

CERDDORION *and* CHARIS

directed by

Susanne Peck

present

Two Choirs *from* Heaven

BAROQUE
CHORAL MASTERPIECES

Saturday, November 15
8:00 pm
South Presbyterian Church
of Dobbs Ferry
345 Broadway
Dobbs Ferry, New York

Sunday, November 16
4:00 pm
Bedford Presbyterian Church
Main Street
Bedford, New York

Sunday, November 23
7:30 pm
Church of the Ascension
Fifth Avenue at 10th Street
New York, New York

QERDDORION

Sopranos

Kathleen McClafferty
Margaret O'Brien
Lisa Rein
Jeanette Rodriguez
Debbie McFall Schaeffner*
Sherry Smart*

Altos

Eric S. Brenner
Grace Check
Martha Graedel
Kate Troast Kurz*
Marilyn Lenat
Ellen Schorr*

Tenors

Ralph Bonheim*
Michael M. Chamberlin*
Thomas Cirillo
David J. Deschamps
Philip Gallo
Steve Parkey

Basses

Raphael Biran*
Peter Cobb
Ashley Goodall
Norman Holman
Peter Kurz
Robb Moss
Jeff Spurgeon*

QHARIS

Sopranos

Jacqueline Bergson
Deborah Chodoff
Sara Dean
Colleen Kirk
Gwen Kopeinig
Irene Steiner

Altos

Jennifer Hall
Anne Harris
Liana MacKinnon
Pam Parker
Pat Rentas
Sandra Strubbe

Tenors

Chuck Carman
Jan Dyckman
Jeff Kelley
Alan King
Scott Munson

Basses

David Chodoff
Shawn Hall
Erik Harris
Robert Lebhar
John Matilaine
Bryan Rosenburg
Bill Salchow

*Solo octet in the chorale in Bach's *Singet dem Herrn ein neues Lied*

TWO CHOIRS FROM HEAVEN

Giovanni Gabrieli
(1556?-1612)

Exultavit cor meum
O Jesu mi Dulcissime

CERDDORION

Johann Hermann Schein
(1586-1630)

Unser Leben währet siebznzig Jahr (Psalm 90, 10)

CHARIS

Was betrübst du dich, meine Seele (Psalm 42, 12; 43-5)

Heinrich Schütz
(1585-1672)

Aus der Tiefe ruf ich, Herr, zu dir (Psalm 130)
Wie lieblich sind deine Wohnungen (Psalm 84)
Singet dem Herrn ein neues Lied (Psalm 98)

INTERMISSION

CHARIS

Heinrich Schütz

Domine, non est exaltatum cor meum (Psalm 131)

CERDDORION

Heu mihi, Domine (Psalm 31, 2)

In te, domine speravi (Psalm 31, 2-3)

Johann Sebastian Bach
(1685-1750)

Komm, Jesu, komm
Singet dem Herrn ein neues Lied
(Psalm 149, 1-3; 150, 2-6)

THE INSTRUMENTALISTS

Miranda Loud, Organ
Andy Rutherford, Theorbo
Curtis Woodside, Violincello

NOTES AND TEXTS

THE TRADITION of antiphonal singing, in which an ensemble is divided into distinct groups performing in alternation and together, is thought to have its roots in the Old Testament era and was certainly employed by the early Christians in the singing of psalms. Psalm texts are indeed well suited to antiphonal settings because of their call-and-response-like structure. During the Early Baroque, which saw the culmination of the technique as an art form, most antiphonal works used psalms as texts, as do most of the pieces on today's program.

This Early Baroque flowering of antiphonal singing had its immediate precursor in the technique known as *cori spezzati*, Italian for split chorus, which flourished in the mid-fifteenth century in works by Lassus and Willaert. Because antiphonal compositions were generally composed for special occasions, the rich and powerful state of Venice was the center for the grandest of *cori spezzati* and home to its masters, Andrea Gabrieli and his nephew Giovanni Gabrieli. *Cori spezzati* spread throughout Europe with the help of students of the Gabrielis, notably Hassler and the highly prolific Schütz. Another reason *cori spezzati* became so popular with early Baroque masters like Schütz and Schein was the Baroque fascination with varying sonorities, which led as well to the increased use of instrumental doubling of choral parts. Then, in the late Baroque, J. S. Bach expanded the antiphonal motet form—and became its definitive practitioner—by adding fugal elements and employing a variety of expressive harmonies.

