

The background of the entire cover is a photograph of two white birds, possibly gulls, in flight over a body of water. The birds are positioned on the left and right sides of the upper half. The water in the foreground is calm, reflecting the bright sun and the birds. The sky is a deep blue with some wispy clouds. The sun is a bright, glowing orb in the upper center, creating a lens flare effect.

SING, YE BIRDS A JOYOUS SONG

Yale Schola Cantorum
Simon Carrington, conductor



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SING, YE BIRDS, A JOYOUS SONG

Music of the English Renaissance and 20th Century

Yale Schola Cantorum

Simon Carrington, conductor

JOHN TAVERNER: Western Wind Mass

Gloria • Sanctus • Benedictus • Agnus Dei

RICHARD RODNEY BENNETT: The Glory and the Dream

There was a time • Our birth is but a sleep
• O joy! • Then sing, ye birds, a joyous song!

Thomas Murray, organ

ORLANDO GIBBONS: Glorious and Powerful God

Second Evening Service

Magnificat • Nunc Dimittis

Lucas Wong, organ

THOMAS TALLIS: Te lucis ante terminum

Total Time: 65:57

RECORDED LIVE IN CONCERT

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Sing, ye Birds, a joyous Song

Yale Schola Cantorum
Simon Carrington, conductor
Thomas Murray, organ

Music of the English Renaissance and 20th Century

John Taverner (c. 1490-1545)

Western Wind Mass (18:45)

1. Western Wind melody & Gloria (5:53)
2. Sanctus (3:59)
3. Benedictus (2:09)
4. Agnus Dei (6:44)

Sir Richard Rodney Bennett (1936-2012)

The Glory and the Dream (29:16)

5. There was a time (11:00)
6. Our birth is but a sleep (4:53)
7. Our joy! (6:09)
8. Then sing, ye Birds, a joyous song! (7:14)
- Thomas Murray, organ

Orlando Gibbons (1583-1625)

9. Glorious and Powerful God (5:16)

Second Evening Service (9:59)

10. Magnificat (6:20)
11. Nunc Dimittis (3:39)
- Lucas Wong, organ

Thomas Tallis (1505-1585)

12. Te lucis ante terminum (2:39)

Total time: 65:57

RECORDED LIVE IN CONCERT



Conductor's Preface:

I was delighted to be able to program Sir Richard Rodney Bennett's "The Glory and the Dream" with Yale Schola Cantorum and organist Thomas Murray. This glorious work was commissioned jointly by a number of choirs all round the world in 2000 at the initiative of English composer Christopher Brown. One of those choirs was my own Chamber Choir at the University of Kansas, where I had started my conducting and teaching career having stepped down from The King's Singers after 25 years.

As I had moved on to Boston by the time the piece was written, I was never able to mount a performance at KU and finally made up for this 10 years later at Yale! Richard Rodney Bennett was one of the prominent composers most closely associated with The King's Singers in the early years, composing two marvelous extended works in his serious contemporary style, "The House of Sleep" and "Sermons and Devotions", but also arranging Gershwin, Arlen and Blossom Dearie for us wearing his jazz and cabaret hat. He accompanied the Singers on a number of occasions on stage, TV and record, and many of his arrangements featured on our record-

ing with George Shearing. I was sad that by 2010 he was not well enough to make the trip to New Haven to hear my Yale choir and the amazing Tom Murray perform "The Glory and the Dream". He died two years later on December 24th 2012. It's worth pointing out that Tom was seated some distance from the choir with the only sight line between us being a camera and tiny TV monitor.

The Western Wind Mass, by the early English Renaissance composer, John Taverner had been one of my very favourite works since I was a student at King's College Cambridge. The year I arrived there to sing in the chapel coincided with the release of a recording of this wonderful Mass by the choir under David Willcocks, and I remember marveling at the expertise of those boys and undergraduate singers negotiating those extraordinarily mellifluous but florid vocal lines. I wanted to give the students in the Yale Institute of Sacred Music's graduate voice program the opportunity to tackle this style, which demands such vocal expertise allied to excellent intonation and acute ensemble skills.

