

CERDDORION

I

James John
Artistic Director

PRESENTS

Music of Solace and Rejoicing



In Memoriam

This program is being performed in loving memory of Steve Parkey, who died on February 4, 2012. Steve dedicated himself to the Cerddorion Vocal Ensemble for many years, singing fine tenor and serving first as president and then as chair of the Board. He is greatly missed by all of Cerddorion's members and supporters, and he will always be in our minds in the future, regardless of the works that we sing.

Saturday, February 25, 2012—8 P.M.
First Unitarian Church
48 Monroe Place
Brooklyn, New York

Saturday, March 3, 2012—8 P.M.
Old St. Patrick's Cathedral
263 Mulberry Street
New York, New York

The Program

Man That Is Born of a Woman Henry Purcell (1659–1695)

Dongsok Shin, organ

Sestina: Lagrime d'Amante al Sepolcro d'Amata Claudio Monteverdi (1567–1643)

Incenerite spoglie
Ditelo voi
Darà la notte il sol
Ma te raccoglie
O chiome d'or
Dunque, amate reliquie

❖❖❖ *Intermission* ❖❖❖

Warum ist das Licht gegeben? Op. 74, No. 1 Johannes Brahms (1833–1897)

Warum ist das Licht gegeben?
Lasset uns unser Herz
Siehe, wir preisen selig
Mit Fried und Freud ich fahr dahin

Gottes Zeit ist die allerbeste Zeit, BWV 106 J.S. Bach (1685–1750)

*Katrina Montagna, soprano; Leonore Nelson, alto;
Grady Sullivan, tenor; Elliott Z. Levine, bass*

*Susan Iadone and Karen Snowberg, recorder
Motomi Igarashi-de Jong and Patricia Neely, viola da gamba
Carlene Stober, cello
Dongsok Shin, organ*

CERDDORION

NOW IN ITS SEVENTEENTH SEASON, CERDDORION is one of New York's most highly regarded volunteer choral ensembles. A chamber group of twenty-five 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 Lisa Bielawa, David Lang, Elliot Z. Levine, Robert Dennis, Julie Dolphin, and David Schober.

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, Artistic Director

James John is 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.

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*, an award-winning production of Monteverdi's *L'Orfeo*, Requiems by Mozart and Verdi, "A Night at the Opera" with Queens College alumna Erika 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 most prestigious venues, including Carnegie Hall, Alice Tully Hall, Weill Recital Hall, and St. Patrick's Cathedral. The Vocal Ensemble recently released its first CD, featuring premiere recordings of part-songs by Scottish composer Hamish MacCunn, and the Queens College Choir was selected to perform at the 2012 Eastern Division Conference of the American Choral Directors Association (ACDA) in Providence, RI.

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. In June 2012, he will lead the Tokyo Oratorio Society in a performance of Brahms's *Requiem* in Tokyo's Suntory Hall. 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.

As a teacher and scholar, Dr. John has served as Guest Lecturer in conducting at the Hochschule für Musik in Freiburg, Germany, and has presented seminars on American choral music in Basel and Stockholm. In July 2011, he was appointed Editor of the *American Choral Review*, published by Chorus America. 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*, *The American Choral Review*, and the American Choral Foundation's *Research Memorandum Series*. He is currently Project Chair for Research and Scholarship for ACDA's Eastern Division, and is also a member of ACDA's National Research and Publications Committee, where he serves as Chair of the Monographs and Composers Series subcommittee.

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

Music of Solace and Rejoicing

Our program this evening, entitled *Music of Solace and Rejoicing*, explores the transience of life through four contrasting works: a funeral anthem from the Anglican *Book of Common Prayer* (Purcell's *Man that is Born of a Woman*); a madrigal cycle in which the protagonist has experienced profound loss (Monteverdi's *Sestina*); a motet that rails against the needless suffering of humanity (Brahms's *Warum ist das Licht gegeben*); and a funeral cantata in the German Protestant tradition (Bach's *Gottes Zeit ist die allerbeste Zeit*). At first glance, this might seem like heavy fare (much lamentation, little solace, and even less rejoicing), but in the hands of these master musicians this poignant theme is given such exquisite expression that it is hard for the listener not to experience a sense of heartfelt solace and compassion. Though overt rejoicing is certainly not a keynote among these varied compositions, when it finally does arrive at the end of the Bach we are transported beyond measure.

