

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

DAVID HILL, CONDUCTOR

DANISH NATIONAL

VOCAL ENSEMBLE

MARCUS CREED, CONDUCTOR



NOVEMBER 9, 2023

7:30PM

WOOLSEY HALL

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# YALE SCHOLA CANTORUM

DAVID HILL, CONDUCTOR

## DANISH NATIONAL VOCAL ENSEMBLE

MARCUS CREED, CONDUCTOR

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Mass for Five Voices

Kyrie

Gloria

Ave verum corpus (arr. David Hill)

Sanctus–Benedictus

Agnus Dei

William Byrd

(c. 1540–1623)

Yale Schola Cantorum

to the Celestial City (*American premiere*)

Judith Bingham

(b. 1952)

Danish National Vocal Ensemble and Yale Schola Cantorum

Conducted by David Hill

### INTERMISSION

Richte mich, Gott, Op. 78, No. 2

Felix Mendelssohn

(1809–1847)

Dominus regit me, Op. 55, No. 2

Carl Nielsen

(1865–1931)

and the swallow (2017)

Caroline Shaw

(b. 1982)

In the Woods (from *Three Places*, 2003)

Pelle Gudmundsen-Holmgreen

(1932–2016)

To Måner (2022)

Britta Byström

(b. 1977)

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Vater unser im Himmelreich, BWV 682

Johann Sebastian Bach  
(1685–1750)  
arr. Bo Holten

Komm, süßer Tod (1882)

Ethel Smyth  
(1858–1944)

Danish National Vocal Ensemble

Im Abendrot (1901–2, transcr. 2009)

Gustav Mahler  
(1860–1911)  
transcr. Clytus Gottwald

Danish National Vocal Ensemble and Yale Schola Cantorum

Conducted by Marcus Creed

## **Mass for Five Voices, William Byrd**

### **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 be to God on high,*

*and on earth peace, good will toward men.*

*We praise thee, we bless thee,*

*we worship thee, we glorify thee,*

*we give thanks to thee for thy*

*great glory,*

*O Lord God, heavenly King, God the Father  
almighty.*

*O Lord, the only-begotten Son, Jesus Christ;*

*O Lord God, Lamb of God, Son of the Father,*

*thou that takest away the sins of the world, have  
mercy upon us.*

*Thou that takest away the sins of the world, receive  
our prayer.*

*Thou that sittest at the right hand of God the  
Father, have mercy upon us.*

*For thou only art holy; thou only art the Lord;*

*thou only, O Christ, with the Holy Ghost,*

*art most high in the glory of God the Father.*

*Amen.*

### **Ave verum corpus**

Ave verum corpus, natum

de Maria Virgine,

vere passum, immolatum

in cruce pro homine

cuius latus perforatum

fluxit aqua et sanguine:

esto nobis praegustatum

in mortis examine.

O dulcis, O pie,

O Jesu, Fili Mariae.

Miserere mei. Amen

*Hail, true Body, born*

*of the Virgin Mary,*

*having truly suffered, sacrificed*

*on the cross for mankind,*

*from whose pierced side*

*water and blood flowed:*

*Be for us a sweet foretaste*

*in the trial of death!*

*O sweet Jesus, O holy Jesus,*

*O Jesus, son of Mary,*

*have mercy on me. Amen.*

### **Sanctus–Benedictus**

Sanctus, sanctus, sanctus,

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

*Holy, holy, holy*

*Lord God of Hosts.*

*Heaven and earth are full of thy glory.*

*Hosanna in the highest.*

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

*Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.*

### **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 takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
grant us peace.*

### **to the Celestial City, Judith Bingham**

1. In the desart  
I'th desart, in a desart way  
They wandred: no towner finde,  
To dwell in. Hungry & thirsty:  
Their soule within them pinde.  
Then did they to Iehovah cry—

*(Bay Psalm Book: Psalm 107)*

### 2. Vanity Fair

They presently saw a Town before them and the name of that town is Vanity; and at the Towne there is a Fair kept, called Vanity Fair.  
At this Fair are all such Merchandize sold, As houses, lands, trades, places, honours, preferments, titles, countries, kingdoms; lusts, pleasures, and delights of all sorts – as whores, bawds, wives, husbands, children, masters, servants, lives, blood, bodies, souls, ... and moreover, at this fair there are ... deceivers, cheats, games, fools, apes, knaves, and rogues and that of every kind. Here are to be seen, too, and that for nothing – thefts, murders, adulteries, false-swearers, and that of a blood red colour.

