

James John

Artistic Director

PRESENTS

Sacred Mirror:
Music to Soothe the Soul



Sunday, November 21, 2021, 3 pm

St. Ignatius of Antioch

87th Street & West End Avenue, Manhattan

THE PROGRAM

Ave Maria	Josquin des Prez (c. 1450–1521)
Psalm (Die mit Tränen säen)	Andrew Rindfleisch (b. 1963)
Alma Redemptoris Mater	Johannes Ockeghem (c. 1410–1497)
Magnificat	Arvo Pärt (b. 1935)
<i>Anne Kelley, soprano</i>	
Regina Caeli	Cecilia McDowall (b. 1951)
Die mit Tränen säen	Heinrich Schütz (1585–1672)
Ave Maria	R. Nathaniel Dett (1882–1943)
<i>Gerard Gallagher, tenor</i>	
The Time Has Come	Ēriks Ešenvalds (b. 1977)
<i>Michelle Mercado and Talya Westbrook, sopranos</i>	



There will be no intermission in today's performance.

Audience members are requested to wear masks at all times in the church.

THE ARTISTS

Now beginning its twenty-seventh 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, Martha Sullivan, and Sidney Boquiren.

In June 2021, Cerddorion livestreamed a virtual choral performance of Sidney Boquiren’s *Arise*, a work commissioned by the group for a program marking the centennial of the ratification of 19th Amendment in 1920. Previously, in March 2020, Cerddorion collaborated with members of The October Project to present the New York premiere of *The Book of Rounds—21 Songs of Grace*. And for eight nights in October 2018, the group performed in the “Mile-Long Opera: A Biography of 7 O’Clock,” as 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 have included 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 twelfth 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 (ACSM), Queens College-CUNY, where he directs the Queens College Vocal Ensemble and Queens College Choral Society and heads the graduate program in choral conducting.

Under Dr. John’s leadership, the choral program at ACSM has become recognized as one of the finest collegiate choral programs in the region, with performances by Queens College choral ensembles at state and divisional conferences of the American Choral Directors Association (ACDA). In New York City, his choirs have performed in such prestigious venues as Carnegie Hall, Alice Tully Hall, Weill Recital Hall, Merkin Hall, St. Patrick’s Cathedral, and Trinity Church Wall Street. His ACSM choral ensembles have also been featured on two compact disc recordings: *The Partsongs of Hamish MacCunn*, released by the QC Vocal Ensemble, funded by a grant from the PSC-CUNY Research Foundation; and *Songs of Peace and Praise*, a compilation of choral music by Queens College composers, released on the NAXOS label.

Dr. John’s guest-conducting appearances include Brahms’s *Requiem* and Beethoven’s *Missa Solemnis* with the Tokyo Oratorio Society and Oratorio Sinfonica Japan, David Geffen 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 served as guest chorus master for the Queens Symphony and participated in a choral recording with jazz trumpeter Michael Mossman, head of ACSM’s Jazz Performance Program. Dr. John has also contracted choirs for Josh Groban, including appearances on *The Tonight Show* and the opening ceremonies of the U.S. Open, as well as for his Stages tour of New York City.

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. He has given presentations at both divisional and national conferences of the ACDA and is in demand as a clinician and adjudicator throughout the United States. His dissertation on Brahms won the Julius Herford Prize from the ACDA, and from 2011 to 2016 he served as editor of the scholarly journal *American Choral Review*, published biannually by Chorus America. 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 ACSM.



SACRED MIRROR: MUSIC TO SOOTHE THE SOUL

A Note from the Artistic Director

Thank you for joining us this afternoon for our first live performance in over eighteen months! When I thought about returning to the concert stage after the long hiatus imposed by the pandemic, I immediately felt drawn to works both serene and contemplative—music that I find soothing, ruminative, mystical—that helps me to find peace, prompts gentle catharsis, brings me back to my center, and encourages inner expansion. It is in this spirit that I have chosen “music to soothe the soul” as a description for our program.