Henry Purcell, *Man That is Born of a Woman*

Thurston Dart, the distinguished British musicologist, called *Man That is Born of Woman* one of Henry Purcell's (1659–1695) "most eloquent works." Performed at Westminster Abbey in 1695 for the funeral of Queen Mary II (and a few months later at Purcell's own memorial service, following his untimely death), it occupies a special place in the composer's oeuvre. Interestingly enough, the anthem was not actually written for the momentous royal obsequies that gained it such wide exposure. Dart suggests instead that it may have been inspired by the death of one of Purcell's early teachers, Matthew Locke (1621–1677) and completed when the composer was barely 20 years old. Thus it is an early work of astonishing insight and sensitivity, revealing in particular Purcell's extraordinary gift for text setting.

From the seven so-called "funeral sentences" that comprise the burial service in the Book of Common Prayer, Purcell chose three of the most heartrending. The first is based on somber lines from Job 14: 1–2, and the succeeding two are anguished prayers for salvation. Purcell's use of word painting to bring out dramatic aspects of the text is exceptional: intertwining voices rise and fall passionately to mimic the phrase, "He cometh up, and is cut down"; excruciating dissonances created by sinuous, chromatic counterpoint underscore "bitter pains of eternal death"; evocative leaps downward accompany the words "to fall" in the anthem's final bars. Such instances are powerful demonstrations of the remarkable "eloquence" to which Dart refers.

Man That Is Born of a Woman (Text from the Book of Common Prayer, 1660)

Man that is born of a woman hath but a short time to live, and is full of misery.
He cometh up, and is cut down like a flower; he fleeth as it were a shadow,
and ne'er continueth in one stay.

In the midst of life we are in death: of whom may we seek for succor, but of thee,
O Lord, who for our sins art justly displeased? Yet, O Lord, O Lord most mighty, O holy, and
most merciful Savior, deliver us not into the bitter pains of eternal death.

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears unto our pray'rs;
but spare us, Lord most holy, O God most mighty. O holy and most merciful Savior, thou most
worthy Judge eternal, suffer us not at our last hour, for any pains of death, to fall away from thee.



Claudio Monteverdi, *Sestina: Lagrime d'Amante al Sepolcro dell'Amata*

Shortly after the triumphant premiere of *L'Orfeo* in February 1607, Claudio Monteverdi (1567–1643) was asked to write another opera for festivities celebrating the wedding of Francesco Gonzaga (the Duke of Mantua's son) to Margaret of Savoy, planned for the following year. The subject was the myth of Ariadne (or “Arianna”), a heartrending tale of love and betrayal in which Ariadne (daughter of King Minos) is abandoned on the island of Naxos by her lover Theseus, after helping him slay the deadly Minotaur and escape the labyrinth.

The period during which the opera *Arianna* was conceived and composed (1607–1608) was perhaps the most difficult of Monteverdi's life. In September 1607 he suffered the loss of his wife Claudia (leaving behind two young sons), and was given very little time to mourn before being called back to court to oversee the musical preparations for the wedding—which not only included composing a new opera, but also coordinating a wide variety of elaborate musical entertainments. Early in 1608, only a few weeks into the intensive five-month rehearsal period that preceded the opera's premiere, the 18-year-old singer Caterina Martinelli—who had been cast in the title role of Arianna and was a former pupil of Monteverdi's—died of smallpox. The composer was devastated. Such personal losses combined with the demands of writing an enormous quantity of music in a limited time almost drove Monteverdi to death. He later wrote of “the great suffering I underwent” and that “I almost killed myself when writing *Arianna*.”

Following Martinelli's death, Duke Vincenzo Gonzaga commissioned a memorial work in her honor, and thus it was in the wake of his “great suffering” that Monteverdi, along with the poet Scipione Agnelli, composed *Lagrime d'Amante al Sepolcro dell'Amata* (“Tears of the Lover at the Tomb of the Beloved”), which was published several years later in the composer's Sixth Book of Madrigals (1614). The abbreviated title *Sestina* refers to the verse form Agnelli employed, consisting of six stanzas of six lines each, and concluded by a three-line “envoy.” Each line, in turn, ends with one of six words (*tomba, cielo, terra, seno, foco, pianto*, or the proper name *Glauco*) that rotate in a prescribed fashion.

