

Cerddorion's Upcoming Performances

Voices for Today

A Celebration of Poulenc and Britten

Selected sacred works by Francis Poulenc; Benjamin Britten's *Rejoice in the Lamb*; and a rare performance of Britten's *Voices for Today*, composed for the 20th anniversary of the United Nations. With guest artists the Vox Nova Children's Chorus of the Special Music School, Kaufman Center; Emily John, director.

Saturday, June 1, at 8pm
St. Paul's Episcopal Church
199 Carroll Street, Brooklyn

Thursday, June 6, at 8pm
St. Ignatius of Antioch
87th Street & West End Avenue,
Manhattan



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CERDDORION

VOCAL ENSEMBLE

James John
Artistic Director

PRESENTS

Mourning and Evening



Saturday, March 2 – 8pm

The Oratory Church
of St. Boniface
109 Willoughby Street, Brooklyn

Saturday, March 9 – 8pm

The Basilica of
St. Patrick's Old Cathedral
263 Mulberry Street, Manhattan

CERDDORION

SOPRANO	ALTO	TENOR	BASS
Samantha Bassler	Susan Glass	Ben Arendsen	Peter Cobb
Jude Cobb	Linnea Johnson	Ralph Bonheim	Jonathan Miller
Elizabeth Hanna	Myrna Nachman	Frank Kamai	Michael Plant
Anna Harmon	Leonore Nelson	Michael Klitsch	Dean Rainey
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The members of Cerddorion are grateful to
Doug Keilitz and the Church of Saint Ignatius of Antioch
for providing rehearsal and performance space for this season.

Special thanks to Paul Moravec and David Schober
for serving as judges for Cerddorion's inaugural
Emerging Composers Competition.

Thanks also to Jennifer Oates, Samantha Bassler, and Michael Plant
for their efforts in preparing this program.



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indigenous English music and musicians. Before the 1880s, musical standards in Britain were low, and few educational or professional opportunities existed for British musicians in their homeland. Parry was named professor of composition at the Royal College of Music in 1883, the year it opened, and in 1895 he succeeded Sir George Grove as Director, a post Parry remained in until his death. The founding of the Royal College served as the driving force behind efforts to improve music education, and encouraged a similar push for improved standards at the Royal Academy of Music under the leadership of Sir Alexander Campbell Mackenzie.

In his compositional career, Parry aided in establishing vital career milestones for British composers, such as securing a commission for one of the major choral festivals, retaining an academic post, and having works performed at orchestral concerts in London (at the Crystal Palace, St. James's Hall, and by the Philharmonic Society). Musically, Parry, whose style tended to be on the conservative side, was influenced by Brahms and fully steeped in the English choral tradition. He also admired modern German music, including Wagner and early Richard Strauss.

Parry's eloquent six motets, *Songs of Farewell* (1914-1915), are viewed by many as the peak of British a cappella choral music with their rich harmonic language and intimate emotions. Parry, knowing his time on earth was growing short, viewed the set as his spiritual farewell to a troubled world. Full of some of Parry's most expressive choral writing, "Never Weather-Beaten Sail" is a moving, lyrical setting of the text of a well-known lute-song by the English composer-poet Thomas Campion. The initial sumptuous dissonances of the solemn motet "There is an Old Belief", setting the words of the Scottish writer John Gibson Lockhart, give way to a chant-like intonation of the text "That creed I fain would keep," referencing the Credo of the mass. The motet ends returning to the opulent dissonances of the beginning for the closing words "Eternal be the sleep." Rather fittingly, "There is an Old Belief" was performed at Parry's funeral in St Paul's Cathedral in October 1918.

Never Weather-Beaten Sail

Never weather-beaten sail
more willing bent to shore.
Never tired pilgrim's limbs
affected slumber more,

 Than my wearied sprite now longs
 to fly out of my troubled breast:
 O come quickly, sweetest Lord,
 and take my soul to rest.

Ever blooming are the joys
of Heaven's high Paradise.
Cold age deafs not there our ears
nor vapour dims our eyes:

 Glory there the sun outshines
 whose beams the blessed only see:
 O come quickly, glorious Lord,
 and raise my sprite to thee!

