

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Yale Repertory Chorus

Mahima Kumara

Rachel Segman

Alex Whittington

CONDUCTORS



DECEMBER 4, 2023

5:00 PM

BATTELL CHAPEL

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Your courtesy is appreciated.

YALE REPERTORY CHORUS

MAHIMA KUMARA, RACHEL SEGMAN, ALEX WHITTINGTON

CONDUCTORS

I

Three Carols	Peter Warlock (1894–1930)
I. Tyrley, Tyrlow Sophie Dvorak <i>soloist</i>	
Drei sechsstimmige Chöre, Op. 39	Max Reger (1873–1916)
II. Abendlied	
St. Francis' Prayer	Margaret Bonds (1913–1972)
Lux Mundi	Roberto Milano (1936–2005)
I. El pueblo que andaba en la oscuridad	
<i>Alex Whittington conductor</i>	

II

Ad Dominum cum tribularer	Hans Leo Hassler (1564–1612)
Two Motets, Op. 74	Johannes Brahms (1833–1897)
II. O Heiland, rei die Himmel auf	
Exultate Deo	Francis Poulenc (1899–1963)
Shabekhi Yerushalaim (Psalm 147)	Avihu Medina (b. 1948)
Noah Stein, <i>soloist</i>	arr. Tsachi Samira
<i>Rachel Segman conductor</i>	

(continues next page)

III

- a survival plan of sorts
Melissa Dunphy
(b. 1980)
- Listen to the Lambs
R. Nathaniel Dett
(1882–1943)
- Trois Chansons de Charles d'Orléans, L. 99
I. Dieu! qu'il a fait bon regarder
III. Yver, vous n'êtes qu'un villain
Claude Debussy
(1862–1918)
- Three Dunbar Hymns
I. When Storms Arise
Adolphus Hailstork
(b. 1941)

Mahima Kumara *conductor*

Tyrley, Tyrlow

About the field they pipèd right,
So merrily the shepherds began to blow:
Adown from heaven that is so high.
Tyrley, tyrlow, tyrley, tyrlow, tyrley, tyrlow.

Of angels there came a company
with merry songs and melody,
The shepherds anon gan them aspy.
Tyrley, tyrlow, tyrley, tyrlow, tyrley, tyrlow.

The shepherds hied them to Bedlem
To see that blessèd sun his beam,
And there they found that glorious leme.
Tyrley, tyrlow, tyrley, tyrlow, tyrley, tyrlow.

Now pray we to that mekè child,
And to his mother that is so mild,
The which was never defiled.
Tyrley, tyrlow, tyrley, tyrlow, tyrley, tyrlow.

That we may come unto his bliss
Where joy shall never miss,
Then may we sing in Paradise.
Tyrley, tyrlow, tyrley, tyrlow, tyrley, tyrlow.

I pray you all that be here
For to sing and make good cheer
In the worship of God this year.
Tyrley, tyrlow, tyrley, tyrlow, tyrley, tyrlow.

(Anonymous, 16th century)

Abendlied

Leise geht der Tag zur Rüste;
purpurrot zum letztenmal
glüht der Wald, als ob ihn küsste
heiß der Sonne gold'ner Strahl.

Weißer Nebelschleier steigen
wallend aus dem See empor.
Rings ist Stille nur und Schweigen
und kein Laut klingt an mein Ohr.

*The day quietly goes to its rest,
crimson for the last time.
The woods glow, as if warmly kissed
by the Sun's golden ray*

*White veils of fog ascend,
floating upward from the lake.
All around there is only stillness and silence
and no noise sounds upon my ear.*

Und es streben alle müden Seelen
nun der Heimat zu.
Denn der Abend lockt mit Frieden
und die Nacht mit süßer Ruh.

Und in ferne Weltenweiten
wogt die Seele mir hinaus,
gleich als wollte sie bereiten
sich zum ew'gen Flug ins Vaterhaus.

