

A banner for the Lincoln Center's white light festival. The background is dark with abstract, glowing white light patterns that resemble light rays or fiber optics. The text is white and positioned in the upper left corner.

Lincoln Center's

# white light festival

October 18–November 15, 2017

**Thursday, November 2, 2017, at 7:30 pm**

## *The Psalms Experience*

CONCERT 1

# Mortal Leadership, Divine Guidance

The Choir of Trinity Wall Street

Julian Wachner, *Conductor*

Introduction by Rev. Phillip A. Jackson, Vicar, Trinity Church Wall Street

*This program is approximately one hour long and will be performed without intermission.*

*Please join the artists for a White Light Lounge following the performance.*

*(Program continued)*

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The White Light Festival presentation of *The Psalms Experience* is supported by The Andrew W. Mellon Foundation.

This program is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.

**This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.**

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St. Paul's Chapel

*Please make certain all your electronic devices are switched off.*

WhiteLightFestival.org

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Artist Catering provided by Zabar's and Zabars.com

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*The Psalms Experience* was created and first produced by Tido Visser, managing director of the Netherlands Chamber Choir.

The Netherlands Chamber Choir was supported by the Netherlands-America Foundation for the development of this project.

## UPCOMING WHITE LIGHT FESTIVAL EVENTS:

*Saturday, November 4 at 5:00 pm in St. Paul's Chapel*

**The Psalms Experience**

**Concert 2: Faith**

**The Choir of Trinity Wall Street**

**Julian Wachner**, conductor

Visit [PsalmsExperience.org](http://PsalmsExperience.org) for full concert schedule.

*Saturday, November 4 at 7:30 pm in St. Paul's Chapel*

**The Psalms Experience**

**Concert 3: Justice**

**The Choir of Trinity Wall Street**

**Julian Wachner**, conductor

Visit [PsalmsExperience.org](http://PsalmsExperience.org) for full concert schedule.

*Sunday, November 5, at 5:00 pm in St. Paul's Chapel*

**The Psalms Experience**

**Concert 4: Powerlessness and Redemption**

**The Choir of Trinity Wall Street**

**Julian Wachner**, conductor

Visit [PsalmsExperience.org](http://PsalmsExperience.org) for full concert schedule.

*Saturday, November 11, at 8:30 pm in Alice Tully Hall*

**The Psalms Experience**

**Concert 12: Consequences of Power**

**Tallis Scholars**

**Peter Phillips**, conductor

With members of **The Choir of Trinity Wall Street**, **Netherlands Chamber Choir**, and **Norwegian Soloists' Choir**

For tickets, call (212) 721-6500 or visit [WhiteLightFestival.org](http://WhiteLightFestival.org). Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

**Visit [WhiteLightFestival.org](http://WhiteLightFestival.org) for full festival listings.**

Join the conversation: [#WhiteLightFestival](https://twitter.com/WhiteLightFestival)

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*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

# Mortal Leadership, Divine Guidance

THOMAS ARNE (1710–1778)	<b>With restless and ungoverned rage</b> (Psalm 2)
FRANCISCO VALLS (1665–1747)	<b>Dilexisti justitiam</b> (Psalm 45)
WILLIAM KNIGHT (b.1987)	<b>Psalms 21</b> (World premiere)
GIACHES DE WERT (1535–1596)	<b>Reges tharsis et insulae</b> (Psalm 72)
FELIX DRAESEKE (1835–1913)	<b>Der Herr ist König, Op. 56</b> (Psalm 93)
WILLIAM BYRD (c. 1543–1623)	<b>Dominem secundum multitudinem</b> (Psalm 94)
MICHAEL PRAETORIUS (1571–1621)	<b>Venite exultemus Domino</b> (Psalm 95)
JAMES MACMILLAN (b.1959)	<b>A New Song</b> (Psalm 96)
JOHANN HEINRICH ROLLE (1716–1785)	<b>Der Herr ist König</b> (Psalm 97)
DAMIANO SCARABELLI (?–1598)	<b>Jubilate Deo</b> (Psalm 98)
WILLIAM BOYCE (1711–1779)	<b>The Lord is King, be the people never so impatient</b> (Psalm 99)
ROBERT WHITE (1538–1574)	<b>Exaudiat te Dominus</b> (Psalm 20)

*Please hold applause until the end of the performance.*

# The Book of Psalms and Its Musical Interpretations

By Neil W. Levin

Common to the liturgies, histories, and spirit of Judaism and Christianity, the Book of Psalms is one of the most widely familiar and frequently quoted books of the Hebrew Bible. The Psalms are also basic to Western culture as literature. Their expression in musical notation spans more than ten centuries. Their unnotated musical traditions predate Christianity, extending to Jewish antiquity and the Temple eras when the Psalter served in effect as the Temple music manual and prayer book.

