

CERDDORION  
vocal ensemble

directed by  
Susanne Peck

presents

*Gentle on the Spirit*  
ROMANTIC ENGLISH FARE

Saturday, November 20, 8:00 p.m.  
Grace Episcopal Church  
4 Madison Avenue  
Madison, NJ

Sunday, November 21, 4:00 p.m.  
Church of St. Luke in the Fields  
487 Hudson Street  
New York, New York

# QERDDORION

## Sopranos

Prentice Clark  
Maria Hladczuk\*  
Panny King  
Marilyn Lenat  
Amy Litt  
Jeanette Rodriguez  
Maya Robinson  
Ellen Schorr

## Altos

Alisa Biran  
Kate Troast Kurz\*  
Cathy Markoff  
Myrna Nachman  
David Scarozza  
Kari Tetzlaff  
Valerie Vollmer

## Tenors

Thomas Cirillo\*  
David J. Deschamps  
Philip Gallo  
Philip Hilton  
Tim Hutfilz  
Togu Oppusunggu  
Steve Parkey  
Rick Scott.

## Basses

Raphael Biran\*  
Peter Cobb  
Samuel Ehrlichman  
Norman Holman  
Peter Kurz  
Tod Mijanovich

\*Solo quartet in the Vaughan Williams Mass



## Notes and Texts

The 19th- and 20th-century English choral music featured on today's program has its roots in a European tradition that began in Germany and France with the rise of national sentiment and an awakening interest in folk song. The Industrial Revolution contributed vitally to this tradition: with the ascent of the middle class came a proliferation of singing societies and music festivals, for which nearly all the major European composers of the day wrote. This flowering of a cappella music reached its pinnacle in the works of Ralph Vaughan Williams (1872-1958). Vaughan Williams came from a distinguished English family that included eminent lawyers, judges and the naturalist Charles Darwin. He was trained at the Royal College of Music at the same time that Gustav Holst attended; this is where both composers developed a lifelong devotion to and passion for English music—especially Elizabethan, Jacobean and myriad folk song traditions. The *Mass in G minor* (1920-21), a prime example of this passion, is written in a neo-Elizabethan style, with an a cappella texture, modal harmonies and the frequent use of cross relations. Though intended for liturgical use at Westminster Cathedral, the mass was first performed at Birmingham Town Hall in 1923 and is one of two pieces on today's program used to celebrate the coronation of Queen Elizabeth II. In style—the setting for double choir and four soloists—and Elizabethan inspiration, the Mass is similar to Vaughan Williams' famous work for string orchestra, "Fantasia on a Theme by Thomas Tallis."

The last two works on the first half of the program, "Never Weather-Beaten Sail" and "There is an Old Belief" (1916), are both by C. Hubert H. Parry (1848-1918). Best remembered for his church and choral music, Parry was also director of the Royal College of Music and author of a critical biography of J. S. Bach. These two touching and sentimental settings, from a set of six motets entitled *Songs of Farewell*, can be best appreciated by remembering the context in which they were written: the dark days of World War I.

Gerald Finzi (1901-1956), a contemporary of Holst and Vaughan Williams, died a tragic death from leukemia. Finzi had an abhorrence of formalistic composition; this abhorrence is much in evidence in "My Spirit Sang All Day." For example, there are twelve repetitions of the word "joy" throughout the piece, each time as a cadence chord. The remarkable thing is the coherent yet original way Finzi uses harmonic changes in these repetitions; He moves from G major to C major to E major to A major to G-sharp major and so on, finally ending back in G major where he started.

"There is Sweet Music" (1908), from *Four Unaccompanied Part-Songs* by Edward Elgar (1857-1934), is a remarkable piece in its innovative use of polytonality. Based on a poem by the young Tennyson, the piece is scored for eight parts: four men's parts in G major and four women's parts in A-flat major. This would create a remarkable dissonance if sung concurrently. But Elgar alternates the two tonalities antiphonally to great effect, creating a sultry, slow-moving and dense texture that fits the poetry admirably.