Glauco, the poem's protagonist, is overcome by grief at the loss of his beloved *Corinna*. Monteverdi stirringly depicts the character's wide-ranging, mercurial emotions not so much through word painting as by careful attention to declamation of the text, creating a recitative-like delivery that speaks directly and immediately to the listener. Striking use of dissonance highlights certain words (such as *tormentato* and *lamentì*), and frequent yet subtle shifts from major to minor portray the fragility of *Glauco's* volatile emotional state.

Sestina: Lagrime d'Amante al sepolcro d'Amata Scipione Agnelli

I.
Incenerite spoglie, avara tomba
Fatta del mio bel Sol, terreno Cielo,
Ahi lasso! P' vegno ad inchinarvi in terra.
Con voi chius'è 'l mio cor' amarmi in seno,
E notte e giorno vive in piant' in foco,
In duol' in ira il tormentato Glauco.

II.
Ditelo, O fiumi e voi ch'udiste Glauco
L'aria ferir di grida in su la tomba,
Erme campagne – e'l san le Ninfe e 'l Cielo,
A me fu cibo il duol, bevanda il pianto,
Letto, O sasso felice, il tuo bel seno,
Poi ch'il mio ben copri gelida terra.

I.
O remains turned to ash, greedy tomb
Made from my beautiful sun, this ground
is now my heaven,
Alas! I come to kneel upon the earth,
With you my heart is buried, as is the love
in my bosom,
And night and day the tormented Glauco
lives in fire, in tears,
In grief, in anger.

II.
Say it, O rivers, and you who heard Glauco,
Rend the air above the tomb with cries,
Deserted countryside—the nymphs and the
heavens know it—
For me, grief was my food, tears my drink,
My bed, O happy stone, your beloved bosom,
Since my beloved was covered with frozen earth.

III.

Darà la notte il sol lume alla terra
Splenderà Cintia il dì, prima che Glauco
Di baciàr, d'honorar lasci quel seno
Che nido fu d'Amor, che dura tomba
Preme; né sol d'alti sospir, di pianto,
Prodighe a lui saran le sfere e 'l Ciel!

IV.

Ma te raccoglie, O Ninfa, in grembo il Cielo,
Io per te miro vedova la terra
Deserti i boschi e correr fium'il pianto.
E Driade e Napèe del mesto Glauco
Ridicono i lamenti, e su la tomba
Cantano i pregi de l'amato seno.

V.

O chiome d'or, neve gentil del seno
O gigli de la man, ch'invido il Cielo
Ne rapi, quando chiuse in cieca tomba,
Chi vi nasconde? Ohimè! Povera terra
Il fior d'ogni bellezza, il Sol di Glauco
Nasconde? Ah! Muse! Qui sgorgate il pianto!

VI.

Dunque, amate reliquie, un mar di pianto
Non daran questi lumi al nobil seno
D'un freddo sasso? Ecco l'afflitto Glauco
Fa risonar "Corinna" il mare e 'l Cielo,
Dicano i venti ogn'hor, dica la terra
"Ahi Corinna! Ahi morte! Ahi tomba!"

Cedano al pianto i detti! Amato seno
A te dia pace il Cielo, pace a te Glauco,
Prega honorata tomba e sacra terra.

III.

The sun will light the earth at night
The moon will shine all day, before Glauco
Ceases to kiss and honor that bosom
That was a love nest, where an enduring tomb no
Weighs heavily; nor only deep sighs and tears
Will be bestowed upon him by the spheres
and the heavens!

IV.

But be received, O Nymph,
into the lap of Heaven.
I search for you, the earth is a widow,
Deserted are the forests,
and tears flow like rivers.
And the dryads and wood-nymphs
repeat the laments
Of sad Glauco, and over the tomb
Sing the praises of the beloved bosom.

V.

O hair of gold, gentle snow of the bosom,
O lily-white hands, which envious Heaven
Has stolen, when closed within this blind tomb,
Who hides you? Alas! Poor earth
The flower of all beauty, Glauco's sun,
Hidden? Ah! Muses! Here pour forth
your tears!

VI.

