas. *Nimm von uns, Herr, du treuer Gott*, featuring both homophony and polyphony, is through-composed in E minor and includes almost no repeated music. There are no arias or recitatives, so the choir is very involved and sings everything. There are four verses with an instrumental overture; the instrumentation calls for two violins, two violas, one bassoon, and continuo, which will include one cello, one double bass, and one portative organ for this performance.

The first movement features pulsing eighth notes in the strings and bassoon, mostly switching off with the voices and providing a commentary on what has just been sung. Moments of dissonance perforate the texture with suspension and release; the movement contains chromaticism in the bass line in particular. The second movement heavily features the basses, with the melody mostly in the bass line but snaking its way between voice parts. There is also significant imitation and echoing between the voices. The violas are notably absent for this movement, possibly in an effort to paint a lighter texture. The second half of this movement is dance-like with the baton passed to each voice, and there is a curious *presto*, the authenticity of which is in question. It almost feels as though the instruments are giggling when they chime in, in what certainly feels like a commentary echoing what the singers just sang. The third movement utilizes a more pleading and gentle text with sigh motifs. The instrumental dissonances in the beginning underscore the suffering of a people experiencing plague. The violas are back in this movement, with a mood shift to a dance-like waltz with numerous hemiolas. Finally, the fourth movement is an interplay between the instruments and voices, with the instruments playing almost the entire time while the voices chime in to make requests to God. The piece ends with a lively fugal “Amen.”

Jane Meditz, *Agnus Dei*

Composed in 2010 when she was just 18 years old, Meditz’s *Agnus Dei* is an inwardly spiritual, meditative, and ethereal choral work in eight-part divisi. Written in Dorian mode, the piece serves as a musical portrayal of the crucifixion, along with depictions of physical versus spiritual suffering. The frequent use of dissonance Meditz employs functions as a

trope of suffering and a motif of the cross. In our discussions of the piece, Meditz graciously sketched and illustrated the emotional journey the listener encounters, using epithets such as the “God chord” and the “pleading motif.” The ecstatic moments of joy that propel the listener into a state of euphoria “thrust [the listener] into divine glory in its purest form” and symbolize a “hurried rush to euphoric salvation,” as Meditz describes. The rich and luscious lower sonorities assigned to the tenors and basses are sharply juxtaposed with the striking dissonances of the sopranos and altos, serving as an auditory representation of Jesus being pierced on the cross. There is much symbolism in Meditz’s *Agnus Dei*, such as in the representation of the trinity with numerous references to threes: the melody is sung three times throughout the piece; several of the phrases are uttered three times; and the opening phrase contains three chords with four notes, which is emblematic of the four points of the cross. As Meditz says, the piece begs the questions: “can we be forgiven, and can we have peace?” Meditz holds a bachelor of music in vocal performance from Westminster Choir College and a master of arts and religion from Yale Divinity School.

Agnus Dei is a reflection on the tensions between Christ’s suffering and glory, the hope of forgiveness and uncertainty. The opening chords are meditations on the crucified Christ, as if beholding the scene from afar. The middle section reaches a climatic cry for mercy which for a moment is eclipsed by glory and hope. One final desperate iteration of the melody at last gives way to resolution and peace: peace between humanity and God and peace in the world.

– Jane Meditz

Jeffrey Van, “By the Bivouac’s Fitful Flame” (from *A Procession Winding Around Me*)

Set to Civil War-inspired poetry by Walt Whitman, “By the Bivouac’s Fitful Flame” is the first movement of a choral song cycle titled *A Procession Winding Around Me*, composed by Jeffrey Van, an American guitarist and composer who has premiered over 40 guitar works. Walt Whitman, fondly regarded as one of the most esteemed poets of America, was a mystic and humanist who dipped into both realism and transcendentalism. He was particularly known for his free verse poetry. “By the Bivouac’s Fitful Flame” depicts the narrator’s mind with contrasting scenes of the battlefield and the distant past. The emotional arc follows the soldier’s emotions as he briefly allows his thoughts to stray to his loved ones far away, but then grounds himself back at the present in his reality. Composed in the Phrygian mode, Van conjures a mysterious and enigmatic ambiance which feels particularly unsettling considering that the piece is in neither a major or minor key. The middle section swells with dissonant major-seventh chords and consonant major chords as the narrator allows himself to feel all of the love and pain of being away from his loved ones. The beginning and end of the piece most heavily feature the nebulous mode, with repeated notes in unison at the end, as if the narrator is desensitized and forcing himself to be emotionless since he does not have the capacity or opportunity to let himself feel. Van’s text painting is exquisite,

underscored by the use of the guitar, a remarkable and thoughtful choice, as the guitar is one of the few instruments that could have been present on a battlefield.