*(John Bunyan, The Pilgrim's Progress, 1678)*

### 3. Hymn

What danger is the pilgrim in?  
How many are his foes?  
How many ways there are to sin?  
No living mortal knows,  
Some of the ditch, shy are, yet can  
Lie tumbling in the Mire.  
Some tho they shun the frying-pan,  
Do leap into the Fire. Amen.

*(John Bunyan, The Pilgrim's Progress, 1678)*

#### 4. Get Wisdom

- 14 Enter not into the way of the wicked, and walke not in the way of euill men.  
15 ...Turne from it, and passe by.  
16 For they can not sleepe, except they haue done euill,  
They are not satisfied, until they have made someone stumble.  
7 Get wisdom: get vnderstanding: ... Wisdom is the beginning,  
get wisdom therefore: and aboue all thy possessions get vnderstanding.  
8 Exalt her, and she shall exalt thee:  
9 She shall giue a comely ornament vnto thine head, yea, she shall giue thee a crowne of glorie.  
Amen.

*(The Geneva Bible: Proverbs 4)*

#### **Richte mich, Gott, Op. 78, No. 2, Felix Mendelssohn**

Richte mich, Gott, und führe meine Sache  
wider das unheilige Volk  
und errette mich von den falschen und bösen  
Leuten.

Denn du bist der Gott meiner Stärke;  
Warum verstößest du mich?  
Warum lässest du mich so traurig geh'n,  
wenn mein Feind mich drängt?  
Sende dein Licht und deine Wahrheit,  
daß sie mich leiten  
zu deinem heiligen Berge,  
und zu deiner Wohnung.  
Daß ich hineingehe zum Altar Gottes,  
zu dem Gott, der meine Freude und Wonne ist,  
und dir, Gott, auf der Harfe danke, mein Gott.  
Was betrübst du dich, meine Seele,  
und bist so unruhig in mir?  
Harre auf Gott! Denn ich werde ihm  
noch danken,  
daß er meines Angesichts Hülfe,  
und mein Gott ist.

*Do me justice, O God, and fight my fight  
against a faithless people;  
from the deceitful and impious man  
rescue me.*

*For you, O God, are my strength.  
Why do you keep me so far away?  
Why must I go about in mourning,  
With the enemy oppressing me?  
Send forth your light and your fidelity;  
they shall lead me on  
and bring me to your holy mountain,  
to your dwelling place.  
Then will I go in to the altar of God,  
the God of my gladness and joy;  
then will I give you thanks upon the harp, my God.  
Why are you so downcast, O my soul?  
And why do you sigh within me?  
Hope in God! Then I will again give  
him thanks,  
In the presence of my savior  
and my God.*

*(Psalm 43, trans. Choral Public Domain Library)*

#### **Dominus regit me, Op. 55, No. 2, Carl Nielsen**

Dominus regit me,  
in loco pasquae ibi me collocavit.  
Super aquam refectionis  
educavit me.

*The Lord is my shepherd,  
In a place of pasture has he set me.  
On the waters of refreshment  
has he brought me up.*

*(Psalm 23:1-2, trans. Marcus Creed)*

### ***and the swallow, Caroline Shaw***

How lovely is your dwelling place, Lord Almighty!  
My soul yearns, even faints, for the courts of the Lord;  
my heart and my flesh cry out for the living God.  
Even the sparrow has found a home, and the swallow a nest for herself,  
    where she may have her young –  
a place near your altar, Lord Almighty, my King and my God.  
Blessed are those who dwell in your house; they are ever praising you.  
Blessed are those whose strength is in you, whose hearts are set on pilgrimage.  
As they pass through the Valley of Baka, they make it a place of springs;  
the autumn rains also cover it with pools.

(*Psalm 84, vv. 1–6*)

### ***In the Woods, Pelle Gudmundsen-Holmgreen***

The text is a *mélange* of quotations selected by the composer from “Le chant des oyseaux” by Clément Janequin (1485–1558), “When daisies pied and violets blue” from *Love’s Labours Lost* by William Shakespeare (1564–1616), “Spring, the sweet spring” by Thomas Nashe (1567–1601), and lyrics by King Henry VIII (1491–1547), as well as Danish songs and hymns, and onomatopoeic representations of forest sounds, including bird calls. The Danish poem “Gøgen” (The cuckoo), by the poet and author Steen Steensen Blicher (1782–1848), is read, simultaneously, over the music.

