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TAWNIE OLSON (b1974)

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   with ELM CITY GIRLS’ CHOIR conducted by REBECCA ROSENBAUM

RODERICK WILLIAMS (b1965)

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This love between us ‘Prayers for unity’ .......................... [38'42]
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The music of Canadian composer **Tawnie Olson** draws inspiration from politics, spirituality, the natural world and the musicians for whom she composes. She is the winner of the 2018 Barlow Prize and the 2015 Iron Composer Competition, and has received commissions from the Canadian Art Song Project, Third Practice for New Music USA, the Canada Council for the Arts, the Women’s Philharmonic and Mount Holyoke College, the Blue Water Chamber Orchestra, the Women Composers Festival of Hartford, the Robert Baker Commissioning Fund of the Yale Institute of Sacred Music, and the American Composers Forum. Olson’s music is performed on five continents; it can also be heard on recordings by Parthenia (with bass-baritone Dashon Burton), the Canadian Chamber Choir, percussionist Ian David Rosenbaum, the Chronos Vocal Ensemble, bassoonist Rachael Elliott, soprano Magali Simard-Galdès, oboist Catherine Lee, and Shawn Mativetsky, professor of tabla and percussion at McGill University. Her scores are available from the Canadian Music Centre, Galaxy Music, Hal Leonard’s BandQuest and Mark Foster series, and E C Schirmer.

Our culture tends to devalue teenage girls’ strength, character and intelligence (the phrase ‘like a teenage girl’, for example, is seldom used as a compliment). Similarly, portrayals of Mary in art and music often downplay her courage and determination and instead emphasize her more ‘feminine’ qualities. This **Magnificat** offers a different view of Mary, and of young women.

This setting pairs the text of the **Magnificat** (sung here by the Elm City Girls’ Choir, in the style of a Bulgarian women’s chorus) with that of the **Ave Maria** (sung by Yale Schola Cantorum). The music draws connections between the two: for example, after the girls sing ‘enim ex hoc beatam me dicent omnes generationes’, the adult choir responds with ‘Benedicta tu in mulieribus’. As the girls sing ‘Fecit potentiam in brachio suo: dispersit superbos mente cordis sui’, the adults sing ‘ora pro nobis peccatoribus’.

To Western European and North American ears, the sounds of Bulgarian women’s choruses tend to suggest female strength and determination. For that reason, and because the composer finds this music beautiful and powerful, the girls who sing Mary’s words are instructed to sing in that style.

**TAWNIE OLSON © 2019**

**Roderick Williams** is a baritone who performs a wide repertoire from Baroque to contemporary music, in the opera house, on the concert platform and in recital. He won the Singer of the Year Award in the 2016 Royal Philharmonic Society Awards and was awarded the OBE for services to music in June 2017. He works regularly with all of the major opera houses in the United Kingdom, singing roles including Papageno (**Die Zauberflöte**), Don Alfonso (**Così fan tutte**), and the title roles in **Billy Budd** and **Il ritorno d’Ulisse in patria**. He has sung premieres of operas by David Sawer, Sally Beamish, Michel van der Aa and Robert Saxton.


In 2015 Williams sang Christus in Peter Sellars’ staging of the **St John Passion** with the Berlin Philharmonic conducted by Sir Simon Rattle—a performance now available on DVD. In 2019 Williams reprised the role with both the Berlin Philharmonic and the Orchestra of the Age of Enlightenment. Recent and future engagements
include Oronte in Charpentier’s Médee, Toby Kramer in Van der Aa’s Sunken Garden, the baritone role in a staging of Britten’s War Requiem for English National Opera, the title role in Eugene Onegin, Van der Aa’s After Life at Melbourne State Theatre, the title role in Billy Budd, and Ned Keene in Peter Grimes. He is an accomplished recital artist who has been heard at Wigmore Hall, Vienna’s Musikverein and Amsterdam’s Concertgebouw. His numerous recordings include operas by Vaughan Williams, Berkeley and Britten, and an extensive repertoire of English song with pianist Iain Burnside. He is in the process of recording the three Schubert cycles.

Roderick Williams is also a composer, and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio. He was Artistic Director of Leeds Lieder in 2016.

**A New England Symphony:** When David Hill and Martin Jean commissioned me to write a substantial sacred work for Yale Schola Cantorum, I was keen to find texts with some geographical and historical relevance both to this Connecticut student choir and to me as an English composer. I was therefore pleased to discover poems by writers who belong to New England and yet have transatlantic history too; Anne Bradstreet was born in Northampton and emigrated with the early Puritans to Massachusetts in her late twenties. Phillis Wheatley was seven when she was taken from North Africa to serve as a slave, and James Pennington was born into a slave family in Maryland. Education saved them both from a life of slavery, and Pennington became the first black man to be admitted to Yale. The Quaker abolitionist John Greenleaf Whittier was born and died in Massachusetts; for us English, he is most fondly remembered for his words to the ever-popular hymn ‘Dear Lord and Father of mankind’.