Johannes Brahms, *Nänie*

Johannes Brahms was arguably one of the most important composers of the nineteenth century, whose works spanned from art songs to instrumental sonatas and large-scale symphonies. Among his choral output, *Ein Deutsches Requiem* is likely the most popular and often-performed. Often overshadowed by this magnum opus are his other choral-orchestral works, including *Nänie*, *Schicksalslied*, and the *Alto Rhapsody*. Nevertheless, these works also exhibit Brahms's fine artistry through their rich harmonic color, close attention to text, and careful craftsmanship for choral textures.

One of Brahms's final choral-orchestral works, *Nänie* was composed in 1881 in memory of Anselm Feuerbach, a German painter and a close friend, who had passed away in early 1880. The piece sets to music the poem by Friedrich Schiller titled "Nänie," named after the Roman goddess Nenia. The poem deals with the inevitability of death, with the opening line lamenting that "even the beautiful, too, must die." However, the music does not take a gloomy attitude towards death, but is instead set primarily in major tonality. Twentieth-century English musicologists even describes this piece as "possibly the most radiant thing [Brahms] ever wrote."

Brahms likely chose this poem due to its frequent references to Classical mythology, a theme often featured in Feuerbach's paintings. The opening section sets the first two episodes of the poem which deal with Orpheus's failure to save Eurydice from the underworld and Aphrodites's mourning of Adonis's death, respectively. The middle section of the piece refers to Thetis's failure to save her son Achilles. Towards the end of the middle section, there seems to be an acceptance of fate that "the beautiful perish, that perfection dies" ("Daß das Schöne vergeht, daß das Vollkommenne stirbt"). When the music returns to the opening material in the final section, instead of dealing with another Greek myth, the poem ends with a conclusion about the inevitability of death that all things ultimately go to Orcus, God of the Underworld. However, in the coda of the piece, Brahms brings back the penultimate line of the poem, "to be a dirge on the lips of loved ones can be a marvelous thing" (Auch ein Klaglied zu sein im Mundder Gelibeten, ist herrlich), thus ending the piece in a more hopeful tone.

The original orchestration of this piece calls for an orchestra of two flutes, two oboes, two clarinets (in A), two horns (in D), three trombones, timpani, harp, and strings. The version performed at this concert, arranged by Urs Stäubli, reduces the orchestration, making the piece much more doable while retaining much of the original orchestration's richness and variety of orchestral color.

Herbet Howells, *Take Him, Earth, for Cherishing*

Take Him, Earth, for Cherishing was composed by English composer Herbert Howells in 1964 in memory of John F. Kennedy, the thirty-fifth president of the United States. By the 1960s, Howells had already established himself as a leading composer, especially of Anglican choral music. Therefore, it is unsurprising that Howells was commissioned to compose a work for the memorial service in Washington's National Gallery on the first anniversary of Kennedy's death.

Prior to *Take Him, Earth, for Cherishing*, Howells had already composed other death-related works, most notably *Hymnus Paradisi* (1936-38). It was during the compositional process of *Hymnus* that Howells first attempted to set the first two lines of Prudentius's poem in its original Latin, which would in Helen Waddell's translation become "Take him, earth, for cherishing, to thy tender breast receive him." While this Latin setting did not make it to the final *Hymnus*, these lines of text became an epigraph for *Hymnus*, showing how profound an effect they had on Howells. As Howells recalled in the liner notes for the 1967 recording of *Take Him, Earth* by King's College, Cambridge, "The text was mine to choose, Biblical or other. Choice was settled when I recalled a poem by Prudentius [which] I had already set in its medieval Latin, years earlier."