### ***To måner, Britta Byström***

jeg så	<i>I saw</i>
i drømmen	<i>in the dream</i>
mange	<i>many</i>
mennesker	<i>people</i>
jeg havde	<i>I had</i>
(i drømmen)	<i>(in the dream)</i>
mange tråde	<i>many threads</i>
jeg vævede	<i>I wove</i>
måner	<i>moons</i>
i drømme	<i>in dreams</i>
to måner	<i>two moons</i>
hængte jeg	<i>I hung up</i>
i drømmen	<i>in the dream</i>
op på himlen	<i>up into the sky</i>
mange	<i>many</i>
mennesker	<i>people</i>
i drømmen	<i>in the dream</i>
gik forbi	<i>walked past</i>

(*Poul Borum [1934–1996], from “Hver dag pa ny” [Every day anew], trans. Michal Emery*)



**Vater unser im Himmelreich, J. S. Bach, arr. Bo Holten**

Vater unser im Himmelreich,  
der du uns alle heißest gleich  
Brüder sein und dich rufen an  
und willst das Beten von uns han:  
gib, dass nicht bet allein der Mund,  
hilf, dass es geh von Herzensgrund.

Geheiligt werd der Name dein,  
dein Wort bei uns hilf halten rein,  
dass wir auch leben heiliglich,  
nach deinem Namen würdiglich.  
Behüt uns, Herr, vor falscher Lehr,  
das arm verführet Volk bekehr.

Es komm dein Reich zu dieser Zeit  
und dort hernach in Ewigkeit.  
Der Heilig Geist uns wohne bei  
mit seinen Gaben mancherlei;  
des Satans Zorn und groß Gewalt  
zerbrich, vor ihm dein Kirch erhalt.

Dein Will gescheh, Herr Gott, zugleich  
auf Erden wie im Himmelreich.  
Gib uns Geduld in Leidenszeit,  
gehorsam sein in Lieb und Leid;  
wehr und steu'r allem Fleisch und Blut,  
das wider deinen Willen tut.

Gib uns heut unser täglich Brot  
und was man b'darf zur Leibesnot;  
behüt uns, Herr, vor Unfried, Streit,  
vor Seuchen und vor teurer Zeit,  
dass wir in gutem Frieden stehn,  
der Sorg und Geizens müßig gehn.

All unsre Schuld vergib uns, Herr,  
dass sie uns nicht betrübe mehr,  
wie wir auch unsern Schuldigern  
ihr Schuld und Fehl vergeben gern.  
Zu dienen mach uns all bereit  
in rechter Lieb und Einigkeit.

Amen, das ist: es werde wahr.  
Stärk unsern Glauben immerdar,  
auf dass wir ja nicht zweifeln dran,  
was wir hiermit gebeten han  
auf dein Wort in dem Namen dein.  
So sprechen wir das Amen fein.

*Our Father in the heaven Who art,  
Who tellest all of us in heart  
Brothers to be, and on Thee call,  
And wilt have prayer from us all,  
Grant that the mouth not only pray,  
From deepest heart oh help its way.*

*Hallowed be Thy name, O Lord;  
Amongst us pure oh keep Thy word,  
That we too may live holily.  
And keep in Thy name worthy.  
Defend us, Lord, from lying lore;  
Thy poor misguided folk restore.*

*Thy kingdom come now here below,  
And after, up there, evermore.  
The Holy Ghost His temple hold  
In us with graces manifold.  
The devil's wrath and greatness strong  
Crush, that he do Thy Church no wrong.*

*Thy will be done the same, Lord God,  
On earth as in Thy high abode;  
In pain give patience for relief,  
Obedience in love and grief;  
All flesh and blood keep off and check  
That 'gainst Thy will makes a stiff neck.*

*Give us this day our daily bread,  
And all that doth the body stead;  
From strife and war, Lord, keep us free,  
From sickness and from scarcity;  
That we in happy peace may rest,  
By care and greed all undistressed.*

*Forgive, Lord, all our trespasses,  
That they no more may us distress.  
As of our debtors we gladly let  
Pass all the trespasses and debt.  
To serve make us all ready be  
In honest love and unity,*

*Amen! That is, let this come true!  
Strengthen our faith ever anew,  
That we may never be in doubt  
Of that we here have prayed about.  
In Thy name, trusting in Thy word.  
We say a soft Amen, O Lord.*

***Komm, süßer Tod*, Ethel Smyth**

Komm, süßer Tod, komm selge Ruh!  
Und, führe mich in Friede,  
weil ich der Welt bin müde,  
Ach komm! Ich wart auf dich.  
Komm bald und führe mich,  
drück mir die Augen zu  
Komm selge Ruh!

