

James John
Artistic Director
PRESENTS

*The Splendor
of Gabrieli, Schütz,
and Monteverdi*



Friday, March 22, 2019, 8 pm
St. Paul's Episcopal Church
199 Carroll Street, Brooklyn

Sunday, March 24, 2019, 3 pm
St. Ignatius of Antioch
87th Street & West End Avenue, Manhattan

THE PROGRAM

Jubilate Deo *à 8* Giovanni Gabrieli (c.1554–1612)

Singet dem Herrn ein neues Lied, SWV 35 Heinrich Schütz (1585–1672)



Hodie completi sunt *à 8* Giovanni Gabrieli

Aus der Tiefe, SWV 25 Heinrich Schütz



Exultavit cor meum Giovanni Gabrieli

Jauchzet dem Herren, SWV 36 Heinrich Schütz

❖❖❖ *Intermission* ❖❖❖

Cantate Domino *à 6* Claudio Monteverdi (1567–1643)

Cantate Domino, SWV 81 Heinrich Schütz



Das ist je gewißlich wahr, SWV 388 Heinrich Schütz



Beatus vir *à 6* Claudio Monteverdi

*Jennifer Oates, soprano; Ellen Schorr, soprano;
Mark Hewitt, tenor; Ken Short, tenor; Dean Rainey, bass*



Dixit Dominus II Claudio Monteverdi

Jennifer Oates, soprano; Jamie Carrillo, alto

CERDDORION

Sopranos

Anna Harmon

Molly Masterton

Jennifer Oates

Jeanette Rodriguez

Ellen Schorr

Talya Westbrook

Altos

Jamie Carrillo

Linnea Johnson

Allegra Kuney

Cathy Markoff

Myrna Nachman

Katie Wilkes

Tenors

Ralph Bonheim

Frank Camacho

Mark Hewitt

Michael Klitsch

David Letzler

Ken Short

Basses

Peter Cobb

Rich Dikeman

Stephen Iger

Dean Rainey

Tom Reingold

Larry Sutter

Oliver Van Oekelen

Guest Instrumentalists

Dongmyung Ahn, violin 1 (orchestral contractor)

Kate Goddard, violin 2/viola

Peter Kupfer, viola

Matt Zucker, cello

Daniel Swenberg, theorbo

Dylan Sauerwald, organ

Nathaniel Cox, cornetto

Liza Malamut, alto sackbut

Erik Schmalz, tenor sackbut

Mack Ramsey, bass sackbut

THE ARTISTS

Now in its twenty-fourth season, **CERDDORION** (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 Schober, Lisa Bielawa, David Lang, Elliot Z. Levine, Robert Dennis, Julie Dolphin, and Martha Sullivan.

In addition to producing its own annual three-concert season, Cerddorion undertakes numerous collaborations and guest appearances. Most recently, the group performed in the “Mile-Long Opera: a biography of 7 o’clock.” For eight nights in October 2018, the High Line became the stage for a massive multimedia performance created by architect Liz Diller, composer David Lang, and librettists Anne Carson and Claudia Rankine.

Other guest appearances include an invited performance at the November 2016 New York State American Choral Directors Association Conference in Garden City, NY; a featured performance on the cable television series American Music in February 2016; and a collaborative concert with Sweden’s highly acclaimed professional choir Voces Nordicae in June 2015. 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. Other 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; and Baroque opera performances with the early music instrumental ensemble Concert Royal.

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 her *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 and Vocal Area Network, and an Artist in Residence at the Church of St. Ignatius of Antioch.



JAMES JOHN, ARTISTIC DIRECTOR

JAMES JOHN is in his ninth season as Artistic Director of Cerddorion Vocal Ensemble. He is also Professor of Conducting 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, and heads the graduate program in choral conducting. Under his leadership the choral program at the School of Music has become recognized as one of the finest collegiate choral programs in the region, with performances by the Queens College Choir at both the New York State School Music Association Winter Conference (2010), and the Eastern Division Conference of the American Choral Directors Association (2012).