Orlando Gibbons, writing in his "verse anthem" style with organ or viol consort accom-

paniment, left us some of the most stirring and exciting music of the early 17th century, and is music I have loved ever since I was a chorister in Oxford 60 years ago. His powerful settings of the Amen are second to none!

Towards the end of my academic career in the US, I was immensely proud and grateful to find myself directing a choir with the voices, the musicianship, and the understanding of counterpoint to perform this music with such assurance and dedication.

- Simon Carrington

John Taverner • Western Wind Mass

Taverner's *Western Wind Mass* is one of three masses (along with two others by Christopher Tye and John Shepherd) bearing this title from the early sixteenth century. The title comes from a popular secular tune that was used as the *cantus firmus* in each, the poignant "Westron wynde":

*Westron wynde when wylle thow blow
The smalle rayne downe can rayne
Cryst yf my love were in my armes
And I yn my bed agayne*

The "Western Wind" tune, consisting of sudden upward leaps and long melancholy descents, is easily recognizable throughout Taverner's mass. It is stated clearly in the soprano at the beginning of the Gloria, and is subsequently heard 35 more times over the course of the mass, migrating through all of the parts except for the alto. The ubiquity of this tune imparts a certain sense of somber continuity to the disparate parts of this mass: each section has the quality of a contrapuntal variation on the original tune.

John Taverner (c. 1490-1545) was one of the most prominent English composers of the first half of the sixteenth century. His extant works include eight complete masses (each of which excludes the *Kyrie*, which was traditionally performed in plainsong), three Magnificat settings, over twenty motets, and several secular songs and instrumental pieces. Despite his general renown, little is known about his life and career. Both, however, were clearly embroiled in the political and religious upheavals of the reign of Henry VIII. Taverner began his career as a lay clerk at the collegiate church in Tattershall, Lincolnshire. In 1526 he moved to

Oxford to become instructor to the choristers at Cardinal Wolsey's newly-founded Cardinal College (later to become Christ Church). Following Wolsey's downfall in 1529, Taverner was forced to leave the fledgling institution, and he lived out the rest of his life in genteel retirement in Lincolnshire.

Several unusual features of the *Western Wind Mass* may have been enabled by the religious changes afoot in England during Henry's gradual distancing from – and eventual break with – Rome in the 1530s. The practice of basing sacred music on a secular tune was virtually unknown in England during Taverner's time, as was the four-part SATB texture of this mass. These features, in fact, had more in common with Lutheran musical practices than with English musical traditions during Cardinal Wolsey's time. While Taverner's own religious beliefs and the date of composition for the *Western Wind Mass* remain unknown, the mass was clearly the product of this transitional time in the history of English sacred music.

-Karen Jones

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 coelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu 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, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

*Glory be to God on high,
and on earth peace, good will towards
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 the
Father,
have mercy upon us.
For thou only art holy; thou only art the
Lord;
thou only art most high, O Christ,
with the Holy Ghost, in the glory of God
the Father.
Amen.*

**Sherezade Panthaki, Kathryn Aaron,
soprano;
Fabiana González, alto;
Dann Coakwell, tenor;
Paul Max Tipton, bass**

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

**Sherezade Panthaki, Kathryn Aaron,
soprano;
Debi Wong, alto;
Joseph Mikolaj, Dann Coakwell, tenor;
Dashon Burton, Paul Max Tipton, bass**

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

*Blessed is he who comes
In the name of the Lord.
Hosanna in the highest.*

**Sherezade Panthaki, Kathryn Aaron,
soprano;**

Debi Wong, alto;
Dann Coakwell, tenor;
Dashon Burton, bass

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

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

*Lamb of God,
who takest way the sins of the world,
have mercy on us.
Lamb of God, who takest way the sins of
the world,
have mercy on us.
Lamb of God, who takest way the sins of
the world,
grant us peace.*

