

Yale Glee Club Chamber Singers present

That Light in Which I Stood

Joe Lerangís, *music director* | Simone Hadebe, *illustrator/ animator* | Jeanette Moreland, *producer*

Friday, January 1, 2021 at 7:30pm

Gartenlieder, Op. 3

Im Herbst

Abendlich schon rauscht der Wald

Fanny Hensel (1805-1847)

interspersed with readings from

Girl

What I Have Been Doing Lately

At the Bottom of the River

Jamaica Kincaid (b. 1949)

Yale Glee Club Chamber Singers

Joe Lerangís, *director*

Soprano

Catherine Alam-Nist

Aria Falcone

Sarah Grube

Angela Gong

Brooke Milosh

Mira Raju

Malini Wimmer

Tenor

Joe Lerangís

Peter Sykes*

Alex Whittington

David Zhu*

Alto

Zosia Caes

Eleanor Iskander

Maya Khurana

Annli Nakayama

Divine Uchegbu

Bass

Stephen Carrabino

Robert Crystal

Jonathan Jalbert*

Emery Kerekes

Sebastian Li*

Louis Sokolow

*assistant audio editor

*Special thanks to Jeffrey Douma, T. Sean Maher, Reuben Moreland,
Jamaica Kincaid and the Wylie Agency, and the 160th Yale Glee Club*

Texts and Translations

Im Herbst

Seid begrüßt mit Frühlingswonne,
Blauer Himmel, goldne Sonne!
Drüben auch aus Gartenhallen
Hör' ich frohe Saiten schallen.

Ahnest du, o Seele wieder
Sanfte, süße Frühlingslieder?
Sieh umher die falben Bäume!
Ach, es waren holde Träume!

— Ludwig Uhland

In Autumn

Greetings to you with springtime joy,
Blue heavens, golden sunlight!
Yonder, too, from the garden bowers
I hear happy strings resounding.

O soul, do you discern once again
Soft, sweet songs of spring?
Look about you at the dun-coloured trees.
Ah, it was a lovely dream!

— translation © 2008 Sharon Krebs

Abendlich schon rauscht der Wald,

Aus den tiefen Gründen,
Droben wird der Herr nun bald
An die Sterne zünden.
Wie so stille in den Schlünden,
Abendlich nur rauscht der Wald.

Alles geht zu seiner Ruh,
Wie die Welt verbrause,
Schauernd hört der Wanderer zu
Sehnt sich tief nach Hause,
Hier in Waldes grüner Klause
Herz, geh' endlich auch zur Ruh!

— *Abschied*, Joseph von Eichendorff

Evening breezes rustle yet in the wood

from the deepest grounds;
above the lord will now soon
light the stars.
How silent in the chasms!
Just evening breezes in the wood.

Everything goes to its rest
As if consumed by the world;
shuddering, the wanderer listens,
deeply yearning for home.
Here in the quiet hermitage of the forest,
Heart, at last too go to rest.

— translation © Jakob Kellner, ed. Emery Kerekes

Program Notes

Im Herbst features a tension between the “springtime joy” voiced in the opening line and the more subdued title, “In Autumn”. This tension manifests musically as the dissonant major seventh, which lurks at the end of almost every phrase. Buried in Hensel’s bouncy and upbeat beginning is its first appearance, on “wonne,” created by the alto’s persisting D# over the bass’s E. It goes by so fast that one might miss it, but Hensel uses the same interval at the following cadence, perhaps using fermatas to make it more noticeable. This more exaggerated use of a major seventh gives way to an increased dynamic and dominant pedal in the bass, but this phrase, too, ends with the same grating interval. Hensel then brings us into C major, a seeming chromatic escape, but the sharp major seventh remains. After a descending sequence and some additional chromatic maneuvering, Hensel lands on E major, a half cadence that sets up a return to the original key of A major. And in this late pause, with the major seventh sustained, Hensel finally resolves the opening textual tension between spring and autumn on “Traume,” which translates to “dream”. It was both spring and autumn all along.

Compared to *Im Herbst*, *Abendlich schon rauscht der Wald* may sound like merely the “sad” twin of these two motets., but there is more than meets the eye. The first phrase, beginning in unison, is a straightforward A minor, describing the breeze in the woods in the evening. The second phrase begins with the same unison figure but goes off in a different direction to C, the relative major. This evokes the formal structure of a parallel period, widely used in 18th century Western classical music. At “Wie so stille,” Hensel pivots from C major by introducing A#, a second consecutive descending half-step that points towards the heightened chromaticism of the Romantic era. Hensel works her way back to land on E major, setting up a return to A minor on the opening text. The next two phrases, beginning with “Alles geht zu seiner Ruh” highlight the parallel relationship between A minor and A major: the first two measures of each are almost identical except for those inflections. Hensel borrows a cadential feature from *Im Herbst*, with a major seventh resolving to an octave to symbolize the “yearning for home” in the text. Hensel concludes with a similar phrase to the opening: understated and concealing the depth that lies within.

— Louis Sokolow

Fanny Cécilie Hensel, née Mendelssohn, was born into an affluent banking family in 1805. Prodigiously talented like her younger brother, Felix, Fanny studied with Berlin’s finest teachers and by thirteen could play an entire volume of Bach preludes from memory. She married court painter Wilhelm Hensel in 1829; Sebastian Ludwig Felix, the couple’s only child, was born in 1830.