Dr. John’s guest conducting appearances include Brahms’s *Requiem* and Beethoven’s *Missa Solemnis* with the Tokyo Oratorio Society and Oratorio Sinfonica Japan; Avery Fisher Hall’s annual *Messiah* Sing-In; a concert of American choral music with the Virginia Chorale; and honor choirs throughout New York State. He has given presentations at both divisional and national conferences of the American Choral Directors Association, 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. His dissertation on Brahms won the Julius Herford Prize from the American Choral Directors Association, and will be published in revised form as a book by Edwin Mellen Press. From 2011 to 2016 he served as Editor of *American Choral Review*, published semiannually by Chorus America, and he 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. His prior appointments include Director of Choral Activities at both Tufts University (Boston, MA) and Nassau Community College (Garden City, NY), as well as Conducting Fellow at Dartmouth College. He received his Master of Arts in Conducting from the Aaron Copland School of Music.



THE SPLENDOR OF GABRIELI, SCHÜTZ, AND MONTEVERDI

We are delighted to present a program of music by Giovanni Gabrieli (1557–1612), Heinrich Schütz (1585–1672), and Claudio Monteverdi (1567–1643), three magnificent composers of the early Baroque whose works are not often heard together but who shared close connections during the first two decades of the seventeenth century. Gabrieli and Monteverdi both held principal positions at St. Mark’s Cathedral in Venice (Gabrieli from 1584 to 1612; Monteverdi from 1613 to 1643). As a young man, Schütz traveled all the way from Dresden to study with Gabrieli (in 1609–1612), and returned to Venice in 1629 to meet Claudio Monteverdi. Because of his connection to both Gabrieli and Monteverdi, Schütz’s music links the first and second halves of our program. Before intermission, we alternate mature works by Gabrieli with earlier pieces by Schütz, juxtaposing the master with his devoted student. Afterward, we continue chronologically, with settings of *Cantate Domino* by Monteverdi and Schütz published in the 1620s, followed by late works of both composers.

The paths of these extraordinary musicians crossed during a time when St. Mark’s in Venice was a center for innovation and musical experimentation. Since the mid-sixteenth century, composers had been exploring spatial relationships that exploited the cathedral’s architecture, by writing compositions for multiple choirs and groups of instrumentalists positioned in different places throughout the church. The sacred music of Gabrieli and Monteverdi is firmly rooted in this tradition, and Schütz’s works wholeheartedly follow suit. The result is a lush array of musical textures and rich sonorities capable of filling every corner of an architectural space. It is in this spirit that Cerddorion has expanded its ranks to include strings, brass, and continuo for this performance, hoping to capture at least some of the “splendor” unique to this remarkable repertoire.

—James John, *Artistic Director*



NOTES ON THE PROGRAM

The polychoral tradition of the sixteenth and seventeenth centuries had its origins in the architecture of the churches of Western Europe. The church most associated with the practice was St. Mark’s Basilica in Venice, where Gabrieli, Schütz, and Monteverdi all spent time. St. Mark’s two main organ galleries, in close proximity to each other, were well suited to antiphonal singing, the essence of polychoral music. If a work called for more than two choirs, “*corridores*” or additional galleries, as well as platforms, accommodated the singers, players, and positive (mobile) organs.

This practice of antiphonal singing was not a new one; choirs had sung in a call-and-response manner in psalmody since the medieval era. But composers had not experimented with music specifically for multiple choirs—*cori spezzati* (literally, “broken choirs” in Italian)—until the sixteenth century in Italy and Germany. While it is often assumed that the tradition was Venetian, composers like Orlando de Lassus at the court in Munich also experimented with the practice, inviting the question of whether the Germans introduced it to the Italians or vice versa. Most likely, it was a case of cross-pollination: Andrea Gabrieli and his nephew and pupil, Giovanni, both spent time with Lassus in Munich, and Lassus traveled extensively throughout Italy.