Having found my texts, I began to think about form, as a twenty-minute unaccompanied piece is quite a challenge to sustain. I was aware that I would need to vary the texture considerably, also allowing me to showcase the vocal talent and musicianship within the choir, and I began to fantasize about some sort of symphonic structure for the work as a whole. However, I soon realized that it was counter-productive to marry an abstract formal concept with the existing shape of each poem and so I reconciled myself to writing each piece with a loose, madrigalian sense of form—one dictated by verse structure and content. The piece deals with the subjects of mankind and humanity, and was written at a time when global news was filled with stories of terrible racial and religious division, violence, unimaginable brutality and a gnawing sense of dread. Perhaps it was ever thus… So it is that the first movement of the piece reflects such a mood in its tortuous harmonies and pained outbursts, as Whittier’s plea from centuries ago for real brotherhood amongst humanity cries ever more desperately. The contrasting slow movement comes in the form of a nocturne as Bradstreet seeks divine inspiration for calm and fulfilment.

The third movement, the scherzo of the ‘symphony’, is something of a reminder of women’s essential place in ‘man’-kind. The lively, three-part upper-voice texture contrasts with something perhaps a little more rough-hewn in the combined lower voices, whose message is still as full of hope and wonder. The final published poem lacks its dedication to a Mr Galloway (about whom there is no record) and his name appears only as ‘G——’; however, the earlier draft I use contains his full name in the text.

The finale is a tour de force for the choir; in multiple parts and at a heady pace, the singers declaim a poem found at the end of Pennington’s book The Fugitive Blacksmith, an account of his flight from slavery and regeneration into American society. The poet is listed only as ‘a friend of the author’; I have selected several of the verses for musical setting. It is sometimes difficult in this cynical age to take
hope and inspiration from such words, and yet Pennington’s story expresses the best of the American ideal—a concept the English often have trouble grasping. The youthful performers of the Schola Cantorum of Yale have no such reserve in responding to the words and sentiment, especially of the last verse.

RODERICK WILLIAMS © 2019

The genesis of God be in my head is quite simple: I was in Yale and feeling very saddened by the death of John Scott, who was a very close friend. He was, up to his untimely death, Director of Music at St Thomas’ Church, New York. I saw him after a Prom concert in which I had been involved in London just a few days before he died, suddenly, in August 2015. In December, I wrote God be in my head, which Schola Cantorum recorded in January 2016. It needed to be a short, prayerful homage to a man I deeply admired since we were organ scholars together at St John’s College, Cambridge. It was sung at the memorial Evensong dedicated to his memory at St John’s College on 6 February 2017 by the College Choir, conducted by Andrew Nethsingha.

DAVID HILL © 2019

Daniel Kellogg is ‘one of the most exciting composers around—technically assured, fascinated by unusual sonic textures, unfailingly easy to listen to, yet far from simplistic’, wrote The Washington Post. Dr Kellogg, Associate Professor of Composition at the University of Colorado, has had works premiered by the Philadelphia Orchestra, the National Symphony Orchestra, the San Diego Symphony, the Kansas City Symphony, the Colorado Symphony, Orchestre de chambre de Paris and the Takács Quartet, and at the Aspen Music Festival. He has served as composer-in-residence for Young Concert Artists, the South Dakota Symphony, the Green Bay Symphony and the Lexington Philharmonic. Honours include a Charles Ives Fellowship from the American Academy of Arts and Letters, six ASCAP Young Composer Awards, the BMI William Schuman Prize and the ASCAP Rudolf Nissim Award. His works have been broadcast on NPR’s ‘Performance Today’ and ‘St Paul’s Sundays’, and BBC’s ‘Live from Wigmore Hall’ among others. A graduate of the Curtis Institute of Music, Kellogg earned a Masters of Music and a Doctor of Musical Arts from the Yale School of Music.

Madeleine L’Engle’s poem Shout joy! bursts with gratitude, energy and whimsy. It offers an unabashed moment of ecstatic worship in the spirit of the joyful Psalms. My setting of this poem seeks to honour L’Engle’s clear and beautiful expression. The pushing and pulling of tempos capture her spontaneous utterances. I am particularly drawn to her refrain of ‘Jah!’, which simplifies the traditional ‘Alleluia!’ into a single syllable shout.

DANIEL KELLOGG © 2019

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces. Esmail’s work has been commissioned and performed by ensembles including the Los Angeles Master Chorale, Kronos Quartet, Imani Winds, Albany Symphony, Chicago Sinfonietta, River Oaks Chamber Orchestra, Richmond Symphony, South Dakota Symphony, Salastina Music Society and Seattle Symphony.

