

Celebrate Cerddorion's 20th Anniversary Season!

In March 2015, we will mark our 20th anniversary with a special concert featuring highlights from the works commissioned by Cerddorion through the group's history. The season will conclude with a program in early June of settings of texts from The Song of Songs, including the winners of our fourth Emerging Composers Competition. Please join us!

Be sure to check www.Cerddorion.org for up-to-date information about these future performances!



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:

Cerddorion NYC, Inc.
Post Office Box 946, Village Station
New York, NY 10014-0946



For further information about Cerddorion Vocal Ensemble, please visit our web site:

WWW.CERDDORION.ORG

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CERDDORION

VOCAL ENSEMBLE

James John
Artistic Director

PRESENTS

Models of Inspiration



Friday, November 14, 2014, 8 pm
St. Paul's Episcopal Church
199 Carroll Street, Brooklyn

Sunday, November 16, 2014, 3pm
St. Ignatius of Antioch
87th Street & West End Avenue, Manhattan

THE PROGRAM

Jesu, meine Freude (BWV 227) Johann Sebastian Bach (1685–1750)

1. Jesu, meine Freude
2. Es ist nun nichts Verdammliches
3. Unter deinem Schirmen
4. Denn das Gesetz des Geistes
Jennifer Oates, Rebecca Schwartz, Merrin Lacyan, soprano 1;
Anna Harmon, Jeanette Rodriguez, Ellen Schorr, soprano 2;
Clare Detko, Anna Eva Hallin, Linnea Johnson, alto
5. Trotz dem alten Drachen
6. Ihr aber seid nicht fleischlich
7. Weg mit allen Schätzen!
8. So aber Christus in euch ist
Jamie Carrillo, Cathy Markoff, Leonore Nelson, alto
Ben Arendsen, Ralph Bonheim, Christopher Ryan, tenor
Steven Iger, Jonathan Miller, Michael Plant, bass
9. Gute Nacht, O Wesen
10. So nun der Geist
11. Weicht, ihr Trauergeister

Mon coeur se recommande à vous Orlando di Lasso (1530–1594)

Missa super *Mon coeur se recommande à vous* Johannes Eccard (1553–1611)

Kyrie

Gloria

Credo

Jennifer Oates, soprano; Anna Eva Hallin, alto; Ralph Bonheim, tenor

Sanctus

Anna Harmon, soprano; Jeanette Rodriguez, soprano;
Myrna Nachman, alto; Christopher Ryan, tenor

Agnus Dei

Please Please Me Lennon-McCartney, arr. Michael Plant (b. 1969)

Beatles Motet "Please Please Me" Richard Boukas (b. 1953)
(adapted from Lennon-McCartney)

Ben Arendsen, Frank Kamai, Michael Klitsch, tenors



Intermission

Guest Artists
Masayuki Maki, Organ
Carlene Stober, Cello



CERDDORION

Sopranos	Altos	Tenors	Basses
Judith Cobb	Jamie Carrillo	Ben Arendsen	Peter Cobb
Anna Harmon	Clare Detko	Ralph Bonheim	Steven Iger
Merrin Lazyan	Anna Eva Hallin	Frank Kamai	Jonathan Miller
Jennifer Oates	Linnea Johnson	Michael Klitsch	Michael Plant
Jeanette Rodriguez	Cathy Markoff	Christopher Ryan	Dean Rainey
Ellen Schorr	Myrna Nachman		Tom Reingold
Rebecca Schwartz	Leonore Nelson		Larry Sutter
	Gretta Wren		



BOARD OF DIRECTORS

<i>President</i>	Ellen Schorr	<i>Treasurer</i>	Dean Rainey
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	Michael Klitsch	Gretta Wren	



The members of Cerddorion are grateful to James Kennerley and the Church of Saint Ignatius of Antioch for providing rehearsal and performance space for this season.

Thanks to Vince Peterson and St. Paul's Episcopal Church for providing a performance space for this season.

Thanks to Cathy Markoff for her publicity efforts.

Thanks to Michael Plant for his wonderful arrangement of *Please Please Me*.

PROGRAM CREDITS:

Michael Klitsch assembled and edited the program, compiled the texts, and handled printing. Richard Boukas provided notes on his composition; James John provided notes on the other pieces, as well as the Note from the Artistic Director.