In 1555, the composer Nicola Vicentino commented about the *necessity* for polychoral writing in large churches:

“[I]n churches, and other broad and spacious places, music composed for four voices makes *little* impression, even [though] there might be many singing each part. However, for variety, and for the necessity of making a big sound in such places, one can compose [for two choirs]... to be performed with various instruments mixed with [the voices.]”

Firsthand accounts of polychoral music in Venetian churches in Gabrieli’s time often remark on how “full” the sound was. The fullness of sound caused one Englishman to note that the music affected him to the point that he was “euen rapt up with Saint Paul into the third heaven.” It was the addition of instruments doubling the voices (*colla parte*, in musicians’ terms) that gave the polychoral repertoire its particularly distinctive sound. Cornetti, sackbuts, strings, lutes, and organs added different colors to each of the vocal lines. These players, part of the *sonadori* at St. Mark’s, functioned on both a permanent and *ad hoc* basis. While the sackbuts and shawms (and later cornetti) of the *trombe e piffari* originally only played in processions from as early as the fourteenth century, their function in the sixteenth century expanded to include performances on feast days. Presumably, this coincided with the appearance of polychoral works. Additionally, by the mid-sixteenth century, the string contingent at St. Mark’s expanded to include at least six players.

Giovanni Gabrieli, the oldest of today's trio of composers, followed in the footsteps of his uncle Andrea, serving as the organist at St. Mark's from 1585 until his death in 1612. Giovanni's debt to his uncle is perhaps reflected in his decision to call himself by his uncle's last name "Gabrieli" and not his father's "di Fais." In his early works, Giovanni even emphasizes a filial relationship to Andrea, calling himself "Giovanni de Andrea Gabrieli." After Andrea's death, Giovanni devoted himself to publishing his uncle's works.

In addition to playing the organ at St. Mark's, Gabrieli composed ceremonial music for the events of church and state. A letter from the King of Denmark in 1605 addressing Gabrieli as the *maestro di capella*, which he was not, perhaps attests to his renown. The ninety-six citations of his compositions in works by thirty-four composers also reflect his widespread influence. Today's program features works from both the first and second books of his *Symphonie Sacrae* (1598 and 1615, published posthumously), two for double choir with doubling instruments and one for six parts. The pieces in these collections, intended for liturgical use, employ six to nineteen voice parts; the pieces performed today use up to eight voices.

The composer most represented on today's program, Heinrich Schütz, did not come from a musical family. But his talent was recognized at a young age by the Landgrave of Hessen-Kassel, who sponsored Schütz's early musical education as a choirboy after hearing him sing. When it was time for Schütz to enter university, though, he opted to make a "sensible" decision and pursue a profession in law rather than music. Once again, the Landgrave intervened to change Schütz's future, by sending him to Venice to study with Giovanni Gabrieli in 1609.

Upon arriving in Venice, Schütz wrote of the "gravity and difficulty" of studying composition, how he had a "poor start," and how he "greatly rued" that he had left university. But after his initial year there, Gabrieli testified to Schütz's progress, requesting that he remain another year under his tutelage. Schütz in fact remained in Venice until after Gabrieli's death in 1612. Gabrieli's bestowal of one of his rings to Schütz at his death testifies to the closeness of their relationship.

Schütz was appointed as the Director of Music of the Dresden court in 1617, a move that his benefactor, the Landgrave, did not believe would be permanent. A series of highly sensitive and diplomatic letters between the Landgrave and Johann Georg I, Elector of Saxony, demonstrate the value that both saw in Schütz and their competing desires to retain him for their respective courts. The politics at play are evident as Johann Georg coyly argued that "despite our repeated admonitions," Schütz's upcoming nuptials prevented him from returning to Kassel.

Psalmen David (1619), from which three of the works on today's program are taken, was published shortly before Schütz's marriage. Each of the psalms are for double choir. This polychoral style, with which he would have become acquainted in his studies with Gabrieli, perhaps compelled him to request no fewer than two organists early on in his tenure in Dresden; according to Gabrieli, the organists were necessary if "one composes or performs in the *current style*."

