

CERDDORION

VOCAL ENSEMBLE

Kristina Boerger

Artistic Director

PRESENTS

Stone Soup:

A Stew of Assorted New Works
Created for Cerddorion



Sunday, May 10, 2009—4 P.M.
Village Light Opera Dewar Center
65 Leonard St.
New York, New York

Sunday, May 17, 2009—4 P.M.
St. Ignatius of Antioch Episcopal Church
87th Street and West End Avenue
New York, New York

CERDDORION

SOPRANOS

Kate Ashby
Judith Cobb
Heather Cooper
Bonny Hart
Amy Litt
Cathy Markoff
Ellen Schorr
Wendy See

ALTOS

Margaret Gianquinto
Susan Glass
Linnea Johnson
Myrna Nachman
Nora Ryan
Kristina Vaskys
Gretta Wren

TENORS

Michael Klitsch
Jeff Lunden
Brent Ness
Steve Parkey
Eddie Rubeiz
Chris Ryan
Marty Silverberg

BASSES

John Dennison
Ian McGullam
Dean Rainey
Dale Rejtmar
Tom Samiljan
Larry Sutter
Jeff Thomas
Michael Weinstein-
Reiman

For further information about Cerddorion,
please visit our website: www.cerddorion.net.

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If you would like to make a tax-deductible contribution,
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The members of Cerddorion are grateful to Doug Keilitz and the Church of Saint Ignatius of Antioch for having provided rehearsal and performance space for this past season.

The Program

Modern Musick <i>Conducted by Nathaniel LaNasa</i> <i>Conducting Apprentice</i>	William Billings (1746-1800)
Scarborough Fair Souvenirs <i>Eddie Rubeiz, tenor</i>	Trad. English/arr. Yumiko Matsuoka Dan Fogelberg/arr. Yumiko Matsuoka
Lullaby <i>Conducted by Nathaniel LaNasa</i>	Eddie Rubeiz
Three Widow Poems Ballade with Christine de Pisan Song from <i>Cymbeline</i> Oath on the First Anniversary <i>Michelle Eaton, soprano</i> (May 10) <i>Silvie Jensen, soprano</i> (May 17) <i>Boblan Hilash, bass clarinet</i>	Kristina Boerger
Un petit bestiaire La sauterelle La chenille La puce La mouche	David Noon
Morning Group 2 In der Frühe at six exactly Alba	Robert Dennis

❖❖❖ *Pause/Panel Discussion* ❖❖❖

Stone Soup: A Mini-Oratorio Containing a Denial,
and a Seduction in the Form of a Tango Julie Dolphin

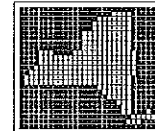
- I I Know a Story
- II The War Was Hell
- III What Soldiers Want
- IV We Ask for Shelter
- V Stone Soup
- VI Stay Here

Amy Litt, soprano
Nora Ryan, alto
Chris Ryan, tenor
Michael Weinstein-Reiman, baritone

Crystal Medina, clarinet
Kirsten Jermé, cello
Nathaniel LaNasa, piano

Stone Soup is made possible in part with public funds from the Fund for Creative Communities, supported by the New York State Council on the Arts, and the Manhattan Community Arts Fund, supported by the New York City Department of Cultural Affairs, which are both administered by the Lower Manhattan Cultural Council.

State of the Arts



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Please join us in the garden downstairs after the May 17 concert for a regretful (yet joyous) farewell to Artistic Director Kristina Boerger, to wish her well in her new endeavors.

CERDDORION

NOW CONCLUDING ITS FOURTEENTH SEASON, CERDDORION is one of New York's most highly regarded volunteer choral ensembles. A chamber group of thirty mixed voices, it is known for its eclectic repertoire, encompassing music from the Renaissance to the contemporary. Audiences have come to appreciate the group's interpretive depth and technical excellence in many styles.

Besides presenting its own varied programs, Cerddorion is frequently invited to perform with other acclaimed artists. Past collaborations include: the North American premiere of Sir John Tavener's all-night vigil, *The Veil of the Temple*, performed at Lincoln Center's Avery Fisher Hall (with Dessoff Choral Consortium and choristers from London's Temple Church); several appearances with the Christopher Caines Dance Company; baroque opera performances with the early music instrumental ensemble Concert Royal; and serving as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut.

In 2006, Cerddorion presented at the Eastern Divisional Convention of the American Choral Directors Association the works they had commissioned from three New York composers for their tenth anniversary season. September 2007 marked the release on the Tzadik label of *A Handful of World*, Cerddorion's first commercial recording. The CD is dedicated to vocal works by New York composer Lisa Bielawa and includes Cerddorion's performance of Bielawa's *Lamentations for a City*, which was commissioned and first performed by Cerddorion in 2004.

Kristina Boerger

An accomplished singer, conductor, and choral arranger, Kristina Boerger received her formative musical training from pianist Annie Sherter and holds the doctorate in Choral Conducting and Literature from the University of Illinois. She lectures in music history at Barnard College and teaches choral conducting at the Manhattan School of Music.

Selected as the 2008 Outstanding Choral Director of the Year by the New York State chapter of the American Choral Directors Association, Dr. Boerger is in her ninth season as Artistic Director of Manhattan's Cerddorion Vocal Ensemble, with which group she has commissioned works from several New York composers. Having served for two years as Music Director of New York's AMUSE, she was recently appointed Associate Conductor of the Collegiate Chorale.