Sherezade Panthaki, soprano;
Joseph Mikolaj, tenor;
Paul Max Tipton, bass

**Richard Rodney Bennett • The Glory
and the Dream (2000)**

The Glory and the Dream was commissioned by the New Cambridge Singers, with assistance of a grant from Eastern Arts Board, and the following choirs: Albany Pro Musica (Albany, USA), Bel Canto (Denver, USA), Canticum (London, UK), Choral Arts Ensemble (Rochester, USA), Grand Rapids Cantata Choir (Grand Rapids, USA), Hljomeyki (Reykjavik, Iceland), New Choral Society (Scarsdale, USA), Ohlone Chamber Singers (San Francisco, USA), Pasadena Classical Singers (Pasadena, USA), Seattle Pro Musica (Seattle, USA), St Michael's Church (New York, USA), Susquehanna Chorale (Hershey, USA), Sydney Chamber Choir (Sydney, Australia), University of Kansas Chamber Choir (Lawrence, USA), Vancouver Bach Youth Choir (Vancouver, Canada). It was first performed on March 3, 2001 in St. John's College Chapel, Cambridge by the New Cambridge Singers with Peter Barley (organ) and conducted by Christopher Brown. This work is a setting of William Wordsworth's Ode *Intimations of Immortality from Recollections of Early Child-*

hood. The seventh stanza ('Behold the Child...') and the eighth, ('Thou, whose exterior semblance...') are omitted in this version. The piece is divided into four movements which are performed without a break. My thanks to Peter Barley for his help with the organ registration.

-Richard Rodney Bennett

William Wordsworth's Ode: *Intimations of Immortality from Recollections of Early Childhood*, first published in 1807, has long been famed for its valorization of youthful existence. Wordsworth's principal preoccupation, however, is not simply with the wonders that one may perceive in childhood. The poem fits intriguingly into a long literary tradition – as engaged in by authors including Thomas Traherne and William Blake – of regarding children as pure beings with a special kind of access to divine glory that is lost with age. To some extent, this loss is simply a result of time passing, as mapped out in the second section of the piece. The human soul, in this poem, has a kind of Platonic pre-existence, and comes 'trailing clouds of glory.../ From God, who is our home,' but birth, in itself 'a sleep and a forget-

ting,' disconnects us from that home, and each subsequent stage of maturity, from infancy to manhood, increases that disconnection. Combined with this, however, is the notion of corruption by worldly experience. The 'sleep' of birth metaphorically shuts man's eyes to the 'glories he hath known' by clothing the soul in sinful human flesh, and earthly pleasures continue the process of distraction.

The piece's third and fourth sections, however, make clear the error of considering this 'forgetting' as an unmitigated disaster, providing hope for the mature, experienced human being who has travelled far from childlike perceptivity. Wordsworth suggests that while we cannot reclaim precisely our early convictions and sensations, we may treasure our 'shadowy recollections' of them as a 'fountain light' to illuminate even profoundly altered perspectives. In the 'Author's Note' that precedes the poem, Wordsworth states that 'nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being,' but new understanding emerges in reconsidering this youthful conviction of immortality from a more experienced viewpoint. If we

accept the questions, changes and complexities that earthly existence brings, if we attempt to attain a 'philosophic mind', our sensations may be enriched, as illustrated by the lines 'I love the Brooks.../ Even more than when I tripped as lightly as they' – lines that Bennett sets appropriately to a slightly altered recapitulation of the opening melody. The possible significance of immortality, then, when considered in that 'philosophic' light, can in fact expand infinitely and tantalizingly beyond that understood by 'the simple Creed of Childhood'.

-Tessie Prakas

Sir Richard Rodney Bennett

Among musicians of our era, there can be few more versatile than Sir Richard Rodney Bennett, and none better at everything he did: composing for concerts and films, playing the piano in contemporary music and in jazz idioms, singing and playing classic show tunes in cabaret. For many years all these activities seemed tightly compartmentalized; but in later life - perhaps with the help of his move

in 1979 to New York City, away from the pernicious British habit of pigeon-holing - they proved capable of feeding fruitfully into each other. Bennett was born into a musical family, and began composing as a child. Informal sessions with the pioneering British serialist Elisabeth Lutyens aroused an interest in the avant-garde which was left unsatisfied by the traditional teaching of Lennox Berkeley and Howard Ferguson at the Royal Academy of Music, but assuaged by visits to the Darmstadt summer schools, and a two-year period of study in Paris with Pierre Boulez. A fellow-student was the pianist Susan Bradshaw, with whom Bennett later collaborated on a translation of Boulez's theoretical writing, and formed a long-standing piano duet partnership. Other significant performing partnerships were to be with the soprano Jane Manning, the horn player Barry Tuckwell and The King's Singers.

