

CERDDORION

vocal ensemble

Kristina Boerger
Artistic Director

presents

Mass in a Time of War



Tuesday, November 13, 2001 - 8:00 p.m.
All Saints Episcopal Church
7th Avenue at 7th Street
Brooklyn, New York

Saturday, November 17, 2001 - 8:00 p.m.
Church of St. Luke in the Fields
487 Hudson Street
New York, New York

CERDDORION

SOPRANOS

Prentice Clark
Panny King
Marilyn Lenat
Eva Lund
Wendy Reitmeier
Jeanette Rodriguez
Ellen Schorr

ALTOS

Judith Cobb
Kate Kurz
Cathy Markoff
Leonore Max
Myrna Nachman

TENORS

David Deschamps
David Eisenberg
Philip Gallo
Steve Parkey
Dale Rejtmar

BASSES

Raphael Biran
Peter Cobb
Peter Kurz
Tod Mijanovich
Robb Moss
Ron Scheff

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We would like to include you on our mailing list so that you will receive advance notification of our events. If you do not yet receive Cerddorion mailings, please complete the enclosed insert and hand it to an usher or chorister. You may also send an e-mail message with your name, address, and e-mail to rejtmar@msn.com.



Upcoming Concerts

Please join us in February 2002, for our next concert, “Monteverdi and the Moon”, featuring Monteverdi’s four-part *Mass*, New York composer Robert Dennis’s *The Man in the Moon*, and Boston composer Tom Shake’s *See the Moon*. The concert dates are Tuesday, February 19th, 8pm, at Park Slope United Methodist Church (Brooklyn) and Saturday, February 23rd, 8pm, at the Church of St. Luke in the Fields (Manhattan).

On May 14th and 18th we will present our final concerts of the season. For details, please watch your mail or visit us at www.cerddorion.org.

Program

“Western Wynde” Mass John Taverner (c.1495-1545)

Laudate Pueri Dominum Monique Gabus (b.1924)

Dixit Dominus Adriano Willaert (c.1490-1562)

Missa Tiburtina Giles Swayne (b.1946)

Christopher Caines, orator
Nell Snaidas, soprano
Ayelet Piatigorsky, mezzo-soprano
Richard Slade, tenor
Joshua Parillo, bass

The program will be performed with no intermission.

Notes

TONIGHT, THE FIRST WORDS OUR CHORUS WILL SING ARE *et in terra pax*— “and on earth peace.” Our final words will be *dona nobis pacem*—“grant us peace.” The words of the Mass Ordinary are sung so often that they become practically reflexive for choral musicians. But this season, these particular prayers are invigorated with an unfamiliar urgency. In fact, our repertoire was chosen well before September 11th, when we could not know how comforting or challenging or necessary so many of its texts would prove to be.

Our program this evening features matching pairs and pairs of opposites: two Masses and two Vespers Psalms, one of each from the Renaissance and one by a living composer; both Mass composers are English, and our Vespers psalmists were born in Frankish lands.

John Taverner (c. 1495-1545) was one of the most prominent English polyphonists of the middle Renaissance. Though he spent most of his life in Boston, Lincolnshire, he enjoyed a brief but prestigious appointment as choirmaster at Cardinal College, Oxford (now Christ Church). He is the first of three composers (Iye and Sheppard the others) to write cyclic Masses using a popular tune called “The Western Wynde” as a cantus firmus – that is, a recurring melodic line. In this work, the tune is heard prominently at the outset of the Mass, introduced by the sopranos. From that point on, it is always present in one voice, while the other parts engage in free polyphony under, over, or around it. The entire Mass can be seen as a set of variations on the tune. The Mass begins with the Gloria, as the convention of the time was to sing the Kyrie in plainchant. One of the delights of this Mass is the opportunity it affords for various groupings of soloists or smaller ensembles in its numerous duets and trios.