Dr. Boerger has appeared as guest conductor of the Chicago Children's Choir, the Kalamazoo Bach Festival, the University of Illinois Chamber Singers, and the Schola Cantorum of Syracuse, among others. She has also served as guest conductor, adjudicator, and clinician in several U.S. cities, in Quebec City, and in Mar del Plata, Argentina. Her work in the 1990s as founding director of AMASONG: Champaign-Urbana's Premier Lesbian/Feminist Chorus, is the subject of the documentary film *The Amasong Chorus: Singing Out*, which after touring festivals in the United States and worldwide has enjoyed repeated broadcast on PBS.

As a singer in a variety of styles, she has appeared on stage and on disc with the King's Noyse, Rocky Maffit, the Tallis Scholars, Early Music New York, Vox Vocal Ensemble, Bobby McFerrin, Alarm Will Sound, and Urban Bush Women. She is a member of the acclaimed early music ensemble Pomerium and of the Western Wind Vocal Ensemble.

Nathaniel LaNasa

Nathaniel LaNasa's notable premieres and collaborations have brought him to some of the great stages of the United States, including Carnegie Hall, Lincoln Center, Aspen Music Festival, and Benaroya Hall. He has premiered works for piano and orchestra by Tyler Harrison and Elliot Encarnación and pieces for piano solo by Harrison and Timothy Maksimuk. Working with baritone David Hughey from facsimiles of the original manuscripts, he presented songs and arias by Joseph Boulagne, Chevalier de Saint-Georges, the first known composer in the European tradition of African descent. He appeared at the Seattle Opera House with Libo, the international virtuoso of inner Mongolia's *morin khuur*, the horse-head fiddle. With violinist Rachel Field, he premiered one of Rzewski's Nanosonatas at Third Street Music School, also presenting music by Wuorinen at the NYU Institute and Festival for Contemporary Performance. This season, he presents duos with violinist Curtis Stewart, violist Chieh-Fan Yiu, and cellist Kirstin Jermé. With Tactus New Music Ensemble he has played works by Glass, Ligeti, and Kurtag, also appearing as soloist in Berg's *Kammerkonzert*, for which the *New York Times* praised his "stormy lyricism."

Nathaniel has performed in solo recitals on both coasts, in concerto appearances in Seattle and Puget Sound, and on Vermont Public Radio. He has received awards and scholarships from the Manhattan School of Music, Academy of Music Northwest, Edmonds Arts Council, Fuchs Chamber Music Competition, WPMA Scholarship Competition, and the Empire State Collegiate Competition. His teachers include André-Michel Schub, Deirdre O'Donohue, Marc Silverman, Kenneth Moses, and Julian Martin. He has also worked with Paul Schenly, David Dubal, John O'Connor, Olivier Gardon, and Anthony DeMare. He has studied at Manhattan School of Music, Adamant Music School, and Aspen Music Festival and School.

Nathaniel maintains teaching studios at Third Street Music School Settlement, the Larchmont Music Academy, and St. Brendan's Community Music School. This summer he will serve as Performing Associate for the piano studios of Julian Martin and Arie Vardi at Bowdoin International Music Festival.

Michèle Eaton

Soprano Michèle Eaton has been a fan and supporter of Cerddorion for many years now, and she is thrilled to be a part of this program. Her other singing activities include the Carmel Bach Festival, Baroque Across the River, and tours with Peter Schickele in performances of the putative music of P.D.Q. Bach.

She recently sang the roles of Child Grendel and Shaper's Apprentice in the New York premiere of the opera *Grendel*, directed by Julie Taymor and composed by Elliot Goldenthal. Regularly featured on the Sacred Music in a Sacred Space series at St. Ignatius Loyola Church in New York City, she has performed solos in masterworks of Monteverdi, Handel, Bach, and Tavener. Guest appearances on other prominent concert series have included solo performances in Masses, oratorios, and cantatas by Carissimi, Purcell, Bach, Handel, Vivaldi, Haydn, Mozart, Pauré, and Schubert.

Also an ensemble specialist, she has performed locally, on tour, and in the recording studio with the Waverly Consort, New York's Ensemble for Early Music, the period-instrument orchestra New York Collegium, and the acclaimed Renaissance vocal group Pomerium.

Eaton is equally at home in performances of contemporary music. She has sung John Adams's *Grand Pianola Music* with both the Jacksonville and Pasadena Symphonies, and she has toured internationally with the Philip Glass Ensemble in performances of *Einstein on the Beach*; she has also performed and recorded Glass's *Hydrogen Jukebox*. As Vocal Chamber Music Fellow at the Aspen Music Festival, she premiered Henry Brant's *Rain Forest Requiem*. She can be heard on the soundtrack for the film *Dead Man Walking* and has recorded on the Deutsche Grammophon, Angel, Dorian, Sony Classics, Nonesuch, Arabesque, Glissando and Delos labels.

She enjoys gardening in her New Rochelle yard when weather and her schedule permit.

