

CERDDORION
vocal ensemble

directed by
Susanne Peck

presents

Genius Youth

With soloists Beverly Myers, soprano, Liz Norman, alto,
Frederick Urrey, tenor, Andrew Schulze, bass

Sunday, February 28, 1999
7:30 pm
St. Michael's Episcopal Church
Amsterdam Avenue at 99th Street
New York, New York

QERDDORION

Sopranos

Maria Hladczuk
Marilyn Lenat
Amy Litt
Lisa Rein
Jeanette Rodriguez
Ellen Schorr
Thais Solomon

Altos

Alisa Biran
Eric S. Brenner
Grace Check
Susan Glass
Kate Troast Kurz
Leonore Max
Laurie Rios

*assistant conductor

Tenors

Ralph Bonheim
Thomas Cirillo
David J. Deschamps
Philip Gallo
Philip Hilton
Jeff Kelley
Steve Parkey

Basses

Raphael Biran
Peter Cobb
Steve Friedman*
Shawn Hall
Norman Holman
Peter Kurz
Erik-Peter Mortensen

ORCHESTRA

1st violins

Erico Sato (concertmistress)
Robert Zubrycki
Lisa Tipton

2nd violins

Sebu Sirinian (principal)
Jorge Avila
Nancy Reed

Violas

Adria Benjamin (principal)
Rebecca Osborn

Cello

Wolfram Koessel

Bass

Jack Kulewitsch

Organ

Ed Brewer

Genius Youth

Wolfgang Amadeus Mozart
(1756-1791)

Missa Brevis in F Major (1774,
K. 192)
Kyrie (Allegro)
Gloria (Allegro)
Credo (Allegro)
Sanctus (Andante)
Osanna (Allegro)
Benedictus (Andante)
Osanna (Allegro)
Agnus Dei (Adagio)

INTERMISSION

Franz Schubert
(1797-1828)

Mass in G (1815, D. 167)
Kyrie (Andante con moto)
Gloria (Allegro maestoso)
Credo (Allegro moderato)
Sanctus (Adagio moderato)
Osanna (Allegro)
Benedictus (Andante grazioso)
Osanna (Allegro)
Agnus Dei (Lento)

Mozart

Ave Verum Corpus (1791, K.
618)

Please join us for a reception immediately after the concert.

Notes and Texts

By 1774, Wolfgang Amadeus Mozart was settled at home in Salzburg after years of concertizing across Europe. Having followed his father into service at the chapel of the Prince-Archbishop, he was also a fixture at the nobility's entertainments, and music tutor to the daughters of the best families. In that year Mozart composed a serenade, a piano sonata, a set of variations, two concertos, two church sonatas, two masses—including the *Missa Brevis in F major*, K. 192—several other sacred works, three symphonies, and an opera buffa. He was 18 years old.

In a letter to Padre Martini, the Italian gentleman to whom he sent scores for critique, Mozart said that masses celebrated in Salzburg never lasted more than 45 minutes, even when the Prince-Archbishop was presiding. This explains why most of the 15 mass ordinaries Mozart set in Salzburg were in the form of *missa brevis*. That is, the composer compressed the texts of the longest movements, the Gloria and Credo: although every required word is sung, many phrases overlap. The grand expansiveness we associate with earlier German liturgical styles was not appropriate here. Instead, Mozart looked to Italian classical ideals to construct little masterpieces of graceful economy, lyricism, and charm.

An eloquent economy also characterizes the *Ave Verum Corpus*, K. 618, written 17 years later for an organist/choirmaster in Baden. Anton Stoll kindly kept an eye on Costanze Mozart when, in ill health and pregnant for the sixth time, she took the waters at Baden during June 1791. Mozart visited her often, carefully shielding her from his own serious troubles. He most likely wrote this offering for the feast of Corpus Christi on June 23rd, only months before his death.