Giovanni Gabrieli (1556?-1612), the composer of *Exultavit cor meum* and *O Jesu mi dulcissime*, was born, lived most of his life, and died in Venice. He spent close to thirty years as organist at the grand cathedral of St. Mark's, for which he composed many choral and instrumental works (genres in which he wrote almost exclusively). His compositional style epitomizes the Venetian school of the High Renaissance: it features syncopated rhythms, expressive chromaticism, and the frequent use of the festive *cori spezzati*. Both *Exultavit cor meum* and *O Jesu mi dulcissime*, published in 1615, are reflective of his later style, with increased use of chromaticism and highly ornamented melodies. *O Jesu mi dulcissime*, Gabrieli's second setting of this text, provides a good example of this later style. This setting's dissonance, angular melody, and elaborate ornamentation combine to create an emotional intensity that his earlier works lack.

Johann Hermann Schein (1586-1630), a German composer and poet, was chiefly interested in writing for the voice and preceded J. S. Bach in his post as Leipzig Thomaskantor. He was also one of the first German composers to bring the Italian style of Gabrieli into Protestant church music. Both of the Schein pieces on our program, *Unser Leben währet siebzig Jahr* and *Was betrübst du dich*,

meine Seele, were published in the *Fontana d'Israel, Israel. Brünlein* (1623). Composed in the Italian madrigal manner (using particular care as to how the text is set), these pieces find their expressiveness through the use of unusual intervals and dissonant harmonic figures, especially the diminished fourth.

The 500 extant compositions of Heinrich Schütz (1585–1672), almost exclusively sacred and vocal, should rank him among the greatest German composers and certainly among the greatest seventeenth-century composers. But alas, except among choral singers, Schütz is relatively unknown. The influence of the three years he spent in Venice studying with Giovanni Gabrieli is evident in his first published collection of sacred music, *Psalmen Davids* (1619), from which *Aus der Tiefe ruf ich, Herr, zu dir; Wie lieblich sind deine Wohnungen*; and *Singet dem Herrn* are taken. These pieces share Gabrieli's general polychoral style, as well as details of cadential progressions and formal design. *Domine, non est exaltatum cor meum; Heu mihi, Domine*; and *In te, Domine speravi* are from the four-part anthology *Cantiones Sacrae* (1625), which many musicologists consider Schütz's most evocative group of works. Their intensity is due largely to the equal emphasis on text and music; the texts, drawn from prayers and scriptural passages assembled in the *Precationes* of Lutheran theologian Andreas Musculus, provide a highly personal and Protestant approach to God.

Volumes and volumes of books on Johann Sebastian Bach (1685–1750) line the shelves of libraries around the world: countless biographies, studies of his works, examinations of the mathematical implications of his compositions, and so on. What more can possibly be said? (Did you know that Bach's remains were exhumed in 1894 and reconstructed?) All the writing and analyzing and worshipping and rhapsodizing can never do justice to the sublime experience of hearing that perfect combination of harmony, counterpoint and text that a Bach choral work provides. The motets *Komm, Jesu, komm* and *Singet dem Herrn ein neues Lied* were more than likely written for a special occasion, perhaps a burial service or holiday. Their form and use of chorales is directly linked to the late seventeenth-century motet which in turn is descended from the *cori spezzati* of Schütz and Schein, but expanded upon. The counterpoint is reminiscent of these earlier motets but made more elaborate, as in the grand fugues at the beginning and end of *Singet dem Herrn ein neues Lied*. The motets, though noted for their intricate fugues, are especially brilliant in the alternation of the fugues with simple, homophonic settings of the text—as heard, for example, in the opening of *Komm, Jesu, komm*. While much more could be said about Bach, perhaps the most inciteful summation came from Mozart, who said of *Singet dem Herrn ein neues Lied*: That is indeed something to take a lesson from."

— David Deschamps

Gabrieli 20 Exultavit cor meum in Domino

Exultavit cor meum in Domino,
et exaltatum est cornu meum in Deo meo,
dilatatum est cor 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 rejoices in the Lord
and my horn is exalted in my God:
my heart exults over my enemies;
because I have rejoiced in my salvation.
There is none as holy as the Lord:
for there is none beside thee:
neither is there any rock like our God.