Silvie Jensen

A vocalist of extraordinary versatility and artistic breadth, mezzo-soprano Silvie Jensen enjoys a wide-ranging career encompassing early and contemporary music, opera and musical theater, and ethnic, improvised, and experimental music. She has performed with such conductors as Herbert Blomstedt, Christoph von Dohnanyi, and Kent Nagano at some of the world's renowned performance venues, including London's Barbican Centre, Davies Hall in San Francisco, and Carnegie and Zankel Halls and Brooklyn Academy of Music in New York. In the opera house, Ms. Jensen has appeared with Ash Lawn Opera, Stonington Opera House, Riverside Opera, New Amsterdam Opera, and the Mannes Baroque Ensemble. Her performance in Hildegard von Bingen's chant opera *Ordo Virtutum* was critically acclaimed by the New York Times. As a soloist she has sung J.S. Bach's Cantatas 39, 68, 134, and 140; Bach's *St. Matthew Passion*; G.F. Handel's *Messiah*; and Wolfgang Amedeus Mozart's *Requiem*. She also frequently performs song recitals.

Ms. Jensen has worked with many acclaimed ensembles, including the San Francisco Opera Chorus, Pomerium, the Russian Chamber Chorus of New York, and the Sanctuary Choir of Marble Collegiate Church in Manhattan. Ms. Jensen is a frequent collaborator with composers and artists in other genres; she has premiered works created specifically for her and has for several seasons appeared as a vocal soloist with the Christopher Caines Dance Company. She has collaborated with and performed as a soloist with some of the leading figures in contemporary music, including Philip Glass, Ornette Coleman, and Meredith Monk. Her numerous recordings can be heard on such labels as ECM, London, Koch, and Helicon.

Crystal Gloria Medina

A passionate solo, chamber, and orchestral musician, clarinetist Crystal Gloria Medina has performed across both coasts of the United States. She is a two-time awardee of the Lilian Fuchs Chamber Music Competition and the unprecedented three-time winner of the Euterpe Club Music Competition. Other prizes include the Greensboro Music Teachers Association Competition and the UNC Greensboro Concerto Competition.

Medina has performed classical music of the past and the present on some of New York's most distinguished stages, including Merkin Concert Hall, Symphony Space, and Carnegie Hall. She has made solo appearances with the Contra Costa Chamber Orchestra and the UNC Greensboro Symphony Orchestra. Ms. Medina was also a fellow in the Norfolk Chamber Music Festival and is a member of OPUS NINE chamber ensemble. In addition to her active performing schedule, Medina enjoys presenting master classes and concert clinics.

Ms. Medina has worked with such distinguished artists as David Krakauer, Kenneth Grant, Eric Mandat, and Warren Jones. With her bachelor's in Music Education from University of North Carolina at Greensboro, she is a recent graduate of the Manhattan School of Music, where she trained with Charles Neidich and Ayako Oshima. She is currently a diploma student at the Mannes College of Music.

Kirsten Jermé

Kirsten Jermé, a native of Wisconsin, received her B.A. in 2007 from Stony Brook University, where she studied with cellist Colin Carr and the Emerson String Quartet. Dedicated to linking the arts to community and social causes, Kirsten helped direct the annual Music for Peace Festival at Stony Brook and collaborated with the Staller Center for the Arts to launch an Arts and Community Outreach Program. She has worked for The Learning Maestros and Musicians for Harmony in New York, interned with Cedar Cultural Center of Minneapolis and Milwaukee Symphony's Arts in Community Education Program, mentored inner-city youth, and coached chamber music through a string quartet residency in Vermont. Currently on staff at Turtle Bay Music School, Kirsten pursues her diverse musical interests as a freelance cellist in New York City and has been fortunate to work with musicians encompassing classical, contemporary, jazz, and world music. She will begin a Master's Degree in the fall at the Eastman School of Music in Rochester, studying with cellist Steven Doane.

Bobdan Hilash

Clarinetist Bohdan Hilash has been heard on the world's preeminent concert venues, festivals, and recording labels in his diverse career performing orchestral, chamber, and solo concert works, jazz, ethnic music, and film scores. He has performed with the London Symphony Orchestra, the New York Philharmonic, and other leading orchestras, working with many conductors, including Leonard Bernstein, Kurt Masur, Zubin Mehta, and Leonard Slatkin. Particularly active in the field of contemporary music, Mr. Hilash has worked with many of its leading artists and ensembles, including Speculum Musicae, the Meredith Monk Ensemble, and Continuum. He has premiered numerous compositions written for him in performances throughout North America, Europe, and Asia. Mr. Hilash's recordings can be heard on the ECM, Chandos, RCA Victor, CRI, Mode, CBC, Finlandia, RCA, New World, CCNC, TBM, Capstone, and RP labels.

Program Notes

Welcome to *Stone Soup*, a concert showcasing new works by composers with whom we have enjoyed associations over the past several years.

To put our event in perspective, we open with a playful part-song by William Billings entitled **Modern Musick**, in which a group of choristers poke fun at themselves and the terribly serious business of presenting new works. In fact, it challenges the imagination to ponder the quality and content of concert premieres in Billings's place and time in the Revolutionary United States, where the ensemble singing was reportedly so terrible, and whose economy could have supported but little in the way of enterprising composition.

