

QERDDORION VOCAL ENSEMBLE

James John
Artistic Director

PRESENTS

¡Viva España!

*With the Kaufman Center Special Music School
High School Advanced Women's Choir,
Emily John, director*



Friday, November 18, 2016, 8 pm
St. Paul's Episcopal Church
199 Carroll Street, Brooklyn

Sunday, November 20, 2016, 3 pm
St. Ignatius of Antioch
87th Street & West End Avenue, Manhattan

THE PROGRAM

Teresica Hermana Mateo Flecha (1481–1553)

Por do commençaré Pedro Guerrero (c. 1520–?)

Falanlalerá Juan del Encina (1469–c. 1530)

*Ellen Schorr, Jennifer Oates, soprano; Myrna Nachman, Jamie Carillo, alto;
Mark Hewitt, Richard Tucker, tenor*



Es menester que se açierte Francisco Guerrero (1528–1599)

Members of SMS High School Advanced Women’s Choir and Cerddorion

*Adrianna Anzalone, Jamie Carillo, Susan Glass, Davina Goodman,
Emily John, Jennifer Oates, Jacqueline Perez, Caridad Reyes,
Abmanni Recchi, Theodora Tomuta*

Qué buen año es el del cielo Francisco Guerrero

SMS High School Advanced Women’s Choir



Salva nos, stella maris Cristóbal de Morales (c. 1500–1553)

Pueri Hebraeorum Tomás Luis de Victoria (1548–1611)



Circumdederunt me dolores mortis Juan Gutiérrez de Padilla (c. 1590–1664)



Jesós de mi goraçón Gaspar Fernandes (1566–1629)

Jamie Carillo, alto; Chris Ryan, tenor

Christus factus est Hernando Franco (1532–1585)

Dios itlaçonantzine Hernando Franco

Anna Harmon, soprano

Las Amarillas traditional Mexican, arr. Stephen Hatfield

SMS High School Advanced Women’s Choir

Sophia Chesler, soloist

Pala, pala pulpero traditional Argentinian, adapted by

Alberto Ginastera (1916–1983), arr. Emily John

SMS High School Advanced Women’s Choir &

Women of Cerddorion Vocal Ensemble

Scarlet Diaz, soloist



Arbolucu, te sequeste Carlos Chávez, arr. (1899–1978)

Lamentations of Jeremiah Manuel de Sumaya (1678–1755)



Sabiá, coração de uma viola Aylton Escobar (b. 1943)

Asa Branca Luiz Gonzaga, Sr. (1912–1989)
arr. Pedro Veneziani

Anna Harmon, soprano



❖❖❖ *Intermission* ❖❖❖

THE PERFORMERS

CERDDORION

Sopranos

Anna Harmon
Cathy Markoff
Jennifer Oates
Jeanette Rodriguez
Ellen Schorr
Rebecca Schwartz
Talya Westbrook

Altos

Jamie Carrillo
Judith Cobb
Rebecca Fasanello
Susan Glass
Linnea Johnson
Myrna Nachman
Katie Wilkes

Tenors

Ralph Bonheim
Mark Hewitt
Michael Klitsch
David Letzler
Christopher Ryan
Richard Tucker

Basses

Peter Cobb
James Crowell
Stephen Iger
Dean Rainey
Tom Reingold
Larry Sutter



SMS ADVANCED HIGH SCHOOL

WOMEN'S CHOIR

Adrianna Anzalone	Leah Etheridge	Jennifer Huvane	Caridad Reyes
Sophia Chesler	Caitlyn Flynn	Danielle Morelli	Isabel Rodriguez
Alessia Cipollone	Asila Folds	La Asha Nelson	Anna Shvetsova
Angelina Colon	Heliannie Gonzalez	Dana Pagidas	Faith Smith
Hannah Davis	Davina Goodman	Jacqueline Perez	Theodora Tomuta
Scarlet Diaz	Olivia Gordon	Ahmanni Recchi	

ABOUT THE ARTISTS

Now in its twenty-second 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, David Stern, 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.

A few weeks before today’s concert, Cerddorion performed highlights from this program at the Fall 2016 conference of the New York State Chapter of the American Choral Directors Association (ACDA). Ten years ago, Cerddorion sang at the Eastern Divisional Convention of the ACDA, presenting 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 seventh 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*, 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 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 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 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 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 has also served 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.