The versatility of the players at the Dresden court was certainly impressive. A theorbist who also sang was expected to play discant violin *and* viols when he was appointed to the Kapelle. Another instrumentalist was to serve the "princely serenity" on wind and string instruments. But the singers' and players' contributions were evidently not valued enough; letters periodically complained of poor economic treatment. A letter signed by the "Kapellmeister, singers, and instrumentalists" to Johann Georg I in 1625 requested overdue wages, as the lateness had caused imminent evictions, "misery, moans, and lamentations." In a letter of complaint in 1653, Schütz writes that he has "given up everything but the blood in my veins... distributed among various needful musicians" because salaries were not paid in a timely fashion. Though Schütz remained at the court of Dresden from 1615 until his death in 1672, he began making requests to retire as early as 1653, requests that were not honored.

Unlike Gabrieli and Schütz, Claudio Monteverdi was not an organist, but a player of string instruments—particularly the viola bastarda, an especially virtuosic form of viol playing that reduces a polyphonic composition to a single line. Monteverdi's appointment as *maestro di capella* at St. Mark's was hastily organized after the death of *maestro di capella* Giulo Cesare Martinengo in the summer of 1613. After canvassing the leading Italian cities for worthy candidates, the church officials ended up inviting only Monteverdi for an audition. Monteverdi's successful audition piece was a six-part mass, with instruments doubling and two organs. It seemed like an auspicious start to a long career at St. Mark's, except that Monteverdi, his son, his courier, and his maidservant were robbed at "musket-point" on their way back to Mantua. The ruffians angled for Monteverdi's newly tailored cloak from Cremona, except that it was too long. His son's cloak, on the other hand, was too short. Had the courier's cloak been the appropriate size, perhaps this robbery could have had the makings of a familiar children's story.

Monteverdi inherited a choir in much need of direction and guidance. Still, he managed to find time to work on his secular projects, as letters between him and his librettist, Alessandro Striggio, about various operas and ballets attest. The admission (and even disappointment) he voiced in a letter to Striggio concerning *Andromeda* (1620)—that his "ecclesiastical service has somewhat alienated [him] from the musical style of theatre"—causes one to wonder about his divided state of mind. Additionally, a tantalizing detail found in a letter most likely written by a singer in Monteverdi's choir suggests that

Monteverdi's conduct in church was decidedly human, colorful, and far from appropriate for a church musician. The author of the complaint states that Monteverdi's "mouth is so used to swearing in the names of Our Lord and of the Blessed Virgin that it is a marvel to behold."

Monteverdi's *Dixit Dominus* (Psalm 110) for eight voices and concerted instruments, which is heard in today's performance, was presented to Prince Francesco Gonzaga as an Easter offering in March of 1611. It was later included in the *Selva morale e spirituale* (1641), from which today's program's *Beatus vir* (Psalm 112) is also taken. This anthology of music for liturgical use was the first collection of sacred music compiled by Monteverdi since the *Vespers of 1610*. *Cantate Domino* for six parts (instruments doubling) was published by a student of Monteverdi, Giulio Cesare Bianchi, in a collection of motets in 1620.

—*Dongmyung Ahn*



Giovanni Gabrieli—Jubilate Deo

Sacrae Symphoniae (1598)

Jubilate Deo omnis terra,
quia sic benedicetur homo
qui timet Dominum.
Jubilate Deo omnis terra.
Deus Israel conjugat vos
et ipse sit vobiscum.
Mittat vobis auxilium de sancto,
et de Sion tueatur vos.
Jubilate Deo omnis terra.
Benedicat vobis Dominus ex Sion,
qui fecit caelum et terram.
Jubilate Deo omnis terra.
Servite Domino in laetitia.

Rejoice in God, all the earth,
for thus shall those be blessed
who fear the Lord.
Rejoice in God, all the earth.
May the God of Israel bring you together
and himself be with you.
May he send you help from the sanctuary
and from Zion keep you safe.
Rejoice in God, all the earth.
May the Lord bless you from Zion,
who made heaven and earth.
Rejoice in God, all the earth.
Serve the Lord with gladness.

