

QERDDORION
VOCAL ENSEMBLE

James John

Artistic Director

PRESENTS

Fitful Flame:
Music of Love and War

With Guest Artist William Anderson, Guitar



Friday, November 13, 2015, 8 pm
St. Paul's Episcopal Church
199 Carroll Street, Brooklyn

Sunday, November 15, 2015, 3pm
St. Ignatius of Antioch
87th Street & West End Avenue,
Manhattan

CERDDORION

Sopranos

Judith Cobb
Anna Harmon
Erin Lanigan
Jennifer Oates
Jeanette Rodriguez
Ellen Schorr

Altos

Jamie Carrillo
Clare Detko
Linnea Johnson
Cathy Markoff
Leonore Nelson
Lauren Tenney

Tenors

Ralph Bonheim
Stephen Bonime
Frank Kamai
Michael Klitsch
Christopher Ryan
Richard Tucker

Basses

Steven Iger
Michael J. Plant
Dean Rainey
Tom Reingold
Larry Sutter



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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.

PROGRAM CREDITS:

James John provided program notes, except where noted. Michael Klitsch assembled and edited the program, compiled the texts, and handled printing.



THE PROGRAM

Too much I once lamented

Thomas Tomkins (1572–1656)



Beltà poi che t'assenti

Carlo Gesualdo (1566–1613)

Io pur respiro

Moro, lasso, il mio duolo



Sacred Love

Georgy Sviridov (1915–1998)

Anna Harmon, soprano

Graveside (from *Service for the Dead*
in Bosnia-Herzegovina)

Kim D. Sherman (b. 1954)

❖❖❖ *Intermission* ❖❖❖

La guerre

Clément Janequin (1485–1558)

A Procession Winding Around Me

Jeffrey Van (b. 1941)

I. By the Bivouac's Fitful Flame

II. Beat! Beat! Drums!

III. Look Down Fair Moon

IV. Reconciliation

Jeanette Rodriguez, soprano; Leonore Nelson, alto;
Ralph Bonheim, tenor; Michael J. Plant, bass

William Anderson, guitar



THE ARTISTS

Now beginning its twenty-first 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, Martha Sullivan, 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; 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 sixth season as Artistic Director of the Cerddorion Vocal Ensemble. He is also Professor of Music 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*, the Mozart and Verdi requiems, “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, 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 Folk Songs 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 Artist

WILLIAM ANDERSON, composer, guitarist, ensemble director, and champion of new American music, soaked up contemporary American music for 30 years, working directly with composers from all over the esthetic map. In the last 15 years, Anderson began composing works that draw on that experience, with a particular concern for finding a coherent way to make maximalism and minimalism work together.

Anderson began playing chamber music at the Tanglewood Festival at age 19. He now plays solo recitals at guitar festivals and new music festivals in the United States and abroad. Anderson has been a guest on WNYC's "Leonard Lopate Show" and on National Public Radio's "All Things Considered," when excerpts from his "Overture to Sounding Beckett" were broadcast nationwide.

He has performed with many of New York City's finest ensembles, including the New York Philharmonic, the Chamber Music Society of Lincoln Center, the Metropolitan Opera Chamber Players, Sequitur, the Group for Contemporary Music, and the Da Capo Chamber Players. Anderson founded the Cygnus Ensemble in 1985, and he became Artistic Director of the Roger Shapiro Fund for New Music in 2011.

Anderson has regularly appeared in Washington, D.C., with the Theater Chamber Players at the Kennedy Center, performing both solo guitar and chamber music repertoire. Mr. Anderson has also been a soloist in festivals and ensembles such as the Bang on a Can Festival, the Brooklyn Philharmonic, and Modern Works! He has been heard on numerous recordings and has given recitals and radio broadcasts in Europe, Mexico, Japan and the United States. Anderson teaches guitar at Sarah Lawrence College and at Queens College.



Cerddorion Emerging Composers Competition 2016

The fourth annual Cerddorion Emerging Composers Competition is under way. Designed to foster the creation and performance of new works for mixed chorus, the competition is open to composers in the early stages of their professional careers, without substantial publishing credit, national awards, or commissions. First prize is \$300 and performance of the winning works on our May 2016 program, titled "Draw On, Sweet Night."

Submissions are due January 1, 2016, and winners will be notified by January 31. Details about submission requirements can be found on the Cerddorion web site, at <http://cerddorion.org/ecc/>.