This year marks the first graduating class from the **SPECIAL MUSIC SCHOOL HIGH SCHOOL**. SMS offers students the opportunity to pursue pre-professional music studies alongside a rigorous academic curriculum. The newly formed Advanced Women's Choir provides juniors and seniors the chance to explore more complex a cappella repertoire, ranging from Renaissance to modern works.



EMILY JOHN resides in the New York City area, where she is an active freelance harpist, performing with regional orchestras, with choirs, and for corporate and private events. In addition to her experience as a harpist, Emily is an active choral singer and conductor in the New York area. She serves on the adjunct faculty of Queens College—CUNY and the Special Music School at the Kaufman Center. Past conducting appointments include The Amadeus Chorale, the Center for Preparatory Studies in Music at Queens College, and the Mineola Choral Society. Her compositions and arrangements have been performed by groups as diverse as the Orleans All-County Elementary Chorus, the Mineola Choral Society, Bella Voce Singers, and regional high school choirs, and selected works are available through Pavane Publishing and Carl Fischer Music. Her publications include an article in the American Choral Director's Association journal on the choral works of John Cage, an annotated bibliography of works for choir and harp in the *American Harp Journal*, a companion article, coauthored with her husband, James John, in *Choral Journal*, and "By the Book: An Annotated Bibliography of Music-Based Picture Books" in *General Music Today*.

¡Viva España! Program Notes

After Christopher Columbus’s arrival in the “New World,” the Spanish began colonizing Latin America, bringing with them European traditions, culture, and above all, music. Many composers sought opportunities in the Americas that were unavailable to them at home, and in addition to writing music consistent with their own heritage and training, they were also influenced by the indigenous peoples they encountered. Indeed, the spread of Christianity was closely connected to the establishment of a new musical culture, and it was to the Church’s advantage to reach people in their native language. Over time, Latin America developed its own rich musical traditions, with roots, however, that stretch back to this initial, extremely fertile period of cross-cultural interchange.

Our program begins with secular Spanish music from around the time of Christopher Columbus (1451–1506). Juan del Encina, Matheo Flecha, and Pedro Guerrero were active primarily during the end of the fifteenth and first half of the sixteenth centuries, a time when literary production in vernacular languages began to flourish and composers increasingly emphasized the importance of text setting. Encina is considered one of the founders of Spanish drama and was more famous as a literary figure than as a composer. He excelled at composing *villancicos* (popular songs based on medieval dance forms), which appear regularly as important elements in his plays. The dancelike rhythms and verse-refrain structure of *Falalanlera* clearly mark it as a *villancico*, easily imaginable as a short interlude in one of Encina’s dramas. Flecha and Guerrero, by contrast, made their careers primarily as church musicians: Flecha lived and worked in Spain; Guerrero spent much of his career in Italy, where he was highly respected in both musical and intellectual circles. The forceful energy of Flecha’s *Teresica Hermana* (also a *villancico*) differs markedly from Guerrero’s *Por do començaré*, which is a *canción* (“song”) depicting the tragic loss of a cherished beloved.

Though quite accomplished, Pedro Guerrero is not to be confused with his more famous younger brother Francisco, who together with Cristóbal de Morales and Tomás Luis de Victoria is considered one of the most influential of all sixteenth-century Spanish composers. We are delighted to welcome the Special Music School Advanced High School Women’s Choir to perform two of Francisco Guerrero’s *villancicos* (*Es menester que se açierte* and *Qué buen año es el del cielo*), which employ the linguistic technique of metathesis, in which two segments of a word are exchanged with each other, creating a new word—making the text challenging to decipher. Unlike Morales and Victoria, who devoted almost all their energy to writing sacred music (of which this program’s *Salva nos, stella maris* and *Pueri Hebraeorum* are prime examples), the younger Guerrero wrote an abundance of secular

pieces. His music was also performed much more frequently in the New World than that of Morales or Victoria, as evidenced by extensive copies made for use in Spanish American cathedrals.