In 1831 Fanny Hensel revived the family practice of ‘*Sonntagsmusiken*’, Sunday concerts in her home, during which she premiered her own compositions — eventually totalling over 250 lieder, 125 piano pieces, a string quartet, an overture, a piano trio and four cantatas — as well as presenting works by composers including Beethoven, Bach and Mozart. These events were attended by musicians including Franz Liszt and Clara Schumann.

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Fanny Hensel was a significant composer, but her career was restrained by early 19th-century attitudes toward women; Felix Mendelssohn wrote that publishing her music “would only disturb [in her] primary duties” of managing her home. She published several songs under Felix’s name; her *Italien*, set to poetry by Franz Grillparzer, became a favourite of Queen Victoria. An Italian sojourn (1839–40) saw Hensel achieve wider musical recognition and in 1846 she published her Opus 1–7. While rehearsing a ‘*Sonntagsmusik*’ on May 14, 1847, Fanny Hensel died suddenly of a stroke at the age of 42.

— Biography © Naxos Records

Girl, At the Bottom of the River, and *What I Have Been Doing Lately* are taken from Jamaica Kincaid’s collection of short stories, “At the Bottom of the River,” published in 1983. Selections from these stories are interspersed throughout the video, sometimes standing on their own and sometimes interacting with Hensel’s music. The entire collection focuses primarily on female relationships, and in particular, “Girl” and “At the Bottom of the River” focus on the mother-daughter relationship. Narrated from the perspective of an Afro-Caribbean girl, they cover topics such as exploring the world, the beauty of nature, and the male-female divide. The central thread, the mother-daughter relationship, is widely seen as an allegory to that between countries and their colonies — a particularly relevant and poignant theme for our world today. One of the most important themes across these stories is the search for identity, and like Fanny Hensel herself, the female narrator struggles against marginalization and alienation.

— Angela Gong

Jamaica Kincaid was born Elaine Potter Richardson in Antigua in 1949. In 1965 she left Antigua for New York to work as an au pair, then studied photography at the New York School for Social Research and attended Franconia College in New Hampshire.

In 1972 she changed her name to Jamaica Kincaid and was a staff writer for the *New Yorker* magazine from 1974-1996, publishing her first book, *At the Bottom of the River*, a collection of short stories, in 1983. Her first novel, *Annie John*, followed in 1985 - the story of a wilful 10-year-old growing up on Antigua. Further novels include *Lucy* (1990); *The Autobiography of my Mother* (1996), a novel set on Dominica and told by a 70-year-old woman looking back on her life; and *Mr. Potter* (2007). *A Small Place* (1988), is a short, powerful book about the effects of colonialism. *My Brother* (1997) chronicles her brother’s battle with AIDS.

Her love of gardening has also led to several books on the subject, including *My Garden* (2000) and *Among Flowers: A Walk in the Himalaya* (2005), a memoir about a seed-gathering trek with three botanist friends. Her novel *See Now Then* (2013) won the Before Columbus Foundation America Book Award in 2014.

Jamaica Kincaid teaches in the English, African and African-American Studies Department at Harvard University and lives in Vermont.

— Biography © British Council

About the Artists

Joe Lerangís has appeared as a conductor and tenor both internationally and across the United States. In the past season, Joe was a guest conductor with the New England Conservatory Chamber Singers and the Denver Philharmonic, and served as Principal Assistant Conductor of Yale Camerata. Previously, Joe spent several years in Ulaanbaatar, Mongolia, completing a Fulbright fellowship, studying Mongolian music, teaching, and founding and developing youth choir, orchestra, and band programs in an international secondary school. In 2017, Joe reached the final round of Mongolia's nationally televised pop idol competition, and was awarded a prize from the Mongolian Ministry of Culture for engagement with and performance of traditional Mongolian songs. Currently in the second year of the DMA in Choral Conducting at Yale School of Music, Joe holds previous degrees from the Eastman School of Music, Johns Hopkins University's School for Advanced International Studies, Nanjing University, and Kenyon College.

Simone Hadebe is a creative from Botswana and Zimbabwe. She is passionate about storytelling through illustration, grappling with themes of cross-cultural identity, sexuality and mental health. She occasionally dabbles in graphic design and animation. In her spare time, she loves experimenting with makeup and capturing the world in her sketchbook. She loves connecting with people through her work, communicating shared experiences and different perspectives. She hopes to work as a creative director in the fashion and publishing industry.

Jeanette Moreland is a New York-based producer, writer, and soprano who specializes in non-fiction video storytelling. She has managed teams, supervised projects, and developed creative content for numerous media outlets including Atlas Obscura, The History Channel, Biography, Wisecrack, and The BBC. She is thrilled to work with the Yale Glee Club Chamber Singers to bring voice and visuals together!

The **Yale Glee Club Chamber Singers** are a chamber choir who perform whose repertoire ranges from sacred music to madrigals to modern pieces. Directed by the Glee Club's assistant conductor, they perform selections from their repertoire throughout the year at various Glee Club concerts, as well as coordinating and performing their own concerts. Membership is open by audition from within the Glee Club.