Esmail was named a 2019 United States Artist Fellow in Music, and was the 2019 Grand Prize Winner of the S&R Foundation’s Washington Award. Previously Esmail was a 2017–2018 Kennedy Center Citizen Artist Fellow. She was the 2012 recipient of the Walter Hinrichsen Award from the American Academy of Arts and Letters (leading to the subsequent publication of a work by C F Peters).
Esmail holds degrees in composition from the Juilliard School (Bachelor of Music) and the Yale School of Music (Master of Music, Master of Musical Arts, and Doctor of Musical Arts). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Martin Bresnick, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled ‘Finding common ground: Uniting practices in Hindustani and Western art musicians’, explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

In addition to her work as a composer, Esmail is the co-artistic director of Shastra, a non-profit organization promoting cross-cultural music that connects the great musical traditions of India and the West. She is also the co-composer-in-residence with Street Symphony, where she works within communities experiencing homelessness and incarceration in Los Angeles. Esmail currently resides in Los Angeles, California.

This love between us is a piece about unity. Its seven movements juxtapose the words of seven major religious traditions of India (Buddhism, Sikhism, Christianity, Zoroastrianism, Hinduism, Jainism, and Sufi Islam), and specifically how each of these traditions approaches the topic of unity, of brotherhood, of being kind to one another. The texts come either straight from canonical religious writings or from poets who write through the lens of their religion. Each text is itself a unity: it is set simultaneously in English and in its original language (with the exception of the Christian text, where the Malayalam is a translation), so you can hear the beauty of the original and grasp its meaning through translation. Each movement also contains a unique combination of Indian and Western classical styles, running the continuum from the Christian movement, which is firmly rooted in a Baroque style, to the Zoroastrian movement, which is a Hindustani vilambit bandish. Each of the other movements lives somewhere in between these two musical cultures in their techniques, styles and forms. But even more than uniting musical practices, this piece unites people from two different musical traditions: a sitar and tabla join the choir and Baroque orchestra. Each of the musicians is asked to keep one hand firmly rooted in their own tradition and training, while reaching the other hand outward to greet another musical culture.

This piece is also a union for me. The time I spent studying at both Yale and Juilliard has been the foundation of my career as a Western composer. And my Fulbright year, studying Hindustani music in India, opened my ears and mind to the world of Hindustani classical music. One day in late 2015, after months of pleading with embassies, government officials and agencies, I finally lost the battle for the visa I needed to return to India, simply because my grandfather had moved his family to Pakistan in the 1950s. I have never been more heartbroken in my life. The pain of being from two places is that, wherever you are, you always miss the other place. And somehow, as if in answer to my despair, the very next day I received the email asking me to write this piece—the one recorded here. If it is impossible to be in both places at once, or at all, I have strived every day since then to create this hybrid, united world in my music.

I wrote This love between us during some of the darkest times in our country and in our world. But my mind always returns to the last line of this piece, the words of Rumi, which are repeated like a mantra over affirming phrases from each religion, as they wash over one another: ‘Concentrate on the essence, concentrate on the light.’

REENA ESMAIL © 2019
Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo, salutari meo.
Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen.
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel, puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.
LUKE 1: 46–55
Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Sancta Maria, mater Dei, ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

ANTIPHON FOR THE BLESSED VIRGIN MARY

My soul proclaims the greatness of the Lord.
And my spirit rejoices in God, my saviour.
For he has looked with favour on the lowliness of his handmaiden:
behold, from henceforth
all generations shall call me blessed.
For he that is mighty has done wondrous things for me: and holy is his name.
And his mercy is upon them that fear him throughout all generations.
He has shown the power of his arm:
he has scattered the proud in their conceit.
He has put down the mighty from their seat,
and has exalted the humble and meek.
He has filled the hungry with good things:
and the rich he has sent empty away.
He has sustained his servant, Israel,
in remembrance of his mercy.
As he promised to our forefathers,
Abraham and his sons for ever.

Hail Mary, full of grace; the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, mother of God, pray for us sinners,
now and at the hour of our death. Amen.
RODERICK WILLIAMS (b1965)
A NEW ENGLAND SYMPHONY

O brother man
O brother man, fold to thy heart thy brother; Where pity dwells, the peace of God is there; To worship rightly is to love each other, Each smile a hymn, each kindly deed a prayer.

For he whom Jesus loved has truly spoken: The holier worship which he deigns to bless Restores the lost, and binds the spirit broken, And feeds the widow and the fatherless.

Follow with reverent steps the great example Of him whose holy work was doing good; So shall the wide earth seem our Father’s temple, Each loving life a psalm of gratitude.

So shall the shackles fall; the stormy clangour Of wild war music o’er the earth shall cease; Love shall tread out the baleful fire of anger, And in its ashes plant the tree of peace.

JOHN GREENLEAF WHITTIER (1807–1892)

By night when others soundly slept
And hath at once both ease and Rest, My waking eyes were open kept And so to lie I found it best.

I sought him whom my Soul did Love, With tears I sought him earnestly. He bow’d his ear down from Above. In vain I did not seek or cry.