## **LITERARY and RELIGIOUS CONTENT.**

Most current biblical scholarship places the Psalms' composition as well as unified canonization substantially prior to the 2nd century BCE, by which time their popularity was well established. Their common attribution to King David as a popular post-biblical tradition notwithstanding, it is impossible to know the identity of the Psalms' author(s) or compiler(s). But we can celebrate their uninterrupted endurance through their embrace of a broad spectrum of human experience and their perceived manifestations of a respectable form of popular theology.

Taken together, the Psalms express human thirst for moral, ethical, and spiritual grounding as well as the common search for a guiding faith. Viewed from theological or even deist perspectives, they encapsulate human pursuit of the Divine essence. "In the Torah and the Prophets," wrote biblical scholar Nahum Sarna, "God reaches out to man. In the Psalms, human beings reach out to God. The language is human." Indeed, in their singular blend of majestic grandeur, lofty sentiments, and poignant simplicity, the Psalms address nearly every human emotion and mood. Judaic origin and Judeo-Christian association

aside, their ageless attraction abides in the universality of their appeal and teachings, transcending religious orientation, time, and geography.

## **MUSICAL RECONSTRUCTION.**

From musicological scholarship and Judaic sources, we understand something about psalmody—the manner of musical Psalm rendition—in the ancient Temple in Jerusalem, including probable vocal range and predominance of particular tones; syllabic versus melismatic articulation; embellishment; type of choirs and performance formats (responsorial, antiphonal, etc.); and instrumental accompaniment. But this knowledge is academic and theoretical rather than aesthetic or artistic. It cannot effectuate authentic Temple-era reproductions of Psalms vis-a-vis modalities, pitches, melodic progressions, timbres, or precise rhythm. Similar limitations apply to reasonable suppositions concerning early Church psalmody, in which some musical practices may have been borrowed from Hebrew psalmody. Despite various irresponsible claims over the years to have deciphered imagined encoded systems of musical information, all attempts to replicate Temple psalmody aurally are at best naively romantic exercises in fantasy.

Although ancient psalmody has not survived intact in any synagogue music tradition, one hears presumed echoes in certain Sephardi and Near Eastern repertoires. In some of those, however, as in Ashkenazi practice inherited from Europe or expanded elsewhere, Psalm renditions have also acquired artificial meter through superimposed syllabic patterns or adaptations to secular tunes. Rarely have modern composers employed perceived psalmodic features.

## **THE PSALMS IN HEBREW and CHRISTIAN LITURGIES.**

The development of Hebrew liturgy relied heavily on the Psalms, which provided an obvious foundation. They permeate the traditional prayer books of every rite, and they infuse Reform

worship as well. No other biblical book is so directly, richly, or consistently represented. Outside formally designated services, societies of “Psalm reciters” are features of many fervently pious communities, such as one in contemporary Jerusalem whose two distinct subgroups divide between them the daily recitation of the entire Psalter at the Western Wall.

The Psalter also offered a wellspring of liturgical material for the nascent Church. Latin translations are thought to have predominated its earliest services; eventually, usage differed between Eastern and Western rites. Aside from a few extant fragments, their musical notation survives only from the ninth century on.

In the Roman, or Western Church, the continuum of unabridged Psalm singing is most conspicuous in the Office of Vespers, though not exclusive to it. In the Mass and other liturgies, however, Psalms became abbreviated or partially quoted. Many polyphonic settings for Roman Catholic liturgy continued even past the Renaissance to reflect or incorporate elements of psalmody. But in the various Protestant movements, Psalm composition followed the course of art music in which those historical references were largely abandoned: Bach motets, for example. The Reformation also led to emphasis on Psalm singing in the vernacular: German, English, etc. To encourage congregational singing, metrical—even superficially rhymed—versions and paraphrases were created, often only approximating the original Hebrew loosely if at all. These were set to hymn-like strophic tunes with simple chordal accompaniments. Communal singing in 19th- and early 20th-century classical Reform Jewish worship exhibited a similar fashion.