Despite his previous engagement with the text, for this commission, Howells did not re-use any of his previous music. Instead, he wrote a new work for eight-part choir. The resulting piece, *Take Him, Earth, for Cherishing* follows a rough ABA' structure. The opening features a simple and seemingly meter-free melody in B minor, which, when repeated, is joined by a counter-melody sung by the sopranos and tenors. Two short episodes follow, contrasting the opening melody through their rich chromaticism and textural variety, but still rooted in the opening tonal center of B minor. Afterwards, the music enters the middle section, where it meanders through various tonal centers, such as A minor, A-flat major, and C-sharp minor.

Towards the end of the middle section, the tonal center of B returns, albeit in the major mode, along with a sincere plea to "take, o take him." Soon, the opening "Take him, earth, for cherishing" melody returns, signifying the start of the piece's final section, and builds up towards its climax on "By the breath of God created, Christ the prince of all its living." Immediately afterwards, the piece reaches a close on the same line of text that it begins with, yet it is no longer the same simple melody. Instead, it presents a struggle between major and minor tonalities, highlighted by a dissonance on "earth" featuring both the minor and major thirds of the B triad. This dissonance then resolves to a much longed-for B major chord on the final "cherishing," evoking a peaceful rest at the end of the piece and at the end of one's life.

Despite its mere duration of approximately eight minutes, *Take Him, Earth, for Cherishing* is filled with arrestingly rich harmonies, and is full of dynamic and textural variety. After its premiere at the memorial service by the Choir of Cathedral of St George from Kingston, Ontario, it grew to become one of Howells's most popular works. Nearly

twenty years after its premiere, it was most notably performed at Howells's own memorial service at St. John's College, Cambridge, in 1983.

Dieterich Buxtehude, "Ad latus" (from *Membra Jesu Nostri*, BuxWV 75)

For centuries, Buxtehude was primarily considered a precursor to J.S. Bach, and scholars writing about the Baroque era regarded him through that lens. Though Bach is widely considered the preeminent European composer of the Baroque era, he admired Buxtehude's work in Lübeck and traveled more than 200 miles on foot to study with him. In 1987, the 350th anniversary of Buxtehude's birth stirred a new wave of interest in his music, and scholars came to consider him an important composer in his own right.

Membra Jesu Nostri, composed by Buxtehude in 1680, is a cycle of seven cantatas, each addressing a different part of Jesus's body on the cross. The text combines fragments of biblical text with excerpts from the medieval poem "Salve mundi salutare." The cantatas are efficient in both scoring and length. Buxtehude begins each cantata with an instrumental sonata, which introduces rhetorical musical ideas and establishes a distinctive character. In "Ad latus" (To the side), soprano solo arias and a vocal trio reflect the Italian influence on Buxtehude's musical world. The triple-meter choral movement at the work's beginning and end frames the ode to Jesus's wounded side with the relationship of the speaker to his beloved. This intertextual relationship is but one example of a seventeenth-century trend in which composers foregrounded the sensuality of lovers in the relationship between Jesus and the believer.

Anton Bruckner, *Os justi*

Anton Bruckner was an Austrian organist and composer. His professional life took him to cathedral posts in both Linz and St. Florian, and then to Vienna. Throughout his career, he was known for his virtuosic improvisation at the organ and his increasing interest in Wagnerian chromaticism. His symphonies are expansive in scoring and duration, and their harmonic language reflects the broader nineteenth-century trend towards excess. Bruckner's motets, by contrast, are for four to eight unaccompanied voices and are relatively brief.

Os justi (1879) exemplifies the goals of Cecilian movement of the later 1800s, by which the Roman Catholic Church sought to return to Palestrinian ideals of church music, including the primacy of text, use of chant, and preeminence of Renaissance counterpoint. Indeed, Bruckner wrote to Ignaz Traumihler, the chorus director at St. Florian, about this motet: "I should be very pleased if you found pleasure in the piece. It is written entirely without any sharps or flats, and without the chord of the seventh, and without any 6-4 chords, and also without any chordal combinations of four and five simultaneous notes." Bruckner here describes his accomplishment of writing the motet entirely in the Lydian mode, accomplishing much of the harmonic movement by step, as is typical of modal theory. Despite exercising restraint in his harmonic language, Bruckner deftly expresses

the essence of the text. The voicing of the opening chords wedge the texture open as if to illustrate that God's law is all-encompassing; in the following phrase, an extravagant chain of suspensions captures its splendor. Accomplishing this in just the first sixteen bars, Bruckner shows that his writing can be both poignant and lean.