THE ARTISTS

Now in its twentieth season, **CERDDORION** (the name, pronounced *kehr-DOHR-ee-on*, is Welsh for "Musicians") is one of New York's most highly regarded volunteer choral ensembles. A chamber group of up to 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 Schobert, 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; they were invited back in 2014 to perform in Chapelet's farewell concert. 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 Lisa 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 fifth 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 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*,

Requiem 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 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 part songs 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 American Choral Directors Association, and is in demand as a clinician and adjudicator throughout the United States. In Fall 2013, Dr. John returned to Tokyo 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 American Choral Directors Association 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.



Guest Artists

Masayuki Maki, Organ

Masayuki Maki, a multi-instrumentalist on various classical keyboard instruments, has extensive experience in lecturing and performing in America and Asia. He was formerly Associate Instructor of harpsichord performance and keyboard accompaniment at the Jacobs School of Music at Indiana University and is now adjunct faculty at the Aaron Copland School of Music at Queens College of the City University of New York, teaching harpsichord, organ, fortepiano, and chamber music. He tours regularly in Japan, China, and the United States, giving performances and master classes together with recorder artist Eva Legéne. He has also been an artist of Poly Theatre Group and artist-in-residence at Peking University (2008, 2009, and 2010) and the Gulangyu Music Festival (2008 and 2010–2011). His international activities have been sponsored by the Asahi Shimbun Foundation and covered by China Radio International, Asahi Newspaper, Mainichi Newspaper, and *Early Music America* magazine.

Other than performing, he also works at the Metropolitan Opera, Trinity Wall Street, Carnegie Hall, and Lincoln Center as harpsichord and organ technician. He graduated from Musashino Academia Musicae in Tokyo, the Early Music Institute at Jacobs School of Music at Indiana University, and Aaron Copland School of Music at Queens College, and he is currently an Advanced Candidate for his doctorate in harpsichord at Stony Brook University. He is also a faculty member and an assistant to the artistic director of summer workshops "Rethinking Bach" at Aaron Copland School of Music and Tokai University.

Carlene Stober, Cello

Carlene Stober has performed as continuo cellist for Bach Vespers at Holy Trinity for many years, and she is a member of Empire Viols and The Gresher Trio. In addition to performing with many ensembles, she has appeared on *A Prairie Home Companion*, was featured musician in Theatre for a New Audience's production of *Pericles* at the Brooklyn Academy of Music, and has performed with the Utah Shakespeare Festival. Carlene is a member of the Saratoga Opera Festival Orchestra and has performed at the Manitou Chamber Music Festival in Colorado. She served as principal cellist of the Tucson Symphony Orchestra and performed throughout the United States as a member of the Delphi String Quartet. Carlene holds degrees from the Eastman School of Music.



Program Notes and Texts

Models of Inspiration

A note from the Artistic Director:

In 1990 I was singing in the small paid choir at St. Ignatius of Antioch on the Upper West Side. At that time, a countertenor named Richard Boukas was subbing periodically, and he impressed me as an exceptionally fine musician. Somehow I heard that he had recently composed a number of “Beatles Motets,” which piqued my interest. Shortly after that, I ended up leaving New York City, and though I never actually saw any of the Beatles scores, the concept stuck vividly in my mind. After a long hiatus, I returned to New York, and I started wondering whatever happened to Richard. I searched online, but couldn’t find anything. One day while swimming over at Queens College, I was getting ready to leave the pool, and a head popped out of the water. There was sudden and instant recognition: “Richard!” “Jim!” “Beatles Motets!” And the seeds of a concert program were born... That was in 2006, and needless to say, our performances this weekend of the *Beatles Motet “Please Please Me”* are the culmination of an idea begun many years ago.

One of the joys of putting this program together has been the opportunity to pair Richard’s work with Bach’s *Jesu, meine Freude*, the central fugue of which (“Ihr aber seid nicht fleischlich”) serves as the primary inspiration for his third movement. Musicians throughout history have used popular music as the basis for new compositions. Boukas took Lennon-McCartney as his starting point; Bach based *Jesu, meine Freude* on a Lutheran chorale by Johann Crüger; Johannes Eccard modeled a mass setting on the well-known secular chanson *Mon coeur se recommande à vous*, by Orlando di Lasso—which is where our program begins. Hence the title, *Models of Inspiration*.