*And all weary souls
now make for their homeland
for the evening lures them with peace
and the night with sweet rest.*

*And to remote world-widths
my soul undulates out from me,
as if it wished to prepare itself
for the eternal flight to the Father's house.*

(August H. Plinke, 1855–1915)

St. Francis' Prayer

Lord, make me an instrument of thy peace.
Where there is hatred, let me sow love;
where there is injury, pardon;
where there is doubt, faith;
where there is despair, hope;
where there is darkness, light;
and where there is sadness, joy.

O Divine Master, grant that I may not seek
to be consoled as to console;
to be understood as to understand;
to be loved as to love.
For it is in giving that we receive;
it is in pardoning that we are pardoned;
and it is in dying that we gain eternal life.

(attr. Father Esther Bouquerel, 1855–1923)

Lux Mundi

El pueblo que andaba en la oscuridad
vio una gran luz.

Una luz ha brillado
para los que vivían en tinieblas.

Light of the World

*The people who walked in darkness
saw a great light.*

*A light has shone
for those who lived in darkness.*

(Isaiah 9:2)

Ad Dominum cum tribularer

Ad Dominum cum tribularer clamavi,
et exaudivit me.
Domine, libera animam meam a
labiis iniquis et a lingua dolosa.

*I call on the Lord in my distress,
and he answers me.
Save me, Lord, from lying lips and from
deceitful tongues.*

(Psalm 120:1–2)

O Heiland, rei die Himmel auf

O Heiland, rei die Himmel auf,
herab, herab vom Himmel lauf,
rei ab vom Himmel Tor und Tr,
rei ab, wo Schloss und Riegel fr.

O Gott, ein' Tau vom Himmel gie,
im Tau herab, o Heiland, flie.
Ihr Wolken, brecht und regnet aus
den Knig ber Jakobs Haus.

O Erd, schlag aus, schlag aus, o Erd,
dass Berg und Tal grn alles werd.
O Erd, herfr dies Blmlein bring,
o Heiland, aus der Erden spring.

Hier leiden wir die grste Not,
vor Augen steht der ewig Tod.
Ach komm, fhr uns mit starker Hand
vom Elend zu dem Vaterland.

Da wollen wir all danken dir,
unserm Erlser, fr und fr;
da wollen wir all loben dich
zu aller Zeit und ewiglich. Amen.

*O Savior, tear open the heavens,
flow down to us from heaven above;
tear off heaven's gate and door,
tear off every lock and bar.*

*O God, a dew from heaven pour;
in the dew, O Savior, downward flow.
Break, you clouds, and rain down
the king of Jacob's house.*

*O earth, burst forth, burst forth, O earth,
so that mountain and valley all become green;
O earth, bring forth this little flower;
O Savior, spring forth out of the earth.*

*Here we suffer the greatest distress;
before our eyes stands bitter death.
Ah, come lead us with your powerful hand
from this misery to our Father's land.*

*Therefore we all want to thank you,
our Redeemer, for ever and ever.
Therefore we also want to praise you
at all times, always, and forever. Amen.*

(Friedrich Spee, 1591–1635)

Exultate Deo

Exultate Deo adjutori nostro;
jubilate Deo Jacob.
Sumite psalmum, et date tympanum;
psalterium jucundum cum cithara.
Buccinate in neomenia tuba,
in insigni die solemnitatis vestrae.

*Sing for joy to God our strength;
shout aloud to the God of Jacob!
Begin the music, strike the timbrel,
play the melodious harp and lyre.
Sound the ram's horn at the New Moon,
and when the moon is full, on the day of our festival.*

(Psalm 86)

Shabekhi Yerushalaim

שְׁבַחֲךָ יְרוּשָׁלַם, אֶת-יְהוָה; הַלְלִי אֱלֹהֶיךָ צִיּוֹן.
כִּי-חֲזַק, בְּרִיחֶיךָ שְׁעָרֶיךָ; בָּרַךְ בְּנֵיךָ בְּקִרְבְּךָ

*Extol the Lord, Jerusalem; praise your God, Zion.
He strengthens the bars of your gates and blesses your
people within you.*

(Psalm 147:12–13)

a survival plan of sorts

raid your library.
read everything
you can get your
hands on
& then
some.
go on,
collect words
& polish them up
until they shine
like starlight
in your
palm.
make words
your finest weapons
a gold-hilted sword
to cut your
enemies
d
o
w
n.