*Come, sweet death, come blessed rest!  
And lead me to peace  
For I am weary of the world,  
Oh come! I wait for you,  
Come soon and lead me,  
Close my eyes.  
Come, blessed rest!*

*(Anonymous [1725], trans. Choral Public Domain Library)*

***Im Abendrot*, Gustav Mahler, transcr. Clytus Gottwald**

Wir sind durch Not und Freude  
gegangen Hand in Hand;  
vom Wandern ruhen wir beide  
nun überm stillen Land.

*Through trouble and joy we have  
walked hand in hand,  
now we both rest from wandering  
over the peaceful land.*

Rings sich die Täler neigen,  
es dunkelt schon die Luft.  
Zwei Lerchen nur noch steigen  
nachträumend in den Duft.

*The valleys around us fade away,  
already the sky grows dark,  
only two larks still soar  
dreamily into the fragrant air.*

Tritt her und lass sie schwirren,  
bald ist es Schlafenszeit.  
Dass wir uns nicht verirren  
in dieser Einsamkeit.

*Come here, and let them fly around,  
soon it will be time to sleep,  
we must not lose our way  
in this solitude.*

O weiter, stiller Friede!  
So tief im Abendrot.  
Wie sind wir wandermüde —  
Ist dies etwa der Tod?

*O vast, calm peace,  
so deep in glow of sunset,  
how weary from wandering are we,  
could this perhaps be Death?*

*(Joseph von Eichendorff [1788–1857], trans. Earl Rosenbaum)*

## ***Mass for Five Voices, William Byrd***

A gentleman of the Chapel Royal, Byrd enjoyed a privileged status at the courts of Queen Elizabeth and her successor, King James I. Thanks partly to the monopoly on music publishing that Elizabeth granted to him and his teacher, Thomas Tallis, in 1575, Byrd was by the close of the sixteenth century the most influential figure in English music. Although his Catholic faith repeatedly exposed him to official harassment and eventually forced him to seek refuge outside London, he never lost royal favor and was tacitly allowed to continue writing Latin masses and motets for private devotions. Byrd's highly innovative corpus of secular instrumental music paved the way for Thomas Morley and other forward-looking composers. His sacred vocal music, on the other hand, evinced a strong streak of conservatism, especially after his move to rural Essex in 1593, where he joined a community of Catholic recusants under the protection of the local lord, Sir John Petre. It was in his self-imposed exile in the hamlet of Stondon Massey that Byrd composed his three settings of the Latin mass, for three, four, and five voices. Like his two volumes of Gradualia—liturgical music for the major feasts of the church year—the masses were first performed in clandestine worship services held on Petre's manor estates. In dedicating Book 2 of the Gradualia to his patron, the composer referred to his music as “these little flowers, plucked as it were from your gardens and most rightfully due to you as tithes.”

Meant to be sung by a choir as small as one to a part, the *Mass for Five Voices* is notable for its simplicity of style and expression. The prevailing mood is intimate and emotionally restrained. Byrd uses the full ensemble sparingly, often reducing the texture to three or four parts. Most sections start with a single melodic line, to which others are added one by one in a chain of imitative entrances characteristic of Renaissance polyphony. The gently rocking melody with which the sopranos introduce the Kyrie, echoed in turn by the tenors and basses, recurs at the beginnings of the Gloria, Credo, and Agnus Dei. (In this Byrd was nodding to tradition: earlier English composers had used such “head motives” as unifying devices in many of their masses.) In the more celebratory Gloria, the music becomes increasingly florid and melismatic, with many notes sung to a single syllable. In tonight's performance, the Credo, or Nicene Creed, is replaced with Byrd's “Ave verum corpus” (Hail the true body), from Book 1 of the Gradualia. Written a decade or so after the mass, for the Feast of Corpus Christi, it depicts Christ's suffering on the cross in a combination of chordal phrases and overlapping waves of sound. In the ensuing Sanctus, the placid, smoothly conjunct vocal line erupts in energetic leaps at the words “Pleni sunt coeli et terra gloria tua” (Heaven and earth are full of your glory). The joyous Benedictus leads to a plaintive meditation on the sacrificial Lamb of God (Agnus Dei), and the mass ends with a beatific prayer for peace (“Dona nobis pacem”).