Program Notes and Texts

A Note from the Artistic Director

Love and war have sometimes been viewed as two sides of the same coin, evoking extremes of human passion, one even exploding into the other. Our program explores these primal urges and their expression in music. It begins by turning convention upside down with a rare example of a "fa-la" madrigal in minor by Thomas Tomkins, suggesting a once-happy lover thrown into the depths of despair. Three Italian madrigals follow by Carlo Gesualdo—a composer who channeled the darkest aspects of his psyche into music far ahead of its time. In response, Georgy Sviridov's *Sacred Love* conveys a kind of fervor that is "purged by suffering but free from pain and fear," presenting a serene antidote to the earlier composer's tortured ruminations. The first half culminates in Kim Sherman's *Graveside*, a powerful lament roused by the death of a child in the Bosnian War.

After intermission, we present two markedly contrasting works that juxtapose differing views of military conflict. Clément Janequin's brilliant programmatic chanson, *La guerre*, celebrates the French victory at the battle of Marignan in 1515—it is rife with idealism, full of bravado, and divorced from war's vicissitudes. *A Procession Winding Around Me*, Jeffrey Van's setting of four Civil War poems by Walt Whitman, portrays war as a deeply human tragedy and attempts to reconcile its apparent senselessness.

Thomas Tomkins, *Too Much I Once Lamented*

Born in Wales, Thomas Tomkins (1572–1656) came from a musical family: His father and three half-brothers all made careers in music, though he was the most successful and well-known. He worked as organist both in Worcester Cathedral and the Chapel Royal, serving the monarchy and writing music for such momentous occasions as the funeral of James I in 1625 and the coronation of Charles I a year later. Despite living well into the seventeenth century, Tomkins's musical style remained firmly rooted in the forms and genres of the late Renaissance. He was a prolific composer of Anglican service music; wrote more than seventy works for the organ, virginal, and harpsichord; left behind a relatively small output of consort music (thirty-five pieces); and published a book of twenty-eight madrigals, entitled *Songs of 3. 4. 5. & 6. Parts* (1622).

The madrigal *Too Much I Once Lamented* comes from this collection and bears a dedication to the famous composer William Byrd (1543–1623), "my ancient and much revered Master"—implying that Tomkins must have studied with him. Its style evokes kinship with the *balletto*, a lighthearted, homophonic piece with dance rhythms and characteristic "fa-la-la" refrains (Thomas Morley's well-known *Now is the Month of Maying* is a typical example), but its structure is more complex. Above all, it is a rare example of a "fa-la" madrigal in the minor mode. In this dark context, the refrains seem not so much carefree and untroubled as they do eruptions of seething melancholy, coloring the text with irony, portraying an unfortunate soul who cannot shake the stormy passions of failed romance.

Too much I once lamented

Too much I once lamented,
while love my heart tormented,
fa la la la.

Alas, and ay me, sat I wringing,
now chanting go, and singing,
fa la la la.

Carlo Gesualdo, Three Madrigals: *Beltà poi che t'assenti, Io pur respire, and Moro lasso*

Born into an illustrious Neapolitan family, Prince Carlo Gesualdo da Venosa (1566–1613) is one of the most innovative and infamous composers who ever lived. The defining moment of his life, tied inexorably to both his posthumous reputation and the psychological anguish that fueled his artistic expression, was the brutal murder at age twenty-four of his first wife and her lover, whom he caught *in flagrante*. News of the horrifying act spread quickly and soon became the stuff of myth, shrouded in macabre stories and ghastly speculation. Gesualdo was not charged with any offense, however, and four years later he married again. This time, the union was to Leonora d'Este, niece of Alfonso II d'Este, Duke of Ferrara—who presided over one of the most influential musical courts in all of Italy. Shortly after sealing the bond, Gesualdo spent two years in Ferrara, associating closely with the avant-garde composer Luzzasco Luzzaschi (1545–1607) and writing music for the *concerto delle donne*, three female vocalists who were renowned virtuoso performers.

When he returned, Gesualdo attempted to create a similar musical environment within the confines of his own estate, hiring skilled musicians to perform his music. At the same time, his second marriage was quickly deteriorating: His wife accused him of abuse and began to spend more and more time away. Gesualdo's most extreme experiments in musical expression date from this latter period of his life (from the late 1590s onward), during which time he suffered from depression and subjected himself to bizarre forms of penitence, such as daily beatings by his servants.

The three pieces on our program come from the composer's *Sixth Book of Madrigals*, published in 1611 (only two years before his death), and they all share certain stylistic traits. Slow, intensely chromatic passages—the likes of which would not be heard again until the late nineteenth century—alternate with frenzied diatonic sections, stretching singers and listeners to their utmost limits. It is likely that Gesualdo wrote the texts himself, and words evoking extreme emotional states (such as “agony,” “suffering,” “torment,” and “death”) are set with almost manic attention to detail, frequently corresponding to rising or falling chromatic lines.