One of the first pieces that came to mind was Arvo Pärt’s *Magnificat*, which serves as the program’s nucleus. Pärt has compared his music to “white light which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.” Around this focal point I have paired sacred works from the past and present, in mirror image of one another (hence the phrase, “sacred mirror”): settings of *Ave Maria* by Josquin des Prez and R. Nathaniel Dett; biblical words of comfort (*Die mit Tränen säen*) from Heinrich Schütz and Andrew Rindfleisch; and Marian motets by Johannes Ockeghem and Cecilia McDowall:

*	Josquin, <i>Ave Maria</i>
**	Rindfleisch, <i>Psalm (Die mit Tränen säen)</i>
***	Ockeghem, <i>Alma Redemptoris Mater</i>
****	Pärt, <i>Magnificat</i>
***	McDowall, <i>Regina Caeli</i>
**	Schütz, <i>Die mit Tränen säen</i>
*	Dett, <i>Ave Maria</i>

Our program concludes with a beautiful setting by Ēriks Ešenvalds (who, like Pärt, is from Eastern Europe) of an excerpt from Nelson Mandela’s inaugural address as President of South Africa. Mandela’s speech presents a compelling vision for the fulfillment of human potential, declaring that the time has come “for the healing of wounds” and for bridging the “chasms that divide us.” May these words, mirrored magnificently by Ešenvald’s music, admonish and inspire us as we move forward into the future.



NOTES ON THE PROGRAM

Josquin des Prez, Ave Maria

Every so often, a great artist emerges who is able to assimilate the style and musical language of his predecessors, while at the same time pushing the boundaries of possibility into new areas of self-expression. Beethoven was one such musician; Josquin des Prez (c. 1450–1521) was a similar “giant” of the Renaissance. Born near the border of Belgium and France, he is the most famous in a line of Franco-Flemish composers that includes luminaries such as Guillaume Dufay, Johannes Ockeghem, Jacob Obrecht, and Heinrich Isaac. Josquin’s gift for tightly knit musical construction is nearly unmatched; he created a new level of motivic and thematic unity within his compositions, while also displaying unprecedented sensitivity to the text. Martin Luther (1483–1546) revered him as “Master of the notes, which must do as he wills.”

Josquin’s *Ave Maria* is one of his most famous and influential works. It is also his earliest datable composition, written around 1485, when Josquin was working at the court in Milan. The piece was so admired that in 1502 it was chosen by the Italian printer Petrucci to head the first volume of motets ever published. Josquin’s ability to create a seamless amalgam of text and music is probably one of the most revolutionary aspects on display in this setting. Each stanza of the poem begins with the word “Ave” and corresponds to a new section of music. Within each stanza, each rhymed couplet receives a unique setting—often built on a point of imitation, or structured around a duet in the upper or lower voices. The most powerful and affecting moments occur when all four parts join together homophonically: in the fifth stanza, hailing the purity of the Virgin Mary (what might be called the composition’s “golden section”); and in the unadorned prayer at its heartfelt conclusion. 2021 marks the 500th anniversary of Josquin’s death, and we have chosen to commemorate the occasion by opening our program with this extraordinary work.

Ave Maria

Ave Maria, Gratia plena,
Dominus tecum, Virgo serena.
Ave, cuius conceptio,
Solemni plena gaudio,
Caelestia, terrestria,
Nova replet laetitia.
Ave, cuius nativitas
Nostra fuit solemnitas,
Ut lucifer lux oriens
Verum solem praeveniens.
Ave pia humilitas,
Sine viro fecunditas,
Cuius annuntiatio
Nostra fuit salvatio.

Hail Mary, full of grace,
The Lord is with thee, serene Virgin.
Hail, thou whose Conception,
Full of great joy,
Fills heaven and earth
With new gladness.
Hail, thou whose Nativity
Became our great celebration,
As the light-bearing Morning Star
anticipates the true Sun.
Hail, faithful humility,
Fruitful without man,
Whose annunciation
Was our salvation.

Ave Maria (cont.)

Ave vera virginitas,
Immaculata castitas,
Cuius purificatio
Nostra fuit purgatio.
Ave, praeclara omnibus
Angelicis virtutibus,
Cuius fuit assumptio
Nostra fuit glorificatio.
O Mater Dei,
Memento mei. Amen.