As a composer, Bennett never fully took on board the whole complex Boulezian apparatus, instead adopting what Stephen Walsh has called "a neo-Romantic serialism closer to Berg than Webern". This proved well suited to operatic composi-

tion, but he never found the experience of working in the opera house congenial, and after 1970 he abandoned the medium. However, he continued to cover a wide range of other genres, ranging from the major orchestral and choral works *Epithalamion*, *Spells* and three symphonies, by way of concertos for almost every instrument - if you include such notable concertante pieces as *Actaeon* with solo horn and *Sonnets to Orpheus* with solo cello - to song-cycles and instrumental solos. Many of his smaller works of the 1970s fall into series, including the sequence of pieces called *Scena* for solo instruments, and the group of ensemble works called *Commedia*, schematic in ground-plan but dramatic in approach. Meanwhile, Bennett had also been composing film scores since his student years: an activity which he described as musical "journalism", but one to which he brought a strong gift for melody and for the immediate creation of mood. His film work brought him many awards, as well as the financial security which, in his words, "allowed me to write the music I wanted to write". One of his first film scores was in a jazz idiom, and he supported himself as a student by playing jazz piano. This

led later to partnerships with singers including Karin Krog, Marian Montgomery and Mary Cleere Haran, and to his own cabaret performances as both pianist and singer. He also composed concert works in a true jazz idiom, including most recently *Rondel*, in centenary homage to Duke Ellington. For some years Bennett considered the different strands of his compositional activity - concert music, film music, jazz, and (yet another area of expertise) simple music for young performers - as entirely separate from one another. But the direct contact with audiences which his cabaret performances brought him encouraged him to reach out to the general concert-goer. In the later 1980s, a group of pieces suggested by Debussy's *Syrinx* for solo flute exemplified a trend to bring some of the colouristic sensuality of his film scores into his concert works; and in 1990 a Concerto originally intended for the jazz saxophonist Stan Getz had at least an element of "crossover". By 1995, the BT Celebration orchestral commission *Partita* was clearly, unashamedly tonal. And in those pluralist days, Bennett seemed confident and relaxed enough to have settled into a freely tonal idiom, encompassing equally

the chromaticism of the choral work *The Glory and the Dream*, the sophisticated simplicity of the nursery-rhyme cycle *Songs before Sleep* and the lyricism of *Reflections on a Scottish Folk Song*, written at the request of HRH The Prince of Wales in memory of Her Majesty Queen Elizabeth the Queen Mother.

- Anthony Burton

There was a time

*There was a time when meadow, grove,
and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;-
Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can
see no more.
The Rainbow comes and goes,
And lovely is the Rose,
The Moon doth with delight
Look round her when the heavens are bare;
Waters on a starry night
Are beautiful and fair;*

*The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath passed away a glory from
the earth.*

*Now, while the birds thus sing a joyous
song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong.
The cataracts blow their trumpets from
the steep,
No more shall grief of mine the season
wrong;
I hear the Echoes through the mountains
throng,
The Winds come to me from the fields of
sleep,
And all the earth is gay;
Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every Beast keep holiday,
Thou Child of Joy,
Shout round me, let me hear thy shouts,
thou happy Shepherd-boy!
Ye blessed Creatures, I have heard the call
Ye to each other make; I see*

*The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal,
The fullness of your bliss, I feel – I feel it
all.*

*Oh evil day! if I were sullen
While Earth herself is adorning,
This sweet May-morning,
And the children are culling
On every side,
In a thousand valleys far and wide,
Fresh flowers; while the sun shines warm,
And the Babe leaps up on his Mother's
arm:-*

*I hear, I hear, with joy I hear!
-But there's a Tree, of many, one,
A single Field which I have looked upon,
Both of them speak of something that is
gone:
The Pansy at my feet
Doth the same tale repeat:
Whither is fled the visionary gleam?
Where is it now, the glory and the dream?*

Our birth is but a sleep

*Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,*

*And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But He beholds the light, and whence it
flows,
He sees it in his joy;
The Youth, who daily farther from the
East
Must travel, still is Nature's Priest,
And by the vision splendid
Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day.
Earth fills her lap with pleasures of her
own;
Yearnings she hath in her own natural
kind,
And, even with something of a Mother's
mind,
And no unworthy aim,
The homely Nurse doth all she can
To make her Foster-child, her Inmate
Man,
Forget the glories he hath known,
And that imperial palace whence he came.*

Sherezade Panthaki, Kathryn Aaron,
soprano;
Debi Wong, Fabiana González, alto;
Joseph Mikolaj, tenor;
Paul Max Tipton, bass

O joy!