Our friend Yumiko Matsuoka is the first living composer featured on our program. Cerddorion has performed several of her arrangements—"The Water is Wide," "Black is the Color," "Simple Gifts"—even recording her "Skye Boat Song" for the CD of her music that is being sold here tonight. In return for our singing on that recording, she agreed to create a new pop arrangement for us and invited me to suggest some favorite songs. And so, when she and I were working together at last summer's Western Wind Workshop in Ensemble Singing, we spent an evening listening to a collection of my favorite hits from my youth. Paul McCartney, Billy Joel, Kate Bush, Joni Mitchell... we marveled at them all that night, but the song Yumiko ultimately chose turned out to be the first one I had played for her, Dan Fogelberg's **Souvenirs**. We precede our premiere of this piece with an older Matsuoka arrangement of another beloved song made popularly famous in the most lyrical of male singing: **Scarborough Fair**.

Our featured soloist in "Souvenirs," Eddie Rubeiz, is also the composer of our next piece, the characteristic sweetness of which follows beautifully after Yumiko's treatment of the Fogelberg. Eddie's first piece for us was a recomposition of the Introit to Tomás Luis de Victoria's *Officium defunctorum à 6*, featured on our 2004 program *If This Be Death*. And in 2008, for *The Place Just Right*, a concert of sacred music by American composers, Eddie composed "NYC Psalm 23." It was at my request that Eddie created **Lullaby** for the men of Cerddorion, to balance **Oath on the First Anniversary**, which I had written for the women. "Oath" is the final setting in a trilogy of poems by my friend Sarah White, an Upper West Side poet present with us tonight.

I first encountered the music of David Noon at a student recital at the Manhattan School of Music. Refreshingly attracted to what I'd heard, I asked to see his catalog for mixed, *a cappella* choir. Not long after that, Cerddorion performed his *Three Sacred Canticles, Opus 115*. This year, David presented me with the score of **Un petit bestiaire**; he did not write it for us, but he has entrusted us with giving it its first performance, and we are proud and delighted to do so.

Robert Dennis is another friend to whose music we have returned many times. We have performed his two choral cycles: *Man in the Moon*, featuring settings of secular Medieval texts; and

The Golden Peacock, compositions based on old folk melodies, including the inimitable "L'Homme armé" tune. We have also performed his setting of Hebrew Psalm 30 for mixed chorus and violin obbligato. All of these works had been created years prior for the Western Wind. In 2005, Cerddorion commissioned him to write for us. In return, he gave us *Morning Group 1*, settings of three poems about the morning. The group's title suggested that more morning music was to be forthcoming. In fact, Bob had already composed far much more music than we had paid him for—and more than we could fit into our programming that year. But this year I finally told him that we were ready—and had a perfect programming opportunity—for **Morning Group 2**.

We close with the composition for which our concert is named, Julie Dolphin's **Stone Soup**, a mini-oratorio retelling the beloved children's tale about soldiers returning from war. Last season's concert titled *Spectacular Vernacular* featured Julie's arrangement of "Poor Wayfaring Stranger." But we first performed Julie's music on our 2006 program *L'Invitation au voyage*, which featured her "Adieu," "up into the silence," "Comment," and "The Lake Isle of Innisfree." After that, not only did we want to sing more of her music, but also she expressed the wish to compose for us. It was a matter of finding the funding to enable the project she envisioned.

I have invited the composers to contribute their biographies and some notes about their compositions, which you will read in the following pages. But first I would leave you with just a few concluding thoughts.

The lessons of the "Stone Soup" tale find expression in tonight's gathering:

- From the little or even less that each individual can contribute, there results a sufficiency for everyone.
- From an amalgam of diverse and disparate parts, a delicious whole emerges.
- Suspicion, isolation, and fear are vanquished by sharing.
- Sharing makes a home, a family, a desired community.

People love to sing in and support community choirs because all of these miracles are experienced in both endeavors. As I prepare to leave New York City for the next phase in my career, I want to express my deepest thanks for the delicious stew of Cerddorion singers and audience members who have been such a desired community for me these last nine years. Let the feast continue!!

Kristina Boeiger

Composer Biographies and Notes

Yumiko Matsuoka, originally from Tokyo, Japan, is a professor of ear training at Boston's Berklee College of Music. She is the founder of the Boston-based a cappella quintet Vox One, whose albums *Vox One* (1993), *Out There* (1995), *Chameleon* (1997), and *Pure Imagination* (2005) have won multiple awards from the Contemporary A Cappella Society of America (CASA). Yumiko's anthology *To Every Thing There Is a Season* (2008) contains a track sung by the women of Cerddorion. Her arrangements and compositions can also be heard on Vox One's *Say You Love Me* (2005) and on recordings by other a cappella groups around the globe, as well as in television commercials in Japan. Yumiko is an active clinician, adjudicator, and choral director, working locally, nationally, and worldwide.

Yumiko's Notes: "Scarborough Fair" was one of the first arrangements I made for the College Singers, a Berklee ensemble in which I sang. Having grown up in England as well as in Japan, I have always cherished images of the British countryside. Here I have evoked its blowing winds and gentle waves in the rocking meter and winding countermelodies that envelop the source tune.

A gem by the late Dan Fogelberg, "Souvenirs" was arranged for the Cerddorion Vocal Ensemble as a thank-you gift for their contribution to my anthology album *To Every Thing There Is a Season* (2008). This was my attempt to express, in a choral setting, the ethereal and luminous qualities that Fogelberg's music always evoked.

Eddie Rubeiz grew up in Geneva, Switzerland, where he studied piano and music theory and sang in a series of choirs. Aside from writing and singing for Cerddorion, he also plays percussion for a funk band, Shagg, and moonlights for all sorts of local musical projects. By day, he helps write software at Columbia University's Center for New Media Teaching and Learning.