Our program now turns to colonial Latin America and the music of Juan Gutiérrez de Padilla, who would have been quite familiar with Guerrero’s work. Padilla was born in Málaga, Spain, and after establishing a successful career there, he immigrated to Puebla, Mexico—at the time the most vibrant musical center in the Americas. It is likely that he wrote the penitential motet *Circumdederunt me, dolores mortis* for liturgical use in Puebla Cathedral, where he became *maestro de capilla* in 1629. Padilla rose to this position after the death of Gaspar Fernández, another famous, first-generation Latin American musician. Fernández left Portugal during the 1590s for a position in Guatemala, moving to Puebla Cathedral in 1606, where he spent the rest of this career. *Jesús de mi goraçón* displays a fascinating, lively blend of Spanish and indigenous languages. It is a religious *villancico*, which is a genre that became very popular in the seventeenth century, similar in form and style to the secular *villancico* but with a sacred text. Music by Hernando Franco concludes the first half of our program. Born near Alcántara, Spain, he departed for Nueva España in the 1550s, more than a generation earlier than either Fernández or Padilla. He began his career at Guatemala Cathedral (as did Fernández), later becoming *maestro de capilla* of the cathedral in Mexico City. Franco’s motet *Christus factus est* reflects the strength of his European training (as a young boy, he studied with Gerónimo de Espinar, one of Victoria’s teachers); by contrast, *Dios itlaçonantzine* is an exuberant religious *villancico* in the Nahuatl language, originally spoken by the Aztecs and still in use in parts of Mexico today.

After intermission, we celebrate Latin American folk music with arrangements by Stephen Hatfield (*Las Amarillas*) and Emily John (*Pala, pala pulpero*). *Las Amarillas* has its roots in the southern Mexican style of *huapango*, a term that may be derived from the Nahuatl word *cuaubpanco*, meaning literally “on top of the wood,” referring to the vigorous sound of dancers’ shoes on a hard surface. *Pala, pala pulpero* is a traditional Northern Argentinean dance, adapted by the distinguished composer Alberto Ginastera, who added countermelodies to the original tune. The text mixes Spanish and Quechua (a language from the Incan empire, spoken in Peru, Ecuador, Colombia, and Argentina), creating playful caricatures of typical villagers (raven/grocer; bird/bachelor; frog/box vendor; fox/guitarist). Carlos Chavez, one of the twentieth century’s most renowned Mexican composers, wrote *Arbolucu, te sequeste* in 1942 for a Carnegie Hall performance commemorating Kurt Schindler, a German-American composer and conductor. He based this haunting lament on a melody taken from Schindler’s book *Folk Music and Poetry of Spain and Portugal*. On our program, it forms a unique prelude to a setting of the *Lamentations of Jeremiah* by another Mexican composer, Manuel de Sumaya. Born near Oaxaca in 1678, Sumaya’s career marks

the pinnacle of Mexican Baroque music. Harmonic adventurousness is a trademark of his style, demonstrated already in the third bar of this profound twelve-minute work by the jarring augmented chord used to color the word “lamentatione.”

Our program concludes with two delightful pieces from Brazil, a country with strong linguistic and musical traditions quite separate from the rest of Latin America. *Sabiá*, by Aylton Escobar (one of Brazil’s most accomplished composers, who studied electroacoustic music for a time at Columbia University), combines polyrhythmic textures and percussive sounds found in Brazilian popular music with the more lyrical style of the “modinha” (traditional ballad), fashionable during the latter part of the eighteenth as well as the nineteenth century. Luiz Gonzaga’s *Asa Branca* is famous throughout Brazil. It was written in 1947 in the wake of a drought that devastated the Brazilian Sertão (an area in the northeastern part of the country), and it tells the story of a young man who must leave the region but promises his beloved he will return one day when the rain comes back. (“Asa branca” means “white wing,” referring to the white-winged dove, whose departure from the region indicated that devastation was complete.) In his wonderful choral arrangement, Pedro Veneziani captures the heart-rending melancholy of the original tune, as well as the exuberant rhythms of the baião style that at times seem to contradict the sadness of the text, but which ultimately demonstrate hope—and the resilience of the human spirit.

—James John, *Artistic Director*



Texts and Translations

Teresica Hermana

Teresica hermana si a ti pluguiesse
Una noche sola contigo durmiesse.
“Una noce sola yo bien dormiria,
mas tengo gran miedo que
m’empreñaria.”

Llamana Teresica, y no viene;
Tan mala noche tiene.
Llamala su madre, y ella calla.
Juramento tiene hecho de matarla.
Que mala noche tiene!

