

# CERDDORION

(Formerly GALATEA)

A New York City Vocal Ensemble

directed by

Susanne Peck

presents

## *Dying to Live*

Hymns of Early America, Spirituals,  
and Folk Song Arrangements

Sunday, November 10, 1996  
Church of St. Boniface  
190 Duffield Street  
Brooklyn, NY  
3:00 P. M.

Friday, November 22, 1996  
Church of the Ascension  
Fifth Avenue at Tenth Street  
New York, NY  
8:00 P. M.

# QERDDORION

Artistic Director  
Susanne Peck

Sopranos

Andrea Larson  
Margaret O'Brien  
Lisa Rein  
Jeanette Rodriguez  
Debbie Schaeffner  
Sherry Zukof

Altos

Jane Baun  
Eric S. Brenner  
Grace Check  
Kate Troast Kurz  
Marilyn Lenat  
Ellen Schorr

Tenors

Michael M. Chamberlin  
Thomas Cirillo  
David J. Deschamps  
Philip Gallo  
Steven Parkey

Basses

Peter Cobb  
Steve Friedman  
Shawn Hall  
Mark Johnson  
Peter Kurz  
Robb Moss  
Zach Nelson

With:

Shawn Hall - Piano  
Schlomo Pestcoe - Banjo  
Andrea Larson - Fiddle

# *Dying to Live*

## Invocation

From *The Continental Harmony* (1794)

## The Traveller

From *The Southern Harmony* (1835)

Banjo - Schlomo Pestcoe

Fiddle - Andrea Larson

## The Promised Land

From *The Southern Harmony* (1835)

Banjo - Schlomo Pestcoe

Fiddle - Andrea Larson

William Billings (1746-1800)

J.C. Lowry

M. Durham

## Brevity

From *The Evangelical Harmony* (1800)

## Decay

From *The Delights of Harmony* (1805)

## Sorrow's Tear

Solo Verse - Sherry Zukof

Philip Gallo

## Amanda

From *Federal Harmony* (1790)

Abraham Wood (1752-1804)

Stephen Jenks (1772-1856)

Stephen Jenks

Justin Morgan (1747-1798)

## Harvest Hymn

From *The Christian Harmony* (1805)

## Hatfield

Solo Verse - Debbie Schaeffner

## All is Well

Solo Verse - Grace Check

Jeremiah Ingalls (1764-1838)

Traditional

Re-arranged by J.T. White (1844)

## Newport

From *The Missouri Harmony* (1820)

Daniel Read (1757-1836)

Fare You Well, My Friends  
From *The Continental Harmony* (1794)

William Billings

Africa  
From *The New England Psalm Singer* (1770)

William Billings

### Intermission

Crossing the Bar

Charles E. Ives (1874-1954)

Deep River

Spiritual arranged by Harry T.  
Burleigh (1866-1949)

Steal Away

Spiritual arranged by Steve  
Friedman (b.1960)

I'm Goin' Away

North Carolina Folk Song  
arranged by Mack Wilberg  
American Folk Song arranged  
by James Erb

Shenandoah

Johnny, I Hardly Knew Ye

Irish Tune arranged by Alice  
Parker (b. 1925)

Followers of the Lamb  
Solo Verse - Zach Nelson

Sister Clarissa Jacobs (1833-1905),  
arranged by Phillip  
R. Dietterich

The Promise of Living  
From *The Tender Land*  
Piano - Shawn Hall

Aaron Copland (1900-1990)

# *Dying to Live*

## TEXTS

### INVOCATION

Majestic God our muse inspire,  
And fill us with seraphic fire,  
Augment our swells, our tones refine,  
Performance ours, the glory Thine.

Isaac Watts (1674-1748)  
From *The Continental Harmony* (1794)

### THE TRAVELLER

Come, all you weary travellers;  
Come let us join and sing,  
The everlasting praises of Jesus Christ, our King,  
We've had a tedious journey, and tiresome, it is true;  
But see how many dangers the Lord has brought us through.