My hungry Soul he fill’d with Good; He in his Bottle put my tears, My smarting wounds washt in his blood, And banisht thence my Doubts and fears.

What to my Saviour shall I give
That freely hath done this for me?
I’ll serve him here whilst I shall live
And Love him to Eternity.

ANNE BRADSTREET (1612–1672)

Divine Humanity! Behold
Lo! for this dark terrestrial Dome
He leaves this azure-paved Home.
A Prince of heav’nly birth:
Divine Humanity! Behold.
What wonders rise! What Charms unfold
At his Descent on Earth.
In Bosoms of the Great & Good
His own blest image, when he view’d,
He fix’d Dominion there:
Him close compressing to his Breast,
The Sire of Gods & Men address’d,
‘My Son, my heav’nly fair!
Descend to Earth, fix there thy Throne
To succour Man’s afflicted Son,
Each human Heart inspire:
To act in Bounties unconfin’d,
Enlarge the close contracted Mind,
And fill it with sacred Fire.’

Quick as the Word with swift Career,
He wings his Course from Star to Star,
And leaves the bright abode:
The Virtue did his Charms impart,
Their Galloway! then thy raptur’d Heart,
Perceiv’d the rushing God!

For when thy pitying Eye did see
The languid Muse in low Degree,
Then, then did thy bounteous Hand
Command the all-inspiring Nine;
From bright Olympus’ Height to shine
And ev’n my Song demand.
Can Afric’s Muse forgetful prove
Or can such Friendship fail to move
An ever grateful Heart?
Immortal Friendship! Laurel-crown’d
The smiling Graces all surround
With ev’ry heav’nly Art.
PHILLIS WHEATLEY (1753–1784)

**Liberty’s champion**

On the wings of the wind he comes, he comes!
With the rolling billow’s speed;
On his breast are signs of peace and love,
And his soul is nerved with strength from above:
While his eyes flash fire,
He burns with desire
To achieve the noble deed.

To the shores of the free he goes, he goes
And smiles as he passes on;
He hears the glad notes of Liberty’s song,
And bids the brave sons of freedom be strong.
While his heart bounds high
To his crown in the sky,
He triumphs o’er conquests won.

To the homes of the slave he flies, he flies!
Where manacled mourners cry;
The bursting groan of the mind’s o’erflow,
Transfixed on the dark and speaking brow:
With a murmuring sound,
Ascends from the ground,
To the God that reigns on high.

To the loved Father’s throne he hastes, he hastes!
And pours forth his soul in grief:
Uprising he finds his strength renewed,
And his heart with fervent love is imbued;
While the heaving sigh,
And the deep-toned cry,
Appeal for instant relief.

To the hard oppressor he cries, he cries,
And points to the bleeding slave;
He tells of the rights of the human soul,
And his eyes with indignation roll:
While his heart is moved,
And the truth is proved,
He seeks the captive to save.

To nations of freemen once more he comes,
To raise Liberty’s banner high;
He tells of the wrongs of the bonded slave,
And cries aloud, ’mid throngs of the brave:
‘O freemen, arise!
Be faithful and wise,
And answer the mourner’s cry.’

In melting strains of love he calls, he calls,
To the great and the good from afar;
Till sympathy wakes to the truthful tale,
And the prayer of the faith, which cannot fail,
Ascends to heaven,
And grace is given,
To nerve for the bloodless war.

The oppressor no longer holds the right,
Or property claims in the slave,
But, in the glory of freedom’s light,
Beams out from the darkness of widespread night;
Throughout its length,
In greatness and in strength,
The honour of the free and the brave.

[Divine Humanity! Behold.]

JAMES W C PENNINGTON (1807–1870)
DAVID HILL (b1957)

GOD BE IN MY HEAD

BRENDAN FITZGERALD bass-baritone

[6] God be in my head, and in my understanding;
    God be in my eyes, and in my looking;
    God be in my mouth, and in my speaking;
    God be in my heart, and in my thinking;
    God be at mine end, and at my departing.

from THE 1558 SARUM PRIMER

DANIEL KELLOGG (b1976)

SHOUT JOY!