In 1815 Franz Schubert, 18 years old, was studying composition under Antonio Salieri. Although he had recently exchanged his post as

a treble in the Emperor's chapel for a teaching position in his father's elementary school, he found time to compose every day. Friends from the University of Vienna passed Schubert a steady stream of poetry to set to music, and looked forward to his offerings at the Bildung Circle salons where they regularly gathered to discuss philosophy and art. This was the year Schubert fathered a new form for a new audience: over 150 lieder came from his pen in 1815.

For Salieri, however, songwriting was of little interest; Italian opera and oratorio were the serious pursuits of a professional composer. He trained Schubert, the last heir to Viennese classical style, in the techniques of Gluck; that style's apotheosis. Schubert had also heard, sung and played the music of Mozart and Haydn at his parish church, for which he had begun composing a year earlier. His first mass, the *Mass in F*, had been the centerpiece of the church's jubilee celebration, and the *Mass in G*, which we perform this evening, was intended for regular Sunday services there. In each case the musicians, instrumental and vocal, had known him from childhood. In fact, the soprano solos for both masses were written for Theresia Grob, a young lady from the neighborhood one year his junior whom he probably hoped to marry. The presence of such warmth and familiarity may account for the genial, easygoing tone and smooth textures characteristic of the *Mass in G*.

Neal Zaslaw, in his volume *The Complete Mozart*, notes that classical period masses were declared "too worldly" for Catholic liturgical use in 1904. A special dispensation had to be made for Austrian Catholics. They evidently felt—as we do, and as their composers must have—that works like those on tonight's program are both sufficiently spiritual and liturgically appropriate.

— Grace Check

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.

Domine Deus, Rex coelestis, Deus Pater
omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis:

Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus dominus, tu
solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Credo in unum Deum, patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum, filium
Dei unigenitum.
Et ex patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum
de Deo vero.
Genitum non factum con substantialem patri
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de coelis.
Et incarnatus est de spiritu sancto ex Maria
virgine et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato
passus et sepultus est.
Et resurrexit tertia die secundum scripturas

Kyrie

Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

Gloria

Glory be to God on high,
and in earth peace to men of goodwill.
We praise You, we bless You, we worship You,
we glorify You.
We give thanks to You for Your great glory.

O Lord God, heavenly King, God the Father
Almighty.
O Lord, the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father,
who takes away the sins of the world, have mercy
upon us:
receive our prayer,
who sits at the right hand of the Father, have
mercy upon us.
For you only are holy. You only are most high,
Jesus Christ.
With the Holy Spirit, in the glory of God the
Father. Amen.

Credo

I believe in one God, the Father almighty,
maker of Heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ, the only-begotten
Son of God,
and born of the Father before all ages.
God of God; Light of Light, true God of true God;
begotten not made; consubstantial with the Father,
by whom all things were made.
Who for us men and for our salvation came down
from heaven.
And was incarnate by the Holy Spirit, out of the
Virgin Mary; and was made man.
He was crucified also for us. He suffered under
Pontius Pilate, and was buried.
And on the third day He rose again according to

et ascendit in coelum
sedet ad dexteram patris.
Et iterum venturus est cum gloria iudicare vivos
et mortuos
cuius regni non erit finis.
Et in spiritum sanctum Dominum et
vivificantem
qui ex patre filioque procedit.
Qui cum patre et filio simul adoratur et
conglorificatur
qui locutus est per prophetas.
Et unam sanctam catholicam et apostolicam
ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus, sanctus, sanctus, Dominus Deus
sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

the scriptures;
And ascended into heaven;
And sits at the right hand of the Father;
And He shall come again with glory to judge both
the living and the dead;
Of whose Kingdom there shall be no end.
And (I believe) in the Holy Spirit, the Lord and
giver of life;
Who proceeds from the Father and the Son;
Who with the Father and the Son is worshipped
and glorified.
Who spake by the Prophets.
And in one holy catholic and apostolic church.

I confess one baptism for the remission of
sins
and I look for the resurrection of the dead
and the life of the world to come. Amen.

Sanctus

Holy, holy, holy, Lord God of Hosts.

Heaven and earth are full of Your glory.
Hosanna in the highest.
Blessed is He that comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who takes on the sins of the world,
have mercy for us.
Grant us peace.