*O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth
breed
Perpetual benediction: not indeed
For that which is most worthy to be blest-
Delight and liberty, the simple Creed
Of Childhood, whether busy or at rest,
With new-fledged hope still fluttering in
his breast:-
Not for these I raise
The song of thanks and praise;
But for those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings;
Blank misgivings of a Creature
Moving about in worlds not realized,
High instincts before which our mortal
Nature
Did tremble like a guilty thing surprised:*

*But for those first affections,
Those shadowy recollections,
Which, be they what they may,
Are yet the fountain light of all our day,
Are yet a master light of all our seeing;
Uphold us, cherish, and have power to
make
Our noisy years seem moments in the
being
Of the eternal Silence: truths that wake,
To perish never;
Which neither listlessness, nor mad
endeavour,
Nor Man nor Boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!
Hence, in a season of calm weather,
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the
shore,
And hear the mighty waters rolling
evermore.*

Sherezade Panthaki, soprano;
Debi Wong, alto;
Joseph Mikolaj, Dann Coakwell, tenor;
Paul Max Tipton, bass

Then sing, ye Birds, a joyous song!

*Then, sing ye Birds, sing, sing a joyous song!
And let the young Lambs bound
As to the tabor's sound!
We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May!
What though the radiance which was
once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the
flower;
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring
Out of human suffering;
In the faith that looks through death,
In years that bring the philosophic mind.*

*And O, ye Fountains, Meadows, Hills,
and Groves,
Forebode not any severing of our loves!
Yet in my heart of hearts I feel your might;
I only have relinquished one delight*

*To live beneath your more habitual sway.
I love the Brooks which down their chan-
nels fret,
Even more than when I tripped as lightly
as they;
The innocent brightness of a new-born
Day
Is lovely yet;
The Clouds that gather round the setting
sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality;*

*Another race hath been, and other palms
are won.
Thanks to the human heart by which we
live,
Thanks to its tenderness, its joys, and
fears,
To me the meanest flower that blows can
give
Thoughts that do often lie too deep for
tears.*

*Text from William Wordsworth's Ode "In-
timations of Immortality from Recollec-
tions of Early Childhood"*

Orlando Gibbons • Glorious and Powerful God

From 1603 until his death, Orlando Gibbons (1583-1625) was a member of the select group of musicians in King James I's Chapel Royal. He was particularly renowned as a virtuoso keyboard player, and was famously described by the visiting French ambassador as "the best finger" in England in 1624. His output spanned most of the genres current in the early seventeenth century, and included sacred music, madrigals, keyboard music, and music for instrumental ensembles. Gibbons is now known chiefly for his sacred music, much of which can be seen featured in English church hymnals and compilations from the 17th through the 20th centuries.

Gibbons was among the first generation of English composers to write solely for the reformed church. This entailed a new set of demands, as a whole host of Latin works, many of them by Gibbons's recent predecessors, were rendered unusable - eclipsed accoutrements of a banned religion. During Gibbons's time the musical requirements of the English church were gradually

becoming established, creating a demand for music in new forms and styles.

Among the forms that came into being in order to meet these new demands was the "verse-anthem," essentially a text set for one or more solo voices with instrumental or organ accompaniment alternating with "full" sections for choir and instruments combined. This is the structure of Gibbons's *Glorious and Powerful God*, an anthem based on three stanzas by an anonymous author. The poem begins by describing a distant and unknowable God before transitioning to a prayer for His presence: "Be present with Thy grace/Show us Thy loving face." Throughout the anthem solo verses for bass and alto voices alternate with choral sections that are founded musically and verbally on the preceding solo verse.