*Note © by Harry Haskell*

A regular program annotator for Carnegie Hall in New York and the Pierre Boulez Saal in Berlin, Harry Haskell is the author of *The Early Music Revival: A History* and editor of *The Attentive Listener: Three Centuries of Music Criticism*. In *Her Own Wright*, his podcast about the Wright Brothers' sister Katharine, is available on iTunes and other outlets.

## **to the Celestial City, Judith Bingham**

*This work was jointly commissioned by the Danish National Vocal Ensemble and the Yale Institute of Sacred Music through its Robert Baker Commissioning Fund for Sacred Music. Premiered by the Danish National Vocal Ensemble, conducted by David Hill, in Trinitatis Kirke, Copenhagen, on June 29, 2023.*

*The text in the music has been modernized.*

I was thinking about the perfect city, this was my starting place, but this only reminded me of how many people, in any age, are wandering through the world looking for a home. Living life without a home seems to us like one of the very worst things that can happen. The first text I found was Psalm 107, which exhorts us to pray to the Lord for rescue from all the ills that can beset our lives. If we are lost, “in a desert way,” the Lord will find us a town. The language of the *Bay Psalm Book* reminded me of John Bunyan’s *Pilgrim’s Progress*, where Christian is making the ultimate difficult journey. The town he finds is Vanity, and at Vanity Fair all things can be bought. The description of what is available is a chilling reminder of how little has changed.

The music is scored for double choir, which gives many opportunities for spatial effects as well as a lot of sonic variety. In the third movement, a hymn, I tried to evoke a folk-like singing here, with shades of sacred harp music. It comes as a big contrast to the previous two movements. Bunyan warns us that, in an attempt to escape sin, we might end up by committing worse ones, and at the end of *Pilgrim’s Progress*, warns against extremism.

In the last movement, using a passage from Proverbs, a father tries to instill into his child the need for wisdom and understanding, although the ambiguity of the music suggests that this is not as easy as it sounds. The version is the Geneva Bible, used by the Puritans in America. This links me to my own journey back in time, to my 8th great grandfather, Comfort Starr, who made the perilous journey to Charlestown, Massachusetts, in the seventeenth century.

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*Remaining notes by Michael Emery*

***Richte mich, Gott, Op. 78, No. 2, Felix Mendelssohn***

***Dominus regit me, Op. 55, No. 2, Carl Nielsen***

***and the swallow, Caroline Shaw***

The Danish National Vocal Ensemble and Marcus Creed begin their contribution to this evening’s concert with three psalm-settings which unite the Old World with the New, the choral repertoire of the past with that of the present, and Denmark’s own choir traditions.

Felix Mendelssohn’s *Richte mich, Gott* (a setting of Psalm 43) was composed as the second of his 3 *Psalms* during the musically and compositionally hectic years of 1843–1845 – a period when he completed his Violin Concerto, paid his eighth (highly successful) visit

to London, and was heavily engaged—both as conductor and pianist—in the concerts of the Gewandhaus Orchestra in Leipzig. Mendelssohn’s choral works often pay tribute to his musical hero, J. S. Bach, and here the rich eight-part writing of the outer sections is linked thematically to a central triple-time section which might almost come from one of the *Songs without Words*.

Musical traditions even earlier than Bach’s are invoked in Carl Nielsen’s *Dominus regit me*, a setting of verses from Psalm 23 and the second of his *Three Motets* of 1929. Writing in conscious homage to the strict imitative counterpoint of Palestrina and his contemporaries, Nielsen composed the music first, only adding the words afterward.

Caroline Shaw’s setting of Psalm 84, *and the swallow* (composed in 2017 to a commission from the Netherlands Chamber Choir), takes a less objectively rigorous compositional approach: vocalise and other choral effects frame the words, which are set homophonically, with scrupulous attention to clarity of text.