Hail, true virginity,
Immaculate chastity,
Whose purification
Was our cleansing.
Hail, glorious one
In all angelic virtues,
Whose assumption
Was our glorification.
O Mother of God,
Remember me. Amen.

Andrew Rindfleisch, Psalm (Die mit Tränen säen)

Andrew Rindfleisch (b. 1963) is an internationally acclaimed composer who has received numerous awards, including the Rome Prize, the Aaron Copland Award, and a prestigious Guggenheim Fellowship. He is currently Professor of Music and Coordinator of the Composition Program at Cleveland State University. As an undergraduate at the University of Wisconsin-Madison, he “came of age” singing under the legendary conductor Robert Fountain and developed a deep love for choral music.

Psalm was completed in the summer of 1998, when Rindfleisch was living in Rome. It is a setting, in German, of Psalm 126:5–6. The composer writes: “The piece was commissioned by Modus Novus, one of the many fine choirs of Cologne, Germany. Having not composed a choral work since 1989, I immersed myself in the choral scores of Johannes Brahms to ignite my ideas for a new piece. Brahms himself had set the same psalm text in his *German Requiem*, but it was the fabric of his late choral motets that proved not just an inspiration for my own piece, but as a kind of point of departure. *Psalm* intends to subtly remind one of Brahms; a piece conceived as a kind of quiet continuation of those rich works.”

Brahms, of course, was influenced profoundly by the music of Heinrich Schütz, with which we have paired Rindfleisch’s work on this program. The overall mood of Rindfleisch’s setting suggests serene acceptance, punctuated frequently by clusters containing major and minor seconds, poignantly coloring the words “Tränen” (tears) and “weinen” (weeping). The piece culminates in a sublime duet between upper voices at the words “kommen mit Freuden” (return with joy), in a gesture of sublime transcendence.

Psalm

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.

They that sow in tears
shall reap in joy.
He that goeth forth and weepeth,
bearing precious seed,
shall doubtless come again rejoicing,
bringing his sheaves with him.

Johannes Ockeghem, Alma Redemptoris Mater

Born in the town of Saint-Ghislain in modern-day Belgium, Johannes Ockeghem (c. 1410–1497) was one of the most renowned musicians of his day. Famous not only as a composer, but also as a singer with a beautiful bass voice, he served as chaplain, composer, and chapel master for three French kings throughout his long career. He may also have been Josquin’s teacher. In contrast to Josquin, whose style is based largely on imitative counterpoint, Ockeghem wrote exceptionally florid melodies that are almost entirely non-imitative, with little correlation to the structure of the text. The resulting texture is very dense, making it difficult to discern the words.

Alma Redemptoris Mater is based on the well-known Marian antiphon of the same name, and it features a paraphrase of the original chant melody in the alto voice. One of only ten surviving motets, it is unique because of its high pitch, perfectly suitable for modern choirs but an anomaly within the composer’s output, which typically features very low vocal ranges. Ockeghem was widely esteemed for his contrapuntal skill, and it is remarkable how effortlessly his long melodic lines seem to fit together. They are intertwined here into three main sections, each distinguished by a proportional meter change, creating a structural accelerando that begins contemplatively and ends in quasi-ecstatic fervor.

Alma Redemptoris Mater

Alma Redemptoris Mater,
quae pervia caeli porta manes,
et stella maris, succurre cadenti
surgere qui curat populo:
Tu quae genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud
Ave, peccatorum miserere.

Loving Mother of the Redeemer,
who remains the gateway to heaven,
and star of the sea, help your fallen
people who strive to rise:
You who gave birth, amazing nature,
to your own sacred Creator:
Virgin prior and following,
taking that “Ave” from the mouth of Gabriel,
have mercy on our sins.