Thomas Campion (1567-1620)

There is an Old Belief

There is an old belief,
That on some solemn shore,
Beyond the sphere of grief
Dear friends shall meet once more.
 Beyond the sphere of Time
 And Sin and Fate's control,

 Serene in changeless prime
 Of body and of soul.
That creed I fain would keep
That hope I'll ne'er forgo,
Eternal be the sleep,
If not to waken so.

John Gibson Lockhart (1794-1854)

THE PROGRAM

Officium Defunctorum, sex vocibus. Tomás Luis de Victoria (1548–1611)
In obitu et obsequiis, Sacrae Imperatricis (published 1605)

Lesson: *Taedet animam meam*

Missa pro defunctis:

 Introit: *Requiem aeternam – Te decet hymnus*

 Kyrie

 Gradual: *Requiem aeternam – In memoria aeterna*

 Offertory: *Domine Jesu Christe*

 Sanctus

 Benedictus

 Agnus Dei I, II & III

 Communion: *Lux aeterna*

Funeral motet: *Versa est in luctum*

Responsory at Absolution after Mass: *Libera me, Domine*

Plainchants: Anna Harmon, Leonore Nelson,
Elizabeth Hanna, Jennifer Oates, Ellen Schorr, Chris Ryan

❖❖❖ *Intermission* ❖❖❖

Absence (2012) Dominick DiOrio (b. 1984)
World Premiere – Winner of Cerddorion's inaugural Emerging Composers Competition

Anna Harmon, soprano

Drei Gesänge, Op. 42 Johannes Brahms (1833–1897)
 Abendständchen
 Vineta
 Darthulas Grabgesang

Two Songs (from *Songs of Farewell*, 1916) Charles Hubert H. Parry (1848–1918)
 Never Weather-Beaten Sail
 There is an Old Belief

THE ARTISTS

Now in its eighteenth season, **CERDDORION** is one of New York's most highly regarded volunteer choral ensembles. A chamber group of twenty-eight 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. Cerddorion has also frequently commissioned new works by such composers as Paul Moravec, David Schober, Lisa Bielawa, David Lang, Elliot Z. Levine, Robert Dennis, and Julie Dolphin.

Besides presenting its own varied programs, Cerddorion is frequently invited to perform with other acclaimed artists. In 2011, the men of Cerddorion sang with esteemed French organist Francis Chapelet in the second inaugural recital of the Manton Memorial Organ at the Church of the Ascension in New York. Past collaborations have included 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 performed 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.

Cerddorion is a proud member of the New York Choral Consortium.



JAMES JOHN is in his third season as Artistic Director of the Cerddorion Vocal Ensemble. He is also Associate Professor and Director of Choral Activities at the Aaron Copland School of Music, Queens College-CUNY, where he conducts the Queens College Choir, Vocal Ensemble and Choral Society, teaches choral conducting, and serves as advisor to the graduate program in vocal performance. Recent professional highlights include guest conducting the Tokyo Oratorio Society in a performance of Brahms's *Ein deutsches Requiem* in Tokyo's Suntory Hall, and an invited performance by the Queens College Choir at the 2012 Eastern Division Conference of the American Choral Directors Association (ACDA) in Providence, Rhode Island.

Under Dr. John's leadership the choral program at the Aaron Copland School of Music has become recognized as one of the finest collegiate choral programs in the region. Past performances with the School of Music's choral ensembles include Beethoven's *Missa solemnis*, award winning productions of Argento's *Postcard from Morocco* and Monteverdi's *L'Orfeo*, Requiems by Mozart and Verdi, "A Night at the Opera" with Queens College alumna Erika

Eine schöne Welt ist da versunken,
ihre Trümmer blieben unten steh'n,
lassen sich als goldne Himmelsfunken
oft im Spiegel meiner Träume seh'n.

Und dann möcht' ich tauchen in die Tiefen,
mich versenken in den Wunderschein,
und mir ist, als ob mich Engel riefen
in die alte Wunderstadt herein.

Wilhelm Müller (1794 –1827)

Darthulas Grabgesang

Mädchen von Kola, du schläfst!
Um dich schweigen die blauen Ströme Selmas!
Sie trauren um dich, den letzten Zweig
von Thruthils Stamm!

Wann erstehst du wieder in deiner Schöne?
Schönste der Schönen in Erin!
Du schläfst im Grabe langen Schlaf,
dein Morgenrot ist ferne!