After his death, Gesualdo's music was mostly forgotten until the twentieth century, when composers began to marvel at his ingenuity and strikingly “modern” use of harmony. The most notable figure to take interest in his work was Igor Stravinsky, whose *Monumentum pro Gesualdo*—written in 1960 to commemorate the 400th anniversary of Gesualdo's birth—consists of orchestrations of three of the composer's late madrigals. One of these, *Beltà poi che t'assenti*, is the first piece in our set.

Beltà poi che t'assenti

Beltà poi che t'assenti
Come ne porti il cor porta i tormenti.
Ché tormentato cor può ben sentire
La doglia del morire,
E un alma senza core,
Non può sentir dolore.

Beauty, since you depart,
take, as you do my heart, also my torments.
For a tormented heart can feel indeed
the pain of death,
but a soul without its heart
can feel no grief.

Io pur respiro

Io pur respiro in così gran dolore
E tu pur vivi, o dispietato core?
Ahi, che non vi è più speme
Di riveder il nostro amato bene!
Deh, morte, danne aita,
Uccidi questa vita!
Pietosa ne ferisci [e un colpo solo]
A la vita dia fin ed al gran duolo.

I still breathe, even in agony,
and you still live, oh pitiless heart?
Ah, since there is no more hope
of again seeing our beloved,
death, give us aid;
take this life!
Torture me not [but with a single stroke],
bring an end to life and this great suffering.

Moro, lasso, il mio duolo

Moro, lasso, al mio duolo,
E chi può darmi vita,
Ahi, che m'ancide e non vuol darmi aita!
O dolorosa sorte,
Chi dar vita mi può, ahi, mi dà morte!

I am dying, alas, of grief;
and the one who might save me,
alas, is killing me and will not help me.
O grievous fate,
the one who can give me life, alas, gives me death!

Georgy Sviridov, “Sacred Love” from *Three Choruses*

Though his music has not gained wide international recognition, Georgy Sviridov (1915–1998) is regarded as one of the most prominent Russian composers of the twentieth century. His large catalogue of works reveals a special affinity for vocal and choral music, including more than twenty song cycles, four oratorios, numerous cantatas, and over fifty *a cappella* choruses. “Sacred Love,” composed in 1969, is the centerpiece of a triptych entitled *Three Choruses*, originally intended as incidental music to the play *Czar Feodor Ioannovich* by Aleksey Tolstoy (1817–1875). Describing it in his introductory notes for the publisher Musica Russica, conductor Peter Jermihov writes:

“The theme of love saturates Sviridov's entire output and encompasses every kind of love, from the love of a mother and romantic love to love of neighbor and homeland and, finally, a sacred love.... The chorus is the voice of the soul (in this case, wordless and contemplative, articulated by staggered breathing and humming), and the soul is the seat of love. Soaring above, pointing to the heavens, to a sacred love, is the angelic voice of the soprano soloist...”

It is interesting to note that the Soviet Regime would have frowned heavily upon the religious imagery of the text, were it not veiled within the context of a secular drama. It seems hard to believe, however, that the burning ardor beneath its surface is a mere dramatic portrayal and is not fueled by deep-seated personal convictions. Jermihov goes on to say, “This is a love that is purged by suffering but free from pain and fear—a serene and sacred love.” The kind of love, perhaps, that Gesualdo in all his torments was seeking but could never find.

Sacred Love

Ti lyubov' svyataya.	Sacred love,
Ot nachala ti gonima,	You are persecuted,
Krov'yu politaya.	Soaked in blood,
Ti lyubov' svyataya.	You are sacred love.

Kim D. Sherman, *Graveside*

New York composer Kim Sherman writes music in a wide variety of genres, including opera, orchestral works, chamber music, and musical theater, and has had major choral pieces commissioned by both the San José Chamber Orchestra and the Mendelssohn Club of Philadelphia. She received a Bachelor of Music degree in piano and composition from the Conservatory at Lawrence University, and following graduation she pursued further studies with well-known composer Thea Musgrave. The recipient of numerous awards and grants, Sherman has also served on the faculty of the Yale School of Drama, teaching a course entitled “Collaboration for Composers, Sound Designers and Directors,” and for more than a decade she has volunteered as a composer and mentor with the 52nd Street Project.