Paul Hindemith, *Six Chansons*

Paul Hindemith was a German composer, theorist, and conductor. Shortly before the start of World War II, Hindemith left Germany for the small Swiss village of Valais. There, he met the Swiss musician Georges Haenni, who knew the poet Rainer Maria Rilke, and conducted a choir of his own. At Haenni's behest, Hindemith set six of Rilke's French poems to music, dedicating the *Six Chansons* "to my good friend G. Haenni and his Chanson Valaisanne, from the newer resident of Valais to the older with best wishes." He wrote the set in just four days and made the pieces short and accessible for the chorus. Not long thereafter, Hindemith accepted a teaching appointment at Yale, where he had considerable latitude in the courses he taught as the university hoped to associate his position with forward-thinking musical study.

Some of Hindemith's resultant work in music theory wrestles with the pedagogical value of diatonicism and the artistic merit of twelve-tone music. *Six Chansons* (1939) provides one case study of how Hindemith balanced these compositional priorities: several of the songs are pandiatonic, in that they use most or all of the twelve chromatic pitches, but they are organized to sound quite tonal. The chansons are neoclassical in their treatment of form, but Hindemith occasionally disrupts his own structural plan for dramatic reasons, as at the start of the third stanza ("Quand il faudra..."). Finally, Hindemith uses clever key relationships to draw out resonances in the poetic themes of nature. The pitch centers of the three pieces selected for this concert (G, A-flat, G) preserve some of the symmetry of the original set (A, E, G, A-flat, E-flat, G). They also feature the pitch-class set [0,2,7], which is discernible in Hindemith's use of an ascending second followed by a perfect fourth—a winning example of Hindemith striving for objectivity without ignoring his musical sensibility.

Program notes provided by the conductors.

Andrew Liu is a conductor, organist, flautist, and composer who is currently in his first year pursuing a master of music degree in choral conducting at Yale University. He earned a BA in music at the University of Oxford, UK, graduating with first-class honors. While at Oxford, he was organ scholar at Hertford College, serving as conductor and accompanist for Hertford College Chapel Choir. As an organist, he was a prize-winning recipient of the Associateship Diploma of the Royal College of Organists (ARCO) in 2018 and is hoping to take the fellowship examination (FRCO) in the near future. His past conducting teachers

include David Hill, Steven Grahl, and James Morley Potter, and he is currently studying under Jeffrey Douma. Liu is also an avid composer and has recently been commissioned to compose music combining Chinese and Western instruments for Yao Yueh Chinese Music Association and Hong Kong Legends Chamber Orchestra (Hong Kong, China). He is currently enjoying the opportunity of working with such excellent choirs, outstanding colleagues, and distinguished faculty at Yale, all of which is preparing him well for a career in church music.

Sarah Shapiro is currently in her first year at Yale, pursuing a master of music degree in choral conducting. Originally from New York City and the Chicago suburbs, she was brought up in an Episcopal church choir through the Royal School of Church Music before attending St. Olaf College, where she earned a bachelor of music degree in music education and K-12 teaching licensure. Shapiro has attended a variety of summer music programs, including the Aspen Music Festival, Interlochen Arts Camp, the Conductors Retreat at Medomak, and the Amherst Early Music Festival. She has also been composing choral music since the age of twelve and was recently named a national finalist for the American Prize in Choral Composition for four of her pieces. She has loved her time at Yale so far and looks forward to further opportunities for music-making and learning from her amazing colleagues and professors.

Margaret Winchell is a choral conductor and music educator originally from Houston, Texas. She is currently in her first year at Yale in the DMA program in choral conducting. She holds a master of music degree in conducting from Western Michigan University and a bachelor of music education from Wheaton College. Before her graduate studies, Margaret taught high school for several years in the Chicagoland area, where she often returns in the summers for assorted musical, theatrical, and educational projects. She has presented at state and regional conferences on the use of theater education practices to enhance choral singers' connections to text and meaning. She is delighted to be at Yale and to learn alongside such warm, insightful colleagues and faculty.

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