-Karen Jones

*Glorious and Powerful God,
We understand thy dwelling is on high
Above the starry sky.*

*Thou dwell'st not in stone temples made
with hands,*

*But in the flesh hearts of the sons of men
To dwell is thy delight, near hand, though
out of sight.*

*We give of thine own hand,
Thy acceptation is very life and blood,
To all actions good:
Whenever here or hence our supplication,
From pure and with unfeigned hearts
To thee ascends, be present with thy grace,
Show us thy loving face.*

*O down on us full show'rs of mercy send;
Let thy love's burning beams
Dry up all our sins' streams;
Arise, O Lord, and come into thy rest.
Both now and evermore thy name be
blest,
Founder and foundation of endless
habitation.
Amen.*

**Dann Coakwell, tenor;
Paul Max Tipton, bass**

Orlando Gibbons • Second Evening Service

Gibbons's *Second Evening Service* shares its
alternating verse-full structure with *Glori-*

ous and Powerful God, but differs from the
anthem in several significant ways. First,
instead of using the same soloists in each
verse section, Gibbons used ever-chang-
ing groups of two, three, or even four
voices in each verse. Second, rather than
having each chorus repeat and affirm the
text of the verse, in this Service the text is
continuous through the verse-full pattern.

The *Second Evening Service* also aptly
demonstrates several of the other musical
values and concerns shared by Gibbons
and other composers of his generation.
Foremost among these was the emphasis
placed on music's responsibility in con-
veying and lending expression to a text.
The unity of textual declamation and
musical expression that Gibbons valued
so highly represented an ideal that was
perhaps best articulated by his older con-
temporary, William Byrd (1540-1623):
that music should be "framed to the life
of the words."

This focus on text can be seen in a num-
ber of aspects of Gibbons's *Second Evening
Service*. Throughout both the *Magnificat*
and the *Nunc dimittis*, the text is set most-
ly syllabically, avoiding long melismas that
could obfuscate the meaning of the words.

To lend further clarity to the words being sung, Gibbons was also assiduously attentive to their natural accents in his choice of rhythmic values for various words. At certain points, especially in the *Magnificat*, Gibbons's experience as a madrigal composer is apparent in subtle examples of text-painting. The "scattered" imitative running figures at "He hath scattered the proud" and the ponderous bass duet at "He hath put down the mighty" are two of the more striking examples of this strategy.

-Karen Jones

Magnificat

*My soul doth magnify the Lord
and my spirit hath rejoiced
in God my Saviour.*

*For he hath regarded the lowliness
of his hand-maiden.
For, behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me
and holy is his Name.
And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm;*

*He hath scattered the proud
in the imagination of their hearts.*

*He hath put down the mighty from their
seat
and hath exalted the humble and meek.
He hath filled the hungry with good things;
And the rich he hath sent empty away.
He remembering his mercy hath holpen
his servant Israel,
as he promised to our forefathers,
Abraham and his seed forever.
Glory be to the Father, and to the Son
and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be, world without end.
Amen.*

**Sherezade Panthaki, Kathryn Aaron,
soprano;
Debi Wong, Fabiana González, alto;
Joseph Mikolaj, Dann Coakwell, tenor;
Dashon Burton, Paul Max Tipton, bass**

Nunc Dimittis

*Lord, now lettest thou thy servant depart
in peace:
according to thy word.*

*For mine eyes have seen: thy salvation,
Which thou hast prepared:
before the face of all people;
To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.*

Sherezade Panthaki, Kathryn Aaron,
soprano

Thomas Tallis • Te lucis ante terminum

Tallis's *Te lucis ante terminum* was most likely composed during the reign of Elizabeth I. Elizabeth's reign (1558-1603) was a period of increasing stability in the English church, as the political and religious turbulence that had so marked English music in the sixteenth century began to subside. Despite the sacred music in English that was becoming increasingly characteristic of the English church, however, composers at court were able to continue to set traditional Latin texts. This was especially true of music composed for the queen's private services, which tended to be more elaborate than those held in more Puritan establishments.