Heinrich Schütz—Singet dem Herrn ein neues Lied, SWV 35

Psalmen Davids (1619)

Psalm 98 and Doxology

Singet dem Herrn ein neues Lied,
denn er tut Wunder.
Er sieget mit seiner Rechten
und mit seinem heiligen Arm.
Der Herr lässet sein Heil verkündigen;
vor den Völkern läst er
seine Gerechtigkeit offenbaren.
Er gedenket an seine Gnade
und Wahrheit dem Hause Israel.
Aller Welt Enden sehen
das Heil unsers Gottes.
Jauchzet dem Herren, alle Welt;
singet, rühmet und lobet!
Lobet den Herren mit Harfen,
mit Harfen und Psalmen!
Mit Trompeten und Posaunen
jauchzet vor dem Herrn, dem Könige!
Das Meer brause und was drinnen ist,
der Erdboden und die drauf wohnen.
Die Wasserströme frohlocken,
und alle Berge sind fröhlich vor dem Herrn;
denn er kommt, das Erdreich zu richten.
Er wird den Erdboden richten
mit Gerechtigkeit und die Völker mit Recht.
Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste.
Wie es war im Anfang jetzt und immerdar,
und von Ewigkeit zu Ewigkeit, Amen.

O sing unto the Lord a new song;
for he hath done marvelous things:
His right hand, and his holy arm,
hath gotten him the victory.
The Lord hath made known his salvation:
His righteousness hath he openly shown
in the sight of the heathen.
He hath remembered his mercy
and his truth toward the house of Israel:
All the ends of the earth have seen
the salvation of our God.
Make a joyful noise to the Lord, all the earth:
sing, rejoice, and praise!
Sing unto the Lord with the harp;
with the harp, and the voice of a psalm!
With trumpets and sound of cornet make
a joyful noise before the Lord, the King.
Let the sea roar, and the fullness thereof;
the world, and they that dwell therein.
Let the floods clap their hands: let the hills
be joyful together before the Lord;
For he cometh to judge the earth:
With righteousness shall he judge the world,
and the people with equity.
Glory be to the Father and to the Son
and also to the Holy Spirit.
As it was in the beginning, is now
and always, and forever and ever. Amen.

Giovanni Gabrieli—Hodie completi sunt

Symphoniae Sacrae (1615)

Antiphon for use within the Octave of the Feast of Pentecost

Hodie completi sunt dies Pentecostes. Alleluia. Hodie Spiritus Sanctus in igne discipulis apparuit, et tribuit eis charismatum dona: misit eos in universum mundum praedicare, et testifi cari: qui crediderit et baptizatus fuerit, salvus erit. Alleluia.	Today the days of Pentecost are fulfilled. Alleluia. Today the Holy Spirit appeared in fire to the disciples, and gave unto them the gift of grace: he hath sent them into all the world to foretell and bear witness: that whosoever believeth and is baptised shall be saved. Alleluia.
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Heinrich Schütz—Aus der Tiefe ruf ich, Herr, zu dir, SWV 25

Psalmen Davids (1619)

Psalm 130 and Doxology

Aus der Tiefe ruf ich, Herr, zu dir. Herr, höre meine Stimme. Laß deine Ohren merken auf die Stimme meines Flehens! So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen? Denn bei dir ist die Vergebung, daß man dich fürchte. Ich harre des Herren; Meine Seele harret, Und ich hoffe auf sein Wort. Meine Seele wartet auf den Herren Von einer Morgenwache bis zur andern. Israel, hoffe auf den Herren! Denn bei dem Herren ist die Gnade Und viel Erlösung bei ihm, Und er wird Israel erlösen Aus allen seinen Sünden. Ehre sei dem Vater und dem Sohn Und auch dem Heiligen Geiste. Wie es war im Anfang jetzt und immerdar, Und von Ewigkeit zu Ewigkeit, Amen.	Out of the depths I cry, Lord, to you. Lord, hear my voice. Let Your ears take note Of the sound of my pleading! If You choose, Lord, to make a reckoning of sin, Lord, who will withstand it? For forgiveness is with You, Therefore You are held in awe. I await the Lord; My soul waits, And I hope in His word. My soul waits for the Lord From one dawning to the next. Israel, hope in the Lord! For grace is with the Lord And much redemption, And He will redeem Israel Out of all its sins. Glory be to the Father and to the Son And also to the Holy Spirit. As it was in the beginning, is now And always, forever and ever. Amen.
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Giovanni Gabrieli—Exultavit cor meum