Nimmer, o nimmer kommt dir die Sonne
weckend an deine Ruhestätte:
"Wach auf! Wach auf, Darthula!
Frühling ist draußen!

"Die Lüfte säuseln,
Auf grünen Hügeln, holdseliges Mädchen,
Weben die Blumen!
Im Hain wallt sprießenden Laub!"

Auf immer, auf immer, so weiche denn, Sonne,
Dem Mädchen von Kola, sie schläft!
Nie erhebt sie wieder in ihrer Schöne!
Nie siehst du sie lieblich wandeln mehr.

Johann Gottfried Herder (1744-1803)

from an English text by by James Macpherson (1736-1796)

Charles Hubert H. Parry: Two songs from *Songs of Farewell*

Note by Jennifer Oates

The English composer, educator, and scholar Sir Charles Hubert Hastings Parry (1848-1918) taught and influenced several generations of British musicians, and helped lay the foundation for the success of Sir Edward Elgar, Ralph Vaughan Williams, and Benjamin Britten.

During the late nineteenth century, efforts were underway to foster the development of

A beautiful world is sunk there,
its ruins have stood fast,
often sending up golden, heavenly sparks
visible in the mirror of my dreams.

And then I would like to plunge into the depths,
to immerse myself in the reflection,
for it seems to me as if angels called me
into the ancient miracle-city.

Darthula's Burial Song

Maiden of Colla, you sleep!
Around you the blue streams of Seláma are silent!
They mourn for you, the last branch
of Truthil's line!

When will you rise again in your beauty?
Fairest of the Fair in Erin!
You sleep the long sleep of the grave;
The glow of morning is distant.

Never, o never will the sun come to your
Resting-place and awaken you:
"Wake up! Darthula!
Spring has come!

"The breezes whisper,
Upon the green hills, sweet maiden,
Flowers wave!
In the grove, sprouting leaves flutter!

Yield, Sun,
To the maiden of Colla; she sleeps!
Never will she rise again in her beauty!
Never will you see her lovely wandering.

distant flute, comforting the heart of the listener. The vocal parts are handled antiphonally, with choirs of women's and men's voices evoking the "golden sounds wafting down" ("golden weh'n die Töne nieder") through the twilight. "Vineta" is a legendary sunken city, which the poet compares to the memory of a lost love buried deep in his heart. The author of the poem is Wilhelm Müller, whose texts Schubert set in his song cycle *Die schöne Müllerin*. Both the poem and the song cycle display a fascination with water imagery, and it is implied at the end of each that the protagonist throws himself into the depths. Brahms's setting is largely strophic (with the exception of a short middle section)—the triple meter suggestive of undulating ocean waves. In "Darthulas Grabesgesang" ("Darthula's Burial Song") Brahms once again exploits the antiphonal possibilities of the six-voice texture, exchanging motives between upper and lower voices in a way that underscores the dramatic flow of the text by James Macpherson, a Scottish poet who published his poems under the name "Ossian," claiming them to be the work of this legendary third-century warrior/bard.

Abendständchen

Hör', es klagt die Flöte wieder,
und die kühlen Brunnen rauschen,
golden weh'n die Töne nieder,
stille, laß uns lauschen!

Holdes Bitten, mild Verlangen,
wie es süß zum Herzen spricht!
Durch die Nacht, die mich umfängen,
blickt zu mir der Töne Licht.

Clemens Brentano (1778–1842)

Vineta

Aus des Meeres tiefem, tiefem Grunde
klingen Abendglocken, dumpf und matt,
uns zu geben wunderbare Kunde
von der schönen, alten Wunderstadt.

In der Fluten Schoß hinabgesunken,
blieben unten ihre Trümmer steh'n.
Ihre Zinnen lassen goldne Funken
widerscheinend auf dem Spiegel seh'n.

Und der Schiffer, der den Zauberschimmer
einmal sah im hellen Abendrot,
nach derselben Stelle schiffte er immer,
ob auch rings umher die Klippe droht.

Aus des Herzens tiefem, tiefem Grunde
klingt es mir wie Glocken dumpf und matt.
Ach, sie geben wunderbare Kunde
von der Liebe, die geliebt es hat.