(Amanda Lovelace, b. 1991)

Dieu! qu'il a fait bon regarder

Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle;
Pour les grans biens que sont en elle,
Chascun est prest de la louer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.

Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle!
Par deça, ne delà, la mer,
Ne scay dame, ne damoiselle
Qui soit en tous biens parfaits telle!
C'est un songe d'y penser.
Dieu! qu'il la fait bon regarder!

Listen to the Lambs

Listen to the lambs! All a-crying!
He shall feed his flock like a shepherd and
carry the young lambs in his bosom
Listen to the lambs, all a-crying! Amen.

(Spiritual, adapted from Isaiah 40:11)

Lord! how good to look on her!

*Lord! how good to look on her,
The good and fair and gracious lady;
For the high qualities within her,
All are eager to praise her.
Who could ever tire of her?
Her beauty always increases.*

*Lord! how good to look on her,
The good and fair and gracious lady!
The ocean knows of no woman in any quarter,
Married or single, who is as perfect
As she in every way.
You would never dream of such a thing;
Lord! how good it is to look on her!*

*(Charles d'Orléans, 1394–1465;
Trans. © Richard Stokes)*

Yver, vous n'êtes qu'un villain

Yver, vous n'êtes qu'un villain;
Esté est plaisant et gentil,
En tesmoing de May et d'Avril
Qui l'accompaignent soir et main.

Esté revest champs, bois et fleurs,
De sa livrée de verdure
Et de maintes autres couleurs,
Par l'ordonnance de Nature.

Mais vous, Yver, trop estes plain
De nège, vent, pluye et grézil;
On vous deust banir en éxil.
Sans point flater, je parle plain.

Winter, you are nothing but a rogue

*Winter, you are nothing but a rogue;
Summer is pleasant and kind,
As May and April can testify,
Accompanying it each eve and morn.*

*Summer clothes fields, woods and flowers
With his verdant livery,
And many other colors too,
As nature commands.*

*But you, Winter, you exude
Snow, wind, rain and hail;
You ought to be exiled.
Winter, you are nothing but a rogue.*

*(Charles d'Orléans, 1394–1465;
Trans. © Richard Stokes)*

When Storms Arise

When storms arise
And dark'ning skies
 About me threat'ning lower,
To thee, O Lord, I raise mine eyes,
To thee my tortured spirit flies
 For solace in that hour.
The mighty arm
Will let no harm
 Come near me nor befall me;
Thy voice shall quiet my alarm,
When life's great battle waxeth warm—
 No foeman shall appall me.
Upon thy breast
Secure I rest,
 From sorrow and vexation;
No more by sinful cares oppressed,
But in thy presence ever blest,
 O God of my salvation.

(Paul Laurence Dunbar, 1872–1906)

Peter Warlock, *Tyrley, Tyrlow*

Peter Warlock was no stranger to the world of orchestral scoring, tinkering with orchestral forms as early as 1911 under the mentorship of fellow English composer Frederick Delius. The first of the *Three Carols for Chorus and Orchestra*, “Tyrley, Tyrlow” is a case study of Warlock’s mercurial approach to melody. Written in 1922, “Tyrley, Tyrlow” was originally conceived of as a unison song published in octavo format. Warlock was already an avid author of carols, having by this time penned settings of “Adam lay ybounden” and the “Corpus Christi” carol. Within a year, Warlock would republish “Tyrley, Tyrlow” – along with “Balulalow” and the newly written “The Sycamore Tree” – in this set of pastoral carols, emphasizing the whimsy and devotion of the sixteenth-century text. A “fast and gay” 6/8, Warlock’s setting is constantly dancing, with frequent off-kilter destabilizations of the meter creating a work that is convivial and unmistakably rambunctious.