The pleasant fruit of heaven give life, and health, and peace  
Revive our drooping spirits, and faith and love increase;  
Confessing Christ, our master, obeying his command,  
We hasten on our journey, unto the promised land.

Sinners, why stand you idle, while we do march along;  
Has conscience never told you that you're going wrong,  
Down the broad road to darkness to bear an endless curse?  
Forsake your ways of sinning, and come and go with us.

Now to the King immortal, be everlasting praise,  
For in his holy service we long to spend our days,  
Till we arrive in Canaan, the c'lestial world above,  
With everlasting wonder to praise redeeming love.

From *The Southern Harmony* (1835) and  
Jeremiah Ingalls, *The Christian Harmony* (1805)

## ALL IS WELL

What's this that steals, that steals upon my frame?  
Calls away, calls away!  
That soon will quench, will quench this mortal flame,  
Is it death, is it death?

If this be death, I soon shall be  
From ev'ry pain and sorrow free.  
I shall the King of glory see,  
All is well, all is well!

Weep not, my friends, my friends weep not for me,  
All is well, all is well!  
My sins forgiv'n, forgiv'n, and I am free,  
All is well, all is well!

There's not a cloud that doth arise,  
To hide my Jesus from my eyes!  
I soon shall mount the upper skies,  
All is well, all is well!

Tune, tune your harps, your harps ye saints on high,  
All is well, all is well!  
I too will strike my harp with equal joy,  
All is well, all is well!

Bright angels are from glory come,  
They're round my bed, they're in my room,  
They wait to waft my spirit home,  
All is well, all is well.

## NEWPORT

I send the joys of earth away,  
Away, ye tempters of the mind,  
False as the smooth deceitful sea,  
And empty as the whistling wind.  
Your streams were floating me along  
Down to the gulf of black despair,  
And while I listen'd to your song,  
Your streams had e'en convey'd me there.

Lord, I adore the matchless grace  
That warn'd me of that dark abyss,  
That drew me from those treach'rous seas,  
And bid me seek superior bliss.

Hark! hark! my Lord, my Lord and Master's voice,  
Is it death, is it death?  
I soon shall see - enjoy my happy choice,  
Why delay, why delay?

Farewell, my friends, adieu, adieu,  
I can no longer stay with you,  
My glittering crown appears in view,  
All is well, all is well!

Hail, Hail! all Hail, all Hail! ye blood-washed throng,  
Saved by grace, saved by grace,  
I come to join, to join your rapturous song,  
Saved by grace, saved by grace,

All, all is peace and joy divine,  
And heaven and glory now are mine,  
Loud hallelujahs to the Lamb,  
All is well, all is well!

Now to the shining realms above  
I stretch my hands and glance my eyes;  
O for the pinions of a dove  
To bear me to the upper skies!

There from the bosom of my God  
Oceans of endless pleasure roll;  
There would I fix my last abode  
And drown the sorrows of my soul.

To God the Father, God the Son,  
And God the Spirit, three in one,  
Be honor, praise, and glory giv'n  
By all on earth, and all in heav'n.

From *The Missouri Harmony* (1820)

### FARE YOU WELL, MY FRIENDS

My friends, I am going  
a long journey never to return,  
Farewell, Fare you well, my friends,

And God grant we may meet  
in that land of harmony,  
Where the wicked cease from troubling  
And where the weary are at rest.  
Where pleasures dwell forever more,  
And joys that never, never fade.

### AFRICA

Now shall my inward joy arise,  
And burst into a Song;  
Almighty Love inspires my Heart,  
And Pleasure tunes my Tongue.

God on his thirsty Sion-Hill  
Some mercy drops has thrown,  
And solemn oaths have bound his love  
To show'r Salvation down.

Why do we then indulge our Fears,  
Suspicious and complaints?  
Is he a God, and shall his Grace  
Grow weary of his Saints?