Arvo Pärt, Magnificat

One of the most influential composers of our time, Arvo Pärt (b. 1935) was born in Estonia and spent the first part of his life living under Soviet oppression. In his youth, he became a leading figure of the Soviet avant-garde, but in the mid 1960s he experienced a compositional crisis that led him to develop a new style he termed *tintinnabuli* (from *tintinnabulum*, which is Latin for ‘little bell’). As Pärt emerged from this crossroads, his music fell out of favor with the authorities, and in 1980 he moved to Berlin, where he lived for the next thirty years and composed his most iconic works. He returned to Estonia in 2010.

Pärt describes his *tintinnabuli* technique very simply: “The three notes of a triad are like bells. And that is why I call it tintinnabulation.” The composer’s tintinnabular music consists essentially of two voices, one that arpeggiates the tonic triad and another that moves in stepwise motion. It is therefore quite minimalistic, but it is also demonstrative of Pärt’s quest for unity: “Tintinnabulation is an area I sometimes wander into when I am searching for answers. The complex and many-faceted only confuses me, and I must search for unity. What is this one thing, and how do I find my way to it? *Tintinnabuli* is the rule where the melody and the accompaniment... is one. One and one, it is one—it is not two.”

Pärt’s *Magnificat*, composed in 1989, is perhaps his best-known choral work, and it superbly demonstrates many aspects of his tintinnabular style. Throughout the piece, chant-like melodies are juxtaposed against a triadic accompaniment that is often pared down to the tonic note: a single, repeated C-natural—the “unity” from which a complex, rigorous structure emerges. Such taut frameworks and slowly unfolding, ruminative lines are characteristic of Pärt and have led many to describe his music as mystical—a quality that in this case is perfectly suited to the text, which is an ancient canticle from the Gospel of Luke in praise of the Virgin Mary.

Magnificat

Magnificat, anima mea, Dominum,
et exultavit spiritus meus
in Deo, salutari meo.
Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me
dicent omnes generationes.
Quia fecit mihi magna, qui potens est,

et sanctum nomen eius,
et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

My soul doth magnify the Lord,
and my spirit hath rejoiced
in God my Saviour.
For he hath regarded the low estate
of his handmaiden:
for, behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath done
to me great things;
and holy is his name.
And his mercy is on them that fear him
from generation to generation.
He hath shown strength with his arm;
he hath scattered the proud in the imagination
of their hearts.

Magnificat (cont.)

Deposuit potentes de sede
et exaltavit humiles;
esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Magnificat, anima mea, Dominum.

He hath put down the mighty from their seats,
and exalted them of low degree.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He hath holpen his servant Israel,
in remembrance of his mercy;
As he spake to our fathers,
to Abraham, and to his seed forever.
My soul doth magnify the Lord.

Heinrich Schütz, Die mit Tränen säen, SWV 378

Born one hundred years before J.S. Bach, Heinrich Schütz (1585–1672) was one of the most influential figures of the early German Baroque. As court composer in Dresden (a position he assumed in 1615 and held for the rest of his life), Schütz endured not only the profound effects of the Thirty Years’ War (1618–1648), but also the devastation of a plague that swept through the city in the early 1630s. Out of necessity, Schütz had to abandon writing in the lavish polychoral style he learned in Italy as a young man, and for an extended period of time he turned instead to composing smaller-scale works.

In 1648, with peace at hand and pestilence over, Schütz published a collection of twenty-nine motets entitled *Geistliche Chormusik* (“Sacred Choral Music”), which were compiled over a number of years and “react to the events of the day with more or less timeless, traditional texts” (Wolfram Steude, “Heinrich Schütz and the Thirty Year’s War”). His setting of Psalm 126:5–6 (“Die mit Tränen säen”) comes from this volume. It is a wonderful demonstration of Schütz’s contrapuntal mastery, as well as his extraordinary genius for word painting. Schütz illustrates “Tränen” (tears) and “weinen” (weeping) with startling harmonic twists and mournful chains of suspensions, contrasted with dance-like sections in triple meter depicting the word “Freude” (joy). The final section of the piece merges these two distinct sentiments, suggesting an ineffable, deeply human attempt to find consolation in the face of great loss.

Die mit Tränen säen

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.

They that sow in tears
shall reap in joy.
He that goeth forth and weepeth,
bearing precious seed,
shall doubtless come again rejoicing,
bringing his sheaves with him.