Orlando di Lasso, *Mon coeur se recommande à vous*
Johannes Eccard, *Missa super Mon coeur se recommande à vous*

Along with Palestrina, Victoria, and Byrd, Orlando di Lasso (1530–1594) was one of the most famous and influential composers of the sixteenth century. He was extraordinarily prolific, with an oeuvre encompassing some five hundred motets, fifty masses, one hundred magnificent settings, ninety German lieder, and three hundred madrigals and chansons. Born in Mons (now part of southern Belgium), his formative years were spent in Italy, and from 1556 onward he served as *maestro di cappella* at the Bavarian court. Lasso’s five-voice setting of *Mon coeur se recommande à vous*, a poem by the well-known Clément Marot (1496–1544), was published in the late 1560s. It should not be confused with the far more popular four-voice setting of the same text, which appeared in the anthology *The A Cappella Singer* around 1900, attributed to Lasso but of dubious origin.

The poem itself is a mildly bitter reproach by a rejected lover. Among its most poignant lines are “My mouth, which used to smile upon you and speak gentle words, does nothing now but curse those who have banished me from your sight”—implying that the person to whom the poem is directed has given their affections to someone else. Lasso’s setting avoids overt word painting (with the possible exception of the dance-like syncopations highlighting the phrase “speak gentle words”) and is more melancholy than outwardly spiteful, using subtle modal shifts to capture the poet’s anguish with courtly restraint.

It is precisely this subtlety and restraint, along with Lasso’s exquisitely crafted counterpoint, that may have made the piece ripe for reworking into another genre. *Missa super Mon coeur se recommande à vous* by Johannes Eccard (1553–1611), a pupil of Lasso, is a parody mass based on the chanson. The term “parody” in this instance is really a misnomer (there is no satire here), but rather describes a technique common in the sixteenth century for constructing a mass on the contrapuntal framework of a preexistent chanson, madrigal, or motet. Lasso himself frequently “parodied” his own works, and in fact this particular mass was for a long time misattributed to him. Scholars now believe Eccard composed it around 1579, only a few years after finishing his studies with Lasso in Munich, suggesting a possible homage to his former teacher.

It is not difficult to hear the relationship between chanson and mass, especially at the beginning of the Kyrie, Gloria, and Credo, which remain quite faithful to the opening of the original (as is usually the case with parody technique). The start of the Sanctus, with its elegant linear motion and devotional mood, departs furthest from its model—capturing a distinctly sacred moment in the liturgy (the elevation of the host) by introducing essentially new material. The Benedictus and Hosanna mark a clear return to motives derived from the chanson, and the brief Agnus Dei stems almost entirely from the chanson’s first point of imitation.

Mon coeur se recommande à vous

Mon coeur se recommande à vous,
Tout plein d’ennui et de martyre;
Au moins en dépit des jaloux
Faites qu’adieu vous puisse dire!
Ma bouche qui savait sourire
Et conter propos gracieux
Ne fait maintenant que maudire
Ceux qui m’ont banni de vos yeux.

My heart commends itself to you,
Filled with much pain and anguish;
At least, in spite of those who are jealous,
Allow me to bid you goodbye.
My mouth, which used to smile upon you
And speak gentle words,
Does nothing now but curse
Those who have banished me from your sight.

Missæ super Mon coeur se recommande à vous

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus.

Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu,

In gloria Dei Patris. Amen.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Glory to God in the highest,
and, peace to his people on earth.

We praise you, we bless you,

we worship you, we glorify you,

we give thanks to you for your great glory.

O Lord God, heavenly King,

God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ;

O Lord God, Lamb of God,

Son of the Father,

Who takes away the sins of the world, have
mercy upon us.

Who takes away the sins of the world,
receive our prayer.

You are seated at the right hand of the Father:
receive our prayer.

For you alone are the Holy One,

you alone are the Lord,

you alone are the Most High, Jesus Christ,

with the Holy Spirit,

in the glory of God the Father. Amen.

Credo

Credo in unum Deum.

