

QERDDORION

vocal ensemble

with guest conductor
Gareth Morrell

presents

SACRED MASTERPIECES

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Sunday, May 14, 7:00 p.m.
Old First Reformed Church
7th Avenue
Park Slope, Brooklyn

Saturday, May 20, 8:00 p.m.
Church of St. Luke in the Fields
487 Hudson Street
New York, New York

2000

CERDDORION

Sopranos

Leslie Adler
Prentice Clark
Panny King
Marilyn Lenat
Amy Litt
Jeanette Rodriguez
Maya Robinson
Ellen Schorr
Rachael White

Altos

Alisa Biran
Susan Glass
Kate Troast Kurz
Cathy Markoff
Leonore Max
Myrna Nachman

Tenors

Thomas Cirillo
David J. Deschamps
Philip Gallo
Philip Hilton
Togu Oppusunggu
Steve Parkey
Rick Scott

Basses

Raphael Biran
Chris Calvosa
Peter Cobb
Norman Holman
Peter Kurz

Sacred Masterpieces

John Taverner (1495–1545)

Dum Transisset Sabbatum

William Byrd (c.1540–1623)

Mass for Five Voices

Kyrie

Gloria

Credo

Sanctus & Benedictus

Agnus Dei

INTERMISSION

Johannes Brahms (1833–1897)

Es ist das Heil uns kommen her (op. 29
No. 1)

J. S. Bach (1685–1750)

Jesu meine Freude

1. Jesu, meine Freude

2. Es ist nun nichts Verdammliches

3. Unter deinem Schirmen

4. Denn das Gesetz des Geistes

5. Trotz dem alten Drachen

6. Ihr aber seid nicht fleischlich

7. Weg mit allen Schätzen

8. So aber Christus in euch ist

9. Gute Nacht, o Wesen

10. So nun der Geist

11. Weicht, ihr Trauergeister

Notes and Texts

JOHN TAVERNER is recognized as one of England's greatest composers. What little is known of his life suggest that he was a very colorful character. In 1526 he was appointed to the post of master of choristers at Cardinal Wolsey's recently founded Cardinal College in Oxford (known today as Christ Church College), at a salary of £10 per year. At Oxford he became involved with the "underground" Lutheran movement, and was arrested and tried for heresy, though Wolsey procured his acquittal. In March 1530, a few months after Wolsey's fall from power, Taverner relinquished his post and returned to his native Boston, Lincolnshire, where he died in 1545. After Henry VIII's separation from the Roman church, Taverner's fervent anti-Catholic beliefs became "politically correct," and it is thought by some historians that he participated in the forced suppression of Catholic monasteries. John Foxe, a contemporary of Taverner, and also a native of Boston, wrote of the composer that he "repented him very much that he had made Songes to Popish ditties in the time of his blindnes."

Dum transisset sabbatum is a setting of the final respond for Easter matins. Sections of plainchant alternate with polyphonic material in which the plainchant melody is presented in long notes in the Tenor part. The wide spacing of the voice parts gives an impression of the highest voice soaring far above the others; this, a very typical technique in the late medieval period of English music, seems to reflect the soaring vaults of the "perpendicular" style of architecture which was fashionable at this time, of which King's College Chapel in Cambridge is the most glorious example.

WILLIAM BYRD, the most celebrated English composer of his era, is remembered perhaps chiefly for his polyphonic motets using Latin texts, though he was also one of the first to write extensively for the new vernacular Anglican liturgy, which required simpler more homophonic style. Like Taverner a native of Lincolnshire, he was appointed to the post of organist of Lincoln Cathedral at the age of twenty. Later he was appointed joint organist of the Chapel Royal with his older contemporary Thomas Tallis. Byrd was a lifelong Catholic, but survived in his post at the Chapel Royal through patronage and his high reputation as a composer.

The mystery surrounding Byrd's three masses rests on the fact that they were published without title-pages. This unusual occurrence has led to the speculation that they were intended to be used in private catholic chapels at a time when Catholicism was essentially outlawed. Though we have no direct evidence of this, we do know, from the writings of Father William Weston, that Byrd participated in these clandestine services, and that women's voices were used, whereas boys' voices were the norm in churches and cathedrals.

The *Mass for Five Voices* sets all the traditional portions of the "ordinary" of the Catholic mass. The overall purity in the sonority and the quality of reflection in the emotional expression show the influence of Palestrina, but there are also moments of intense poignancy (in the opening of the Agnus Dei, for example) that are more personal and "human." Such "expressionistic" writing was a feature of the Elizabethan madrigal, which had been taken over more or less directly from the madrigals of Italian composers such as Marenzio.