### ***In the Woods*, Pelle Gudmundsen-Holmgreen**

Gudmundsen-Holmgreen counts as one of the great individualists of Danish music, and a kind of anarchic humor is present in many of his compositions. In this movement (the second of his *Three Places*, composed in 2003), Clément Janequin’s “Le chant des oyseaux” — a humorous sixteenth-century depiction of birds and birdsong — is amplified and extended through the addition of extra layers of bird-themed texts and music by William Shakespeare, Thomas Nashe, and others. The twelve solo singers themselves contribute their own bird impressions, while — apparently unperturbed by the general ornithological chaos around him — one of their number recites a rather serious nineteenth-century Danish poem about the cuckoo.

### ***To Måner*, Britta Byström**

Per Nørgård (b. 1932) is the senior figure, and arguably Grand Old Man, of contemporary Danish music. A pupil of the great French pedagogue Nadia Boulanger, he has himself taught many Danish composers who have gone on to have major careers. As a composer, his invention of the “infinity series” (a method of organizing pitch and rhythm that has been described as a musical counterpart to fractal geometry) has characterized his works since the 1970s.

For a concert to celebrate Per Nørgård’s 90th birthday in 2022, the Danish National Vocal Ensemble commissioned four works from composers who had been taught or influenced by him. The Swedish composer Britta Byström chose to set Poul Borum’s poem “To Måner” (Two moons) which, she says, references many of the images and ideas that inhabit Per Nørgård’s creative world: dreams, moons, and an infinite variety of people.

***Vater unser im Himmelreich*, J. S. Bach, arr. Bo Holten**

***Komm, süßser Tod*, Ethel Smyth**

It is a source of some regret that J. S. Bach, whose passions, cantatas, and masses form such an important and enduring part of the core choral repertoire, left so little music that can (or should) be performed by a cappella voices. Some of his motets can be sung in this way, but strictly speaking all should be accompanied by at least continuo. With this in mind, the Danish composer, conductor, and scholar Bo Holten set out in 2014 to devise four “new” Bach motets, suitable for unaccompanied singing, fashioning them from existing Bach movements re-worked for voices. In *Vater unser im Himmelreich* Holten takes three Bach harmonizations of Luther’s metrical version of the Lord’s Prayer and interpolates two of Bach’s organ preludes on the same hymn, newly arranged for voices. In the first of them, Holten adds over the Bach original a vocalise for two solo sopranos – rather in the spirit, he says, of Charles Gounod’s transformation of the well-known Bach C major keyboard prelude into his *Ave Maria*.

Ethel Smyth was the daughter of a staunchly middle-class family (rooted in both the British Army and the British Empire) who greeted her ambition to become a professional musician with horror. Eventually permitted by her parents to study at the Leipzig Conservatory, she became a close friend of both Clara Schumann and Johannes Brahms and – eventually – a major force in British music during the first half of the twentieth century. And a force not just in music: Smyth was also a “suffragette” (an advocate of British women’s right to vote) who was jailed for her activism. *Komm, süßser Tod*, based on J. S. Bach’s sacred song of the same name, is one of several choral pieces, derived from Lutheran chorale-tunes, which she composed in the early 1880s.

***Im Abendrot*, Gustav Mahler, transcr. Clytus Gottwald**

The German composer, conductor, and musicologist Clytus Gottwald founded the Schola Cantorum Stuttgart in 1960, and this elite ensemble of professional singers came to have a profound influence on the trajectory, repertoire, and ambitions of European choral music for the next thirty years, not least through the works of the many composers who wrote for it – Pierre Boulez, György Ligeti, Steve Reich, and Krzysztof Penderecki among them. But a significant part of Gottwald’s legacy is also the many imaginative transcriptions of vocal and instrumental works which he made for his choir. *Im Abendrot* is one of the best-known: a re-working, entirely for voices, of the well-known “Adagietto” from Gustav Mahler’s Fifth Symphony. Luchino Visconti’s use of this movement in the soundtrack to his 1971 film *Death in Venice* has caused the music retrospectively to acquire a mood of hopeless, doomed longing. But Mahler himself intended the piece simply as a tender love-song to his wife Alma. In adding text to Mahler’s music Gottwald honors that intention: he underlays the words of Joseph von Eichendorff’s poem “Im Abendrot” (“At sunset,” words later set to music by Richard Strauss in his *Four Last Songs*): at close of day, husband and wife look

back on a life of peaceful companionship, reflecting (as they contemplate the gathering dusk) that perhaps the ultimate symbol of companionship – togetherness in Death itself – is now not far away.