Gabrieli 20 O Jesu mi Dulcissime

O Jesu mi dulcissime
Adoro te in stabulo commorante:
O puer dilectissime
Adoro te in praesepio jacentem.
O Christe, rex piissime,
Adoramus te in faeno cubantem
In coelo fulgentem.
O mira Dei pietas,
O singularis caritas
Christus datus est a patre,
Natus est de Virgine Matre.
O divina ergo proles,
Te colimus hic homines
Ut veneremur caelites.

O my sweetest Jesus,
I adore you lingering in the stable.
O most beloved child,
I adore you lying in the manger.
O Christ, most holy King,
We adore you reclining in the straw,
In heaven resplendent.
O look, kindly God,
O unparalleled love.
Christ is given of the Father,
Born of the Virgin Mother.
O divine Progeny,
We men here revere you
As we venerate the inhabitants of
heaven.

Schein 20 Unser Leben währet siebzig Jahr

Unser Leben währet siebzig Jahr,
und wenn es hoch kömmt, so sinds achtzig
Jahr,
und wenn es köstlich gewesen ist,
so ist es Müh und Arbeit gewesen,
denn es fährt schnell dahin,
als flögen wir davon.

Our life spans seventy years,
or at the very most, eighty years,
and, if it has been precious,
then has it also been sorrow and labor,
for it departs quickly
as if we were flying from it.

Schein 20 Was betrübst du dich, meine Seele

Was betrübst du dich, meine Seele, und bist so
unruhig in mir?
Harre auf Gott, denn ich werde ihm noch danken,
dass er meines Angesichtes Hilfe und mein Gott
ist.

What distresses you, my soul, and why are you so
troubled in me?
Trust in God, for I will yet thank him, who is my
succour and my God.

Schütz 20 Aus der Tiefe ruf ich, Herr, zu dir

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, zu Ewigkeit, Amen.

Out of the depths I call to thee, O Lord.
Lord, hear my voice. Let thine ears be attentive to my
plea for mercy.
If thou, Lord, shouldst keep account of sins, who
could hold up his head?
But in thee is forgiveness, for those who fear thee. I
await the Lord, my soul awaits, and I place my
hope in his word.
My souls awaits the Lord from one morning's watch
to the next.
Israel, place thy hope in the Lord, for in the Lord is
much mercy and salvation.
And he will set Israel free from all its sins.
Glory be to the Father and the Son and also to the
Holy Spirit, as it was in the beginning, now and
forever, for eternity, Amen.

Schütz 20 Wie lieblich sind deine Wohnungen, Herr Zebaoth

Wie lieblich sind deine Wohnungen, Herr
Zebaoth.
Mein Seel verlangt und sehnet sich nach den
Vorhöfen des Herren.
Mein Leib und Seele freuet sich in dem lebendigen
Gott.
Denn der Vogel hat ein Haus funden und die
Schwalbe ihr nest, dass sie Junge hecken,
nämlich deine Altar, Herre Zebaoth, mein
König und mein Gott.
Wohl denen, die in deinem Hause wohnen, die
loben dich immerdar, Sela.
Wohl den Menschen die dich für ihre Stärke
halten, und von Herzen dir nachwandeln.
Die durch das Jammerthal gehen und graben
dasselbst Brunnen.
Und die Lehrer werden mit viel Segen
geschmücket, sie erhalten einen Sieg nach dem
ändern, dass man sehen muss, der rechte Gott
sei zu Zion.
Herr Gott Zebaoth, höre mein Gebet, vernimms,
Gott Jakob, Sela.
Gott, unser Schild, schau doch, siehe an das Reich
deines Gesalbten.

How dear are thy dwelling-places, thou Lord of Hosts.
My soul longs and pines for the courts of the Lord's
temple.
My body and soul rejoice in the living God.
For the bird has found a house and the swallow her
nest, where she rears her young, namely thy altar,
Lord of Hosts, my king and my God.
Happy are those who dwell in thy house, who praise
thee forever, Sela.
Happy the men whose strength is in thee, and whose
hearts turn to thee.
They go through the valley of thirst and dig there clear
springs.
And the teachers will be adorned with many blessings;
they obtain one victory after another, so that all
will see that the just God is with Zion.
Lord God of Hosts, hear my prayer, accept it, God of
Jacob, Sela.
God, our shield, look on the kingdom of thine
anointed.

Denn ein Tag in deinen Vorhöfen ist besser, denn sonst tausend.

Ich will lieber der Thür hüten in meines Gottes Hause, denn lange wohnen in der Gottlosen Hütten.

Denn Gott der Herr ist Sonn und Schild, der Herr giebt Gnad und Ehre.