My friends, I am summon'd  
to appear at the great tribunal.  
Fare you well, my friends.

And God grant we may meet  
in that land of harmony  
Where the wicked cease from troubling  
And where the weary are at rest.  
Farewell, farewell, farewell.

From *The Continental Harmony* (1794)

Yet, saith the Lord, should Nature change,  
And Mothers Monsters prove,  
Sion still dwells upon the Heart  
Of everlasting Love.

Deep on the Palms of both my Hands  
I have engrav'd her Name;  
My Hands shall raise her ruin'd Walls,  
And build her broken Frame.

Isaac Watts (1674-1748)  
*The New England Psalm Singer* (1770)

### CROSSING THE BAR

Sunset and ev'ning star,  
And one clear call for me!  
And may there be no moaning of the bar,  
When I put out to sea,  
But such a tide 'as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the boundless deep  
Turns again home.

Twilight and ev'ning bell,  
After that the dark!  
May there be no sadness of farewell,  
When I embark,  
For though from out our bourne of Time and Place  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have crost the bar. Amen.

Alfred, Lord Tennyson (1809-1892)

### DEEP RIVER

Deep river, my home is over Jordan,  
Deep river, Lord,  
I want to cross over into campground.  
Oh, don't you want to go to that gospel feast,  
That promis'd land where all is peace?  
Oh, deep river.

From *Jubilee Songs*

### STEAL AWAY

Steal away, steal away, steal away to Jesus.  
Steal away, steal away home.  
I han't got long to stay here.

My Lord, He calls me,  
He calls me by the thunder.  
The trumpet sounds within-a my soul.  
I han't got long to stay here.

Steal away, steal away, steal away to Jesus ...

Green trees abending,  
Poor sinner stands a trembling.  
The trumpet sounds within-a my soul.  
I han't got long to stay here.

Steal away, steal away, steal away to Jesus ...

### I'M GOIN' AWAY

I'm goin' away for to stay a little while,  
But I'm comin' back if I go ten thousand miles.  
Oh, who will tie your shoe?  
And who will glove your hand?  
And who will kiss your ruby lips when I am gone?  
Look away, look away over Yandro.

I'm goin' away for to stay a little while,  
But I'm comin' back if I go ten thousand miles.  
Oh, it's Pappy will tie your shoe  
And Mammy will glove your hand;  
And I will kiss your ruby lips when I come back.  
Look away, look away over Yandro.



## SHENANDOAH

O Shenando', I long to see you,  
And hear your rolling river,  
O Shenando', I long to see you,  
'Way, we're bound away,  
Across the wide Missouri.

I long to see your smiling valley,  
And hear your rolling river,  
I long to see your smiling valley,  
'Way, we're bound away,  
Across the wide Missouri.

## JOHNNY, I HARDLY KNEW YE

When goin' the road to sweet Athy,  
Hurroo! Hurroo!  
A stick in my hand and a drop in my eye,  
A doleful damsel I heard cry:  
Johnny, I hardly knew ye.

With your drums and guns and guns and drums,  
Hurroo! Hurroo!  
The enemy nearly slew ye,  
Darlin' dear, ye look so queer,  
Faith, Johnny, I hardly knew ye.

Where are your eyes that looked so mild,  
Hurroo! Hurroo!  
When my heart you so beguil'd,  
Why did you skedaddle from me and the child,  
Why, Johnny, I hardly knew ye.

## FOLLOWERS OF THE LAMB

O brethren ain't you happy,  
ye followers of the Lamb.

Sing on, dance on,  
Followers of Emmanuel,  
Sing on, dance on,  
ye followers of the Lamb.

O sisters ain't you happy,  
ye followers of the Lamb.

Sing on, dance on,  
Followers of Emmanuel.

O I'm glad I am a Christian,  
ye followers of the Lamb.