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## YALE SCHOLA CANTORUM

David Hill *conductor*

Masaaki Suzuki *principal guest conductor*

Margaret Winchell *student assistant conductor*

Matthew Cramer, Margaret Winchell *choral preparation*

Jeff Hazewinkel *manager of music programs and concert production*

Sullivan Hart, Mahima Kumara *ensemble managers*

Ethan Haman *rehearsal accompanist*

### **Soprano**

Cora Hagens	B.A. '24, Cognitive Science
Jacqueline Kaskel	B.A. '24, English and Economics
Juliet Ariadne Papadopoulos	M.M. '24, Early Music Voice
Frances Pollock	D.M.A. '25, Composition
Ellen Robertson	M.M.A. '25, Early Music Voice
Rachel Segman	M.M. '25, Choral Conducting
Claire Spence	B.A. '27, Undeclared
Katie Tiemeyer	M.D./Ph.D. '31, Immunobiology

### **Alto**

Renée Barbre	Ph.D. '27, Music Theory
Eliana Barwinski	M.A.R. '25, Music
Mahima Kumara	M.M. '25, Choral Conducting
Veronica Roan	M.M. '25, Early Music Voice
Sarah Shapiro	M.M. '24, Choral Conducting
Sandy Sharis	M.M.A. '24, Early Music Voice
Margaret Winchell	D.M.A. '28, Choral Conducting

**Tenor**

Collin Edouard	Ph.D. '27, Ethnomusicology
Sullivan Hart	M.Div./M.S.W., Counseling
Michaël Hudetz	M.M.A. '24, Early Music Voice
Nathan Samuel Peace	M.Div. '25, Liturgical Studies
Trevor Scott	M.M.A. '25, Early Music Voice
Alex Whittington	M.M. '25, Choral Conducting
Angus Warren	Ph.D. '28, Medieval Studies

**Bass**

Benjamin Beckman	B.A. '23, Music
Fredy Bonilla	M.M. '25, Early Music Voice
Eshaan Giri	B.A. '27, Statistics & Data Science
Samuel Hollister	D.M.A. '28, Orchestral Conducting
Lee Larson	M.B.A. '24, Management
Peter Schertz	M.M. '24, Early Music Voice

## DANISH NATIONAL VOCAL ENSEMBLE

Michael Emery *artistic director*  
Marcus Creed *conductor*  
Peter Tönshoff *production leader*

**Soprano I**

Christine Nonbo Andersen  
Jihye Kim  
Anna Miilmann

**Soprano II**

Klaudia Kidon  
Malene Nordtorp

**Alto I**

Rikke Lender  
Anna Caroline Olesen

**Alto II**

Linnéa Lomholt  
Hanna-Maria Strand

**Tenor I**

Emil Lykke  
Adam Riis

**Tenor II**

Nils Greenhow  
Rasmus Gravers Nielsen

**Bass I**

Lauritz Jakob Thomsen  
Jakob Soelberg Miskow

**Bass II**

Daniel Åberg  
Johan Karlström  
Jakob Vad



The **Danish National Vocal Ensemble**, the full-time professional chamber choir of DR, Denmark's state broadcaster, was established in its present form in 2007 and has subsequently gained international admiration both for its virtuoso choral technique and for the beauty of its pure Nordic sound. The choir performs regularly in Denmark and across Scandinavia, and frequently tours abroad. In recent seasons it has visited China, and this month it is engaging in a week-long residency at the Yale Institute of Sacred Music.

The DNVE's repertoire embraces every period of choral history from the Renaissance to the present day: Per Nørgård, Harrison Birtwistle, Judith Bingham, and Sven-David Sandström are just a few of the many contemporary composers who have written for the group. The choir often performs in smaller combinations of voices, and each member can also step forward as a soloist. This vocal flexibility is also frequently heard – and seen – on Danish Television, where the DNVE often appears singing traditional Danish songs.

Each season the DNVE appears both in its own a cappella concert series and together with the Danish National Symphony Orchestra. The choir has also worked with period-instrument ensembles such as Concerto Copenhagen and Le Concert Lorrain, and with other groups as diverse as the Nash Ensemble, Bang on a Can All-Stars, Malmö Symphony Orchestra, and NDR Elbphilharmonie, Hamburg.