Er wird kein gutes mangeln lassen den Frommen; Herr Zebaoth, wohl dem Menschen, der sich auf dich verlässt.

For one day in thy forecourts is better than a thousand others.

I would rather guard the door in the house of my God, than dwell a long time in the tents of the godless.

For God the Lord is sun and shield; the Lord bestows mercy and honor.

He will not let the virtuous lack any good; Lord of Hosts, happy the man who trusts in thee.

Schütz * Singet dem Herrn ein neues Lied

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 lässt 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 und Psalmen; mit Drommeten 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.

Sing a new song to the Lord; for he does wonders.

His right hand and holy arm win him victory.

The Lord makes his victory known; he displays his righteousness to all the nations.

He remembers his mercy and constancy for the house of Israel.

All the ends of the earth see the victory of our God. Rejoice in the Lord, all men on earth, extoll and praise!

Praise the Lord with harps and psalms; with trumpet and echoing horn rejoice before the Lord, the king.

Let the sea roar and all its creatures, the dry land and those who dwell on it.

The rivers applaud; and every mountain is happy before the Lord.

For he comes to judge the earth; he will judge the world with righteousness and the peoples in justice.

Glory to the Father and the Son, and also the Holy Spirit, as it was in the beginning, now and forever, and from eternity to eternity. Amen.

Schütz * Domine, non est exaltatum cor meum

Domine, non est exaltatum cor meum,
Neque elati sunt oculi mei,

O Lord, my heart is not proud,
Nor are my eyes haughty;

Neque ambulavi in magnis neque in mirabilibus
super me.

I do not busy myself with great matters or things too
marvellous for me.

Si non humiliter sentiebam, sed exaltavi animam
meam, sicut ablactatus est super matrem suam,
ita retributio in anima mea.

No; I submit myself, I account myself lowly,
As a weaned child clinging to its mother.

Speret Israel in domino, ex hoc nunc et usque in
saeculum.

O Israel, look for the Lord now and evermore.

Schütz » Heu, mihi, Domine, quia peccavi nimis in vita mea

Heu, mihi, Domine,
quia peccavi nimis in vita mea,
quid faciem miser,
ubi fugiam,
nisi ad te, deus meus,
dum veneris in novissimo die,
miserere mei.

Woe is me, Lord,
that I have sinned so in my life.
What am I, poor man, to do,
where am I to flee,
if not to thee, my God?
When thou comest on the last day of all,
have mercy on me.

Schütz » In te, domine speravi

In te, domine, speravi,
non confundar in aeternum;
in justitia tua libera me.
Inclina aurem tuam, accelera ut eruas me.

In thee, O Lord, I have sought shelter,
let me never be put to shame.
Deliver me in thy righteousness.
Bend down and hear me, come quickly to my rescue.

Bach » Komm, Jesu, Komm

Komm, Jesu, komm, mein Leib ist müde,
Die Kraft verschwindt je mehr und mehr,
Ich sehne mich nach deinem Frieden;
Der saure Weg wird mir zu schwer.
Komm, komm, ich will mich dir ergeben,
Du bist der rechte Weg,
Die Wahrheit und das Leben.
Drauf schliess ich mich in deine Hände
Und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
Ist doch der Geist wohl angebracht,
Er soll bei seinem Schöpfer schweben,
Weil Jesus ist und bleibt
Der wahre Weg zum Leben.

Come, Jesus, come, my body is tired,
My strength dwindles more and more,
I long for thy peace.
The bitter path is becoming too difficult for me.
Come, come, I want to give myself to thee,
Thou art the straight path,
Truth and life.
Thus I yield myself into thy hands
And say: World, good night!
My life's journey rushes to its end,
But my spirit is well prepared,
It shall rise up to be by its creator,
Because Jesus is and remains
The true path to life.