Cecilia McDowall, Regina Coeli

According to the classical music magazine *Gramophone*, British composer Cecilia McDowall (b. 1951) has “a communicative gift that is very rare in modern music.” Based in London, she has been the recipient of numerous accolades, including a British Composer Award and honorary doctorates from Portsmouth and West London Universities. Recent projects include *Night Flight*, celebrating the American aviator Harriet Quimby’s pioneering flight across the English Channel; a cantata entitled *Everyday Wonders: The Girl from Aleppo*, commissioned by the National Children’s Choir of Great Britain, which documents the 3,500-mile journey of two sisters from war-torn Aleppo to safety in Germany; and a large-scale work commemorating the 500th anniversary of Leonardo Da Vinci’s death, the *Da Vinci Requiem*.

McDowall’s ability to convey meaning clearly and expressively is on display nowhere more readily than in her many choral works, which are popular throughout the world. Her setting of “Regina Caeli” (Queen of Heaven) is from a group of *Three Latin Motets*, commissioned together and premiered by the Canterbury Chamber Choir (Kent, UK) in 2004. The text is one of four well-known Gregorian hymns in praise of the Virgin Mary (called “Marian antiphons”) sung at different times during the church year. On our program this afternoon, we have paired McDowall’s “Regina Caeli” with Ockeghem’s “Alma Redemptoris Mater,” another Marian antiphon setting. McDowall’s joyful work alternates between majestic “alleluia” refrains and exuberant sections in mixed meter, beautifully befitting this ancient, celebratory text.

Regina Caeli

Alleluia, alleluia.
Regina caeli, laetare,
alleluia.
Quia quem meruisti portare, alleluia.
Resurrexit, sicut,
resurrexit dixit, alleluia.
Ora pro nobis Deum,
alleluia.

Alleluia, alleluia.
O Queen of Heaven, rejoice:
alleluia;
For the child whom you so nobly bore: alleluia;
Rose from the dead,
as he foretold: alleluia;
Pray to God for us,
alleluia.

R. Nathaniel Dett, Ave Maria

Robert Nathaniel Dett (1882–1943) was a Canadian-American composer of African heritage. His mother was from Drummondville, Ontario (a small town near Niagara Falls), and his father from the United States; both were descendants of escaped slaves. Dett was born in Drummondville, and at age eleven he moved across the border with his parents to Niagara Falls, New York. Most of his education and career from that point forward transpired in the United States. He was the first Black American to receive a Bachelor of Music degree from Oberlin Conservatory, and he went on to study composition with Arthur Foote at Harvard, as well as with Nadia Boulanger in Paris. In 1932, he received a Master’s Degree from the Eastman School of Music, where he completed his brilliant oratorio *The Ordering of Moses* as his thesis project.

Influenced by Antonín Dvořák, who incorporated American folk melodies into his *Symphony No. 9* (‘From the New World’), Dett became known for using African American spirituals as inspiration for his compositions. He writes of his process: “We have this wonderful store of folk music—the melodies of an enslaved people... But this store will be of no value unless... it can be presented in choral form, in lyric and operatic works, in concertos and suites and salon music... which will prove that we, too, have national feelings and characteristics, as have the European peoples whose forms we have zealously followed for so long.”

Dett’s setting of *Ave Maria* was published in 1930. At the time, Dett was teaching at the Hampton Institute (now Hampton University), where he had founded an internationally acclaimed choir specializing in the performance of African American sacred music. That same year, the choir embarked on an extremely successful concert tour of western Europe, and it is not hard to imagine that Dett may have written his *Ave Maria* (at least in part) for this high-profile trip. There are no preexisting melodies in the score, but the heartfelt aura of the spiritual can be perceived within the structural and harmonic language Dett mastered in his rigorous classical training. Such ardent beauty is deftly suited to expressing this worshipful text and is perhaps the perfect amalgam of styles that would have captivated the hearts and minds of Dett’s European audiences.