The DNVE has a large catalogue of acclaimed CD recordings. The group received two Grammy nominations and the prestigious German ECHO award for its CD *The Nightingale*, made with Danish recorder virtuoso Michala Petri. Other highly praised CDs include recordings of music by Bent Sørensen, Carl Nielsen, Olivier Messiaen's virtuosic *Cinq Rechants* (which won the 2015 Diapason d'Or de l'Année and the Danish Radio P2 Prize), and *Årstiderne* – a recording of traditional Danish songs, charting the seasons of the year, which *Classics Today* (USA) described as “exemplary choral singing.” *Choirbook*, a CD of music by the contemporary Danish composer Jesper Koch, was released in September 2021 to enthusiastic reviews. The choir's latest CD, of choral works by György Ligeti and Zoltán Kodály, was described by *Fanfare* magazine (USA) as “an absolutely outstanding disc of wonderful music. Urgently recommended.”

[danishnationalvocalensemble.dk](http://danishnationalvocalensemble.dk), [facebook.com/vokalensembleDR](https://facebook.com/vokalensembleDR)

**Marcus Creed** was appointed chief conductor of the Danish National Vocal Ensemble in 2014, and since then has forged a perfect partnership with the choir as an ambitious and experienced musical director, belonging to the front rank of elite choral conductors, and a master of the Vocal Ensemble's extensive and wide-ranging repertoire. He is at home in everything from the choral works of the fifteenth and sixteenth centuries onward, but his passions lie particularly in the field of newer music and the treasure trove of musical experiences that lie in more complex modern works.

Creed has a distinguished background in the illustrious English choral tradition, having studied at King's College Cambridge, Christ Church Oxford, and the Guildhall School of Music in London. Today he lives in Germany and regularly guest-directs Europe's leading

professional choirs. From 1998 to 2016 he was also professor of choral conducting at the Hochschule für Musik in Cologne. In August 2023 he was appointed the Danish National Vocal Ensemble's first conductor laureate, and was succeeded as chief conductor by Martina Batic.

Creed's recordings have been widely acclaimed for their stylistic sensitivity and exciting choral sound and have received many prestigious international prizes, including the Edison Award, the Diapason d'Or, the Cannes Classical Award, and multiple ECHO Klassik Awards.

"I seek the highest possible perfection in the interpretation and execution of music," says Marcus Creed. "But the main thing for me is to try to make life more interesting for my audience."

**Yale Schola Cantorum** is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. It is sponsored by Yale Institute of Sacred Music and conducted by David Hill. Masaaki Suzuki is the ensemble's principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard<sup>415</sup>.

Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland.

In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum 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*. In recent years, Hyperion released recordings of Schola Cantorum performing a chamber version of the Brahms Requiem, a collection of New England works for choir, and Schütz's *The Christmas Story*. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Scandinavia, and Germany.

**David Hill** has a long and distinguished career as one of the leading conductors in Europe. He has held appointments as chief conductor of the BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra.

In the 2019 New Year's Honours for services to music, Hill was appointed Member of the Order of the British Empire (MBE). He has also been awarded an honorary doctorate

by the University of Southampton, an honorary Fellowship of the Royal School of Church Music, and an honorary membership to the Royal Academy of Music. He has been Master of the Music at Winchester and Westminster Cathedrals, music director of the Waynflete Singers, artistic director of the Philharmonia Chorus, and director of music at St. John's College, Cambridge.

Guest conducting credits include some of the leading musical ensembles of Europe: the London Philharmonic, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the Netherlands Radio Choir, and the RIAS Kammerchor, Berlin. Hill also maintains an active career as organist and pianist in recitals worldwide.

With over one hundred recordings to his credit, Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from Baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers of today, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, Philip Wilby, and Jonathan Dove.

At Yale University, Hill serves as principal conductor of Yale Schola Cantorum, and participates in the training of choral conducting majors with Dr. Jeffrey Douma and Dr. Felicia Barber.



The ISM invites its patrons to join in the celebration of 50 years at Yale by considering a donation to a nonprofit organization in the New Haven area whose work focuses on individuals and families who are poor and in need. We have suggested only a few of the many such organizations here, and if you choose to participate, we would appreciate if you can add “ISM-50” in the note field to help us know our communications have been successful. Thank you in advance for your participation!



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