**PSALMS IN THE WESTERN CLASSICAL MUSICAL TRADITION.** Original Psalm settings proliferated in Europe from the 15th century on as sacred music from Western

artistic perspectives, and eventually also outside religious contexts altogether. Psalm composition in the 17th and 18th centuries is intertwined with contemporaneous paths of motet and anthem genres; English and American anthems of that time both display abundant reliance on Psalm texts. During the 19th century, throughout the modern era, and into the 21st century in both sacred and secular worlds, composers of nearly every stripe and orientation have engaged the Psalms in expressions ranging from large-scale choral and orchestral works to art songs and a cappella choral settings—even in exclusively instrumental inspirations such as solo organ sonatas or Krzysztof Penderecki’s electronic *Psalmus* (1961). There is no stylistic approach or treatment, no technical procedure (including 12-tone serialization), no melodic, contrapuntal or harmonic language—in short, no aspect of Western musical development—from which the Psalms have escaped.

The unrelenting appeal of the Psalms for mainstream and avant-garde composers alike in each generation lies not only in their poetic religious spirit, but in their transcendent humanistic content. They continue to invite musical engagement both from Judaic or Judeo-Christian sensibilities and from basic Western literary-cultural worldviews. And some works communicate on intersecting planes. Thus, the Psalms may be understood not only as an ecumenical bridge between two faiths—which is no new observation—but as *artistic* mediators between sacred and secular music in the evolving, expanding Western canon.

*Neil W. Levin is artistic director and editor-in-chief of the Milken Archive of Jewish Music, an emeritus professor of Jewish music at the Jewish Theological Seminary, and professor-in-residence at the YIVO Institute for Jewish Research in New York.*

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# Notes on the Program

By James M. Keller

Examine a well-used Bible and you will find that one of its most heavily thumbed sections is the Book of Psalms. It is easy to understand why. Whereas much of the Old Testament is given over to tribal histories, prophetic pronouncements, and declarations of rules for society (often with threats of divine retribution against those who don't toe the line), the Psalms are utterances of the human heart. They are not unique in that regard. We encounter personalized expression of specific human aspects elsewhere in the Old Testament, particularly in several of the Psalms' immediate neighbors—desolation in The Book of Job, sagacity in the Book of Proverbs, cynicism in Ecclesiastes, eroticism in The Songs of Songs. The Psalms, however, give voice to an exceptional breadth of the human spirit. In the 150 psalms, man is searching for his *condition humaine*, his right to exist, his country and culture, guided by his faith and his doubts, bemoaning his fate and dancing with joy. The Psalms are about him and belong to him.

Created as songs, these prose poems have appealed greatly to composers through the centuries, yielding a repertoire of many thousands of compositions. For this project, a team of Dutch scholars—Tido Visser, managing director of the Netherlands Chamber Choir, musicologist Leo Samama, and theologian Gerard Swüste—divided the corpus of Psalms into 12 groups by subject and then selected settings that would form musically balanced and satisfying programs out of each of those chapters. They established some ground rules: The settings would be for *a cappella* chorus (allowing very occasional organ accompaniments); each psalm might be represented through either its complete or partial text; and each composer, whether renowned or obscure, would figure exactly once throughout the entire project.

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Tonight's opening program presents settings of 12 psalms that focus on the topic of "Mortal Leadership, Divine Guidance." In the Bible, psalms sometimes consider leadership in terms of an earthly king, sometimes (from Psalm 93 onward) in the context of God-as-king or even, in some instances, king-as-God. Swüste notes, for example, that Psalms 93 through 99 proved unusually popular during the reign of France's Louis XIV, who cultivated the image of a deity—although many such settings involved a relatively elaborate accompanying instrumental ensemble and were therefore off-limits for current purposes. This *Psalms* project did not seek to follow the order in which the texts appear in the Bible. Psalms 93 through 99, however, do flow comfortably as a group, and it seemed logical to present them in customary order here as they wind through settings by composers from five centuries.