Max Reger, *Abendlied*

Born in 1873 in Bavaria, Max Reger’s brief but prolific life saw the development of a style that epitomized the increasing chromatic saturation of the late nineteenth century. Most of his oeuvre is comprised of compositions for organ, piano, and choir, though he would come to write several orchestral works in his later years. “Abendlied,” the second of his *Drei sechsstimmige Chöre* (Three six-voice choruses), captures the serenity and tragedy of August Plinke’s poem “Leise geht der Tag zur Rüste” (Quietly goes the day to its rest). Through lush, at times overwhelming harmonic movement, Reger exhibits the influence of his contemporaries, including Richard Wagner; Reger’s writing unmistakably captures the vision of a yearning soul, transfixed on the nostalgic beauty of the dimming day.

Margaret Bonds, *St. Francis’ Prayer*

Margaret Bonds’s life is characterized by her compositional versatility, pianistic virtuosity, and deep commitment to the education of young Black American musicians. In her early life, she studied with Florence Price and William Dawson and would go on to be one of the first Black students to attend Northwestern University for piano performance and composition. Bonds recalled that the environment was deeply racist and hostile but that she found solace in Langston Hughes’s poem “The Negro Speaks of Rivers.” After moving to New York, Bonds would find a frequent collaborator in Hughes, leading to works such as her song cycle *Song of the Seasons* and her frequently-performed cantata *Ballad of the Brown King*. *St. Francis’ Prayer* features the ethereal sensitivity of Bonds’s piano writing, which perfectly accompanies the humble and reverent service underscored in the text. *St. Francis’ Prayer* is deeply melodic and highly charismatic, unceasingly ushering the listener from its tender opening to its ecstatic end.

Roberto Milano, *Lux Mundi* (first motet)

New York-born composer Roberto Milano was one of Puerto Rico’s foremost choral and instrumental composers of the late twentieth century. His early teachers included

organist Salvatore Congelosi, and he received his bachelor's degree from the Manhattan School of Music. From 1976 until his death in 2005, Milano lived in Puerto Rico, where he taught theory and composition at the Universidad Interamericana de Puerto Rico and the Conservatorio de Música de Puerto Rico. In the words of Conservatorio Professor Emanuel Oliveri, "Milano's oeuvre presents two constant themes: first, the adoration of God, manifested not only in his sacred works, but also in much of his secular music, and second, aesthetic pragmatism [...] that compels him to create works for immediate use and in a style comprehensible to the average listener." Nowhere is this clearer than in the first of his motet-triptych *Lux Mundi*, where crystalline quartal harmony and modal antiphonal writing unmistakably conjure the image of a people moving from darkness into light.

Notes by Alex Whittington

Hans Leo Hassler, *Ad Dominum cum tribularer*

Hans Leo Hassler composed this motet as part of his *Sacri Conventus* (1601), out of which it is possibly the most innovative and unique. With modern counterpoint aesthetics, Hassler paints the depth of distress and pleading of the psalm. The abundant use of unprepared and unresolved dissonance in this motet is not only highly unusual for Hassler, but quite novel for the time, particularly in Germany where the Italian innovations in composition usually arrived in a slight delay. Hassler himself, having been educated by Gabrieli in Venice, had a major part in transferring Italian composition styles to late sixteenth century Protestant Germany, and is considered to be one of the most influential composers of the time.

Johannes Brahms, *O Heiland, reiß die Himmel auf*

The second of two motets of Brahms Opus 74, composed in 1877 (along with the well-known *Warum ist das licht gegeben*), this motet is based on a traditional Advent song, first printed in 1622. The text is attributed to Friedrich Spee, based on Isaiah 45:8: "Drop down, ye heavens, from above, and let the skies pour down righteousness. Let the earth open, and let it bring forth a savior." The motet is composed in a form resembling theme and variations, with every verse featuring the Advent song melody, accompanied in a different polyphonic structure that paints the text of each verse in its unique way. Brahms strictly preserves the original melody's Dorian mode throughout, only to be broken in the final "amen" section.

