

Upcoming Concerts

Don't miss the final concerts of our 2003/04 season on May 16th and 22nd, featuring the magnificent and rarely performed Requiem of Italian composer Ildebrando Pizzetti (1880–1960). For these concerts, Cerddorion will be augmented by alumni/ae and friends.

Guest artists include Consensus, a male quartet composed by current and former members and friends of Cerddorion.

Please also join us for our annual fundraising gala on Wednesday evening, May 5th, at The Construction Company in Chelsea. This event will feature fine wine and hors d'oeuvres, a silent auction of great prizes, and performances by members of Cerddorion, including a preview of a new dance work by Christopher Caines, with a commissioned score by composer Frank Ferko featuring Cerddorion member Alan Reinhardt.

For details, watch your mail or visit us at www.cerddorion.org

If you are not yet on our mailing list and would like to receive advance notice of Cerddorion events, you may send an e-mail with your name, address, and e-mail to cerddorion_info@earthlink.net, or write to us at:

Cerddorion NYC, Inc.
Post Office Box 946, Village Station
New York, NY 10014-0946

CERDDORION
VOCAL ENSEMBLE

Support Cerddorion

Ticket sales cover only a small portion of our ongoing musical and administrative expenses.

If you would like to make a tax-deductible contribution,
please send a check (payable to Cerddorion NYC, Inc.) to:

Cerddorion NYC, Inc.
Post Office Box 946, Village Station
New York, NY 10014-0946

Donors

Our concerts would not be possible without a great deal of financial assistance. Cerddorion would like to thank the following, who, in addition to many of our members, have generously provided financial support for our activities.

Patrons

Anonymous, in Memory of Leeds
Mitchell, Jr.
New York Times Company
Foundation

Benefactors

The McGraw-Hill Companies

Supporters

Gail & Milton Cooper
Jeffrey & Charlotte Fischman
Time Warner Foundation

Friends

Barbara Berg & Arnold Schlanger
Saletta Boni
Jane & John Brickman
Pamela & Michael Chepiga
Beatrice Frank
Robert & Eleanor Juceam
Priscilla Kauff
The Loews Corporation
Jeff Neuman & Cynthia Wachtell
Margaret Neville

Friends (continued)

Jane R. Rejtmar
Bennett Singer
Joseph Stern
Catharine R. Stimpson
Nancy Tooney
Larry Weller

Donors

Emmé Eidenschenk
Nancy Frieden
Nina & Ron Gilson
Sheila Mackie
Jack & Muriel Polish
Edith Shapiro
Alec Stais
Socrates & Evelyn Triantafillou
Richard Webster
Sarah White

Contributors

Gaye Gildea
Adele Kurz
Michael Miller
Julian Schorr

Kristina Boerger

KRISTINA BOERGER received her formative musical training from pianist Annie Sherter and holds the D.M.A. in Choral Conducting and Literature from the University of Illinois. Having served on the faculties of Lake Forest College and the Millikin University School of Music, she currently lectures in music history at Barnard College. 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: Champaign-Urbana's Premier Lesbian/Feminist Chorus, a community ensemble of 60 voices, Dr. Boerger conducted and produced two award-winning compact discs, appeared in several national venues, and toured the Czech Republic. Her work with this group is the subject of the documentary film *The AMASONG Chorus: Singing Out*, which has been touring festivals in the U.S., Canada, Europe, and Australia, and which will be broadcast nationally on PBS on June 15th as the last installment of this season's Independent Lens series.

As a singer in a variety of styles, Dr. Boerger has appeared on stage with the Vox Vocal Ensemble, The King's Noyse, and Urban Bush Women, and on recording projects by Bobby McFerrin, Pan Morigan, and Early Music New York. She was recently featured as a soloist in a concert of premieres at Merkin Hall and can be heard this month in the recorded incidental music for Bartlett Sherr's production of *Pericles* at BAM. She is a regular member of the acclaimed early music ensemble Pomerium and of The Western Wind, a sextet renowned for its performing, recording, and educational activities.

This is Dr. Boerger's fourth season as Artistic Director of Cerddorion.

CERDDORION

VOCAL ENSEMBLE

KRISTINA BOERGER
Artistic Director

presents

EXAUDI

Tuesday, February 17, 2004 - 8:00 p.m.
First Unitarian Church
50 Monroe Place
Brooklyn, New York

Saturday, February 21, 2004 - 8:00 p.m.
Church of St. Luke in the Fields
487 Hudson Street
Manhattan, New York

CERDDORION

SOPRANOS	ALTOS
Jude Cobb	Panny King
Nadia DiGiallonardo	Susan Glass
Monica Gastelumendi	Kate Kurz
Bonny Hart	Cathy Markoff
Marilyn Lenat	Myrna Nachman
Wendy Reitmeier	Kristina Vaskys
Jeanette Rodriguez	Gretta Wren