In this program, we encounter the practically unknown Milanese composer Damiano Scarabelli (also called Scarabeus) through a five-part setting of Psalm 98 that figures in *Florilegium sacrarum cantionum*, a 1609 anthology of sacred works compiled by the somewhat more famous Pierre Phalèse the Younger. We also hear a work by the little-known Catalan composer Francisco Valls, who at the end of his life (which stretched to the middle of the 18th century) decided to abide by the stringent rules for Roman Catholic church music and accordingly set Psalm 45 in a double-choir style with basso continuo, a somewhat old-fashioned approach by that time.

This program also features some characteristic compositions from the Anglo-Saxon Psalm tradition, such as the setting of “With restless and ungoverned rage” by Thomas Arne, a composer especially remembered today for penning the British patriotic song “Rule, Britannia.” That famous item first appeared in one of Arne’s stage works, and so does the music for this setting of Psalm 2; adapted from the *Larghetto* minuet section from the Overture to his opera *Artaxerxes* (1762), it achieved immortality as the hymn melody commonly called “Arlington.” Many British Psalm treatments are so unassuming and straightforward as to invite comparison with the simplest Lutheran chorale settings. Like “Arlington,” many are identified with place-names, like “Norwalk,” or “Newport.” They keep their emphasis solely on a harmonized melody or “tune,” the tunes often being constructed in such a way that they can be pressed into use for multiple psalm texts.

Among our other composers, Felix Draeseke’s symphonies and dramatic oratorios reveal that he was a follower of Liszt and Wagner, but in his more modest choral works, such as the motet “Der Herr ist König” (Psalm 93), he bears more kinship with the relatively conservative style of Mendelssohn. Elsewhere in the program, we hear settings by Renaissance and Baroque masters (William Byrd, Robert White, Giaches de Wert, and Michael Praetorius), figures from the transitional years connecting the Baroque period to the Classical (William Boyce, Johann Heinrich Rolle), and two contemporary composers. Of the last, “A New Song” (Psalm 96) strikes a contemplative pose characteristic of its spiritually inclined Scottish composer James MacMillan, and a new setting of Psalm 21, one of nine pieces commissioned for the *Psalms* project, introduces us to the work of William Knight, a British tenor who is a core member of the Netherlands Chamber Choir.

*Adapted from essays by Leo Samama*

*James M. Keller is program annotator of the New York Philharmonic (The Leni and Peter May Chair) and of the San Francisco Symphony. He also serves as critic-at-large for The Santa Fe New Mexican, the oldest newspaper west of the Mississippi.*

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*Please turn to page 22 for an article on the enduring resonance of the Psalms.*

# Meet the Artists

PETER ADAMIK



**Julian Wachner**

As director of music at New York's historic Trinity Church Wall Street, Julian Wachner oversees an annual season of hundreds of events, conducting Trinity's flagship weekly series Bach at One, which canvasses the entire choral-orchestral output of J.S. Bach, and leading *Compline* by Candlelight, Trinity's innovative and fully improvised variation on this ancient monastic ritual. He also curates the Concerts at One series, an eclectic program of weekly concerts for lower Manhattan and beyond through its HD live and on-demand webcasting. In addition to serving as principal conductor of Trinity's resident contemporary-music orchestra NOVUS NY, The Trinity Baroque Orchestra, and The Choir of Trinity Wall Street, Mr. Wachner is also music director of the Grammy Award-winning Washington Chorus, with whom he won Chorus America/ASCAP's Alice Parker Award for adventurous programming and Chorus America's Margaret Hillis Award for Choral Excellence.

Mr. Wachner also enjoys an active schedule as a guest conductor. Orchestral engagements have included performances with the Philadelphia Orchestra, Pittsburgh Symphony Orchestra, New York Philharmonic, Pacific Symphony, Montreal Symphony Orchestra, Calgary Philharmonic Orchestra, National Arts Centre Orchestra, and Hong Kong Philharmonic Orchestra, in addition to Philharmonia Baroque Orchestra & Chorale, Seraphic Fire, Bang on a Can All-Stars, and Apollo's Fire. He has also conducted the San Francisco, Glimmerglass, New York City, and Juilliard Operas, Hawaii Opera Theatre, as well as

for Carnegie Hall Presents, National Sawdust, and Lincoln Center Festival.