[7] O sing unto God
    and sing praises unto his Name
    magnify him that rideth upon the heavens
    praise him in his Name
    Jah!

    shout it
    cry it aloud upon the wind
    take the tail of his steed
    and fling across the sky in his wild wake

    he cannot be caught
    he cannot be fled
    he cannot be known
    nor his knowledge escaped
    the light of his Name
    blinds the brilliance of stars
    Jah!

    catch the falling dragon
    ride between his flailing wings
    leap between the jaws of the lion
    grasp the horn of the unicorn
    calling with mighty voice

    caught in star flame
    whipped by comet lash
    rejoice before him
    cry above the voices of the cherubim
    shout alongside the seraphim
    Jah!

    bellow joy behind kings
    scattered by the quaking of his hills
    fleeing before his fire
    rush like snow through his thund’rous flame
    crying with gladness
    adoration of his name
    Jah!
    God is Lord

MADELEINE L’ENGLE (1918–2007)
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REENA ESMAIL (b1983)

THIS LOVE BETWEEN US
‘PRAYERS FOR UNITY’

with JUILLIARD415, RABINDRA GOSWAMI sitar
& RAMCHANDRA PANDIT tabla

I [Buddhism]

All beings tremble before violence,
Sabbē tántosī dandāśa,
all fear death,
sabbē bhāyyantarī māchūnō,
all love life.
sabbē sam jivītam piyām.
See yourself in others. Then whom can you hurt?
What harm can you do?
For one who seeks happiness (sū-khā) by hurting those
who seek happiness shall never find happiness.
For your brother and your sister, they are like you;
they, too, long to be happy.
Never harm them.
Dandēnā no himsati.
And when you leave this life
then you will find happiness too.
DHAMMAPADA: DANDAVAGGA 10: 129–132
Buddhist texts in English and Pāli

II [Sikhism]

ADELE DOMINGUEZ mezzo-soprano

How can we call someone evil
when all are the creation of One?
Mānādā kisānō akhyāī jān sābhānā sāhibā ēkā?
GURU GRANTH SAHIB: p1238
Sikh texts in English and Gurmukhī

III [Christianity]

Owe no man anything but to love one another,
3nyōnyēm snēhikyūgā.
for he who loveth his neighbour hath fulfilled the law.
For thou shalt not kill,
Kūlā chēyyṭarūthā,
and if there be any other commandment,
it is comprised in this word:
thou shalt love thy neighbour as thyself.
ninnēpolē nintē sāyālkārōṇēyōm snēhikēnōm.
The love of our neighbour hath no evil.
Love, therefore, is the fulfilling of the law.
The night is passed and the day is at hand.
Let us cast off the works of darkness
and put on the armour of light.
Jēātīs.
ROMANS 13: 8–12
Christian texts in English and Malayalam

IV [Zoroastrianism]

CHARLES LITTLEWOOD bass-baritone

All humankind would know its own lineage and stock;
Hāmāgō mārādōmā poīvāndō ūdō tōmāgō ī hvēshō
dānīstā hē;
never would a brother be abandoned in love by his
brother nor a sister by her sister.
hāgūrīzā brādā ē ī brādā ūdā hvā ē ī hvā ēza ñōstī bē nē
hīstōhē.
PAHLAVI RIVAYAT: 8a8
Zoroastrian texts in English and Pahlavi
V [Hinduism]

JAMES REESE tenor; ADDY STERRETT soprano

This love between us goes back to the first humans;
Mōhī tōhī ādī ṣanto bōnāī;
it cannot be annihilated.
ābo kāsē laqo(478,375) dūrāī.

As the river gives itself into the ocean,
Jāsĕ sērītā sīndhō samāī,
what is inside me moves inside you.
hēmārā mano lāgā.

For the one who sees all beings in the self
and the self in all beings harbours no hatred;
to the seer all things become the self.

What delusion, what sorrow can there be
for the one who beholds such oneness?

Are you looking for me?
Mōkō kāhī dhūndhē bōnadē?
I am in the next seat.

My shoulder is against yours.
Mē tō tērē pāsā hē.

The Lord is inside you, and also inside me,
Sāhēbā hōmā mē sāhēbō tūmā mē,
just as the sprout is hidden in the seed.
jāsē prānā bījē mē.

ISHA UPANISHAD: 6–7;
selections of poetry by KABIR (1440–1518)
Hindu texts in English and Hindi

VI [Jainism]

If the mind is sinful,
blameable,
intent on works,
acting on impulses,
producing cutting and splitting,
quarrels, faults and pains,
if it injures living beings,
if it kills creatures,
then one should not employ such a mind in action.
Tōhopagārōm mōnam nō padhārījā gōmānāē.

If the speech is sinful,
blameable,
intent on works,
acting on impulses,
producing cutting and splitting,
quarrels, faults and pains,
if it injures living beings,
if it kills creatures,
then one should not utter that sinful speech.
Tōhopagārōm vāim nō uccārijā.

Jē yē manē pāvē
sāvōjjē
sākhīryē
ānhayakōrē
chayakōrē
bhayakōrē
āhīgarānē
pāūsīē
pāriyāvīē
bhūūvāghārīē
tōhopagārōm mōnam nō padhārījā gōmānāē.

ACHARANGA SUTRA: Part 3, Lecture 15
Jain texts in English (translated by Hermann Jacobi) and
Ardhamagadhi Prakrit
The lamps may be different, but the light is the same: all religions, all this singing, one song.

I have bestowed on each one a unique form of worship; I have given every one a unique form of expression.

I look not at the tongue or the speech; I look at the spirit and inward feeling.