Ave Verum Corpus

Ave, verum Corpus natum de Maria Virgine:
Vere passum, immolatum in cruce pro homine
Cujus latus perforatum unda fluxit et sanguine:
Esto nobis praegustatum in mortis examine

Hail, true body born of the Virgin Mary:
Truly suffered and died on the cross for mankind
From whose pierced side flowed a river of blood:
Be for us a foretaste [of heaven] at our final
examining.

The Soloists

Soprano BEVERLY MYERS has appeared in many New York concert halls with Voices of Ascension, Musica Sacra, Amor Artis, 92nd St Y Symphony, New York and Brooklyn Philharmonic, the Dessoff Chorale, The Vocal Arts Ensemble, the Bach Chamber Soloists, and the New York Choral Artists. Ms. Myers' operatic engagements have included appearances with the companies of Philadelphia, Boston, Cleveland, Atlanta, St. Louis, and Maryland. For several years she was a touring artist for Columbia Artists Community Concerts performing across the United States and Canada. Ms. Myers is an active voice teacher as well in New York and is on the faculty of Adelphi University. This summer she will sing with the Dennis Keene Choral Festival and serve on its vocal faculty. Ms Myers can be heard on recordings with ARABESQUE RECORDS, OPUS, SONY, and NEW WORLD RECORDS.

Mezzo-soprano LIZ NORMAN's passion is for recital and chamber music. She has appeared at Weill Recital Hall/Carnegie Hall, Ascension Music, Trinity Church, St. Bartholomew's, and many other local and regional recital venues. Winner of the Artist's International Competition, she has toured nationally with the New York City Opera, the Venus Trio, and the Gregg Smith Singers. Ms. Norman has appeared on WNYC radio, recorded for DELOS and VOX, and can be heard in the film *Dead Man Walking*.

Oratorio performances for this season have included Haydn's *Theresienmesse* with the Pro Arte Singers, Respighi's *Lauda per la Nativita del Signore* with the Central City Chorus, and Handel's *Messiah* at the Cathedral of St. John the Divine. Opera credits include Cherubino in Mozart's *Le Nozze di Figaro* at the Harlem School of the Arts, Carmen for the New York City Opera Education Department, and the Sorceress in Purcell's *Dido and Aeneas*. She is a resident teaching artist for the New York City Opera and the Orchestra of St. Luke's.

Tenor FREDERICK URREY is an internationally recognized artist who appears in oratorio, opera, and recital throughout the United States, Europe, and in Asia, receiving praise for his performance in a wide range of styles from diverse musical periods.

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Recent and upcoming engagements include performances with the National Symphony, the Buffalo Philharmonic, the Amadeus Ensemble of Philadelphia, New York's Musica Sacra, the Bethlehem Bach Choir, the Manhattan Chamber Orchestra, the Portland Baroque Society, the Fairfield Oratorio Society, the Rutgers Summerfest, and the Connecticut Early Music Festival. Recently released recordings include Bach's Mass in B Minor with the Bethlehem Bach Choir and Orchestra for dorian, Handel's Alexander Balus with the Brewer Baroque Orchestra on the newport classic label, and The Jumping Frog of Calaveras County by Lukas Foss on newport classic.

Mr. Urrey received his training at the Peabody Conservatory of Music, the Hochschule für Musik in Vienna, and Louisiana State University. Mr. Urrey is currently a member of the voice faculty of the Mason Gross School of the Arts of Rutgers University.

Bass-baritone ANDREW SCHULZE is active as a performer of the standard opera/oratorio repertoire and as a specialist in the performance of early music. His cast of characters includes villains, heroes, and buffoons in operas and oratorios by Mozart, Donizetti, Gounod, Humperdinck, and Puccini, and in baroque works by Handel, Monteverdi, Pergolesi, and Vivaldi. He recently sang the role of Apollo in a concert performance of Jacopo Peri's *La Pellegrina* at La Scala, Milan, with the Vienna Baroque Ensemble. Based in Chicago, Schulze is on the voice faculty of Roosevelt University.