One of the greatest legacies of Charles Villiers Stanford (1852-1924) was as a teacher of composition. Among his pupils were Vaughan Williams, Coleridge-Taylor, Holst and many others. He also taught Frank Bridge, who later taught Benjamin Britten, thereby creating a great legacy of English composers into the 20th century. Stanford's "The Blue Bird," notable for its poignant simplicity and exquisite evocation of the text, illustrates why he has had such great influence.

Stanford's student Frank Bridge (1879-1941) was a composer of great skill, though his music is neglected today. Bridge's craft is much in evidence in his setting of a Longfellow poem, "O Weary Hearts." The use of B-minor with shifting harmonic sonorities, and the lovely word painting of the coda, ending in B major on the words "shall be loved again," demonstrate Bridge's technical prowess. One would hope that contemporary audiences rediscover the music of this accomplished artist.

Frederick Delius' (1862-1934) sumptuous ode to nature, "On Craig Ddu," owes a debt to the chromatic harmonies of Wagner, which he emulated. With this lush, thickly scored harmonic texture, Delius creates an enduring expression of his lifelong devotion to renewal within nature.

The final piece on our program is the collection of choral dances from Benjamin Britten's (1913-1976) opera *Gloriana*. Written in honor of Queen Elizabeth II's 1953 coronation, the opera is based on incidents in the reign of Elizabeth I. The dances are a set of self-contained tableaux that open the opera's second act and represent the gifts of Elizabeth's faithful subjects. Though somewhat reminiscent of earlier styles, like much of the music on today's program, these six pieces are thoroughly 20th-century in their use of rhythm and harmony.

— David J. Deschamps

## MASS IN G MINOR

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

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

Domine Deus, Rex caelestis, 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 caeli et terrae,

visibilium omnium et invisibilium.

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 caelis.

Et incarnatus est de spiritu sancto ex Maria  
virgine

### 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,

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;

et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato  
passus et sepultus est.  
Et resurrexit tertia die secundum scripturas  
et ascendit in caelum

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 expecto resurrectionem mortuorum.  
Et vitam venturi saeculi.  
Amen.

and was made man.

He was crucified also for us. He suffered  
under Pontius Pilate, and was buried.  
And the third day He rose again according  
to 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

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

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

Agnus Dei, qui tollis peccata mundi, miserere  
nobis.

Lamb of God, who takes on the sins of the  
world, pray for us.

### There Is An Old Belief

There is an old belief that on some solemn  
shore  
Beyond the sphere of grief dear friends shall  
meet once more.  
Beyond the sphere of Time and Sin and Fate's  
control,  
Serene in changeless prime of body and of  
soul.  
That creed I fain would keep, that hope I'll  
ne'er forgo  
Eternal be the sleep if not to waken so.

### Never Weather-Beaten Sail

Never weather-beaten sail more willing bent  
to shore,  
Never tired pilgrim's limbs affected slumber  
more,  
Than my wearied sprite now longs to fly out  
of my troubled breast:  
O come quickly, sweetest Lord, and take my  
soul to rest!  
Ever blooming are the joys of Heaven's high  
Paradise,  
Cold age deafe not there our ears nor vapour  
dims our eyes:  
Glory there the sun outshines; whose beams  
the blessed only see:  
O come quickly, glorious Lord, and raise my  
sprite to Theel

### My Spirit Sang All Day

My spirit sang all day O my joy.  
Nothing my tongue could say, Only My joy!  
My heart an echo caught O my joy  
And spake, Tell me thy thought, Hide not thy  
joy.  
My eyes gan peer around; O my joy  
What beauty hast thou found? Shew us thy  
joy.  
My jealous ears grew whist; O my joy--  
Music from heaven is't, Sent for our joy?  
She also came and heard; O my joy,  
What, said she, is this word? What is thy joy?  
And I replied, O see, O my joy,  
'Tis thee, I cried, 'tis thee: Thou art my joy.