Religions are many, but God is one. The lamps may be different, but the light is the same: it comes from beyond.

Concentrate on the essence, concentrate on the light.

Om shanti shanti shanti.

Sadhu Sadhu.

Wahguru.

Amin.

Amen.

Wajo Bajo.

Concentrate on the light.

from Dīvān-e Šams-e Tabrizī by Rumi (1207–1273); non-English phrases translations of ‘Amen’ from languages above.
Yale Schola Cantorum

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 the Yale Institute of Sacred Music and conducted by David Hill; Masaaki Suzuki is 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 Juilliard415.

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 breviiores with Robert Mealy and Yale Collegium Musicum received international acclaim and have subsequent recordings of J S Bach’s rarely heard 1725 version of the St John Passion and Antonio Bertali’s Missa Resurrectionis. A recording on the Naxos label of Mendelssohn and Bach Magnificats was released in 2009, and recent years have seen the release of two albums by Delos Records. Schola Cantorum’s most recent releases on Hyperion include a chamber version of Brahms’s Ein deutsches Requiem, 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 and Spain.

Members of the Yale Votet are current students of Professor James Taylor at the Yale Institute of Sacred Music and Yale School of Music, where they are candidates for graduate degrees in voice. The select group of singers specializes in oratorio, early music and art song. In addition to performing a variety of chamber music programmes each year, the group sings, tours and records as part of the Yale Schola Cantorum.

Yale Institute of Sacred Music

The Yale Institute of Sacred Music is an interdisciplinary graduate centre dedicated to the study and practice of sacred music, worship and the arts. Institute students receive rigorous training for careers in performance, church music, pastoral ministry, the academy and much more.
DAVID *Hill*

David Hill has a long and distinguished career as one of the leading conductors in Europe. His talent has been recognized by appointments as Chief Conductor of the BBC Singers, Musical Director of The Bach Choir, Chief Conductor of Southern Sinfonia, Music Director of Leeds Philharmonic Society, and Associate Guest Conductor of the Bournemouth Symphony Orchestra.

In recognition of his services to music, David has been awarded an honorary doctorate by the University of Southampton, an Honorary Fellowship of the Royal School of Church Music, and an Honorary Membership of the Royal Academy of Music. He has been Master of 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. In the 2019 New Year’s Honours for services to music, David was appointed Member of the Order of the British Empire (MBE).

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

With over one hundred recordings to his credit, David Hill has performed virtually every style and period in the choral repertoire from Gregorian chant and Renaissance polyphony to Baroque oratorios and 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, David serves as Principal Conductor of Yale Schola Cantorum, and participates in the training of choral conducting majors with Marguerite L Brooks and Jeffrey Douma.
Rebecca Rosenbaum, Music Director of the Elm City Girls’ Choir and United Choir School, received her Doctor of Musical Arts and Master of Music degrees in choral conducting from Yale University, and her Bachelor of Arts in music from Vassar College. She served as the director of choral activities at Vassar College, where she taught music classes and conducted the Vassar College Women’s Chorus for three years. Rosenbaum has taught at Yale University and Bay Path College, and has also served as a choral advisor to the Spence School in New York City. She has appeared as guest conductor and clinician for many regional choral festivals throughout the Northeast.

The Elm City Girls’ Choir is New England’s most highly acclaimed choral programme for girls. Based in New Haven, the choir has received national recognition, and has appeared at Carnegie Hall, the Lincoln Center and Walt Disney World. Since its founding in 1993, ECGC has performed with many respected choral ensembles including the New York Virtuoso Singers, CONCORA, the American Boychoir, Yale Schola Cantorum, Yale Glee Club, Yale Camerata, Trinity Boys Choir, Newark Boys Chorus and Village Harmony, and with prominent orchestras including the Boston Philharmonic, New Haven Symphony, Yale Symphony and Moscow State State Orchestra. The choir has featured at conferences of the Connecticut chapter of the American Choral Directors Association and the United Church of Christ Musicians Association. ECGC has toured extensively throughout North America, Asia and Europe, and appeared on national television with Diana Ross at the women’s finals match of the US Open tennis tournament. ECGC is the premier ensemble of United Choir School LLC—a private, nonsectarian educational institution that provides musical training and performance opportunities to over 550 talented young musicians, aged six to eighteen. In addition to the Elm City Girls’ Choir, United Choir School operates satellite ensembles (United Girls’ Choir) in Branford, Cheshire, Clinton, Hamden, Killingworth, Madison, Milford, North Haven and Shelton, and is currently in the process of establishing additional chapters in communities throughout the Northeast. The school’s mission is to foster a deep commitment to the realization of personal and artistic potential in an environment that engenders cooperation, creativity, self-discipline and, above all, an earnest respect for all people.