Evening Serenade

Hark, the flute laments again
and the cool springs murmur.
Golden, the sounds waft down—
be still, be still, let us listen.

Lovely supplication, gentle longing,
how sweetly it speaks to the heart!
Through the night that enfolds me
shines the light of music.

Vineta

From the ocean's deep, deep depths
toll evening bells, muffled and faint,
to give us wonderful tidings
of the beautiful, ancient miracle-city.

Sunk deep down beneath the surging tide,
its ruins have stood fast.
Its battlements send up golden sparks
that reflect visibly on the surface.

And the sailor who once saw this magical shimmer
in the bright sunset
always sails back to the same place,
despite the circle of menacing cliffs above.

From the heart's deep, deep depths
rings a sound like bells, muffled and faint.
Ah, it sends such wonderful tidings
of the love that it has loved.

Sunnegårdh of the Metropolitan Opera, Benjamin Britten's *War Requiem*, and world premieres of works by Sidney Boquiren, Leo Kraft, Meg Collins Stoop and others. His choirs have performed in many of New York's prestigious venues, including Carnegie Hall, Alice Tully Hall, Weill Recital Hall, St. Patrick's Cathedral and Trinity Church Wall Street. Under his direction the Queens College Vocal Ensemble recently released its first CD, featuring premiere recordings of partsongs by Scottish composer Hamish MacCunn, and the Queens College Choir recorded Bright Sheng's *Two Folksongs from Qinghai*, soon to be released on the Naxos label.

Dr. John's guest conducting appearances include Avery Fisher Hall's annual Messiah Sing-In, a concert of American choral music with the Virginia Chorale (Virginia's only professional choral ensemble), chorus master for the Queens Symphony, regional honor choirs throughout New York State, and a recording with jazz trumpeter Michael Mossman. He has given presentations at both divisional and national conventions of the ACDA, and is in demand as a clinician and adjudicator throughout the United States. Dr. John will return to Tokyo in 2013 to conduct Beethoven's *Missa Solemnis*.

As a teacher and scholar, Dr. John has served as Guest Lecturer in conducting at the Hochschule für Musik in Freiburg, Germany, and presented seminars on American choral music in Basel and Stockholm. His dissertation on Brahms's *Nänie*, Op. 82 won the Julius Herford Prize from the ACDA and will be published soon in revised form as a book by The Edwin Mellen Press. His articles have appeared in *Choral Journal*, *American Choral Review*, and *Chorus America's* Research Memorandum Series. In July 2011, he was appointed Editor of *American Choral Review*, and also serves as a member of ACDA's National Research and Publications Committee.

Dr. John received his Doctor of Musical Arts in Conducting from the Eastman School of Music. Prior to his current position at the Aaron Copland School of Music, he served as Director of Choral Activities at Tufts University in Boston, Director of Choral Activities at Nassau Community College in Garden City, NY, and as Dartmouth College's first Conducting Fellow. He received his Master of Arts in Conducting from the Aaron Copland School of Music.



PROGRAM NOTES AND TEXTS

Mourning and Evening

The theme of tonight's program, Mourning and Evening, grew out of my desire to perform Victoria's marvelous Requiem Mass (1605) for six voices. Written for the funeral of the Dowager Empress Maria of Spain (one of Victoria's most dedicated and generous patrons), it was the composer's last published work and is imbued with deep personal meaning. The Requiem's length, scope, tightly knit musical structure (based on plainchant), and extraordinary emotional power display the kind of mastery one often sees in the late works of a great composer: an exquisite expression of "mourning" written during the "evening" of Victoria's career. Verdi's Requiem comes to mind as a similar culminating musical statement, though from a very different time and era.

The other pieces you will hear weave a contemplative theme, reflecting on love, life and loss. Dominick DiOrio's *Absence* is the winning entry in Cerddorion's first Emerging Composers Competition, and we are thrilled to present the world premiere tonight. Like DiOrio, Brahms was something of an "emerging composer" when he completed his Drei Gesänge ("Three Songs"), Op. 42. Despite their relatively high opus number they were completed during the "morning" of Brahms's illustrious life (when the composer was in his late twenties) and are among his first published a cappella works for six voices—a rich texture similar to Victoria's, which Brahms returned to often. We conclude our program with two selections from Hubert Parry's *Songs of Farewell*. Parry was a younger contemporary and great admirer of Brahms. *Songs of Farewell*, finished only three years before his death, are once again "evening" works, reflecting a lifetime of experience and mastery of the a cappella medium.