So, beloved remains, shall not these eyes
Shed a sea of tears upon the noble bosom
Of this cold stone? Here the stricken Glauco
Makes Corinna's name resound across the sea
and heavens,
So that the winds and the earth may say
at all times
"Oh Corinna! Oh death! Oh tomb!"

Let words yield to tears! Beloved bosom,
May Heaven give you peace,
peace to you Glauco,
Pray over the honored grave and the sacred
earth.



Johannes Brahms, *Warum ist das Licht gegeben?* (Op. 74, No. 1)

Johannes Brahms (1833–1897) published the unaccompanied motet *Warum ist das Licht gegeben?* (Op. 74, No. 1) in 1878, not long after the premiere of his Second Symphony, Op. 73. Often viewed as Brahms's most cheerful symphonic work, it is puzzling that the composer described it to his publisher as "so melancholy that you will not be able to bear it. I have never written anything so sad, and the score must come out in mourning." Brahms had a habit of making cryptic statements, though this one is indicative of a darkening in mood that gradually begins to suffuse the music of his later period. No piece hails this shift more clearly than the motet we are performing this evening.

As with *Ein deutsches Requiem*, Brahms assembled his own texts from the Bible, relying heavily on the Book of Job for the first movement. In the Romantic mind, Job was something of a heroic figure, akin to the suffering artist who endures and sacrifices all things for the sake of his art. Though it has been suggested that the piece was inspired by the tragic loss of Brahms's colleague Hermann Goetz (who died of tuberculosis in 1876), no specific occasion can be cited as the catalyst for its composition.

Brahms fashioned a substantial portion of the musical material from an earlier, unpublished Canonic Mass (WoO 18; 1856), perhaps because its jagged, chromatic fugue subject seems uncannily suited to the bleak, almost desperate first line of text, "Why is Light given to those in misery?" At the opening Brahms sets this question in stark relief as an anguished refrain—"Why?"—that returns as a structural pillar throughout the first movement. For the second and third movements (also based on material from the earlier Mass), the composer turns to texts from the New Testament that refer back to Job, providing a measure of solace in the image of a compassionate and merciful God. The final movement is a four-part harmonization of Martin Luther's famous chorale, "Mit Fried und Freud ich fahr dahin" ("In peace and joy I now depart"), written in the style of J.S. Bach (the same melody appears in Bach's Cantata 106). This is perhaps the most interesting and controversial aspect of the work.

Brahms dedicated *Warum?* to his friend Phillip Spitta, one of the 19th century's most famous Bach scholars, suggesting an homage to this cultural icon of German music. The composer later tried to withdraw the dedication, however, fearing that it might be perceived as "pretentious," or that unfavorable comparisons might be drawn. He wrote to his friend and publisher Fritz Simrock, "I would very much like to leave the dedication out, it really looks arrogant with motets," and later, "Were I to dedicate motets to the music scholar and Bach biographer, it looks as though I think that I can create something special and exemplary in the genre." Despite Brahms's protestations, Simrock let the inscription stand. One commonly held view is that through this motet Brahms was attempting to find his place within the German Protestant tradition,

albeit in a much more secularized world (there is no mention of Christ in the work, which would have been unthinkable in Bach's day). Brahms's motivation may have run deeper, however. The Brahms scholar Daniel Beller-McKenna has perceptively written that *Warum?* is an intensely personal statement by a composer partially consumed with self-doubt. By juxtaposing the figures of Job and Bach at either end of the motet, Brahms is ardently questioning a musical-religious tradition that had in large part lost the core of its meaning in 19th century liberal, intellectual circles.

Warum ist das Licht gegeben? Op. 74, No. 1

1.

Job 3: 20–23

Warum ist das Licht gegeben dem Mühseligen,
und das Leben den betrübten Herzen
die des Todes warten und kommt nicht, und grüben
ihn wohl aus dem Verborgenen;
die sich fast freuen und sind fröhlich,
daß sie das Grab bekommen.
Und dem Manne, deß Weg verborgen ist,
und Gott vor ihm denselben bedecket?

Why is light given to those in misery,
and life to afflicted souls
(to those who wait for death, and it comes not;
who dig for it secretly,
who nearly rejoice and are glad
that they have found the grave),
and to the one whose way is hidden
and from whom God has hidden himself?