We follow Taverner’s joyous Mass with a psalm of praise from the Vespers service, Monique Gabus’s *Laudate pueri Dominum*. The twilight service of the monastic Divine Office, Vespers was traditionally sung at the lighting of lamps indoors. The service featured psalms, hymns, and antiphons; these varied according to the liturgical calendar. Memorable, multi-movement choral contributions to the genre include Monteverdi’s *Vespro della Beata Maria Vergine* of 1610 and Mozart’s *Vesperae Solemnes de Confessore* and *Vesperae de Dominica*. Gabus did not set a full Vespers service; her “Laudate pueri Dominum” stands alone. Born in 1924, Gabus studied composition at the Paris Conservatoire. This piece shares some important features with choral works by more recognized French composers writing in the middle of the previous century. As in Duruflé’s *Requiem*, one immediately hears the influence of the vigorous revival

Cerddorion

Now in its seventh season, Cerddorion (pronounced kayr-DOR-i-an and means “musicians” in Welsh) has become one of the most admired ensembles in the thriving New York choral music scene.

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 and numerous invitations to collaborate with other prestigious artists. In August 1998 and August 1999 the group served as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut. With the acclaimed early music ensemble Concert Royal, Cerddorion has performed Bach’s *Cantata 140* and Purcell’s *Dido and Aeneas*. Last month Cerddorion lent its “ethereal sounds” (*Dance Insider*, 10/10/01) to a performance with Christopher Caines Dancers, produced by Dancing in the Streets and Dana Salisbury.

Robert Page, director of the Mendelssohn Choir of Pittsburgh and professor of Music at Carnegie Mellon University, has called Cerddorion “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.”



Cerddorion rehearses each Tuesday evening at the Church of the Most Holy Redeemer in the East Village. We gratefully thank Father Ronald Bonneau and the church staff for their generosity in allowing us regular use of their magnificent 19th Century Baroque-Romanesque sanctuary.

Kristina Boerger

An accomplished singer, conductor, choral arranger, and composer, Kristina Boerger comes from Champaign-Urbana, where she earned a D.M.A. in choral conducting and literature from the University of Illinois. Currently a professor of Music History at Barnard College, Dr. Boerger has also served on the faculties of Lake Forest College and Millikin University. She has been a guest conductor, adjudicator, and ensemble clinician in several U.S. cities, in Quebec City, and in Mar del Plata, Argentina.

As Founding Director of AMASONG, an ensemble for 60 women's voices, Boerger has conducted and produced two award-winning compact disc recordings, appeared in several national venues, and toured the Czech Republic. Her work with AMASONG is the subject of a documentary currently in production for broadcast on National Public Television.

Dr. Boerger received her formative musical training from pianist Annie Sherter. Her choral arrangements and compositions are sung by ensembles throughout the country. In 2000, she won the GLAMA for Best Composition.

As a singer in a variety of styles, she has appeared on stage and on disc with The King's Noyse, Rocky Maffit, Pan Morigan, and Urban Bush Women, as well as in oratorio and Baroque opera roles with B.A.Ch. and Concerto Urbano.

She currently performs as a soprano with the acclaimed early music ensemble Pomerium and with the Western Wind Vocal Ensemble, a sextet renowned for its performing, recording, and music education activities.

Christopher Caines

Choreographer and theater director, Christopher Caines founded Christopher Caines Dancers and Singers in 1995. He has composed many scores for dance and theater and a sound installation for the Atlanta Olympics; danced for more than 20 New York based choreographers and performed as an actor, singer, and percussionist. He is currently touring internationally as dancer and assistant director in EDDA by Ping Chong and Sequentia.

His most recent work, "The War Council," which features his own company and Cerddorion, was presented by Dancing in the Streets in Brooklyn in October as part of Dana Salisbury's "Stone's War." He hopes this will be the first of many collaborations with Cerddorion.

of Gregorian chant studies at the Solesmes monastery. Furthermore, this piece does not reject but rather recasts tonality and triadic harmony. The ancient technique of *fauxbourdon* (chant harmonized in a series of parallel, first-inversion triads) sounds suddenly new when juxtaposed with passages in lush, complex chords or sparse phrases of mixed-mode melody against countermelody. Each section arrives—though by an unpredictable route—at a tonal resting place, and the motet's triumphal ending is announced by an unabashed, root-position, major triad.