Assistant conductor STEVE FRIEDMAN has been an assistant conductor with The Dessoff Choirs, Cantabile, The Mannes Chamber Singers, and Cerddorion. His vocal arrangements have been performed by The Western Wind, Euphoria, Tokyo Voices, The Usual Suspects, Stay Tuned, Pick Up Six, The Dessoff Choirs, The Mannes Chamber Singers, and Cerddorion in venues from New York to Tokyo. His arrangements of John Denver's "Leaving on a Jet Plane" and The Beach Boys' "In My Room" were recorded by The Western Wind on their 1997 CD release, *My Funny Valentine*. Stay Tuned's performance of his arrangement of "Spiderman" was chosen Best Arrangement at the 1998 New York Harmony Sweepstakes.

ABOUT US

CERDDORION (the name means "musicians" in Welsh) is a chamber ensemble comprising some of New York City's finest choral singers.

Founded by Susanne Peck in 1995, Cerddorion is dedicated to setting new standards for extraordinary choral performance. As the group's name suggests, Cerddorion aspires to musicianship in its fullest sense, using the human voice to explore and fulfill the expressive potential of the art. Audiences have quickly come to know Cerddorion for its interpretive depth as well as its technical excellence.

Cerddorion's repertoire spans the choral literature, from the early Renaissance to new works. Past programs have focused on Josquin Desprez; Monteverdi; early American hymns and spirituals; double-choir works by Bach and Schütz; Brahms, Schubert, and Rheinberger; Delius, Elgar, and other post-Romantics; Hindemith and his contemporaries; and 20th-century New York City composers.

Although a relative newcomer, Cerddorion has attracted significant recognition. In August 1998 the group served as the resident teaching ensemble for the inaugural Dennis Keene Choral Festival in Kent, Connecticut. Other prestigious invitations include collaborations with the acclaimed early music ensemble Concert Royal in performances of Bach's Cantata 140 and Purcell's Dido and Aeneas. Since October 1997, Cerddorion has been Artist-in-Residence at the New York Public Library's Tompkins Square branch.

Gannet Newspapers critic Francis Brancalone called Cerddorion's Fall 1997 program "a connoisseur's concert, tastefully rendered [...] The success of the performance was a product not only of technique and preparation but of understanding." And noted choral conductor Peter Bagley, who worked closely with the ensemble at last summer's Dennis Keene Choral Festival, has said: "Cerddorion's clean intonation and focused tone allow the purity of the musical message to emerge beautifully intact. They exemplify the direction in which chamber vocal ensembles should be moving."

OUR DIRECTOR

Much of what sets Cerddorion apart can be traced to the rare fusion of talents found in its founder and artistic director.

Susanne Peck is a sought-after soprano as well as an accomplished conductor. As a performer, Ms. Peck commands a repertoire ranging from medieval to contemporary works, with particular expertise in oratorio, French Baroque opera, and 19th-century art song. A winner of the 1992 Schubertiade Lieder Competition, she has performed with New York's finest professional ensembles and may be heard on recordings by ANGEL/EMI, Delos, and CRI.

Ms. Peck is music director at South Presbyterian Church of Dobbs Ferry, NY, and assistant artistic director of the Dennis Keene Choral Festival. She also founded and directs Charis Chamber Voices of Westchester, now in its sixth season.

Upcoming Events

Cocktails with CERDDORION and Friends: Thursday, April 29, 6:00-8:30 PM, Pace Prints Gallery, 32 East 57th Street. Please join us for an elegant evening of refreshments and some very special entertainment. Suggested minimum contribution \$50 (tax deductible), with all proceeds benefiting Cerddorion's future projects.

Gothic Echoes (Ockeghem *Missa "L'Homme Armé"*, Britten *Hymn to St. Cecilia*, Stravinsky *Mass*): Sunday, May 16, 7:30 PM, St. Michael's Episcopal Church, Amsterdam Avenue at 99th Street, Manhattan; Sunday, May 23, 4:00 PM, Church of St. Luke in the Fields, 487 Hudson Street, Manhattan.

For up-to-the-minute, detailed information, please visit our Web site at <http://www.fairchildpub.com/cerddorion>.

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