Symphoniae Sacrae (1615)

I Samuel 2: 1-2

Exultavit cor meum in Domino et exaltatum est cornu meum in Domino meo dilatatum est os meum super inimicos meos quia laetatus sum in salutari meo. Non est sanctus ut est Dominus neque enim est alius extra te et non est fortis sicut Deus noster.	My heart rejoiceth in the Lord mine horn is exalted in the Lord, my mouth gloats over mine enemies because I rejoice in thy salvation. There is none holy as the Lord for there is none beside thee neither is there any rock like our God.
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Heinrich Schütz—Jauchzet dem Herren, alle Welt, SWV 36

Psalmen Davids (1619)

Psalm 100 and Doxology

Jauchzet dem Herren, alle Welt; Dienet dem Herren mit Freuden. Kommet vor sein Angesicht mit Frohlocken. Erkenntet daß der Herre Gott ist: Er hat uns gemacht und nicht wir selbst; Zu seinem Volk und zu Schafen seiner Weide. Gehet zu seinen Toren ein mit Danken, Zu seinen Vorhöfen mit Loben. Danket ihm, lobet, lobet seinem Namen; Denn der Herr ist freundlich Und seine Gnade währet ewig, Und seine Wahrheit für und für. Ehre sei dem Vater und dem Sohn Und auch dem Heiligen Geiste. Wie es war im Anfang jetzt und immerdar, Und von Ewigkeit zu Ewigkeit, Amen.	Exult in the Lord, entire world; Serve the Lord with gladness. Come before His presence with rejoicing. Know that the Lord is God: He has made us and not we ourselves; To be His people and the sheep of His pasture. Go into His gates with thanksgiving, And into His courts with praise. Give thanks to Him, praise, praise His name; For the Lord is gracious, And His mercy endures forever, And His truth for eternity. Glory be to the Father and to the Son And also to the Holy Spirit. As it was in the beginning, is now and always, And forever and ever. Amen.
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Claudio Monteverdi—Cantate Domino

(Published 1620)

Psalm 96: 1–2; 98: 1. 5–6

Cantate Domino canticum novum,
cantate et benedicite nomini eius,
quia mirabilia fecit.
Cantate et exultate et psallite,
psallite in cithara et voce psalmi,
quia mirabilia fecit.

O sing unto the Lord a new song,
sing and praise his name:
for he hath done marvellous things.
Sing, rejoice, and give thanks.
Sing with the harp and with a psalm,
for he hath done marvellous things.

Heinrich Schütz—Cantate Domino, SWV 81

Cantiones Sacrae (1625)

Psalm 149: 1–3

Cantate Domino canticum novum,
Laus eius in ecclesia sanctorum.
Laetetur Israel in eo qui fecit eum,
Et filiae Sion exultant in rege suo.
Laudent nomen eius in tympano et choro,
In psalterio psallant ei.

Sing to the Lord a new song,
praise Him in the sanctuary of holiness.
Let Israel rejoice in that which He has made,
and the children of Zion exult in their Ruler.
Praise His name with dancing and singing,
Let songs be made to Him with a psaltery.