“Graveside” is the penultimate movement of a twenty-four minute *a cappella* oratorio entitled *Service for the Dead in Bosnia-Herzegovina*, which grew out of a collaboration with the playwright Erik Ehn (who wrote the libretto) in response to the Bosnian War of the early 1990s. It portrays “a mother’s lament upon the death of her child, killed by a grenade while sledding down a snow-covered hill; the recurrent thudding sound represents the collective footfall of the funeral procession.” In the context of the longer work, it is “a culmination and response to what has come before, and a release which might enable life to begin again.”

Graveside

All war moves on mother’s flesh.

Clément Janequin, *La Guerre*

Although Clément Janequin’s *Chant des oiseaux* is performed more often nowadays, in the sixteenth century his *La Guerre: la bataille de Marignan* had lasting fame and inspired many other compositions, including his own mass based on it. The battle was a decisive victory for the French and for their brand new king, François I, as their superior artillery and cavalry (and the last-minute aid of the Venetians) defeated the previously invincible Swiss. The first section of the piece announces that listeners will hear the way the battle unfolded; the second, longer section fulfills the promise, starting with a trumpet fanfare, calls to arms, the sounds of horses and warfare—all of which you should recognize—and the final cries of victory, thanks to the “noble roy François.”

Program Note by Stephen Bonime. Translation 2008 by Stephen Bonime, with assistance from Professor Isabelle Cazeaux.

Part I

Escoutez, tous gentilz Galloys, La victoire du noble roy François. Et orrez, si bien escoutez, Des coups ruez de tous costez. Phiffres soufflez, frappez tambours. Tournez, virez, faictes vos tours. Avanturiers, bon compagnons Ensemble croisez vos bastons. Bendez soudain, gentilz Gascons. Nobles, sautez dens les arçons. La lance au poing, hardiz et promptz Comme lyons Haquebutiers, faictes voz sons ! Armes bouclez, frisques mignons. Donnez dedans ! Frappez dedans ! Alarme, alarme ! Soyez hardiz, en joye mis. Chascun s’asaisonne. La fleur de lys, fleur de hault pris, Y est en personne. Suivez François, le roy François. Suivez la couronne. Sonnez, trompette et clarons, Pour resjouyr les compagnons.	Listen, all you gallant noblemen, To the victory of the noble King Francois. And you shall hear, if you listen well, Clouts hurled from every side. Fifes, blow; strike, drummers; Turn, spin, make your turns. Soldiers, good comrades, together ready your guns? Band together quickly, noble Gascons. Noblemen, jump in your saddles, The lance in your fist, daring and swift Like lions! Harquebusiers,* make your sounds. Buckle your arms, elegant minions. Strike them, hit them Alarm! alarm! Be daring, be joyful Let everyone spruce up (make yourself nice). The fleur de lis, flower of high prize, Is here in person [King François] Follow François, The King, François. Follow the crown. Let trumpets and clarions resound to delight our comrades.
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Part II

Fan fan, fre re le le lan fan feyne.	Fan fan, fre re le le lan fan.
Fa ri ra ri ra.	Fa ri ra ri ra.
A l'estandart tost avant.	Quickly rally to the colors/flag
Boutez selle, gens d'armes à cheval.	Into the saddle, men at arms
Fre re le le lan fan feyne	Fre re le le lan fan [etc.]
Bruyez, tonnez bombardes et canons.	Roar and thunder, bombards and cannons.
Tonnez, gros courtaux et faulcons,	Thunder, burly horses and falcons,
Pour secourir les compagnons,	To help our comrades.
Les cons, les cons, les compagnons.	Von von, pa ti pa toc [clippety-clop]
Von, von, pa ti pa toc, von, von.	Ta ri ra [etc.]
Ta ri ra ri ra ri ra reyne	Pon, pon [etc.]
Pon pon pon pon	la la la ... poin poin ... la ri le ron
La la la ... poin poin ... la ri le ron	France, have courage.
France courage, courage.	Deal your blows
Donnez des horions.	Squeeze them, catch them, wipe them out, stare
Chipe, chope, torche, lorgne.	them down.
Pa ti pa toc, tricque trac, zin zin	Pa ti pa toc [etc.]
Tue ! à mort: serre.	Kill them, put them to death,
Courage, prenez, frapez, tuez.	Courage, take, strike, kill them.
Gentilz gallans, soyez vaillans.	Be valiant, you noble, brave men.
Frapez dessus, ruez dessus	Strike them down, hurl yourselves at them.
Fers émoluz, chiques dessus.	Freshly cast blades, stab them.
Alarme, alarme !	Alarm, alarm!
Courage prenez, après suyvez, frapez, ruez.	Take courage, pursue, strike, hurl.
Ils sont confuz, ils sont perduz.	They're muddled, they're lost.
Ils monstrent les talons.	They're showing their heels.
Escampe toute frelore la tintelore.	Let all the weaklings flee the field, armor tinkling
Ilz son deffaictz.	They are defeated.
Victoire au noble roy François.	Victory to the noble King Francois!
Escampe toute frelore bigot.	Let all the feeble troublemakers flee the field.