Eddie's Notes: "Lullaby" is a response to the tenacity of several of my friends who were hit hard last winter by economic and family trouble. The piece is mostly wordless, except for an eight-word sentence chanted over and over on one note: "Sufficient unto the day is the evil thereof." Against this bleak backdrop, a simple, wordless tune is repeated three times, tentatively at first, then with gathering confidence.

Kristina's Notes: When I moved to New York in 2000, I had just received a commission from my former choir, AMASONG, to compose something for their upcoming 10th anniversary. One of the first artists I met here was Sarah White, a colleague and friend of my aunt. Learning that she was a poet, I told her I was looking for poems to set for a recent commission. She did not hesitate to grant me free use of anything she had written; she mentioned in particular a series that she called her "widow poems," created in the wake of the sudden death of a lover. I was taken with the poems and decided I would set a trilogy of them.

The first poem I set honors Christine de Pisan (1363–1434), known as the first woman in Europe to support herself as a writer, which career she undertook upon the untimely death of her husband. I took Aulis Sallinen's "Hyvästi kultaseni" as my compositional model, thus completing the setting with ease. In Sarah's ballade, one word from a poem by Christine de Pisan—*seulete* ("alone")—persistently intrudes upon the original poetry. From this one-word ostinato, the chorus in my composition weaves a repeating verse of phrases that, closely voiced, continually lean into and out of dissonance, as a bereaved woman curled up into herself and rocking back and forth. I give Sarah's words to the soprano soloist, whose melody is my analogy to another physical grief response: the urge—only barely controlled and sometimes escaping—to a desperate, erratic flailing.

The second setting has no image or model to justify it. It merely reflects the sounds of Sarah's words and meanings in my ear.

I was years in completing the trilogy, making several failed attempts with a third poem that I found strongly compelling but that in the end I failed to translate into convincing music. Then Sarah published her collection *Cleopatra Haunts the Hudson* (Spuyten Duyvil, 2007), and in it I found "Oath on the First Anniversary." With its reference to Mozart, it called out for musical setting. And the hint of whimsy that had by that time made its way into Sarah's remembrances offered a welcome contrast in tone for the end of the trilogy. The instrumental obbligato shamelessly quotes Mozart's most famous passage for trombone, the opening of the "Tuba mirum" section of his *Requiem*. This piece was composed for and is being premiered by the women of the Cerddorion Vocal Ensemble.

Note: Sarah White moved to Manhattan after retiring from Franklin and Marshall College in Lancaster, Pennsylvania, where she taught for 23 years in the Department of French and Italian. Her study of Romance literature, especially from the Medieval period, informs her poetry, memoirs, tales, translations, and libretti. Her verse has appeared in the *Paris Review*, *Harvard Review*, *OC* (a Toulouse journal of Occitan letters), and other magazines, and it has also been set to music by John Carbon and Tania León. Her prose writings include a memoir chapter, "The Jews of Spain," published in *Southwest Review*, and she is co-translator of *Songs of the Women Troubadours* (Bruckner et al., Garland Press, 2000). She has been a Fellow of the Virginia Center for the Creative Arts and The MacDowell Colony. She is a mother of two and a grandmother of four. I thank Sarah for so generously sharing with me her poems.

David Noon was born of Pennsylvania Dutch, Welsh, and American Indian heritage in Johnstown, Pennsylvania, on July 23, 1946. As a youth, he studied woodwinds and piano, performing frequently in choirs, bands, orchestras, and chamber groups. His formal composition studies began at Pomona College and have been guided by Karl Kohn, Darius Milhaud, Charles Jones, Yehudi Wyner, Mario Davidovsky, and Włodzimierz Kotowski. With a master's in musicology from New York University, where he studied Medieval music with Gustave Reese, he earned Yale's M.M.A. and D.M.A. in composition. In 1972–1973, he was a Fulbright Fellow in composition at the Music Conservatory in Warsaw, Poland, and subsequently taught music theory and composition and supervised the advanced ear-training program at the Northwestern University School of Music. He has held the positions of composer-in-residence at the Wurlitzer

Foundation in Taos, New Mexico, and Composer Artist-in-Residence at the Episcopal Cathedral of St. John the Divine. His more than 200 chamber, orchestral, and choral works include 10 string quartets, two piano concertos, the opera *R.S.V.P.*, and many works featuring percussion. Since 1981, he has been on the faculty of Manhattan School of Music in New York City, where he was Chairman of the Music History Department (1981–2007), Chairman of the Composition Department (1989–1998), and Dean of Academics (1998–2006). In 2007–2008, Noon was a visiting professor of musicology and composition at the Central Conservatory in Beijing, China.

David's Notes: When I was a lad living in southern California, I first saw the paintings and woodcuts of Raoul Dufy. I remember the charming set of animals that Dufy called his *Le Petit Bestiaire*. Later, I realized that the set of woodcuts were meant as illustrations to the zoological poems of Guillaume Apollinaire. In the summer of 2008, while living on the isle of Crete, I decided to write a little set of choral pieces using some of the animal texts of Apollinaire. I aimed at the charm, wit, and simplicity of both the Apollinaire poetry and the Dufy woodcuts. My little choruses are dedicated to my dear French friends Jean and Daphné Lignel.