Heinrich Schütz—Das ist je gewißlich wahr, SWV 388

Geistliche Chormusik (1648)

1 Timothy 1:15–17

Das ist je gewißlich wahr
und ein teuer werttes Wort,
daß Christus Jesus kommen ist in die Welt,
die Sünder selig zu machen, unter welchen
ich der vornehmste bin.
Aber darum ist mir Barmherzigkeit
widerfahren, auf daß an mir vornehmlich
Jesus Christus erzeugete alle Geduld
zum Exempel denen, die an ihn glauben
sollen zum ewigen Leben.
Gott, dem ewigen Könige,
dem Unvergänglichen und Unsichtbaren
und allein Weisen,
sei Ehre und Preis in Ewigkeit,
Amen.

This is a faithful saying,
and worthy of all acceptation,
that Christ Jesus came into the world
to save sinners;
of whom I am chief.
Howbeit for this cause I obtained mercy,
that in me first
Jesus Christ might patiently suffer
as an example to them which should
hereafter believe on him to life everlasting
Now unto the King eternal,
immortal, invisible,
the only wise God,
be honor and glory for ever and ever.
Amen.

Claudio Monteverdi—Beatus vir

Selva morale e spirituale (1641)

Psalm 112

Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.
Potens in terra erit semen ejus:
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus:
et justitia ejus manet in saeculum saeculi.
Exortum est in tenebris, lumen rectis:
misericors et miserator et justus.
Jucundus, homo qui miseretur
et commodat,
disponet sermones suos in iudicio:
quia in aeternum non commovebitur.
In memoria aeterna erit Justus:
ab auditione mala non timebit.
Paratum cor ejus sperare in Domino,
confirmatum est cor ejus:
non commovebitur donec
despiciat inimicos suos.
Dispersit, dedit pauperibus:
justitia ejus manet in saeculum saeculi:
cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.
Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Blessed is the man that feareth the Lord:
he hath great delight in his commandments.
His seed shall be mighty upon earth:
the generation of the faithful shall be blessed.
Riches and plenteousness shall be in his house:
and his righteousness endureth forever.
Unto the godly light rises up in the darkness:
he is merciful, loving, and righteous.
A good man is merciful, and lendeth:
and will guide his words with discretion.
For he shall never be moved: and the
righteous shall be held in eternal remembrance.
He will not be afraid of any evil tidings: for his
heart standeth fast, and believeth in the Lord.
His heart is established:
and will not shrink until he see his desire
upon his enemies.
He hath dispersed abroad, and given to the poor
and his righteousness remaineth for ever;
his horn shall be exalted with honor.
The ungodly shall see it, and it shall grieve him:
he shall gnash with his teeth, and consume away
the desire of the ungodly shall perish.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now, and ever sha
world without end. Amen.

Claudio Monteverdi—Dixit Dominus II

Selva morale e spirituale (1641)

Psalm 110

Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.	The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.
Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.	The Lord shall send the rod of thy strength out of Zion: Rule thou in the midst of thine enemies.
Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero, ante luciferum, genui te.	Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.
Juravit Dominus et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech.	The Lord hath sworn, and will not repent: Thou art a priest for ever after the order of Melchizedek.
Dominus a dextris tuis: confregit in die irae suae reges.	The Lord at thy right hand shall strike through kings in the day of his wrath.
Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.	He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.
De torrente in via bibet: propterea exaltabit caput.	He shall drink of the brook in the way: therefore shall he lift up his head.
Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.	Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.

(Translation from King James)

TIMELESS MUSE

Please join us in the conclusion of our twenty-fourth season as we present works from the past, paired with later compositions that they inspired. These performances will also feature the winners of Cerddorion's seventh annual Emerging Composers Competition.

Friday, May 31, 8pm ❖ St. Paul's Episcopal Church, Brooklyn
Sunday, June 2, 3pm ❖ St. Ignatius of Antioch, Manhattan



ACKNOWLEDGMENTS

We 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 Alex Canovas and St. Paul's Episcopal Church in Brooklyn for providing a performance space for this season, and to Drew Helstosky for his untiring assistance in managing our Brooklyn concerts.

Our performances would not be possible without extensive behind-the-scenes efforts by the group's members. In addition to the ongoing work of our Board of Directors, this program relied on rehearsal accompaniment by Myrna Nachman; printing by Steve Iger; and program editing and production by Michael Klitsch.

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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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