— James John

Tomás Luis de Victoria: *Officium Defunctorum, sex vocibus. In obitu et obsequiis, Sacrae Imperatricis*

Note by Samantha Bassler

Tomás Luis de Victoria (b. Avila, 1548; d. Madrid, 20 August 1611) is considered by many scholars to be the greatest Spanish Renaissance composer. Active in Spain and Italy, he is especially well known for his church music, of which the motets from his first publication in 1572, and the Offices for the Dead and for Holy Week, are particularly famous. 2011 saw many concerts, commemorating the 400th anniversary of Victoria's death, which featured these works.

Victoria began his career in 1558 as a chorister at Avila Cathedral in Spain, and later maintained a number of posts in Rome, succeeding Palestrina as Maestro di Cappella at the Roman Seminary in 1571. He ended his career in Madrid, working for the Dowager Empress Maria, sister of Philip II, daughter of Charles V, and widow of Maximilian II. Victoria was the Dowager Empress's chaplain from ca. 1587 until her death in February 1603; he then served as organist in the chapel until his death in 1611.

Victoria's musical output is significantly smaller than that of other sixteenth-century composers,

Dominick DiOrio: *Absence*

Note by James John

Dominick DiOrio's *Absence* is the winning entry in Cerddorion's inaugural Emerging Composers Competition, chosen from a field of twenty-two entries from throughout the United States, Canada, the United Kingdom, and Sweden. Dr. DiOrio is Assistant Professor at the Indiana University Jacobs School of Music, where he conducts the Contemporary Vocal Ensemble and supervises the masters program in choral conducting. In addition to his teaching and conducting activities, he is an active composer whose works have garnered awards from the American Society of Composers, Authors and Publishers; the American Choral Directors Association; the Yale Glee Club; and the Young New Yorker's Chorus, among others. He earned the D.M.A. in conducting from Yale University in 2012, and holds an undergraduate degree in composition from Ithaca College. DiOrio writes of his work:

The poetry of Amy Lowell is striking: vivid, present, words chosen with such care, as she paints an aural picture of her imagining. This setting of "Absence" is no different, as it explores the awakening of one's passions by the arrival of a before-absent lover. I paint this internal exultation with glissandi in the voices, richly-harmonized chords on "Heart's blood for your drinking", and the high chromatic ululations of a solo soprano.

Absence

My cup is empty to-night,
Cold and dry are its sides,
Chilled by the wind from the open window.
Empty and void, it sparkles white in the moonlight.
The room is filled with the strange scent
Of wistaria blossoms.
They sway in the moon's radiance
And tap against the wall.

But the cup of my heart is still,
And cold, and empty.
When you come, it brims
Red and trembling with blood,
Heart's blood for your drinking;
To fill your mouth with love
And the bitter-sweet taste of a soul.

Amy Lowell (1874 – 1925)

Johannes Brahms: *Drei Gesänge, Op. 42*

Note by James John

Johannes Brahms (1833-1897) was one of the nineteenth century's most skilled and beloved composers of choral music. His gift for choral writing grew out of his passion for early music (particularly for German composers such as Schütz and Bach), his love of counterpoint, and also from practical experience as a choral conductor. Early in his career Brahms had ample opportunity to write for his own choirs, and though the precise inspiration behind his Drei Gesänge (Three Songs), Op. 42 is not known, they were composed at a time (1859-1861; published in 1868) "when he wrote choral pieces for anyone who would sing them," as Brahms scholar Virginia Hancock describes.

All three pieces are for six voices (SAATBB), a texture that appears frequently in Brahms's later a cappella writing. "Abendständchen" ("Evening Serenade") describes the melancholy sound of a

Communion

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Requiescant in pace. Amen.

Motet

Versa est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi Domine,
nihil enim sunt dies mei.

Job 30:31 and 7:16

Libera me

Libera me, Domine, de morte aeterna, in die illa
tremenda:

Quando caeli movendi sunt et terra.
Dum veneris iudicare saeculum per ignem.

Tremens factus sum ego, et timeo, dum discussio
venerit, atque ventura ira.