Jeffrey Van, *A Procession Winding Around Me: Four Civil War Poems of Walt Whitman*

Jeffrey Van (b. 1941) is an accomplished classical guitarist and composer. He serves as Lecturer in Guitar at the University of Minnesota School of Music and has premiered over fifty works by composers such as Dominick Argento, Libby Larson, Tania Leon, and Steven Paulus. Mr. Van has also made ten recordings with the Dale Warland Singers, one of the country's finest professional choirs, and has been featured frequently as a solo artist on Minnesota Public Radio. His compositions not only include works for guitar, but also extend to a variety of genres, including choral and vocal music, chamber music, works for organ, and a concerto for two guitars and chamber orchestra. He writes the following about *A Procession Winding Around Me*:

The unwitting genesis of *A Procession Winding Around Me* was an unexpected visit to the battlefield at Gettysburg in the summer of 1989. The richness and depth of that experience can only be hinted at in words. One year later, when the Lancaster Chorale commissioned me to write a work for the Lancaster Festival, I was drawn to Whitman's poems and selected these four from his *Drum-Taps* of 1865. The percussive qualities of the guitar figure prominently throughout this work, evoking the ever-present drums of war: the call to attention of the field drums, the rattle of the snare, and the ominous pulse of the bass drum. While the Civil War was always present in my mind as the context for these poems, there is nothing in these texts which specifically identifies that war, and Whitman's powerful and timeless words ring true for any war in any age.

Choose your war: there will always be the waiting in readiness, surrounded by the procession of thoughts of home and those who are far away; there will always be the fury of the battle, sweeping all areas of personal and corporate life before it; there will always be a field littered with dead, where we whistle fearfully in the brittle stillness; and there will always be the possibility of reconciliation, the washing again and again of this soiled world. Walk out onto the fields of Gettysburg; you will never be the same.

By the Bivouac's Fitful Flame

By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow—but first I note,
The tents of the sleeping army, the fields' and woods' dim outline,
The darkness lit by spots of kindled fire, the silence,
Like a phantom far or near an occasional figure moving,
The shrubs and trees, (as I lift my eyes they seem to be stealthily watching me,)
While wind in procession thoughts, O tender and wondrous thoughts,
Of life and death, of home and the past and loved, and of those that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame.

Beat! Beat! Drums!

Beat! beat! drums! Blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums! Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators. Would they continue?
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums! Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties. Recruit! Recruit!
Make the very trestles to shake the dead, where they lie in their shrouds awaiting the hearse.
So strong you thump, O terrible drums—so loud you bugles blow.

Look Down Fair Moon

Look down, fair moon, and bathe this scene;
Pour softly down night's nimbus floods, on faces ghastly, swollen, purple;
On the dead, on their backs, with their arms toss'd wide,
Pour down your unstinted nimbus, sacred moon.

Reconciliation

Word over all, beautiful as the sky!
Beautiful that war, and all its deeds of carnage, must in time be utterly lost;
That the hands of the sisters Death and Night, incessantly softly wash again,
and ever again, this soil'd world;
... For my enemy is dead—a man divine as myself is dead;
I look where he lies, white-faced and still, in the coffin—I draw near;
I bend down, and touch lightly with my lips the white face in the coffin.



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Phillip Ewell	Kathleen O'Connell
Steve Friedman	Jennifer Oates
Philip Gallo	Maurice Peress
Gingerbread Manor Bed & Breakfast	Eleanor Perlman
David Herrstrom	David Ronis
Edith Holley	Gladys Ross
Emily John	Grady Sullivan
Jacqueline Jones	Jonathan & Edith Weil
William Kelly	Gretta Wren

Welcome to Cerddorion's 21st Season!

We are pleased that you were able to attend this performance. Please join us later in the year for some other exciting programs. On March 4 and 6, we will present a program devoted to Josquin Des Prez, "Master of the Notes," in which we explore the profound scope of this extraordinary composer's career. Then, on May 13 and 15, Cerddorion will conclude this season with a program titled "Draw On, Sweet Night," in which we will present music resplendent with images of night, stars, the moon, and the radiance of evening. Included will be works by John Wilbye and Johannes Brahms, a world premiere by Los Angeles composer David Stern, and the winner(s) of Cerddorion's Fourth Annual Emerging Composers Competition.

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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