Francis Poulenc, *Exultate Deo*

Francis Poulenc (1899–1963), although widely known as one of the most significant choral composers of the twentieth century, only began to compose for choir in a later stage in his career. *Exultate Deo*, composed in 1936, is one of his first choral compositions. This spirit lifting setting of Psalm 81 could be seen as corresponding with or even inspired by arguably the most famous setting of this psalm, composed by no other than Palestrina. Both compositions share a common key, and resemblance in structure, as well as rhythmic

and melodic motives conveying the text. Poulenc however enriches his setting with more and more entangled harmonic surprises as the piece progresses, in a true Poulenc fashion. The piece brings out the celebratory character of the text with strong rhythmic excitement and the bright and bold harmonic choices.

Avihu Medina, *Shabekhi Yerushalaim*

This unique and vibrant choral arrangement of an immensely popular Piut (a Jewish hymn of sorts) was written by Israeli composer Tsachi Samira (b. 1993), also a violinist in the Jerusalem Orchestra East & West, and a baritone in the Jerusalem Vocal Consort. The popular Piut melody featured in this arrangement was originally composed by cantor and musician of Yemeni Jewish descent, Avihu Medina (b. 1948). Set to the text of Psalm 147, it is heavily influenced by the traditional Yemeni Diwan (musical prayer tradition), and is very well known and frequently found in Jewish services of all kinds. Samira's arrangement creates an interesting twist on the popular melody, by assigning different character, texture and color to each of its segments.

Notes by Rachel Segman

Melissa Dunphy, *a survival plan of sorts*

Australian-American composer Melissa Dunphy centers social justice, personal relationships, communication with audiences, and the voices of marginalized communities in her works. In *a survival plan of sorts*, premiered in 2019 by the Susquehanna University Chamber Singers, Dunphy sets Amanda Lovelace's 2017 poem describing the potential of words and knowledge-building to effect change and strengthen individuals and communities. The piece opens and closes with atmospheric, relentless layers of sound surrounding the listener with the poem's central appeal: "go on." A sense of urgency and collective energy develops as the text implores the listener to take action, building to a piercing, homophonic peak likening words to swords that "cut your enemies down."

R. Nathaniel Dett, *Listen to the Lambs*

Born in 1882, Canadian-American composer R. Nathaniel Dett is noted for his commitment to bring spirituals into the concert scene, and his compositions merging spirituals with largely Romantic idioms. This commitment is reflected in his own writings on the topic, his large choral-orchestral works including an oratorio, *The Ordering of Moses*, and numerous shorter pieces for choir, piano, and voice. In *Listen to the Lambs*, Dett develops a kind of fantasia on the spiritual of the same name. The opening, uniquely marked with the instruction "weirdly," presents the spiritual's first phrase in fragments. Dett then adds a warm, flowing interlude in F major, featuring a soaring soprano solo and hymn-like choral writing. The opening material returns for a driving, energetic final section, somewhat surprisingly coming to an ambiguous close on a piano, unison "amen." Throughout this piece, Dett takes listeners on a constantly compelling journey through varied textures of desperation, solemnity, and peace.

Claude Debussy, *Trois Chansons de Charles d'Orléans*

Claude Debussy began composing these three songs, his only works for unaccompanied choir, in 1898 with a 1909 premiere of the set. Debussy set texts by medieval French poet Charles d'Orléans, who wrote most of his poetry during 24 years spent as an English prisoner of war. The first of the three chansons, "Dieu! Qu'il la fait bon regarder," is a youthful, shimmering expression of awe and wonder at a woman's beauty. In the second song, "Quant j'ay you le tambourin," the choir imitates the percussion of a springtime festival while an alto soloist languidly intones that she would prefer to rest than celebrate. By contrast, "Yver, vous n'estes qu'un villain" opens with a piercing, accented accusation against the winter season. This is followed by a parallel major section extolling the pleasant fields and flowers of spring and summer. The polyphonic setting and stark musical oppositions illustrating seasonal moods recall the madrigals of Charles d'Orléans' time and the coming Renaissance. In each of the *Trois Chansons*, Debussy artfully shapes a unique sonic atmosphere and story, ultimately creating a set united by harmonic and poetic language.