Robert Dennis's commissions and performances include pieces composed for the Denver Project, the New York City Opera, Cantori New York, Cerddorion, the Jubal Trio, the American Brass Quintet, Calliope, the New York Women's Chorus, the Baird Trio, and the Lincoln Center Institute. His music for orchestra has been performed by the Cleveland, Chicago, and Louisville Symphony orchestras. Mr. Dennis has also composed extensively for theater and film, including scores for productions at (among others) the Arena Stage, the Guthrie Theater, and Circle in the Square. His most recent theater music was a score for a production of Bertolt Brecht's *The Good Person of Setzuan*, performed by the Juilliard Drama Division. Three of his eight scores composed for Pilobolus were performed on the PBS series *Dance in America*. *Man in the Moon*, a CD of Mr. Dennis's works composed for the Western Wind vocal ensemble, has recently been recorded and released by the group.

Notes

Robert's Notes: "In der Frühe" is taken from Bertolt Brecht's *The Good Person of Setzuan*; the music is somewhat derived from the score I wrote for the Juilliard Drama Division's production of the play in 2005. The title character, Shin Te, is euphoric after a night with her lover, and she describes the beauty of the city in the morning. The rising melody was Shin Te's musical signature throughout the play; the harmonies of the middle section are adapted from music that accompanied this scene.

"...at six exactly..." (e.e.cummings) is not so much a song about the morning, but rather a "morning-after" lament, complete with soft moans of pain and stumbling rhythms. Morning is not always welcome.

I was first attracted to Ezra Pound's "Alba" by the nightingale imagery and by the unusual rhymes. For me, the strongest moment in the poem is the almost violent change from the gentle, nocturnal mood to the coming of dawn.

Julie Dolphin has been performing and composing in various idioms, as well as teaching, for many years. She holds a degree in Theory and Composition from Hunter College and an advanced degree in Ethnomusicology from Columbia University. Her unique style makes use of her knowledge of classical Western forms and world musics, as well as the rhythms of both jazz and Bartok.

Dolphin's choral settings of texts by Federico García Lorca, Teresa de Avila, e.e.cummings, Dorothy Parker, Robert Frost, W. S. Merwin, Walt Whitman, and others have been performed in public venues all around the tri-state area. Her commissioned works have received world premieres at Carnegie Hall and St. Patrick's Cathedral in New York City and are featured on *From Sorrow Free* and *Hoping It Might Be So*, CDs recorded by Charis Chamber Voices, directed by Susanne Peck. Dolphin has been commissioned by the New York City Gay Men's Chorus, Angelica Women's Voices, The Church of Saint Teresa de Avila, The South Windsor Chorus, and for private wedding ceremonies. Her composition "Millennium," for piano and clarinet, was used by the Westchester County Department of Parks in its Year 2000 celebration.

In 2003, Dolphin created a work featuring tenor Jon Humphrey to commemorate the events of September 11, 2001. Another commission, from the Foundation for Universal Sacred Music, featured chorus, strings, oboe, and vibraphone and was premiered in 2006 at Manhattan's Merkin Concert Hall. "Final Dove," a work for choir, tenor soloist, and chamber orchestra, was a semifinalist in the first annual Sorel Organization's composition competition in 2007.

Dolphin has performed as a soprano with a variety of ensembles, including The Waverly Consort, Voices of Ascension, Musica Sacra, The New York Virtuoso Singers, Pro Arte Singers, Music in a Sacred Space, Vox Vocal Ensemble, Early Music New York, and The San Francisco Symphony under the direction of Michael Tilson Thomas. She has performed with the Mark Morris Dance Group at BAM and with the New York City Ballet at Lincoln Center. She sang the solo soprano part in Roger Davidson's *Missa Universalis*, as well as in "Becoming," by Joshua Penman, in a 2004 premiere at Merkin Concert Hall. Dolphin has performed at the Verbier Music Festival in Switzerland under the direction of James Levine, in the Bard Summerscape series with Leon Botstein, and on tour in Europe with Musica Viva, directed by Walter Klauss.

Julie's Notes: "Stone Soup: A Mini-Oratorio Containing a Denial, and a Seduction in the Form of a Tango" is based on an old folk tale about three soldiers tramping home from "the wars" and the manner in which they transform a dubious reception by suspicious villagers into a delicious triumph of trust and cooperation.

Texts

Modern Musick

We are met for a concert of modern invention;
To tickle the ear is our present intention.
The audience are seated expecting to be treated
With a piece of the best.
And since we all agree to set the tune on E,
The author's darling key he prefers to the rest
Let the bass take the lead and firmly proceed
Till the parts are agreed to fuge away.
Let the tenor succeed and follow the lead
Till the parts are agreed to fuge away.
Let the counter inspire the rest of the choir
Inflam'd with desire to fuge away.
Let the treble in the rear no longer forbear,
But expressly declare for a fuge away.
Then change to brisker time and up the ladder climb,
And down again; then mount the second time and end the strain.
Then change the key to pensive tones
And slow in treble time the notes exceeding low
Keep down a while then rise by slow degrees;
The Process will surely not fail to please.
Thro' common and treble we jointly have run
We'll give you their essence compounded in one
Altho' we are strongly attached to the rest
Six-four is the movement that pleases us best.
And now we address you as friends to the cause;
Performers are modest and write their own laws.
Altho' we are sanguine and clap at the bars,
'Tis part of the hearers to clap their applause.