Quando caeli movendi sunt et terra.

Dies illa, dies irae, calamitatis et miseriae, dies magna
et amara valde.

Dum veneris iudicare saeculum per ignem.

Requiem aeternam dona eis, Domine: et lux perpetua
luceat eis.

Libera me, Domine, de morte aeterna, in die illa
tremenda:

Quando caeli movendi sunt et terra.
Dum veneris iudicare saeculum per ignem.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Let perpetual light shine upon them, O Lord,
with your saints for ever,
for you are merciful.

Eternal rest grant unto them, O Lord,
and let perpetual light shine on them.

May they rest in peace. Amen.

My harp is tuned for lamentation,
and my flute to the voice of those who weep.
Spare me, O Lord,
for my days are as nothing.

Deliver me, O Lord, from death eternal on that
fearful day,

When the heavens and the earth shall be moved,
When thou shalt come to judge the world by
fire.

I am made to tremble, and I fear, till the judgment
be upon us, and the coming wrath,

When the heavens and the earth shall be moved.

That day, day of wrath, calamity, and misery, day of
great and exceeding bitterness,

When thou shalt come to judge the world by
fire.

Rest eternal grant unto them, O Lord: and let light
perpetual shine upon them.

Deliver me, O Lord, from death eternal on that
fearful day,

When the heavens and the earth shall be moved,
When thou shalt come to judge the world by
fire.

Lord, have mercy,
Christ have mercy,
Lord, have mercy.

such as Palestrina and Lassus; he wrote only church music set to Latin sacred texts. Unlike Palestrina, he issued popular publications of his music, and the first seven volumes of the Victoria complete edition (1902-13) contain only music published during his lifetime. The work programmed for this evening's concert, the *Officium Defunctorum* (Office of the Dead, for 6 voices, written 1603 and published 1605) is widely celebrated and was frequently performed during the 400th anniversary in 2011. The 1605 Office of the Dead (not to be confused with Victoria's earlier 4-voice *Missa pro defunctis* from 1583) includes his second Requiem Mass for six-part choir (SSATTB), composed for the solemn funeral rites of Victoria's patron, Empress Maria. This music, usually known as Victoria's Requiem, is revered for its grand Renaissance polyphonic style; moreover, scholars believe it is the composer's last publication and is possibly the last work Victoria completed before his death in 1611.

Victoria's music is admired for its emotion and poignant melodies, which are executed with a balance of dissonance and resolution that echoes the conservatism of Palestrina, but also alludes to the chromaticism of later composers. Like Palestrina, Victoria's music features fluid and conjoint melodies within highly organized counterpoint, but less like other Counter-Reformation composers, Victoria's music incorporates extra accidentals and refined harmonic inflections, such as suspensions and other non-chord tones, that add intensity to the mass setting. The setting of the words "nihil enim sunt dies mei" ("my days are as nothing") in the motet *Versa est in luctum* is an example of a melodic and mystical poignancy unique for the period, as is his consistent use of dissonant suspensions and resolutions between the different voices throughout the mass.

The 1605 Requiem features a complete Office of the Dead, including the strict Requiem liturgy standardized by the Roman Catholic Church (excepting the "Absolute Domine" tract and the "Dies Irae" sequence), along with a polyphonic setting of the Second Lesson of Matins (the *Taedet animam meam* on Job 10:1-7; the only part of the *Officium Defunctorum* scored for four parts), an additional extra-liturgical funeral motet (The *Versa est in luctum*, also on words from Job), and a polyphonic setting of an Absolution Responsory for after the Mass (*Libera me, Domine*). The motet is organized around unaccompanied chant incipits and verses reproduced by Victoria himself, which are interspersed throughout the polyphony, and with the Soprano II line as the predominant vehicle for the cantus firmus (one exception is the Offertory, when the alto carries the chant). The second soprano part performs the Gregorian chant cantus firmus with slow, elongated notes, which is, as musicologist Kerry McCarthy argues, very similar to the *modus operandi* of Josquin in the fifteenth century. The Soprano I part often features melodic lines that ascend majestically over the lower parts, which is juxtaposed against the notably low bass notes, all the while maintaining intensity and expressiveness. Victoria's music is a balance between use of dissonance and resolution, but with a manner that is sophisticated and restrained, as is fitting for a composer who also took clerical orders with the Roman Catholic Church.