JOHANNES BRAHMS was a lifelong admirer and champion of the works of Bach, and his two motets, op. 29, were modeled on Bach's motets in terms of compositional technique, though some of the harmonies are undoubtedly Brahmsian. They were published in 1860, a period in his life when an undemanding job at the court of Lippe-Detmold, as piano teacher and conductor of the chapel choir, allowed him plenty of time for composition. *Es ist das Heil* is in two sections, the first a simple harmonization of the chorale melody, the second a working of the melody in "chorale prelude" style, in which each successive line of the chorale melody is treated as a four-part fugue, with the melody stated simply in longer notes in the baritone voice.

Of the six large scale motets of J. S. BACH, *Jesu, meine Freude* is (arguably) the greatest, and certainly the most beloved, as well as being the most extensive and intricate. Constructed around the Lutheran hymn of the same name, its eleven sections comprise settings of six verses of the hymn alternating with five settings of passages from Paul's epistle to the Romans. In Bach's hands, the four-square and restrictive structures of the hymn verse, with its rhymes and unvarying phrase patterns, become a supple tool for the expression of the very personal emotions of the text, while St. Paul's didactic prose is mirrored in the music by the more cerebral forms of the fugue.

Sections 1, 3, 7, and 11 are straightforward four-part versions of the hymn, with the main melody appearing unadorned in the soprano voice. Section 5, "Trotz dem alten Drachen," preserves the contour of the melody in the highest voice but decorated and extended in a way that serves to hide it from the listener's ear. Section 9, "Gute Nacht, o Wesen," is in a form familiar to us from Bach's "chorale preludes" for organ. The melody is stated in the alto voice, while the two soprano parts and the tenor weave elaborate counterpoint based on unrelated musical material.

Section 2, "Es ist nun nichts," alternates severe and monumental chordal writing with equally pedantic fugal textures. This music is reprised and extended in the penultimate section, while the other sections (4, 6 and 8) use mainly fugal writing.

© Gareth Morrell

Dum transisset sabbatum

Sabbatum: Maria Magdalene et Maria Jacobi et Salome emerunt aromata, ut venientes ungerent Jesum. Alleluya.

Et valde mane una sabbatorum veniunt ad monumentum: orto jam sole. Alleluya.

Gloria Patri et Filio et Spiritui Sancto. Alleluya.

When the Sabbath was over, Mary of Magdala, Mary [the mother] of James, and Salome brought aromatic oils, intending to go and anoint Jesus. Alleluia.

And very early on the Sunday they came to the tomb just after sunrise, intending to go and anoint Jesus. Alleluia.

Glory be to the Father, and to the Son, and to the Holy Spirit. Alleluia.

Mass for five voices

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,
visibillium omnium et invisibillium.
Et in unum Dominum Jesum Christum, filium
Dei unigenitum.

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,

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
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 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
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. Dona nobis pacem.

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

Es ist das Heil uns kommen her

Es ist das Heil uns kommen her von Gnad und lauter Güten:	Salvation has come to us through grace and pure kindness.
Die Werke helfen nimmermehr, sie mögen nicht behüten!	Works no longer help, they are no protection!
Der Glaub sieht Jesum Christum an: der hat g'nug für uns all getan, er ist der Mittler worden.	Faith looks to Jesus Christ: he has done enough for us all, he has become our intercession.