Por do començaré

¿Por do començaré mi triste llanto
Sin temer que el penar quite el sentido
Y que la pena y el quebranto
Con mucha razón causen olvido?

Treste yo ¿qué haré? Que, si bein
canto,
El alma llora su bien perdido;
Mas, tanto no podrá la gran tristura,
Que dexé de contar mi desventura.

Falanlalerá

Falalalán falán falalalera
Falalalán de la guarda riera
Falalalán falán falalalera
Falalalán de la guarda riera

Teresica, sister, if you would like
I would sleep with you for only one night.
“For one night would I sleep with you,
but I am afraid I would get pregnant.”

They call Teresica, but she does not come;
For she is having a terrible night.
Her mother calls her, but she is silent.
For she has sworn to kill her.
She is having a terrible night!

Where do I begin my sad tale, without fear
that the pain would remove the meaning,
And the sorrow and the heartbreak, with
Much reason, would cause forgetfulness?

Woe is me! “What do I do?” If, when
singing, my soul mourns the lost beloved;
But my sadness will not be so mighty
That I may not recount it.

Falalalán falan falalalera
Falalalán as the shepherd herds
Falalalán falan falalalera
Falalalán as the shepherd herds

Cuando yo me vengo de guardar ganado
Todos me lo dicen Pedro el Desposado
Ala he sí soy con la hija de nostramo
Qu'esta sortijuela ella me
la diera. Falalalán falán...

Allá arriba arriba en Val de Roncales
Tengo yo mi esca y mis pedernales
Y mi zurroncito de ciervos cervales
Hago yo mi lumbre siéntome doquiera
Falalalán falán...

When I come home from herding the cattle
Everybody calls me Pedro the recently
Married; Yes that's true as I am with the
master's daughter and this little ring she
gave me. Falalalán falán...

There high up in Val de Roncales
There I have my food and my firestones
And my little haversack made of deer skin
There I make my fire and I feel at home
Falalalán falán...

Es menester que se açierte

Es menester que se açierte
a comer desta comida
que al malo da pena y muerte

y al bueno da gloria y vida.

El que fuera conbidado a comer deste manjar
primero se á de provar
qu'el manjar aya provado.
Porque es justo que se açierte
a comer desta comida
que al malo da pena y muerte

y al bueno da gloria y vida

It's essential to not falter
when eating from this food
which gives sorrow and pain to those
who are bad
and gives glory and life to those who are
good.

Those invited to eat from these delicacies
must first prove themselves
as partakers from these delicacies.
Because it's crucial to not falter
when eating from this food
which gives sorrow and pain to those
who are bad
and gives glory and life to those who are
good.

—*Eva Fernández (trans.)*

Qué buen año es el del cielo

Qué buen año es el del cielo!
Alma, gozalde,
pues del cielo hay pan en el suelo
y danlo de balde.
Alma, llegad a gustar,
que solamente
ha de costar el llegar limpiamente.
sSi queréis gozar del cielo!

Oh what a good year, this heavenly year!
Maiden, rejoice,
because from the heavens we have bread on e:
and it comes to us at no cost.
Maiden, come enjoy,
for the sole thing
that should come at a cost is living cleanly
if you want to rejoice in the heavens.

—*Eva Fernández (trans.)*

Salva nos, Stella Maris

Salva nos, stella maris
Tu quae tenes in gremio Regem
Cui reges coeunt:
Aurum, thus, myrrhum offerunt.

Hail, Star of the Sea,
You hold a King in your bosom,
To whom kings offer
Gold, frankincense and myrrh.

Pueri Hebraeorum

Pueri Hebraeorum vestimenta
prosternebant in via
et clamabant dicentes:
Hosanna Filio David,
benedictus qui venit
in nomine Domini.

The Hebrew children
spread their garments in the way,
and cried out, saying:
Hosanna to the Son of David:
blessed is He who comes
in the Name of the Lord.

Circumdede runt me dolores mortis

Circumdede runt me dolores mortis,
et pericula inferni invenerunt me.
In tribulatione mea invocavi Dominum
et a Deum meum clamavi.

The sorrows of death have encompassed me
And the perils of Hell have found me.
In my trouble I called on the name of the Lord
And cried out to my God.