2.

Lamentations 3: 41

Lasset uns unser Herz samt den Händen
aufheben zu Gott im Himmel.

Let us lift up our hearts and our hands
to God in heaven.

3.

James 5: 11

Siehe, wir preisen selig,
die erduldet haben.
Die Geduld Hiob habt ihr gehört,
und das Ende des Herrn habt ihr gesehen;
denn der Herr ist barmherzig
und ein Erbarmer!

Behold, we call them blessed,
those who have endured.
You have heard of the patience of Job
and you have seen the purpose of the Lord;
for the Lord is compassionate,
and a merciful God.

4.

Martin Luther

Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mir Schlaf worden.

In peace and joy I depart,
according to God's will;
my heart and mind are comforted,
calm, and still.
As God has promised me,
death has become my sleep.

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Johann Sebastian Bach, *Gottes Zeit ist die allerbeste Zeit*, BWV 106

J. S. Bach (1685–1750) wrote more than two hundred church cantatas during his long and prolific career. *Gottes Zeit ist die allerbeste Zeit*, BWV 106, is a very early cantata—perhaps the second or third that the composer completed. It may have been written for the funeral of Bach's uncle, Tobias Lämmerhirt, in 1707, when Bach was only 22 or 23 years old. This connection is suggested by the scholar Alfred Dürr, who associated the work's unique instrumentation (two recorders, two violas da gamba, cello and organ) with the name "Lämmerhirt," which means "shepherd of the lambs." Recorders were traditionally associated with shepherds, and this choice on Bach's part would have had special meaning on such an occasion.

Gottes Zeit is also distinctive in form (another characteristic typical of Bach's early cantatas), giving the impression that the young composer was experimenting with new and wonderful possibilities. Until the mid-1980s when a prayer book was discovered that contained many of the work's texts in the same order, it was surmised that the composer probably assembled the biblical verses—and perhaps even composed some of the free poetry—himself. Brahms may indeed have used Bach as a model in this respect. Philosophically, the texts are arranged in a general progression from Old to New Testament (as are Brahms's), though here Bach contrasts stern and immutable law ("Mensch, du mußt sterben"/"Mortal, you must die") with the redemptive grace of Christ ("Ja, komm, Herr Jesu"/"Yes, come, Lord Jesus"). In this context, Bach uses Martin Luther's chorale melody to complement Christ's words from Luke 23 ("Today you will be with me in Paradise"), suggesting a joyful departure from this world into the arms of a loving savior—an entirely different outlook and interpretation from Brahms's mid-19th century view.

Program Notes by James John

Gottes Zeit ist die allerbeste Zeit, BWV 106

God's Time Is the Very Best Time (Librettist unknown)

1. Sinfonia

2a. Chorus

Acts 17: 28, embedded in free poetry; author unknown

Gottes Zeit ist die allerbeste Zeit.

In ihm leben, weben und sind wir,

solange er will.

In ihm sterben wir zur rechten Zeit,

wenn er will.

God's time is the very best time.

In him we live, move, and have our being,

as long as he wills.

In him we die at the appointed time,

whenever he wills.

2b. Arioso (Tenor)

Psalm 90: 12

Ach, Herr, lehre uns bedenken,

daß wir sterben müßen,

auf daß wir klug werden.

O Lord, teach us to ponder

the fact that we must die,

so that we may become wise.

2c. Aria (Bass)

Isaiah 38: 1

Bestelle dein Haus;

denn du wirst sterben

und nicht lebendig bleiben.

Set your house in order!

For you will die

and not remain alive.

2d. Chorus and Arioso (Soprano)

Chorus: Ecclesiastes 14:7; Arioso: Revelation 22: 20b

Chorus

Es ist der alte Bund:

Mensch, du mußt sterben!

Arioso:

Ja, komm, Herr Jesus!

It is the old law:

Mortal, you must perish!

Yes, come, Lord Jesus!

3a. Aria (Alto)

Psalm 31: 5

In deine Hände befehl ich meinen Geist;

du hast mich erlöset, Herr,

du getreuer Gott.

Into your hands I commend my spirit;

You have redeemed me, Lord,

You faithful God.

3b. Arioso (bass) and Chorale (alto)

Luke 23: 43b; chorale by Martin Luther

Arioso

Heute wirst du mit mir im Paradies sein.