'Tis seven long years since last I see you,  
And hear your rolling river,  
'Tis seven long years since last I see you,  
'Way, we're bound away,  
Across the wide Missouri.

O Shenando', I long to see you,  
And hear your rolling river,  
O Shenando', I long to see you,  
'Way, we're bound away,  
Across the wide Missouri.

Where are the legs with which you run,  
Hurroo! Hurroo!  
When you went for to carry a gun  
Indeed, your dancin' days are done,  
Why, Johnny, I hardly knew ye.

I'm happy for to see you home,  
Hurroo! Hurroo!  
All from the island of Ceylon,  
So low in flesh, so high in bone  
Faith, Johnny, I hardly knew ye.

Sing on, dance on,  
Followers of Emmanuel...

O, I mean to be obedient,  
ye followers of the Lamb.

Sing on, dance on,  
Followers of Emmanuel...

## THE PROMISE OF LIVING

(Thanksgiving Song from *The Tender Land*)

The promise of living  
With hope and thanksgiving  
Is born of our loving  
our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
our love with our neighbor.

The promise of living  
The promise of growing  
Is born of our singing  
in joy and thanksgiving.

For many a year we've known these fields  
And known all the work that makes them yield,  
Are you ready to lend a hand?  
We're ready to work, we're ready to lend a hand.  
By working together we'll bring in the harvest, the blessings of harvest  
We plant each row with seeds of grain,  
And Providence sends us the sun and the rain,  
By lending a hand, By lending an arm  
Bring out, bring out from the farm,  
Bring out the blessings, the blessings of harvest.

Give thanks there was sunshine,  
Give thanks there was rain,  
Give thanks we have hands to deliver the grain.  
O let us be joyful, O let us be grateful,  
Come join us in thanking the Lord for His blessing.

O let us sing our song,  
and let our song be heard.  
Let's sing our song with our hearts,  
and find a promise in that song.

The promise of ending  
In right understanding  
is peace in our own hearts  
and peace with our neighbor.

The promise of living  
The promise of growing  
The promise of ending  
is labor and sharing and loving.

Horace Everett

## Notes on the Program

To begin a new life, to renew the spirit, to achieve a heavenly reward — these were unshakable goals of the early American colonists, who endured untold hardship and instability in exchange for the chance to settle in the New World. This ideal of beginning again, of recreating ourselves and our environment both physically and spiritually, has been a constant in both sacred and secular American music from its earliest psalm tunes. Passages representing both the burdens and rewards of the pioneers' quest for religious renewal infuse American hymns and folk songs with images of pain (**Sorrow's Tear, Decay**) and hope (**The Promised Land, All is Well**). Echoing many of these themes, much of the music on today's program represents what American musicologist Buell Cobb, Jr. describes as "an emotive yet disciplined music, austere and uncompromising." It is music, in short, of Americans who are "dying to live" — willing to face pain, instability, and death in exchange for entrance to the New World and, ultimately, to the Kingdom of God.

Today's program opens with **Invocation**, a psalm tune from William Billings' *The Continental Harmony* published in February of 1794. Born in Massachusetts with vision in only one eye and withered arms and legs of uneven length, Billings went on to become America's first great composer and first professional musician. Billings set an unfortunate precedent for successive generations of musicians: He died a pauper and was buried in an unidentified grave at Boston Common. As in most psalm tunes of this period, **Invocation** features the melody in the tenor part. In practice, a few sopranos would usually join the tenors in singing the melody, while a few tenors would double the top voice, imparting a rich, six-part texture to a seemingly simple four-part hymn. A religious ballad, **The Traveller** dates back to at least 1804, when it was published in *The Christian Harmony*. **The Promised Land** and **All is Well** were published in *The Sacred Harp*, a key source of music for the southern tradition of shape-note singing. The shape-note phenomenon, still carried on to this day, began in the late 18th century as a way to teach common folk how to sing in harmony. The name itself was derived from the notation, which had four different shapes of noteheads, with each shape representing different positions of the notes of the scale. As the movement grew and expanded, it became a social phenomenon as well as a lesson in singing and incorporated many aspects of folk music.