Bach ✶ Singet dem Herrn ein neues Lied

Singet dem Herrn ein neues Lied,
Die Gemeine der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige.
Sie sollen loben seinem Namen im Reigen,
Mit Pauken und Harfen sollen sie ihm spielen.
Wie sich ein Vat'r erbarmet,
Gott, nimm dich ferner unser an.
Üb'r seine junge Kinderlein,
Gott, nimm dich ferner unser an.
So thut der Herr uns allen
Gott, nimm dich ferner unser an.
So wir ihn Kindlich fürchten rein,
Gott, nimm dich ferner unser an.
Er kennt das arm' Gemächte,
Gott, nimm dich ferner unser an.
Gott weiss, wir sind nur Staub.
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Gleich wie das Gras vom Rechen,
Gott, nimm dich ferner unser an.
Ein' Blum und fallend Laub.
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Der Wind nur drüber wehet,
Gott, nimm dich ferner unser an.
So ist es nicht mehr da.
Drum sei du unser Schirm und Licht,
Und trägt uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Also der Mensch vergehet,
Sein End' das ist ihm nah'.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

Lobet den Herrn in seinen Taten,
Lobet ihn in seiner grossen Herrlichkeit.
Alles was Odem hat, lobe den Herrn,
Hallelujah!

Sing to the Lord a new song,
The company of the saints shall praise him.
Let Israel rejoice in Him that made him.
Let the children of Zion be joyful in their King.
Let them praise his name in the dance,
With drums and harps let them play to him.
As a father shows pity
God, continue to sustain us.
For his young children,
God, continue to sustain us.
So does God for us all
God, continue to sustain us.
If we have pure and childlike fear.
God, continue to sustain us.
He knows our weak powers,
God, continue to sustain us.
God knows, we are but dust.
For without thee nothing is achieved
Of all our strivings.
Just as grass before the reaper,
God, continue to sustain us.
A flower and falling leaf.
For without thee nothing is achieved
Of all our strivings.
The wind has only to blow over it,
God, continue to sustain us.
And it is no longer there.
Thus be thou our shield and light,
And if our hope deceives us not,
Thou will continue to aid us.
Thus, man passes away,
His end is near to him.
Happy he, who firmly and steadfastly
maintains his faith in thee and in thy grace.

Praise the Lord in his deeds,
Praise him in his great majesty
Everything that has breath, praise the Lord.
Hallelujah!

ABOUT US

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 artistic director Susanne Peck in 1995, 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. Since its formation, Cerddorion has presented concerts in Manhattan, Brooklyn and Westchester County, New York, with challenging programs including "Winter, War and Flowers: Paul Hindemith and his Influential Contemporaries" (Poulenc, Stravinsky, Ravel, Bartok); "Rich English Fare: Post-Romantic Choral Inspirations from Nature" (works by Barber, Delius, Elgar, Walton and others); "Dying to Live: Hymns of Early America, Spirituals, and Folk Song Arrangements" (works by Billings, Ingalls, Read, Ives and others); "Monteverdi: Musica Spirituale e Madrigali," and "Now Sing New York! Contemporary Choral Works by New York Composers." Earlier this season, at the invitation of James Richman, Artistic Director of the acclaimed early music ensemble Concert Royal, CERDDORION collaborated on performances of Bach's *Cantata 140* (Richardson Auditorium in Alexander Hall, Princeton University) and Purcell's *Dido and Aeneas* (French Institute, New York City, and again in Princeton).

CHARIS, now in its fifth season, has won over concert-goers throughout the tri-state region and enchanted audiences in Italy on its first tour in the summer of 1995. Charis performs repertoire from Renaissance to Contemporary, paying particular attention to American settings of fine poetry. The ensemble has appeared several times with Philharmonia Virtuosi (directed by Richard Kapp), as featured artists in the 1993 and 1994 Holiday Festivals, and most recently at the Vienna Fest, sponsored by the Friends of the Arts on Long Island, where they performed the complete Brahms Liebeslieder Waltzes. Charis participated in the 1995 Soclair Music Festival in New Jersey and will appear this December in the Pawling Concert Series and at the Towne Crier in Pawling, N.Y.

SUSANNE PECK, artistic director and founder of both Charis and Cerddorion, is highly acclaimed as soprano soloist, chamber singer, and voice teacher in the greater New York City area as well as throughout the country and abroad. She has appeared and recorded with many leading organizations, including the Waverly Consort, Concert Royal, Amor Artis, Ascension Music, Musica Sacra and the Boston Early Music Festival. Ms. 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 assisted Dennis Keene, director of Ascension Music at Church of the Ascension, and Kyler Brown at Church of St. Mary the Virgin, former home of the Virgin Consort in New York City. In the summer of 1998, Ms. Peck will participate as assistant director of the Dennis Keene Choral Festival in its premiere season, with a featured vocal ensemble under her direction.

Currently director of music at South Presbyterian Church in Dobbs Ferry, New York, Ms. Peck also teaches voice at the Horace Mann School in Riverdale and privately in New York City.