Adriano Willaert, Taverner's contemporary, was born in either Roulares or Bruges, in the south Netherlands. He was one of the last of the *oltremontani*, Franco-Flemish polyphonists who crossed the Alps to enjoy careers in the wealthy courts and chapels of Italy. In Ferrara, he served Cardinal Ippolito I d'Este. In Venice, he served as *maestro di cappella* in the cathedral of San Marco, preceding Claudio Monteverdi. It was there that he contributed significantly to the developing tradition of polychoral psalm setting. Tonight's *Dixit Dominus* is a member of this genre.

We initially chose this *Dixit Dominus* for a recent performance in collaboration with the Christopher Caines Dancers and Singers. Caines, whose dancers perform only to live accompaniment, required music that could be sung antiphonally. The separate groups of singers represented sectors of an embattled community engaged in a debate about whether or not to declare war on its aggressors. The structure of Willaert's Vespers psalms lent itself perfectly to this design and the bellicose language of *Dixit Dominus* made it the obvious choice from among them. Like tonight's program, Caines' work had been conceived well before September 11th; suddenly we found it impossible to rehearse and perform without feeling challenged to consider in very contemporary terms what our ancient verses meant.

Englishman Giles Swayne, too, addresses war, but far less cheerfully. He describes his 1985 *Missa Tiburtina* (begun in Tivoli, whose Latin name is *Tibor*) as "a cry in the wilderness to a god who may or may not be there." In his preface to the Mass, he lists several global statistics about weapons spending, infant mortality, and environmental destruction, and contrasting Third-World hunger to First-World food waste and expenditures on weight-loss methods. Swayne dedicates the Mass to his wife, Naa Otua, "who comes from the so-called Third World and understands the meaning of poverty." That this Mass represents not his statement of faith but rather his crisis of faith is underscored by the omission of the Credo. Swayne has written a poem for each Mass part that tropes the original meaning of the text. In these poems we hear

him question the possibility of faith both from the standpoint of people like his wife who comes from exploited nations, and from his position as a conflicted man from an imperialist nation who is closely acquainted with another reality. Swayne's *Missa Tiburtina* relies heavily on juxtapositions of starkly contrasting ostinati (repeated melodic or rhythmic figures), satirical deployment of familiar sacred and secular styles, and erratic, unpredictable disruptions and convolutions of familiar texts. These various sounds encode the emotional states of ambivalence, entrapment, confusion, and protest. We also hear anguish, sorrow, and supplication.

Swayne separates the last line of the *Agnus Dei* from the rest of the verse, giving it its own movement, *Dona nobis pacem*. In the printed score, the material looks oddly simple, apparently the easiest in the whole Mass. But like the ostensibly simple idea of peace itself, its musical evocation here eludes realization by anything less than persistent attention and hard work among a group of committed people.

Pax,

Kristina Boerger

Dixit Dominus

Dixit Dominus Domino meo:

Sede a dextris meis:

Donec ponam inimicos tuos scabellum pedum tuorum.

The Lord said unto my Lord:

Sit thou at my right hand:

and I will make of your enemies a footstool for you.

Virgam virtutis tuae emittet Dominus ex Sion dominare in medio inimicorum tuorum.

The Lord shall send the rod of thy strength out of Sion: rule thou in the midst of thine enemies.

Tecum principium in die virtutis tuae in splendoribus sanctorum ex utero ante luciferum genui te.

Along with you was the beginning in the day of your virtue among the splendors of the saints: I beget you from the womb before the morning star.

Juravit Dominus, et non paenitebit eum tu es sacerdos in aeternum secundum ordinem Melchisedech.

The Lord has sworn, and he will not repent of it: You are a priest forever according to the order of Melchisedech.