Jesús de mi Goraçón

Jesús de mi goraçón,
no lloreis, mi fantasía.
Tleycantimo choquiliya
Mis prasedes, mi apisión.
Aleloya.

Jesus of my heart,
Do not cry, my vision.
We sing to you, little flower,
My pleasure, my passion.
Alleluia.

Dejal to el llando crecida,
miral to el mulo y el guey.
Ximoyollali, mi rey.
Tlein mitztolinia, mi vida?

Leave thou the growing cry,
Behold the mule and the ox.
Take comfort, my king.
What bothers you, my beloved?

No sé por qué deneis pena,
tan lindo cara de rosa.
Nocpilholotzin, niño hermosa,
nochalchiuh, noasojena.

I know not what pains you,
Such beautiful rosy face,
Noble Lord, handsome child,
My gem, my white-plumed bird.

Christus factus est

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.

Christ became obedient for us
even to death, death upon the cross.

Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.

Therefore God exalted Him
and gave Him a name
which is above all names.

Dios Itlaçonantziné

Dios itlaçonantziné,
cemíac ichpóchtlé,
cénca timitztotlatlauhtilía,
ma tópan ximotlatólti
in ilhuicac ixpantzínco,
in motlávçoconetzin Jesu Cristo.

O loving little mother of God,
ever virgin,
we beseech you,
intercede for us
in the heavenly presence
of your beloved little son Jesus Christ.

Ca onpa timoyeztica
yn inahuactzinco
yn motláçoconetzin Jesu Cristo.

For you are there,
in the revered presence,
of your beloved little son Jesus Christ.

Las Amarillas

Volaron las amarillas calandrias
de los nopales
Ya no cantaran alegres
los pájaros cadernales
A la tirana na na
A la tirana na no.

The yellow calandras fly
from the cactus
No longer will the cardinals
sing happily
to the song na na
to the song na no.

Árboles de la ladera
porque no han reverdecido
Por eso calandrias cantan
o las apachurra el nido
Eres chiquita y bonita
y así como erse te quiero
Paraces una rosita
de las costas de Guerrero
Todos dan su despedida
pero como esta ninguna
Cuatro por cinco son veinte,
tres por siete son veinte-uno

Because the trees on the hillside
have not come back to life
For that the calandras will either
sing or crush their nests
You are small and beautiful
and I love you just the way you are
You are like a little rose
from the coast of Guerrero
Everybody has their own farewell,
but there's none like this one
Four times five is twenty
three times seven is twenty-one.

Pala, Pala Pulpero

Pala, pala pulpero
chuña solterro
ampatu cajonero
utu guitarrero

The raven, a grocer
The chuña [bird] a bachelor
The frog, a box-vendor
The fox, a guitarist

Arbolucu, te sequeste

Arbolucu, te sequeste,
Teniendo la fuente al pie:
Y en el troncu la firmeza,
Y en la ramuca el querer.

Tree of sorrow I bewail you,
With the fountain at your feet:
For your trunk is full of vigor,
And your foliage full of love.

Lamentations of Jeremiah

De Lamentatione Jeremiae Prophetæ.

From the Lamentations of Jeremiah the Prophet.

HETH. Misericordiæ Domini, quia non sumus consumpti; quia non defecerunt miserationes ejus.

HETH. It is by the Lord's favor that we are not consumed; for his mercies are not spent.

HETH. Novi diluculo, multa est fides tua.

HETH. I knew of it early: great is Your faithfulness.

HETH. Pars mea Dominus, dixit anima mea; propterea exspectabo eum.

HETH. My portion is the Lord, says my soul; therefore will I hope in Him.

TETH. Bonus est Dominus sperantibus in eum, animæ quærenti illum.

TETH. Good is the Lord to one who waits for Him, to the soul who seeks Him.

TETH. Bonum est præstolari cum silentio salutare Dei.

TETH. It is good to hope in silence, for the saving help of the Lord.

TETH. Bonum est viro cum portaverit jugum ab adolescentia sua.

TETH. It is good for a man when he has borne the yoke from his youth.

IOD. Sedebit solitaries, et tacebit: quia levavit super se.

IOD. Let him sit alone and in silence: when it is laid upon him.

IOD. Ponet in pulvereos suum; si forte sit spes.

IOD. Let him put his mouth to the dust; there may yet be hope.