Arioso

Today you will be with me in Paradise.

Chorale

Mit Fried und Freud ich fahr dahin

In Gottes Willen,

Getrost ist mir mein Herz und Sinn,

Sanft und stille.

Wie Gott mir verheißen hat:

Der Tod ist mir Schlaf worden.

Chorale

In peace and joy I depart,

according to God's will;

my heart and mind are comforted,

calm, and still.

As God has promised me,

death has become my sleep.

4. Chorus

Adam Reusner (c. 1496—c. 1576)

Glorie, Lob, Ehr und Herrlichkeit

Sei dir, Gott Vater und Sohn bereit,

Dem heiligen Geist mit Namen!

Die göttlich Kraft

Macht uns sieghaft

Durch Jesum Christum, Amen.

Glory, praise, honor, and majesty

be given to you, God the Father,

Son, and Holy Spirit with your power!

The divine strength

makes us victorious

through Jesus Christ, Amen.

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Cerddorion's Next Performances

Please join us on May 12 in Brooklyn or May 20 in Manhattan (at St. Ignatius of Antioch) for Cerddorion's final program of the 2011–2012 concert season, entitled "Lost in Translation: Music in a Borrowed Tongue." This program will feature texts set by composers in languages other than their native tongue, including works by Orlando Lassus, Heinrich Schütz, Paul Hindemith, and Jaako Mäntyjärvi, as well as the premiere of a newly commissioned work by Pulitzer Prize-winning composer Paul Moravec.

Cerddorion will be holding auditions for prospective new members to join us for this program. If you are interested in singing with us, please visit our web site (www.cerddorion.net) for information, or look for our audition announcement on Vocal Area Network (www.van.org).

Sing New York!

From April 15 to June 15, the New York Choral Consortium is sponsoring the second annual *Sing New York!* festival. Cerddorion will perform its May program as part of that festival. The beginning of this year's festival is being celebrated with a city-wide day of free choral performances on Sunday, April 15. We invite you to come hear members of Cerddorion sing as part of that celebration. Visit Cerddorion's web site (www.cerddorion.org) for information on where we will perform, and visit the web site of the New York Choral Consortium (www.newyorkchoralconsortium.org) for information about both the festival and the April 15 kick-off event.

Support Cerddorion

Ticket sales cover only a small portion
of our ongoing musical and administrative expenses.
If you would like to make a tax-deductible contribution,
please send a check (payable to Cerddorion NYC, Inc.) to:

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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.

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for their assistance in preparing Cerddorion for this concert,
and to Ethan Wagner for his excellent accompanying skills.

Additional thanks to Ralph Bonheim, Ethan Wagner, and Graham Holley
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and to Michael Klitsch for program layout and printing.

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Our concerts would not be possible without a great deal of financial assistance. Cerddorion would like to thank the following, who have generously provided financial support for our activities over the past year.

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Woody Anderson and Sharon Kaplan
Carol Barker
Jane L. Bender
Jane and John Brickman
Gary Ducoing
Wylie C. and Christina G. Hembree
Bonnie Hiller
Elizabeth Litt and Edward Randall
Nicole and John Louras
Catherine Markoff
Glenn Lunden and Frank Meola
Nancy L. Pasley
Eleanor and Joseph Perlman
Dean Rainey
David K. Schorr and Judith K. Kronos
Julian and Gail Schorr
Barry and Rona Smith
Mary-Louise Smith
Nancy M. Tooney
Juliet Wachtell
Gretta Wren
Richard Yaeger

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CERDDORION



sopranos

Jude Cobb
Anna Harmon*
Sandi Leibowitz
Cathy Markoff
Katrina **Montagna**
Jennifer Oates*
Ellen Schorr*

altos

Susan Glass
Imani Mosley*
Leonore Nelson
Anne Stone
Myrna Nachman*
Gretta Wren*

tenors

Stephen Bonime
Ralph Bonheim*
Elliott S. Cairns
Michael Klitsch*
Grady Sullivan*

basses

Peter Cobb*
Jonathan Miller
Michael J. Plant*
Dean Rainey
Larry Sutter*
Ethan Wagner**

*Members of the Purcell semi-chorus

**Rehearsal accompanist for the Bach

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