Jesu meine Freude

1. Jesu, meine Freude, Meines Herzens Weide, Jesu, meine Zier, Ach wie lang, ach lange Ist dem Herzen bange, Und verlangt nach dir! Gottes Lamm, mein Bräutigam, Außer dir soll mir auf Erden Nichts sonst Liebess werden.	1. Jesu, my joy, My heart's repose, Jesu, my treasure, Oh, how ceaselessly My fainting heart Longs for thee. Lamb of God, my bridegroom, No one on earth Is dearer to me.
2. Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind, die nicht nach dem Fleische wandeln, sondern nach dem Geist.	2. There is therefore now no condemnation to them which are in Christ Jesus, who walk not after the flesh, but after the Spirit.
3. Unter deinem Schirmen Bin ich vor den Stürmen Aller Feinde frei. Laß den Satan wittern, Laß den Feind erbittern, Mir steht Jesus bei! Ob es itzt gleich kracht und blitzt, Ob gleich Sünd und Hölle schrecken: Jesus will mich decken.	3. Protected by thee, I am free from the raging Of all enemies. Let Satan thunder, Let the fiend threaten, Jesus is my aid. Even though thunder and lightning rage, Even though sin and hell terrify me: Jesus will protect me.
4. Denn das Gesetz des Geistes, der da lebendig machet in Christo Jesu, hat mich frei gemacht von dem Gesetz der Sünde und des Todes.	4. For the law of the Spirit of life in Christ Jesus hath made me free from the law of sin and death.
5. Trotz dem alten Drachen, Trotz des Todes Rachen, Trotz der Furcht dazul Tobe, Welt, und springe Ich steh hier und singe In gar sichrer Ruh. Gottes Macht hält mich in acht; Erd und Abgrund muß verstummen, Ob sie noch so brummen.	5. Defy the old dragon, Defy the jaws of death, Defy fear as well! Rage, oh world, and quake, Here I stand, singing In perfect peace! The might of God protects me; Earth and abyss shall be silent, However much they grumble.
6. Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnen.	6. But ye are not in the flesh, but in the Spirit, if so be that the Spirit of God dwell in you.

Wer aber Christi Geist nicht hat, der ist nicht sein.

7. Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eiteln Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muß leiden,
Nicht von Jesu scheiden.

8. So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.

9. Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällt du nicht!
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

10. So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnt, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen, um des willen, daß sein Geist in euch wohnt.

11. Weicht, ihr Traugeister,
Denn mein Freudenmeister,
Jesu, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrübten
Lautet Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

Now if any man have not the Spirit of Christ, he is none of his.

7. Away with all earthly treasure,
Thou art my delight,
Jesu, my joy!
Away, vain glories,
I will not listen to you,
I want none of you!
Grief, distress, cross, shame and death,
However much I suffer,
They shall not part me from Jesus.

8. And if Christ be in you, the body is dead because of sin; but the Spirit is life because of righteousness.

9. Good night, oh being,
Which has chosen the world,
You do not please me!
Good night, sins,
Stay far behind me,
Do not rise into the light!
Good night, pride and vain glory!
And to you, life of iniquity,
Good night entirely!

10. But if the Spirit of him that raised up Jesus from the dead dwell in you, he that raised up Christ from the dead shall also quicken your mortal bodies by the Spirit that dwelleth in you.

11. Give way, you spirits of sadness,
For Jesus, the King of joy,
Is entering in.
Those who love God
Must accept even their sadness
As pure delight.
Though I suffer mockery and derision here,
Yet even in my grief shalt thou,
Jesu, remain my joy.

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.

Since its foundation, 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 Brancaleone 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."

ABOUT GARETH MORRELL

Born in Southport, England, British conductor GARETH MORRELL held the position of vocal coach at the Royal Opera House, Covent Garden (1982–1988), and served as Director of the BBC Symphony Chorus (1984–1988).

He moved to the USA in 1989 to take up the post of Director of Chorus for the Cleveland Orchestra (1989–1997), where he conducted nearly one hundred performances with the Cleveland Orchestra and also served as Music Director of the Cleveland Orchestra Youth Orchestra.

Since 1995 he has served as assistant conductor to James Levine for eight productions at the Metropolitan Opera, and in January, 1999 made his Metropolitan Opera conducting début.

Mr. Morrell is also an accomplished vocalist, specializing in early music. In England he was active as an ensemble singer, appearing with such groups as the Consort of Musick, the John Alldis Choir, the Groupe Vocale de France, the Monteverdi Choir, the BBC Singers and the Schütz Choir.

During the same period he appeared as a soloist in recitals with the Songmakers' Almanac, and in concert with the English Chamber Orchestra, the City of London Sinfonia, and with numerous orchestras throughout England. On the operatic stage he sang leading roles in Gilbert & Sullivan's *Patience*, Mozart's *Costi fan tutte*, and Purcell's *King Arthur*.

Since taking up residence in the United States Mr Morrell has given many recitals in the Cleveland area and has appeared as a tenor soloist in Monteverdi's Vespers at Case Western Reserve University and at Oberlin College. He has been a regular soloist with Apollo's Fire, Cleveland's baroque orchestra, most notably in the title role of Monteverdi's *Orfeo* and as the Evangelist in Bach's *St. John Passion*, both in Cleveland and on tour in Pittsburgh and Toronto.

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