IOD. Dabit percutienti se xillam, percutienti se saturabitur opprobriis.

IOD. Let him offer his cheek to be struck; let him be filled with disgrace.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem, return to the Lord your God.

Sabiá, coração de uma viola

Ah! coração, Ah! sabiá, minha viola.
Ah! aqui Xui, pixô não vi. Ah! colher de chá, Marajá Tudo é meu.
Cantando nas tardes plenas, somos irmãos, sabiá: o tempo levate as penas, o tempo penas me dá.
Tudo que chorei e rí tudo é meu.
Coração tem dó de mim,
ah! coração tem piedade,
ah! coração tem dó de mim,
coração batendo astendo tão forte assim,
coração vais acordar Saudade,
que dorme dentro de mim.
Amor que me faz penar, amor que me desconsola morre enforçado
ao luar nas cordas de uma viola.
—Orlando Brito

Ah, heart of my guitar. This is all mine.
I did not see the bird,
I could not catch it. All is mine.
When we sing together in the beautiful afternoon, we are like brothers, Sabiá.
Time helps us to forget affliction, but time also brings affliction to us.
I have wept and laughed so much for you,
Because you called me love.
My love, have pity on me.
My heart is beating very strongly.
I will wake up with so much nostalgia,
that sleeps within me.
Love that makes me suffer, love that provides no consolation dies hanging on moonlight, on the strings of a guitar.

Asa Branca

Quando olhei a terra ardendo
Qual fogueira de São João
Eu perguntei a Deus do céu, ai
Por que tamanha judiação

Que braseiro, que fornáia
Nem um pé de prantação
Por farta d'água perdi meu gado
Morreu de sede meu alazão

Até mesmo a asa branca
Bateu asas do sertão
Então eu disse, adeu' Rosinha
Guarda contigo meu coração

Hoje longe muitas légua
Numa triste solidão
Espero a chuva cair de novo
Para eu vortar pro meu sertão

Quando o verde dos teus olhos
Se espalhar na prantação
Eu te asseguro, não chore não, viu
Que eu voltarei, viu, meu coração

When I looked to the land, burning
Like “fire of Saint John”,
I asked the God of sky
Why do you send such enormous maltr

What a brazier, what a furnace,
There aren't any plants on the plantatio
For lack of water I lost my cattle,
My bay horse died because of thirst.

Even the white wing flew off
From my backwoods.
So I said: “Good bye Rosinha,
Keep my heart with you.”

Today many miles away
In a sad loneliness
I hope it rains again
So I can return to my hometown

When plants on the plantation
Are as green as your eyes
I assure you, don't cry, you see
I'll come back, you see, honey.



DONORS

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 two years.

PATRONS (\$500+)

Peter and Nina Cobb
Michael Klitsch and Jean Rodie
The Levitt Foundation
Lower Manhattan Cultural Council
Ellen Schorr and Nathaniel Polish
Laurence Sutter
Richard Tucker

BENEFACTORS (\$100+)

Dr. Gordon Wood Anderson &
Sharon W. Kaplan
Clare Detko
Susan Glass
Alice Henkin
Linnea Johnson
Thomas Ligon
Loews Foundation
Janet Markoff & Alan Glenn Momeyer
Myrna Nachman
Nancy Pasley
Jeanette Rodriguez
Carrie Sogg
Nancy M. Tooney
Mara and Rick Wallace
Gretta Wren

FRIENDS

Wendy Dion
Constance J. Herrstrom
David Herrstrom
Edith Holley
Jacqueline A. Jones
William Kelly
Cathy Markoff
Jennifer Oates
Dean Rainey
Tom Reingold
Gladys Ross
Anita L. Ryan
Vocal Area Network
Ester Armstrong Watt



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 also to Vince Peterson and St. Paul's Episcopal Church for providing a performance space for this season. In addition, special thanks to Richard Boukas and Mariza Fogel for their help with Portuguese pronunciation.

CERDDORION

BOARD OF DIRECTORS

President Ellen Schorr *Treasurer* Peter Cobb
Secretary Jeanette Rodriguez

Directors Jamie Carrillo Dean Rainey
 Michael Klitsch Tom Reingold



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 www.cerddorion.org.

Join our mailing list!

Follow us on Twitter: [@cerddorionnyc](https://twitter.com/cerddorionnyc), or like us on Facebook.