Patrem omnipotentem,

factorem caeli et terrae,

visibilem omnium et invisibilem.

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum,

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum,

consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines

et propter nostram salutem

descendit de caelis.

Et incarnatus est de Spiritu Sancto

ex Maria Virgine: Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:

passus, et sepultus est.

Et resurrexit tertia die,

secundum scripturas.

Et ascendit in caelum:

sedet ad dexteram Patris.

Et iterum venturus est cum gloria

judicare vivos et mortuos:

Cujus regni non erit finis.

Et in Spiritum sanctum

Dominum, et vivificantem:

Qui ex Patre, Filioque procedit.

Qui cum Patre, et Filio simul

adoratur, et conglorificatur:

Qui locutus est per Prophetas.

I believe in one God,

the Father almighty,

Maker of heaven and earth,

and of all things visible and invisible.

And in one Lord, Jesus Christ,

Only begotten Son of God,

Begotten of his Father before all worlds.

God of God, light of light,

Very God of very God.

Begotten, not made,

being of one substance with the Father:

by whom all things were made.

Who for us men

and for our salvation

came down from heaven.

And was incarnate by the Holy Ghost

of the Virgin Mary: And was made man.

And was crucified for us under Pontius Pilate:

suffered, and was buried.

And the third day He rose again

according to the scriptures.

And ascended into heaven,

and sits at the right hand of the Father

And He shall come again with glory

to judge the living and the dead:

His kingdom shall have no end.

And (I believe in) the Holy Ghost,

the Lord and giver of life:

Who proceeds from the Father and Son.

Who with the Father and Son together

is worshipped and glorified:

Who spoke by the Prophets.

Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptismam
in remissionem peccatorum.

Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

Sanctus

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.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

And in one holy catholic
and apostolic church.

I acknowledge one baptism
for the remission of sins.

And I look for the resurrection of the dead
And the life of the world to come.
Amen.

Holy, holy, holy
Lord God of Hosts.

Heaven and earth are full of your glory.
Hosanna in the highest.

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

Lamb of God, who takes away the sins of the
world, have mercy on us.

Lamb of God, who takes away the sins of the
world, have mercy on us.

Lamb of God, who takes away the sins of the
world, grant us peace.

Please Please Me

Last night I said these words to my girl
I know you never even try, girl
C'mon, please please me, whoa yeah, like I please you.

You don't need me to show the way, love
Why do I always have to say "love"
C'mon, please please me, whoa yeah, like I please you.

I don't wanna sound complaining
But you know there's always rain in my heart.
I do all the pleasing with you, it's so hard to reason
With you, whoah yeah, why do you make me blue?

Last night I said these words to my girl.
I know you never even try, girl.
C'mon, please please me, whoa yeah, like I please you.



RICHARD BOUKAS, a prolific composer, guitarist, vocalist, and educator, is notably regarded as an expert and purveyor of Brazilian music in its diverse forms. Alongside his acclaimed work in Brazilian jazz and chamber music, Boukas has been a professional choral singer and composer for four decades. His twenty "Beatles Motets" are choral transformations ranging from Tallis and Monteverdi to Bach and Brahms. Most recently, he arranged Brazilian popular classics by Nazareth, Sérgio Santos, Guinga, and Radamés Gnattali for the Queens College Vocal Ensemble under the direction of Dr. James John. They were premiered during the "Year of Brazil" at Queens College.

Boukas received his M.A. in composition from Queens College/Aaron Copland School of Music. His chamber commissions include La Catrina String Quartet, PUBLIQuartet, Betklee World String Ensemble, Lamont Saxophone Quartet, Modern Mandolin Quartet, and Atlantic Brass Quintet. He is composer-leader of Brazilian jazz ensembles Quarteto Moderno, Trio Brasileiro, co-leader of Novosel-Boukas Duo, and a frequent solo recitalist. Recordings include "Balaio," "Live at St. Michael's," "Tudo de Bom," "Amazônia," and "Embarcadero." A faculty member at the New School University Jazz and Contemporary Music Program since 1995 (receiving the Distinguished University Teaching Award in 2010) and formerly of Mannes College (1989-1995), he is an itinerant guest artist-in-residence at numerous universities in North America and Brazil. For more information, visit boukas.com.