Thomas Tallis (c. 1505-1585) had been a musician in the Chapel Royal from the 1540s onwards, and his *Te lucis ante terminum* is probably one such example of Latin liturgical music composed at court during Elizabeth's reign. A chant-based evening hymn based on a fifth- or sixth-century text, it would traditionally have been sung at the end of the day at Compline. Despite its Latin text and its inclusion of traditional chant, however, it also showcases several features consistent with new stylistic developments in the English church. The choral sections are composed in a chordal, syllabic, metrically consistent style that is interspersed with occasional melismas at phrase ends. Its gradually lengthening phrases culminating in gentle cadences lend it a quality of meditation and repose appropriate to the time of day of its liturgical function.

-Karen Jones

Te lucis ante terminum,
Rerum Creator, poscimus,
Ut pro tua clementia,
sis praesul ad custodiam.

Procul recedant somnia,
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne polluantur corpora.

Praesta, Pater omnipotens,
per Iesum Christum Dominum,
qui tecum in perpetuum
regnat cum Sancto Spiritu.
Amen.

*To thee before the close of day,
Creator of the world, we pray
That, with thy wonted favor, thou
Wouldst be our guard and keeper now.*

*From all ill dreams defend our sight,
From fears and terrors of the night;
Withhold from us our ghostly foe,
That spot of sin we may not know.*

*O Father, that we ask be done,
Through Jesus Christ, thine only Son,
Who, with the Holy Ghost and thee,
Doth live and reign eternally
Amen.*

Dann Coakwell, tenor

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

where he will receive an Honorary Doctorate in 2014, and from 1994 to 2001 he held a similar position at the University of Kansas.

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

In the early days of The King's Singers he also maintained a lively career as a double bass player, first as sub-principal of the BBC Philharmonic Orchestra and then as a freelance player in London. He specialised in continuo playing, particularly for his Cambridge contemporary John Eliot Gardiner, with whom he made a number of recordings, but he also played with all the major symphony and chamber orchestras under such diverse maestri as Claudio



Abbado, Daniel Barenboim, Benjamin Britten, Pierre Boulez, Sir Colin Davis, Carlo Maria Giulini, Otto Klemperer, Ricardo Muti, Georg Solti and George Szell. As a teacher of conductors himself for fifteen years, he only wishes he'd paid more attention!

He keeps up an active schedule as a freelance conductor and choral clinician, leading workshops and master classes round the world. He has taught young conductors at the Royal Academy of Music, London, the Liszt Conservatorium, Budapest, Hungary, the University of the Andes, Bogota, Colombia, the World Symposium on Choral Music in Argentina and the Schools of Music at Eastman, Temple, and Indiana among many others in the US. He has recorded master classes on two commercial DVDs - at Westminster Choir College in the US (GIA) and at the Three Choirs Festival in the UK (Masterclass Media Foundation). This season his conducting engagements include the Berlin Rundfunk Chor, Ars Nova Copenhagen, Collegium Musicale, Tallinn (Estonia), Coro Casa da Musica, Oporto (Portugal), Tokyo Cantat, Gondwana Choral School, Australia, Houston Chamber Choir, Canto Armonico, Boston, and Yale Schola Cantorum. He leads annual conducting courses at the Chamber Choir Festival in Sarteano (Italy), and the Yale Summer Festival in Norfolk, Connecticut, and contributed a chapter on rehearsal technique to the Cambridge Companion to Choral Music. Once a year he also gathers together his own ensemble,

the Simon Carrington Chamber Singers (www.simoncarringtonchambersingers.com), for concerts and recordings.

He divides his time between London and southwest France where he lives with Hilary, his wife of 45 years. Their daughter Rebecca, cellist, singer, impressionist and comedian (www.rebeccacarrington.com), lives in Berlin, and their singer-songwriter son James lives in Los Angeles (www.jamescarrington.com).

Thomas Murray has been a member of the Yale faculty since 1981 and was appointed University organist in 1990. Successor to Charles Krigbaum and Robert Baker as the senior professor of organ, he teaches the organ literature seminar and gives instruction to graduate organ majors. His performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, Houston, Milwaukee, and New Haven symphony orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during its tour of Finland in 1996. The



American Guild of Organists named him International Performer of the Year in 1986. The Royal College of Organists in England awarded him an FRCO diploma honoris causa in 2003, and in 2007 the Yale School of Music awarded him the Gustave Stoeckel Award for excellence in teaching. During his years at Yale he has at times been active as a choral conductor, and prior to joining the faculty

he was organist and choirmaster at the Cathedral Church of St. Paul (Episcopal) in Boston. Professor Murray is principal organist and artist-in-residence at Christ Church Episcopal in New Haven, where he mentors a current ISM organ major.