Sitarist Rabindra Goswami has been a professional musician for forty years and is recognized as one of the senior-most artists in the musically rich city of Varanasi, India. Unlike many Indian classical musicians who have become well known in the West, Goswami plays pure, traditional raga music. A disciple of the late Amiya Devi, he studied the ancient Dhrupad style with Pandit Ramakant Mishra and the advanced intricacies of the music with Balchandra Patekar of Mumbai and Varanasi. He has won a number of national awards in India, including first place in the Prayag Sangeet Samiti All-India Competition in 1967, and second place at Uttar Pradesh Sangeet Natak Academy in 1972. He is an ‘A-level’ Artist of All India Radio, and has performed throughout India (Delhi, Mumbai, Lucknow, Indore, Patna, Allahabad and many others) and further afield (Greece, Nepal, Switzerland and the United States). Goswami is also one of Varanasi’s foremost sitar teachers. He is the subject of a short documentary by Kevin Taylor Anderson, who noted that Goswami is ‘one of the last remaining world-renowned musical gurus of Northern Indian classical music’. Goswami was a fellow at the Yale Institute of Sacred Music in 2014.

Tablaist Ramchandra Pandit is a long-time professional performer of classical, semi-classical, folk and popular music. A lifelong disciple of Pandit Sharda Sahai, he is a colourful performer and an experienced educator who specializes in demonstrating and explaining Indian music to Western audiences. A Master of Music, he has also
performed for All India Radio, and played percussion on film soundtracks in Mumbai for the legendary composer S D Burman. He currently directs the Sarangi Institute of Banaras, an organization that he founded to preserve the sarangi, which is an instrument with a long pedigree in Indian classical music but which now has few masters. He is also the former coordinator of the University of Wisconsin College Year in India programme—a position that he held for nearly thirty years.

Since its founding in 2009, Juilliard415, the Juilliard School’s principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works of the seventeenth and eighteenth centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Ton Koopman, Nicholas McGegan, Rachel Podger, Jordi Savall and Masaaki Suzuki. Juilliard415 tours extensively in the US and abroad, having performed on five continents with notable appearances at the Boston Early Music Festival, Bachfest Leipzig and Utrecht Early Music Festival (where Juilliard was the first-ever conservatory in residence), and on a ten-concert tour of New Zealand. With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has played throughout Italy, Japan, Southeast Asia, the UK and India. Juilliard415, which takes its name from the pitch commonly associated with the performance of Baroque music, $a' = 415 Hz$, has performed major oratorios and fully staged productions: Handel’s *Agrippina* and *Radamisto*, Bach’s *St Matthew* and *St John Passions*, Cavalli’s *La Calisto*, and performances in the US and Holland of Bach’s *Mass in B minor* conducted by Ton Koopman. The ensemble’s most recent international appearances were in Bolivia, in a tour sponsored by the US Department of State that marked the ensemble’s South America debut. Recent highlights include Juilliard debuts of the conductors Jonathan Cohen, Alfredo Bernardini, tenor Paul Agnew and the Belgian vocal ensemble Vox Luminis, a side-by-side collaboration with Philharmonia Baroque in San Francisco, and performances in Canada, London, Athens, Versailles and Scandinavia.

Juilliard’s full-scholarship Historical Performance programme offers comprehensive study and performance of music from the seventeenth and eighteenth centuries on period instruments. Established and endowed in 2009 by the generous support of Bruce and Suzie Kovner, the programme is open to candidates for the Master of Music, Graduate Diploma and Doctor of Musical Arts degrees. A high-profile concert season of opera, orchestral and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard’s Ellen and James S Marcus Institute for Vocal Arts, the integration of modern-instrument majors outside of the Historical Performance programme, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury and Tafelmusik, as well as launching such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated and New Vintage Baroque.
YALE SCHOLA CANTORUM (OLSON)

*principal conductor* David Hill  
*choral preparation* Simon Jacobs

*soprano* Isobel Anthony, Maggie Burk, Emilia Donato†, Elizabeth Hanna, Octavia McAloon, Lucine Musaliaen, Addy Sterrett†, Joy Wang

*alto* Antonia Chandler, Ashley Mulcahy†, Bradley Sharpe†, Emma Simmons, Abigail Storch

*tenor* Hannah Kohlenberg Goodwillie, Haitham Haidar†, Joseph Kemper, Simon Lee, Wonhee Lim, James Reese†, Will Watson

*bass* Zachary Fletcher, Andrew Hon, Raphaël Laden-Guindon, Charles Littlewood, Paul Olive-Reese, Edward Vogel†

YALE SCHOLA CANTORUM (WILLIAMS, HILL & KELLOGG)

*principal conductor* David Hill  
*choral preparation* Simon Jacobs

*soprano* Hannah Carr, Audrey Fernandez-Fraser, Antonia Misch, Molly Netter, Nola Richardson†, Natasha Schnur†, Stephanie Tubiolo, Sarah Yanovitch