Abraham Wood, the composer of **Brevity**, was a drummer during the Revolutionary War. A native of the Massachusetts Bay Colony, Wood also composed an elegy on the death of George Washington. While written in a simple homophonic style, **Brevity** makes use of subtle harmonic dissonances for expressive effect: Note, for example, the cross relation during the second half of the word "evening." Stephen Jenks, the composer of **Decay** and **Sorrow's Tear**, was also a native of Massachusetts and the compiler of *The Delights of Harmony* (Dedham, Massachusetts, 1805). **Decay** is typical of an American fusing-tune in its ABB form. As is traditional, the A section is set homophonically (that is, in a block chordal style), while the B section begins with a brief section of imitation ending in a homophonic cadence. The text for **Amanda** is by Isaac Watts from his *The Psalms of David Imitated in the Language of the New Testament*. Watts was one of the most popular poets of 18th-century America and a favorite of the composers of the New England Singing School Tradition. **Amanda**, enormously popular around the beginning of the 19th century, appeared in dozens of tune books.

It is easy to recognize the influence of folk music in the lively rhythms of Jeremiah Ingalls' **Harvest Hymn**. Ingalls was seemingly conflicted about the influences of secular music, however. After a Sunday afternoon session of playing instruments led his sons to engage in a "boisterous march," Ingalls is quoted as declaring, "Boys, this won't do. Put away these corrupt things and take your bibles." Another New Englander, Ingalls was also the compiler of *The Christian Harmony* (Exeter, New Hampshire, 1804). Very little is known about the

origins of this version of **Hatfield**, though the text has been frequently used by many New England composers, including Billings. This version was found by Joel Cohen buried in a Newburyport, Massachusetts library. **All is Well** belongs to *The Sacred Harp* tradition. J. T. White, who re-arranged this version of **All is Well**, compiled many of the 19th-century editions of *The Sacred Harp* and was largely responsible for keeping the shape-note phenomenon alive through the 19th century.

Daniel Read was not only the composer of **Newport**, but also a storekeeper, an ivory comb manufacturer, a tune collector, and the publisher of America's first musical periodical, *The American Musical Magazine*. Structurally, **Fare you Well, My Friends**, from Billings' 1794 tune book *The Continental Harmony*, is more complex than many of his earlier psalm tunes, as it features overlapping solo lines alternating with homophonic cadences. Paul Revere engraved the frontispiece of Billings' *The New England Psalm Singer*, published in December of 1770 when the composer was 24. **Africa** is one of 118 psalm tunes from this, the composer's first collection.

Most probably written in 1891, **Crossing the Bar** is a setting of a text by Tennyson. The poem, one of Tennyson's most popular, was written on the back of an envelope while the poet was crossing the Solent River in southern England. Composed when Ives was 17 or 18, the simple chordal setting of the text, while quite different from his mature, iconoclastic works, does contain some harmonic wanderings that foreshadow his later style.

One of the most serene and beautiful spirituals, **Deep River** was arranged by Harry T. Burleigh. Burleigh, who studied with Dvorák at The National Conservatory in New York City, is credited with bringing spirituals to the concert stage. His arrangements were used by many great singers, including Paul Robeson and Marian Anderson. Famed abolitionist Nat. Turner used **Steal Away** as a secret signal to call members of the movement together for clandestine meetings. The Fisk Jubilee Singers also performed it by request for Queen Victoria in April of 1873.