Lucas Wong, assistant professor of piano at Soochow University School of Music in China, is equally at home as a soloist, chamber musician, pedagogue, vocal accompanist and repetiteur. His keyboard repertoire stretches over six centuries, including works for piano, harpsichord, organ and extended keyboard techniques. He is also active as a music editor, academic writer, guest lecturer, adjudicator, and researcher. He regularly performs and gives masterclasses throughout Asia, Canada, and the United States. He has played at Carnegie Hall, Steinway Hall, the Banff Centre, and the Chan Centre in Vancouver, to name a few. He has received many awards and fellowships, and has worked closely with well-known composers such as William Bolcom and Jake Heggie. A graduate of the University of British Columbia, he holds advanced degrees from the Yale School of Music (M.M., M.M.A., D.M.A.). His many prestigious mentors in-

clude Boris Berman, Claude Frank, Peter Frankl, and Martin Katz.

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

Yale Schola Cantorum, founded in 2003 by Simon Carrington, is a chamber choir that sings in concerts and choral services. Supported by the Yale Institute of Sacred Music with the School of Music, and open by audition to all Yale students, it specializes in music from before 1750 and the last hundred years. David

Hill is the principal conductor; Masaaki Suzuki, who led the ensemble from 2009 to 2013, remains affiliated as principal guest conductor. In addition to performing regularly in New Haven and New York, the choir records and tours nationally and internationally. Schola Cantorum's live recording with Robert Mealy and Yale Collegium Musicum of Heinrich Biber's 1693 *Vesperae longiores ac breviores* received international acclaim from the early music press, as have subsequent CDs of J.S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. A commercial recording on the Naxos label of Mendelssohn and Bach Magnificats was released in fall 2009. Schola Cantorum has toured internationally in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, and Singapore. In recent years, the choir has sung under the direction of the internationally renowned conductors Helmuth Rilling, Krzysztof Penderecki, Sir Neville Marriner, Stephen Layton, Paul Hillier, Nicholas McGegan, Dale Warland, James O'Donnell, Simon Halsey, David Hill, and Stefan Parkman.

Schola Members

Soprano

Kathryn Aaron
Katharine Arnold
Lucy Fitz Gibbon
Sherezade Panthaki
Tessie Prakas
Beverly Shangkuan

Alto

Casey Breves
Lora Chow
Fabiana Gonzalez Cobos,
Esther Morgan-Ellis
Valerie Rogotzke
Debi Wong

Tenor

Brian Bartoldus
Colin Britt
Dann Coakwell
Joseph Mikolaj
Michael Sansoni
Max Blum

Bass

Dashon Burton
Tian Hui Ng
Christoph Schlechter
Paul Max Tipton
Stefan Weijola
Shuo Zhai



In view of their many years of warm friendship and close collaboration with him, Delos Director Carol Rosenberger and Conductor Simon Carrington fondly dedicate this recording to the memory of distinguished all-around musician, Sir Richard Rodney Bennett (1936-2012).

Simon Carrington wishes to express his warmest thanks to his friends and colleagues at the Yale Institute of Sacred Music (ISM) for their indispensable contributions to this recording – particularly Melissa Maier, Jenna-Claire Kemper, and Mateusz Zechowski (see also production credits below). He further hopes that this CD will stand as fitting tribute to ISM in this, the Institute's 40th anniversary year. He would also like to highlight the pivotal role of organist Tom Murray in realizing this performance, and wishes to emphasize that this recording was recorded LIVE IN CONCERT – also that the final master was intentionally edited as minimally as possible, for the primary purpose of reducing ambient audience noise.

Concert recorded on January 23, 2010, at Christ Church Episcopal, New Haven, CT.

Executive Producer: Carol Rosenberger

Producer/Engineer: Mateusz Zechowski

Editing/Mastering: Mateusz Zechowski

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