Dominus a dextris tuis confregit in die irae suae reges.

The Lord is at your right hand, he has crushed kings in the day of his wrath.

Judicabit in nationibus implebit ruinas conquassabit capita in terra multorum.

He will judge among the nations and heap up destruction: he will strike off the heads of multitudes on the earth.

De torrente in via bibet propterea exaltabit caput.

On the road he will drink from the flood. therefore will he lift up his head

Gloria Patri et Filio

Et Spiritui Sancto.

Sicut erat in principio, Et nunc, et semper

Et in saecula saeculorum. Amen.

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

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Texts & Translations

Laudate Pueri Dominum

Laudate pueri Dominum,
Laudate nomen Domini,
Sit nomen Domini benedictum,
ex hoc nunc et usque in saeculum.

Praise the Lord, o ye children.
Praise the name of the Lord.
Let the name of the Lord be blessed
now and forever.

A solis ortu usque ad occasum
Laudabile nomen Domini.
Excelsus super omnes gentes
Dominus, et super caelos gloria ejus.

From the rising of the sun to its setting place,
the name of the Lord is to be praised.
The Lord is exalted above all peoples
and his glory is above the heavens.

Quis sicut Dominus Deus noster,
Qui in altis habitat et humilia respicit in caelo
et in terra?

Who is like the Lord our God,
and regards the lowly in heaven and on earth?

Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio, et nunc et semper
et in saecula saeculorum.
Amen.

Glory be to the Father and to the Son and to
the Holy Spirit. As it was in the beginning, is
now, and ever shall be, world without end.
Amen.

“Western Wynde” Mass and Missa Tiburtina

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy
Christ, have mercy
Lord, have mercy

Gloria

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.

Glory to God in the highest and on
earth peace to people of good will.
We praise thee, we bless thee,
we adore thee, we glorify thee.
We give thanks to thee for thy great
glory. Lord God, heavenly King, God
the Father almighty.

Domine Fili unigenite Jesu Christe;
Domine Deus, Agnus Dei, Filius Patris, qui
tollis peccata mundi, miserere nobis; qui
tollis peccata mundi, suscipe deprecationem
nostram; qui sedes ad dexteram Patris,
miserere nobis.

Lord Jesus Christ, the only-begotten
Son of the Father. Lord God, Lamb of
God, Son of the Father: Thou who
takest away the sins of the world, have
mercy on us. Thou who takest away the
sins of the world, receive our prayer.
Thou who sittest at the right hand of
the Father, have mercy on us.

Quoniam tu solus sanctus:
tu solus Dominus:
tu solus altissimus,
Jesu Christe: cum Santo Spiritu,
in gloria Dei Patris. Amen.

For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the most high,
Jesus Christ: with the Holy Spirit
in the Glory of God the Father. Amen.

(please turn page silently)

Credo

Credo in unum Deum
Patrem omnipotentem factorem coeli et
terrae visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
Filiū Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialē 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,
et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos
cujus regni non erit finis.

Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

I believe in one God the almighty Father,
maker of heaven and earth, of all that is
seen and unseen.

And in one Lord Jesus Christ,
only-begotten Son of the Father,
born of the Father before all ages.
God from God, light from light,
true God from true God.
Begotten, not made,
of one being with the Father,
by whom all things were made:
Who for all people
and for our salvation
came down from heaven.

And of the Holy Ghost
was made flesh from the Virgin Mary:
And was made man.
He was crucified for us:
under Pontius Pilate,
he suffered and died.
And He rose again on the third day,
according to the Scriptures:
and ascended into heaven:
He is seated at the right hand of the Father.
And He will come again in glory
to judge the living and the dead
whose kingdom shall have no end.

And I await the resurrection of the dead
and the life of the world to come. Amen.

Sanctus

Sanctus, sancus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

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

Holy, holy, holy,
is the Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is the one who comes in the name of
the Lord. Hosanna in the highest.

Lamb of God, who takest away the sins of
the world, have mercy on us.
Grant us peace.