—William Billings

Scarborough Fair

Are you going to Scarborough Fair, parsley, sage, rosemary, and thyme?
Remember me to one who lives there. She once was a true love of mine.

Tell her to make me a Cambric shirt, parsley, sage, rosemary, and thyme.
Without no seam or needlework. Then she'll be a true love of mine.

Tell her to find me an acre of land, parsley, sage, rosemary, and thyme.
Between the salt water and the sea strands, then she'll be a true love of mine.

Tell her to reap in a sickle of leather. Parsley, sage, rosemary, and thyme.
And to gather it all in a bunch of heather. Then she'll be a true love of mine.

Are you going to Scarborough Fair, parsley, sage, rosemary and thyme?
Remember me to one who lives there. She once was a true love of mine.

—Traditional

Souvenirs

Here is a poem that my lady sent down
Some morning while I was away.
Wrote on the back of a leaf that she found
Somewhere around Monterey.

And here is the key to a house far away
Where I used to live as a child.
They tore down the building when I moved away
And left the key unreconciled.

And down in the canyon the smoke starts to rise.
It rides on the wind till it reaches your eyes.
When faced with the past the strongest man cries.

And here is a sunrise to set on your sill.
The ghosts of the dawn moving near.
They pass through your sorrow and leave you quite still...
Sitting among souvenirs.

—Dan Fogelberg

Lullaby

Take therefore no thought for the morrow:
for the morrow shall take thought for the things of itself.
Sufficient unto the day is the evil thereof.

—Matthew 6:34, (King James Version)

Three Widow Songs

Ballade with Christine de Pisan

<i>seulete sui</i>	I am a small woman wanting
<i>seulete</i>	to be alone
<i>seulete</i>	the way my sweetheart left me
<i>seulete</i>	without companion, without master
<i>seulete</i>	grieving angrily, wakefully
<i>seulete</i>	more lost than anyone
<i>seulete</i>	the way he left me.

Seulete Alone at doors and windows
seulete and in blind corners
seulete I feed on tears
seulete some soft, some loud
seulete it suits me best
seulete to be closed inside a room
seulete the way he left me.

In whatever place *seulete*
 I wander *seulete*
 more alone *seulete*
 than any creature *seulete*
 and I am sunk *seulete*
 in frequent weeping *seulete*
seulete the way he left me.

Prince, *seulete sty* sorrow begins
seulete surrounds
seulete and darkens me like fruit
seulete the way he left me.

Note: Christine de Pisan (1363–c.1434) is recognized as Europe's first professional woman writer. Born in Venice, she spent most of her life in France, first in Paris and then in the abbey at Poissy. When denied an inheritance after the untimely death of her husband, she turned to writing to support herself, her mother, her three daughters, and a niece. Through commissions from wealthy court patrons, who hired her to compose verse on their romantic exploits, she amassed a corpus of hundreds of love ballads and other shorter forms.

Her most successful works are *The Book of the City of Ladies* and *The Treasure of the City of Ladies*, the most extensive among her several writings extolling the social value of women and denouncing the misogyny in men's writing and in patriarchy at large. Her final work was a poem eulogizing Joan of Arc.

Song from Cymbeline

Fear no more the heat of the sun.

I've brought
 you to Maine where the sun burns less
 and I've brought your hat

though it's I who wear it,
 I who gave
 your clothes away

— *your worldly task was done* —
 but I kept the hat.

Fear no more th' all-dreaded thunder-stone

in Maine where I'm alone
 with the hat, the sun, the thunder,
 and the dread.

Oath on the First Anniversary

By the silver buckle
 on Mozart's shoe and by his clean
 jabot, by Diderot,
 and Molière's Misanthrope,
 and by the hairs on Poussaint's brush, I swear,
 sweet avatar of all those men,
 I gave you what I will not give again.

And when King Henri offers me Paris
 on condition I give up what I love most,
 I'll answer: "It's a pretty town,
 your majesty, but take it back
 for heaven's sake
 and leave me my good ghost."

— *Sarah White*

Un petit bestiaire

La sauterelle

Voici la fine sauterelle,
 La nourriture de saint Jean.
 Puissent mes vers être comme elle,
 Le régal des meilleures gens.

See the fine grasshopper,
 That nourished Saint John.
 May my verses be like him,
 A feast for the best of men.

La chenille

Le travail mène à la richesse.
 Pauvres poètes, travaillez!
 La chenille en peinant sans cesse
 Devient le riche papillon.

Hard work leads to riches.
 Poor poets, let us work!
 The caterpillar, endlessly toiling,
 Becomes the wealthy butterfly.

La puce

Puces, amis, amantes même,
 Qu'ils sont cruels ceux qui nous aiment!
 Tout notre sang coule pour eux.
 Les bien-aimés sont malheureux.

Fleas, friends, even lovers,
 How cruel are those who love us!
 For them we bleed away our lives.
 The well-loved are not happy.

La mouche

Nos mouches savent des chansons
Que leur appirent en Norvège
Les mouches ganiques qui sont
Les divinités de la neige.