Adolphus Hailstork, *When Storms Arise*

American composer Adolphus Hailstork (b. 1941) is known for versatile works across genres and ensembles, including chorus, orchestra, solo piano, chamber groups, and opera. Hailstork originally composed "When Storms Arise" as part of his cantata *Crispus Attucks*, about the Black and Native man who was the first killed in the Boston Massacre and later became an icon in the abolitionist movement. The piece was then published in Hailstork's *Three Dunbar Hymns* setting texts by Paul Laurence Dunbar (1872–1906), one of the first internationally renowned Black American poets. In "When Storms Arise," Hailstork sets Dunbar's deeply spiritual poetry with a sense of enveloping warmth and a yearning for rest in troubled times.

Notes by Mahima Kumara

YALE REPERTORY CHORUS

Soprano

Sophie Dvorak
Virginia Grabovsky
Maya Ingram
Mahima Kumara
Emma Reed
Rachel Segman
Claire Spence
Wanxue Zhang

Alto

Katherine Balch
Violet Barnum
Eliana Barwinski
Yunke Gu
Eliza Kravitz
Sofia Schroth-Douma
Sarah Shapiro
Margaret Winchell
Jungmin Youn

Tenor

Stuart Baker
Andrew Liu
Oak Martin
Augustine Segger
Noah Stein
Peter Sykes
Angus Warren
Alex Whittington

Bass

Even Brock
Nathan Elsbernd
Quinn Evans
Francis Fedora
John Hare
Hyunsung Lim
Stefan Weijola
Terence Wu

Accompanist

Luke Brennan

Mahima Kumara (she/her) is a first-year M.M. candidate in choral conducting. She graduated from Yale College in 2020 with a B.A. in statistics and data science and an education studies certificate, after which she worked at the Yale Music in Schools Initiative on the Yale Glee Club Service through Music fellowship. Mahima is originally from State College, Pennsylvania, and returns to New Haven from Boston, where she worked in health policy research at Brigham and Women's Hospital and conducted with Boston Children's Chorus and Tactus Ensemble Cambridge. She is also a pianist and Carnatic vocalist, and in all her work, aims to center educational equity and inclusive community music-making. In her free time, Mahima enjoys reading and trail running.





Rachel Segman (she/her) is a first year M.M. choral conducting candidate at Yale, born and raised in Jerusalem, Israel. Rachel graduated from her B.M. in choral conducting at the Jerusalem Academy of Music and Dance in 2022, during which she studied a semester in the Hochschule für Musik Würzburg, Germany. She is the founder and artistic director of the Jerusalem Vocal Consort, the first and only professional early music singers' ensemble in Israel. Rachel has worked as assistant conductor of the JAMD chamber choir, including during various projects with the Israel Philharmonic Orchestra. Rachel is also one of the founders and producers of "Concert.a" – an annual concert festival in Tel Aviv dedicated solely to women composers. She has also directed several representative conservatory youth choirs in Israel. Aside from classical music, Rachel has always had a deep love for Hebrew bible cantillations, and has worked for many years as a synagogue cantor and Bar/Bat-Mitzvah tutor. For the 2023–2024 academic year, Rachel is serving as the assistant conductor at Battell chapel choir.

Alex Whittington (they/she) is a first-year M.M. candidate in choral conducting at Yale University, where they also received their M.A. in music history after graduating from Yale College. Their primary area of study is Puerto Rican choral music, focusing on edition-making and reconstructions of works by Felipe Gutiérrez y Espinosa. Alex has worked as a teaching artist with the YSM's Music in Schools Initiative and has performed with ensembles such as the Yale Baroque Opera Project and the Yale Collegium Musicum. For the 2023–2024 academic year, they are serving as the director of the Marquand Chapel Choir and one of the assistant conductors of the Yale Camerata. Outside of academics, Alex enjoys spending their time baking, cycling, and practicing yoga.



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