**I'm Goin' Away** is a variation of the southern folk song "Who's Gonna Shoe Your Pretty Little Feet?" Alan Lomax, the famed folk song historian, observes that the songs in this group were "for a restless, traveling people." Belonging to the category of folk song known as primitive work chant, **Shenandoah** is actually a sea chanty. It probably began as a voyager song on the rivers west of the Mississippi and became a favorite of cavalymen who fought the Indian Wars of the late 19th century. Its title comes from the Iroquois word for a valley in Virginia. The Irish anti-war folk song **Johnny, I Hardly Knew Ye** is thought to be the forerunner of the war-glorifying folk song "When Johnny Comes Marching Home." With a melody dating back to the bloody Crimean War, the original song contains lyrics that describe the ravages of battle in blunt terms, with phrases such as "You haven't an arm or a leg/ You're a hopeless shell of a man with a peg." A renowned Shaker tune, **Followers of the Lamb** is from an 1847 manuscript hymnal of Sister Clarissa Jacobs. Many of the Shaker hymns reveal strong secular influences, including lively tempos, that are also quite suitable for the enthusiastic and spirited style of Shaker worship services.

*The Tender Land*, Aaron Copland's opera from which **The Promise of Living** is taken, is set in the farmlands of the Midwest in the early 1930's. It was commissioned for The New York City Opera Company by Richard Rodgers and Oscar Hammerstein II, premiering on April Fool's Day 1954. The most quintessentially American composer of the 20th century, Copland employs an idiomatic folk song style in **The Promise of Living** similar to that of *Appalachian Spring* and *Rodeo*, his famous ballet suites, which were collaborations with legendary choreographer Agnes De Mille.

— Notes by David Deschamps

**CERDDORION** (the name means "musicians" in Welsh) is a vocal ensemble comprised of some of New York City's finest amateur and semi-professional choral singers. Founded by music director Susanne Peck in 1995 under the name Galatea (later changed as a courtesy to a pre-existing ensemble), Cerddorion is dedicated to pursuing beauty in vocal lyricism and to achieving a rich, mellifluous timbre while striving for excellence in diction, intonation and unity of performance. From years of solo and ensemble performance in vocal repertoire ranging from medieval to contemporary, Ms. Peck brings to the conductor's podium a passion for the awe-inspiring journey into the interpretation of music and a solid technical understanding of singing. She is committed to exploring an eclectic, multifaceted repertoire with an emphasis on contemporary music.

Since its formation, Cerddorion has presented concerts in Manhattan, Brooklyn and Westchester County, New York, featuring challenging *a cappella* programs ranging from "Winter, War and Flowers: Paul Hindemith and his Influential Contemporaries" (Poulenc, Stravinsky, Ravel, Bartok and R. Strauss) to "Rich English Fare: Post-Romantic Choral Inspirations from Nature" (works by Barber, Delius, Elgar, Walton and Vaughan Williams, and premieres by two contemporary NYC composers).

Highly acclaimed as a soprano soloist, chamber singer and voice teacher in the greater New York City area as well as throughout the country and abroad, music director SUSANNE PECK was chosen in the summers of 1994, 1995 and 1996 to participate in Chorus America's conducting workshop at Saranac Lake, where she studied with Margaret Hillis, Gregg Smith and Dennis Keene, among others. She has been assistant to Dennis Keene, director of Ascension Music at Church of the Ascension, and to Kyler Brown at the Church of St. Mary the Virgin, home of the Virgin Consort, in New York City. Ms. Peck also assists Johannes Somary in his direction of the Taghkanic Chorale in Peekskill, New York. In 1993, she founded the vocal chamber ensemble Charis, which appears regularly in Dobbs Ferry, Mt. Kisco and Somers, New York. This group has been engaged by the chamber orchestra Philharmonia Virtuosi, performed in the spring of 1995 at the Soclair Music Festival in New Jersey, and spent a week on tour in Italy (with various members of Cerddorion) during the summer of 1995. Charis' annual winter concert will take place on December 14 in Scarsdale, New York.

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I would like to make a contribution to Cerddorion. Enclosed is my check for \$ \_\_\_\_\_, payable to "Michael Chamberlin (for Cerddorion)" \*. Suggested levels of support are as follows:

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