—*Guillaume Apollinaire*

Morning Group 2 *In der Frühe*

In der Frühe habe ich den Stadt nie gesehen.
Heute bin ich zwischen den Zeitungsjungen
gegangen, den Männern, die den Asphalt mit
Wasser überspülen, und den Ochsenkarren mit
dem frischen Gemüse von Land.... Mit jedem
Schritt wurde ich lustiger. Ich habe immer
gehört, wenn man liebt, geht man auf wolken,
aber das Schöne ist, das man auf der Erde geht;
dem Asphalt.... Die Häusermassen sind in der
Frühe wie Schutthaufen, in denen Lichter
angezündet werden, wenn der Himmell schon
rosa und noch durchsichtig, weil ohne Staub
ist....Es engeht euch viel, wenn ihr nicht liebt
und eure Stadt seht in der Stunde, wo sie sich
vom Lager erhebt wie ein nüchterner alte
Handwerker, der seine Lungen mit frischer Luft
vollpumpt und nach seinem Handwerkzeug
greift, wie die Dichter singen.

—*Bertolt Brecht*

...at six exactly...

at six exactly
the alarm tore
two slits in her cheeks. A brain peered at the dawn.
she got up
with a gashing yellow yawn
and tottered to a glass bumping things.
she picked wearily something from the floor
her hair was mussed, and she coughed while tying strings

— e. e. cummings

Our flies know songs
They learned in Norway
From the enchanted flies
Who are the gods of snow.

I had never seen the city at dawn. Today I
mixed with the newsboys, with the men
who were washing down the streets, with
the ox-carts bringing fresh vegetables in
from the fields.... With every step I grew
happier. I had always been told that when
one is in love one walks on air, but the
wonderful thing is that one walks on earth,
on tarmac.... The blocks of buildings are
like rubbish heaps with little lights glowing
in them; the sky is pink but still
transparent, clear of dust.... You miss a
great deal if you are not in love and cannot
see your city at that hour when she rises
from her couch like a sober old craftsman,
filling his lungs with fresh air and reaching
for his tools, as the poets have it.

Alba

When the nightingale to his mate
Sings day-long and night late
My love and I keep state
In bower
In flower,
Till the watchman on the tower
Cry:

“Up! Thou rascal, Rise,
I see the white
Light
And the night
Flies.”

—*Ezra Pound*

Stone Soup: A Mini-Oratorio Containing a Denial, and a Seduction in the Form of a Tango

I: I know a story

I know a story, it's my favorite one:
There were three soldiers; when the war was done
They came to our village (long before I was born),
Tired and hungry on a cold winter morn.

II: The war was hell

Soldiers, we know what soldiers want,
We know they take what they want.
The war was hell, we learned its lessons well.
Brother fighting brother, friend against former friend.
The war was hell, we learned its lessons well.

Turn away from your neighbor, turn the stranger away.
Make sure no one sees, no one hears, no one knows,
No one takes what you have kept from the light of day.

III: What soldiers want

I know what I want: A comfortable bed.
I could sleep in peace, now the war is done.

I know what I want: A fresh loaf of bread.
I could eat in peace, now the war is done.

I can't remember how it was before;
I want nothing, all I know is war.

So many are missing; all the wounded and dead.
I want—nothing. The war's still in my head.

There were three soldiers, tired and hungry.
They came to our village when the war was done.

We know what soldiers want.
We know they take what they want.
The war was hell, we learned its lessons well.
Turn away, turn away.

IV: Recitative

We ask for shelter and sustenance.
But you have none (so you say).
We've no wish to grieve you,
But tell us first, before we leave you:

V: Stone Soup

In a village nice as this one, there must be some stones
In a village so lovely, surely two or three stones

He did say "stones."

Smooth, round stones as big as my hand
And with only a few we'll make something grand

We will?

We will.

A big, heavy kettle—I'm sure could be found
And plenty of water—there's plenty around.

We've got...a lot...of water.

Stones and water are easy to fix
If a handful of salt could go into the mix

Mix? What mix?

Stone soup, of course,
Like we made for the king.
If you've got stones and water and salt
You've got everything!

Almost everything... Perhaps a potato for soup such as this
Maybe a carrot that no one will miss

I might have one.

That makes good soup, as soon you shall see,
But onions improve it tremendously.

I've got onions, lots of onions.

Now, stone soup is better when eaten with bread.

One loaf? Or two?

It also goes down well with ale, with a fine, foamy head.

I've a keg! And wine? Will wine do?

The king had cabbage, the last time we dined,
He also had turnips, and he didn't mind.

We wouldn't mind!

Now, I must confess it: I've got soup bones to spare.

I knew it!

And I've got some barley hidden under a chair.

I almost sat on it!

Just this morning—though I don't like to boast...

Since when?

I made an especially tasty roast.

(I know what I want...)

Now, what would a feast be without something sweet?

(Soup, soup, beautiful soup)

I'll bring cake, I'll bring pie, I'll bring buns—We'll have so much to eat.

I'll bring pickles, I'll bring cheese, I'll bring fruit.

Bring your fiddle, bring your drums, bring your flute.

And we'll dance after stone soup

Like they made for the king!

Not just with stones and water and salt,

But with everything.

Stone soup, what a marvelous stew

When you're sure that you know all the world has to show,

You learn something new.

VI: Stay here

I know what I want: I want to stay here,
Learn to live in peace, and bury the dead.

I know what I want: I want to stay here.
I will find in peace, a place to lay my head.

I know what I want: I want to stay here.
Here my hungers cease.

One lives by more than bread.

They stayed in our village, and that very day
Grandpa met Grandma, never went away,
And no one goes hungry, now that we know the source:
It's always easy to make Stone Soup, of course!

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