The plainchant cantus firmus melody is persistent as a foundation throughout the work, and yet Victoria is able to weave this melody within the overall texture. The freely-composed parts mimic and comment upon the chant with additional musical motives, often when highlighting poignant texts, such as during the funeral motet *Versa est in luctum* ("My harp is tuned to mourning, and my organ shall speak with the voice of them that weep", an emotional text for a composer who was also a priest and organist), and the *Libera me* ("Deliver me, O Lord, from eternal death in that dreadful day"). Throughout, Victoria's music is rife with controlled dissonance, which frequently accompanies meaningful texts. The motet on the second lesson at Matins, *Taedet animam meam*



(“My soul is weary of my life”), opens homophonically with all four parts singing the word “taedet” (“weary”) on a minor sonority, then resolves to the major chord with the first soprano moving a half step downward, perhaps like the sigh of a tired soul. The high soprano part continues on the half step pattern to finish out the first portion text, utilizing musica ficta and word painting for “loquar in amaritudine animae meae” (“I will speak in the bitterness of my soul”), while the other parts complement it homophonically. The rest of the Requiem that follows does exploit the full six parts, but it is no less moving or expressive. Suspensions occur frequently throughout the work, often in the second soprano plainchant melody, but also elsewhere in the parts at particularly graphic texts. The Offertorium, *Domine Jesu Christe*, features chromaticism right from the opening “libera animas omnium” (“Deliver the souls of all..”), and a succession of suspensions that become more intense for “fidelium defunctorum de poenis inferni” (“...the faithful departed from the pains of hell...”). Victoria’s use of suspensions is very effective at cadences, where they can fulfill expectations of resolution, or lead to a deceptive cadence that instills more longing and desire. Victoria’s Office of the Dead is befitting as a musical offering to a Spanish Empress, from a devoted and devout servant: serene, regal, impassioned and yet masterfully controlled.

Lesson

Taedet animam meam vitae meae,
dimittam adversum me eloquium meum,
loquar in amaritudine animae meae.

My soul is weary of my life;
I will leave my complaint upon myself;
I will speak in the bitterness of my soul.

Dicam Deo: Noli me condemnare:
indica mihi cur me ita iudices.

I will say unto God, Do not condemn me;
show me wherefore thou contendest with me.

Numquid bonum tibi videtur,
si calumnieris et opprimas me,
opus manuum tuarum, et consilium impiorum
adiuves?

Is it good unto thee that thou shouldst oppress,
that thou shouldst despise the work of thine hands,
and shine upon the counsel of the wicked?

Numquid oculi carnei tibi sunt:
aut sicut videt homo, et tu vides?
Numquid sicut dies hominis dies tui,
et anni tui, sicut humana sunt tempora,
ut quaeras iniquitatem meam,
et peccatum meum scruteris?

Hast thou eyes of flesh?
or seest thou as man seeth?
Are thy days as the days of man?
are thy years as man's days,
that thou inquirest after mine iniquity,
and searchest after my sin?

Et scias quia nihil impium fecerim,
cum sit nemo qui de manu tua possit eruere.

Thou knowest that I am not wicked;
and there is none that can deliver out of thine hand.

Job 10:1-7

Introit

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest grant unto them, O Lord,
and let perpetual light shine on them.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet

Psalms 65:1-2

Requiem aeternam...

There will be songs of praise to you in Zion,
and prayers in Jerusalem.
O hear my prayers;
all flesh returns to you.

Eternal rest...

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy,
Christ have mercy,
Lord, have mercy.

Gradual

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

In memoria aeterna erit iustus:
ab auditione mala non timebit.

Eternal rest grant unto them, O Lord,
and let perpetual light shine on them.

The just man shall be remembered everlastingly,
he will not fear an evil hearing.

Offertory

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni,
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michaël
representet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini eius.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell,
and from the deep lake.

Deliver them from the mouth of the lion,
may the abyss not swallow them up,
may they not fall into darkness.

But may the holy standard-bearer Michael
lead them to that holy light
which of old Thou didst promise Abraham
and his seed.

Sanctus & Benedictus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
who takest away the sins of the world,
grant them rest.

Lamb of God,
who takest away the sins of the world,
grant them everlasting rest.