### There Is Sweet Music

There is sweet music here that softer falls  
Than petals from blown roses on the grass,  
Or night dews on still waters between walls  
Of shadowy granite, in a gleaming pass;  
Music that gentlier on the spirit lies  
Than tir'd eyelids upon tir'd eyes;  
Music that brings sweet sleep down from the  
blissful skies.  
Here are cool mosses deep  
And in the stream the long-leaved flowers  
weep,  
And from the craggy ledge the poppy hangs in  
sleep:



**On Craig Ddu (An Impression of nature)**

The sky thro' the leaves of the bracken,  
tenderly, blue, nothing but sky as I lie on  
the mountaintop.

Hark! For the wind as it blew, rustling the  
tufts of my bracken above me, brought  
from below

Into the silence the sound of the water.

Hark! For the oxen low, sheep are bleating, a  
dog barks, at a farm in the vale:

Blue thro' the bracken, softly enveloping,  
Silence, a veil.

**O Weary Hearts.**

O weary hearts! O slumbering eyes!

O drooping souls, whose destinies are fraught  
with pain,

Ye shall be loved, shall be loved again!

No one is so accursed by fate, no one so  
utterly desolate,

But some heart, though unknown, responds  
unto his own.

Reponds as if with unseen wings,

An angel touched by quivering strings:

And whispers, in its song, "Where hast thou  
stayed so long?"

**The Blue Bird**

The lake lay blue below the hill

O'er it, as I looked, there flew

Across the waters, cold and still,

A bird whose wings were palest blue.

The sky above was blue at last,

The sky beneath me blue in blue,

A moment, ere the bird had passed,

It caught his image as he flew.

The lake lay blue below the hill.

### Choral Dances from "Gloriana"

#### 1. TIME

Yes he is Time,  
Lusty and blithel  
Time is at his apogee!  
Although you thought to see ...  
A bearded ancient with a scythe.  
No reaper he  
That cries "Take heed!"  
Time is at his apogee!  
Young and strong and in his prime!  
Behold the sower of the seed!

#### 2. CONCORD

Concord is here  
Our days to bless  
And this our land to endue  
With plenty, peace and happiness.  
Concord and Time  
Each needeth each:  
The ripest fruit hangs where  
Not one, but only two can reach.

#### 3. TIME AND CONCORD

From springs of bounty  
Through this country,  
Streams abundant  
Of thanks shall flow.  
Where life was scanty,  
Fruits of plenty,  
Swell resplendent  
From earth below!  
No Greek nor Roman  
Queenly woman  
Knew such favour  
From Heav'n above  
As she whose presence  
Is our pleasure  
Gloriana hath all our love!

#### 4. COUNTRY GIRLS

Sweet flag, cuckoo-flower,  
Cowslip and columbine,  
Kingcups and sops-in-wine,  
Flower-deluce  
Harebell and hyacinth,  
Myrtle and bay  
with rosemary between,  
Norfolk's own garlands for her Queen.

#### 5. RUSTICS AND FISHERMEN

From fen and meadow  
In rushy baskets  
They bring ensamples of all they grow.  
In earthen dishes  
Their deep-sea fishes;  
Yearly fleeces,  
Woven blankets;  
New cream and junkets,  
And rustic trinkets  
On wicker flaskets,  
Their country largess,  
The best they know.

#### 6. FINAL DANCE OF HOMAGE

These tokens of our love receiving,  
O take them, Princess great and dear,  
From Norwich city you are leaving,  
That you afar may feel us near.

## 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 and August 1999 the group served as the resident teaching ensemble for the 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 Robert Page, Director of the Mendelssohn Choir of Pittsburgh and professor of Music at Carnegie Mellon University, has said: "Cerddorion is a chamber ensemble where 'ensemble' is the key word. The sheen, the matching of sounds is a joy to hear ... whether it be Poulenc, Britten, Hindemith, Elgar or Victoria."

## 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.

## SUPPORTERS OF CERDDORION

Our concerts would not be possible without a great deal of financial assistance from our very best supporters. CERDDORION would like to thank all those acknowledged on the facing page, who, in addition to various of our members, have generously contributed to our group during 1999.

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Isabel B. & F. Gilman Spencer  
Nancy Voynow  
Robert Webber

Due to unforeseen circumstances, Susanne Peck is  
unable to conduct this concert. Paula Biran has at short  
notice graciously consented to substitute for her.