Ave Maria

Ave Maria, Gratia plena,	Hail Mary, full of grace,
Dominus tecum, Virgo serena.	The Lord is with thee, serene Virgin.
Ave, cuius conceptio,	Hail, thou whose Conception,
Solemni plena gaudio,	Full of great joy,
Caelestia, terrestria,	Fills heaven and earth
Nova replet laetitia.	With new gladness.
Ave, cuius nativitas	Hail, thou whose Nativity
Nostra fuit solemnitās,	Became our great celebration,
Ut lucifer lux oriens	As the light-bearing Morning Star
Verum solem praeveniens.	anticipates the true Sun.
Ave pia humilitas,	Hail, faithful humility,
Sine viro fecunditas,	Fruitful without man,

Ēriks Ešenvalds, The Time Has Come

Ēriks Ešenvalds (b. 1977) is one of the world’s most sought-after and prolific composers of choral music. His works have been performed and recorded on every continent by a stunning array of ensembles, including the King’s Singers, the Latvian Radio Choir, the National Youth Choir of Great Britain, The Crossing, the Boston Symphony Orchestra, Gewandhaus Leipzig and countless others. Born in Priekule, Latvia, Ešenvalds is a three-time recipient of the Latvian Grand Music Award, and in 2018 he was inducted into the Order of Three Stars for his cultural contributions, the highest honor bestowed by the Latvian government. He currently teaches composition at the Latvian Academy of Music.

Ešenvalds came of age when Eastern Europe was emerging from behind the Iron Curtain, and this may be one reason why Nelson Mandela’s stirring inaugural speech as President of South Africa, about freedom and the fulfillment of human potential, captured his imagination. *The Time Has Come*, composed in 2015, sets excerpts from Mandela’s 1994 address more than twenty years after the fact, at a time when the world needs to hear these words more than ever. Ešenvalds treats the text as a secular prayer, with verses intoned by two soloists and an imploring refrain sung by the chorus that begins with the exhortation, “The time for the healing of wounds has come.” At the end of the piece, the solo voices gradually rise above the choral texture, suggestive of the dawning of a new day, and soar into the final bars, declaring, “Let freedom reign”—a phrase that Ešenvalds’ music imbues with power and hope.

The Time Has Come

There is no easy road to freedom.
None of us acting alone can achieve success.
We must therefore act together as a united people, for national reconciliation, for nation building, for the birth of a new world.

The time for the healing of the wounds has come.
The moment to bridge the chasms that divide us has come.
The time to build is upon us.
Let there be justice for all.
Let there be peace for all.
Let there be work, bread, water and salt for all.
Let each know that for each the body, the mind and the soul have been freed to fulfill themselves.

The time for the healing of the wounds has come.
The moment to bridge the chasms that divide us has come.
The time to build is upon us.

The sun shall never set on so glorious a human achievement,
Let freedom reign.

ACKNOWLEDGMENTS

We are grateful to Richard Porterfield and the Church of Saint Ignatius of Antioch for providing rehearsal and performance space for this season. 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 printing by Steve Iger and program editing and production by Michael Klitsch. Special thanks to Ellen Schorr, President of Cerddorion’s Board of Directors, for her tireless logistical and organizational efforts, without which this concert would not have been possible.



SAVE THE DATES FOR THIS SEASON!

- As Cerddorion Vocal Ensemble returns from our pandemic-related hiatus, mark your calendars for the following can’t-miss programs:
- **Sunday, February 27, 2022—Romancero Gitano**
Featuring Mario Castelnuovo-Tedesco’s brilliant cycle of Lorca settings for chorus and guitar. With guest artist Scott Kuney, guitar.
 - **Sunday, May 1, 2022—Onward and Upward We Go**
Featuring the in-person premiere of Sidney Boquiren’s *Arise* and the New York premiere of Melissa Dunphy’s *Amendment: Righting Our Wrongs*, both written to celebrate the 100th anniversary of the passage of the 19th Amendment. With guest artists Audrey Chen, cello, and Emily John, harp.

Both performances will be at St. Ignatius of Antioch, at 3:00 pm. Check www.cerddorion.org for more details.

DONORS

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

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Michelle Mercado	Cathy Markoff	Ken Short	Dean Rainey
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