With multiple Grammy nominations to his credit, Mr. Wachner has recorded for Chandos, Naxos, ATMA Classique, Erato, Cantaloupe Music, Arsis, Dorian Recordings, Acis, and Musica Omnia. He also has an extensive catalogue of highly acclaimed original compositions. He is published exclusively by E.C. Schirmer Publishing and represented worldwide by Opus 3 Artists.

## The Choir of Trinity Wall Street

Grammy-nominated interpreters of both early and new music, The Choir of Trinity Wall Street has changed the realm of 21st-century vocal music and continues to break new ground with its profound artistry. Under the direction of Julian Wachner, this premier ensemble can be heard in superb performances in New York City and around the world. The choir leads the liturgical music on Sundays at Trinity Church and St. Paul's Chapel, performing in Bach at One and *Compline* by Candlelight, alongside many other concerts and festivals throughout the year, often with the Trinity Baroque Orchestra, NOVUS NY, and the Trinity Youth Chorus. Critically acclaimed annual performances of Handel's *Messiah* are part of the choir's long and storied tradition; for many New Yorkers, the choir's performances at Trinity's annual Twelfth Night and Time's Arrow Festivals have also become a tradition.

The choir has toured extensively throughout the U.S., making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, Berkeley Festival & Exhibition, BAM's Next Wave Festival, and at the Prototype Festival. Recent seasons have seen performances abroad, with appearances at Théâtre des Champs-Élysées in Paris and the Barbican Centre in London. The choir has been featured with the Bang on a Can All-Stars, the New York Philharmonic, and with the Rolling Stones on their 50th anniversary tour.



In addition to its Grammy-nominated CD *Israel in Egypt*, The Choir of Trinity Wall Street has released several recordings on Naxos, Musica Omnia, VIA Recordings, Arsis, and Avie Records. The ensemble's long-term commitment to new music is further underscored by collaborations with such composers as Du Yun, winner of the 2017 Pulitzer Prize in music for her opera *Angel's Bone*; Paola Prestini; Ralf Yusef Gawlick; Elena Ruehr; and Julia Wolfe, whose 2015 Pulitzer Prize-winning and Grammy-nominated work *Anthracite Fields* was recorded by the choir. The choir collaborated with Du Yun on *Angel's Bone*, presenting a fully staged production under the baton of Wachner at the Prototype Festival in 2016.

### Rev. Phillip A. Jackson

The Rev. Phillip A. Jackson became the Vicar of Trinity Church Wall Street in February 2015. He leads ministry programs that touch upon every aspect of parish life, including liturgies, music, education programming, the Trinity Preschool, membership, and stewardship.

Prior to Trinity Church, Fr. Jackson was the rector of Christ Church of the Ascension in Paradise Valley, Arizona, leading reconciliation programs, congregational growth, and community engagement. During his tenure, he grew the children's Christian education program twentyfold. He developed and taught parish formation classes including Women's Bible Study, a men's reading group, and contemplative Christian spirituality, also initiating a lecture series featuring prominent members of the Phoenix community.

Fr. Jackson has served parishes in Houston and Detroit, and was an attorney in Honolulu. He holds a bachelor's degree in history from Amherst College, a JD from

Yale Law School, and an MDiv from the Church Divinity School of the Pacific.

### White Light Festival

*I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.* —Arvo Pärt. Now in its eighth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors, complemented by conversations with artists and scholars and post-performance White Light Lounges.

### Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.



## The Choir of Trinity Wall Street

Julian Wachner, *Director of Music*

### **Soprano**

Megan Chartrand  
Madeline Healey  
Linda Lee Jones  
Molly Netter  
Nola Richardson  
Melanie Russell  
Amaranta Viera  
Elena Williamson

### **Alto**

Melissa Attebury  
Clifton Massey  
Daniel Moody  
Timothy Parsons  
Pamela Terry

### **Tenor**

Andrew Fuchs  
Brian Giebler  
Tim Hodges  
Scott Mello  
Stephen Sands

### **Bass**

Paul An  
Christopher Herbert  
Steven Hrycelak  
Richard Lippold  
Thomas McCargar  
Edmund Milly

### **Organ**

Avi Stein

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Karissa Krenz, *Project Manager, The Psalms Experience*

Megan Young, *Supertitles*