*alto* Mindy Ella Chu, Mary Dolch, Adele Dominguez†, Daniel Moody†, Hilary Purrington, Jonathan White

*tenor* Auguste Horner, Daniel McGrew†, Tyler Ray†, Nathan Reiff, Daniel Stanfill, Gene Stenger, Will Watson

*bass* Matthew Cramer, Christopher Fistonich, Brendan Fitzgerald†, Zachary Fletcher, Raphaël Laden-Guindon, Patrick Murray, Aaron Peisner, Matt Sullivan†, Jacob Swindells

YALE SCHOLA CANTORUM (ESMAIL)

*principal conductor* David Hill  
*choral preparation* Gabriel Crouch, Simon Jacobs

*soprano* Isobel Anthony, Hannah Carr, Elizabeth Hanna, Octavia McAloon, Cara Meyer, Lucine Musaelian, Natasha Schnur†, Addy Sterrett†, Sarah Yanovitch

*alto* Antonia Chandler, Adele Dominguez†, Hilary Purrington, Bradley Sharpe†, Abigail Storch, Jacob Swindells

*tenor* Auguste Horner, Joseph Kemper, Simon Lee, Wonhee Lim, Daniel McGrew†, James Reese†, Will Watson

*bass* Matthew Cramer, Will Doreza†, Zachary Fletcher, Raphaël Laden-Guindon, Charles Littlewood, David McNeil, Paul Olive-Reese, Matt Sullivan†

† member of Yale Vostet

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Yale INSTITUTE OF SACRED MUSIC
ELM CITY GIRLS’ CHOIR

conductor Rebecca Rosenbaum    artistic director Tom Brand
Princess K Aggrey, Emma Blair, Haley Jane Anna Bracken, Sophia Cheng, Raquel Farray, Emma Leigh Freel,
Gianna Rose Gassira, Kruttika Gopal, Lily Royce Goren, Virginia Taylor Grabovsky, Melanie Rose Grasso, Amara Greenshpun,
Maggie Guarino-Trier, Cora Marieke Hagens, Briana Robinson Hambor, Sophie Haxhi, Katherine Huang, Annalise Kennedy,
Talia Fay Mayerson, RoriAnne McCarthy, Angelina Nucolo, Dorothy Parniawski, Joy Qiang, Gillian Nicole Regan, Audrey Rivetta,
Emma Lydia B Ross, Moriah Thomas, Alev Sibel Yorulmaz

JUILLIARD415

artistic director Robert Mealy

violin 1 Robert Mealy, Annie Gard, Jeffrey Girton, Augusta McKay Lodge, Sarah Jane Kenner

violin 2 Cynthia Roberts, Isabelle Seula Lee, Alana Youssefian, Seohee Min

viola Stephen Goist, Danika Paskvan
cello Matt Zucker, Ana Kim, Kieran Campbell
double bass Peter Ferretti
flute Jonathan Slade, Mili Chang
oboe Fiona Last, Welvin Potter
bassoon Joseph Jones

trumpet Brandon Bergeron, Anthony Limoncelli, Federico Montes
percussion Gregory LaRosa
Also available from Yale Schola Cantorum and David Hill

GABRIEL FAURÉ (1845–1924)
Requiem & other sacred music  CDA68209
with ROBERT BENNESH organ
‘The real glories of the disc come with the handful of rarely heard choral miniatures which are, without exception, absolute gems’ (Gramophone) ‘The singing is splendid’ (BBC Music Magazine) ‘Tantum ergo … is a little gem, perhaps the highlight of the recording … notes are informative, performances committed, recording quality high, as we would expect from Hyperion’ (MusicWeb International)

GIOVANNI PIERLUIGI DA PALESTRINA (1525/6–1594)
Missa Confitebor tibi Domine & other works  CDA68210
‘David Hill produces a marvellous sound from his choir, beautifully tuned, beautifully balanced and with many truly exciting moments … these tracks are an unalloyed pleasure’ (Gramophone) ‘Under the masterly direction of David Hill, this crack student choir produces a clean yet luxuriant sound, reflecting the sumptuous vocal resources that might have been used on a major feast day in one of the Roman churches’ (BBC Music Magazine)

JOHANNES BRAHMS (1833–1897)
Ein deutsches Requiem  CDA68242
Chamber ensemble orchestration by Iain Farrington
‘As hushed and haunting as any on disc. David Hill’s instincts are sound, especially in the Requiem’s outer pillars and its keystone, ‘How lovely are thy dwellings’” (Gramophone) ‘The choral singing itself is excellent … full of young, vibrant voices respond[ing] with alacrity and sensitivity to David Hill’s vastly experienced direction’ (BBC Music Magazine)

HEINRICH SCHÜTZ (1585–1672)
The Christmas story & Hodie Christus natus est, Das Wort ward Fleisch, Der Engel sprach zu den Hirten, Ave Maria, Ein Kind ist uns geboren & Magnificat  CDA68315  NEW