

Playing  
Time:  
**58:08**

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8.559829



# STATEMENTS

## Choral Music from Yale University

- |           |                                       |              |
|-----------|---------------------------------------|--------------|
| <b>1</b>  | <b>David Lang (b. 1957):</b>          |              |
|           | <b>statement to the court (2010)*</b> | <b>10:44</b> |
| <b>2</b>  | <b>Ted Hearne (b. 1982):</b>          |              |
|           | <b>Consent (2014)</b>                 | <b>7:13</b>  |
|           | <b>Hannah Lash (b. 1981):</b>         |              |
|           | <b>Requiem (2016)*</b>                | <b>39:52</b> |
| <b>3</b>  | <b>Requiem aeternam</b>               | <b>5:05</b>  |
| <b>4</b>  | <b>Kyrie eleison</b>                  | <b>2:04</b>  |
| <b>5</b>  | <b>Dies irae</b>                      | <b>6:48</b>  |
| <b>6</b>  | <b>Sanctus</b>                        | <b>3:18</b>  |
| <b>7</b>  | <b>Agnus Dei</b>                      | <b>5:35</b>  |
| <b>8</b>  | <b>Psalms: De profundis clamavi</b>   | <b>6:13</b>  |
| <b>9</b>  | <b>Lux aeterna</b>                    | <b>5:04</b>  |
| <b>10</b> | <b>Libera me</b>                      | <b>5:24</b>  |

**\*WORLD PREMIERE RECORDING**

**Eric Brenner, Countertenor** **5 7 10**

**Lydia Consilvio, Cor anglais** **7**

**Hannah Lash, Harp** **7**

**Yale Philharmonia** **1 3-10**

**Yale Choral Artists • Jeffrey Douma**

Recorded: 24, 25 and 26 September 2016 at St. Mary's Church,  
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The sung texts are included in the booklet and can also be  
accessed at [www.naxos.com/libretti/559829.htm](http://www.naxos.com/libretti/559829.htm)

Booklet notes by the composers

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AMERICAN CLASSICS

Yale Choral Artists has rapidly established itself as one of the most innovative professional choirs in the world, and its recordings of works by three Yale composers showcase the breadth of contemporary American choral music. They include the powerful *statement to the court* by David Lang, whose *the little match girl passion* won the Pulitzer Prize for Music. Ted Hearne's *Consent* uses four disparate texts in a complex personal exploration of the role of language in his life, while Hannah Lash's *Requiem* is an expression of sorrow framed through a re-translation of the Latin text.

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