TENORS	BASSES
David Deschamps	Raphael Biran
Philip Gallo	Phillip Cheah
Michael Klitsch	Peter Cobb
Steve Parkey	Peter Kurz
Dale Rejtmar	Jerry Nussenblatt
Eddie Rubeiz	Alan Reinhardt
Chris Ryan	Tom Samiljan

Cerddorion

Cerddorion is a mixed chamber choir, dedicated to outstanding performances of the best choral music. Now in its ninth season, it has become one of the most admired ensembles in the thriving New York choral music scene. As befits its name (cerddorion is Welsh for “musicians”), the ensemble aspires to musicianship in its fullest sense, using the human voice to explore and fulfill the expressive potential of the art. Audiences have come to know Cerddorion for its interpretive depth as well as its technical excellence, in repertoire that spans the chamber choral literature, from Medieval polyphony to new compositions. Past programs have focused on Josquin; 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 21st-century composers including Robert Dennis, Tom Shake, and Giles Swayne.

Since its founding in 1995 by Susanne Peck, Cerddorion has attracted significant recognition and numerous invitations to collaborate with other prestigious artists. In 1998 and 1999, the group served as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut. Cerddorion performed Bach’s *Cantata 140* and Purcell’s *Dido and Aeneas* with the acclaimed early music ensemble Concert Royal. In 2001, Cerddorion lent its “ethereal sounds” (*Dance Insider*, 10/10/01) to The War Council, part of a site-inspired work produced by Dancing in the Streets in Brooklyn, in collaboration with the Christopher Caines Dance Company, the first of several projects with the choreographer.

2003–2004

BOARD OF DIRECTORS

Chairman	Peter Cobb
President	Cathy Markoff
Vice President	Wendy Reitmeier
Secretary	Eddie Rubeiz
Treasurer	Peter Cobb
Membership	Dale Rejtmar
Directors	Christopher Caines Panny King Steve Parket Ellen Schorr

PSALM 150 (Aguiar, Mäntyjärvi, and
Symphony of Psalms, III)

Laudate Dominum in sanctis ejus.
Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus.
Laudate eum secundum multitudinem
magnitudinis ejus.
Laudate eum in sono tubae.
Laudate eum in psalterio et cithara.
Laudate eum in tympano et choro.
Laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus.
Laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum.

PSALM 39: 13, 14 (Symphony of Psalms, I)

Exaudi orationem meam, Domine,
Et deprecationem meam.
Auribus percipe lacrimas meas.
Ne sileas.
Quoniam advena ego sum apud te et
peregrinus,
Sicut omnes patres mei.
Remitte mihi ut refrigerer
Prius quam abeam et amplius non ero.

PSALM 40: 2-4 (Symphony of Psalms, II)

Expectans expectavi Dominum et intendit
mihi
Et exaudivit preces meas;
Et eduxit me de lacu miseriae,
Et de luto faecis.
Et statuit super petram pedes meos:
Et direxit gressus meos.
Et immisit in os meum canticum novum,
Carmen Deo nostro.
Videbunt multi et timebunt:
Et sperabunt in Domino.

PSALM 150 (Aguiar, Mäntyjärvi, and
Symphony of Psalms, III)

Praise the Lord in his sacred places.
Praise him in the firmament of his power.
Praise him for his mighty acts.
Praise him according to his excellent
greatness.
Praise him with the sound of the trumpet.
Praise him with the psaltery and the harp.
Praise him with the timbrel and the dance.
Praise him with strings and pipes.
Praise him with high-sounding cymbals.
Praise him with cymbals of joy.
Let everything with breath praise the Lord.

PSALM 39: 13, 14 (Symphony of Psalms, I)

Give ear unto my prayer, O Lord,
And unto my cry.
Attend to the sound of my weeping.
Do not keep silence.
For I am as a stranger before you and a
wayfarer,
As all my fathers were.
Spare me that I may recover strength
Before I go hence and be no more.

PSALM 40: 2-4 (Symphony of Psalms, II)

I waited patiently for the Lord and He
inclined to me
And heard my prayer.
He brought me up also out of a wretched pit
And out of the miry clay,
And set my feet upon a rock:
And established my goings.
And into my mouth He hath put a new song
Of praise unto our God.
Many shall see it, and fear,
And shall trust in the Lord.

Program

Please reserve your applause until the end of each set.

Five Mystical Songs Ralph Vaughan Williams (1872–1958)

1. Easter
2. I Got Me Flowers
3. Love Bade Me Welcome
4. The Call
5. Antiphon

*Alan Reinhardt, baritone
Marija Ilic, piano*

PAUSE

Full Fathom Five Jaako Mäntyjärvi (b. 1963)

Come Away, Death

Full Fathom Five

Ralph Vaughan Williams

Ave Maria

Igor Stravinsky (1882–1971)

I Lie

David Lang (b. 1957)

Bonny Hart, soloist

Zwei Slawische Psalmen

Arvo Pärt (b. 1935)

Psalm 117

Doxology

Psalm 131

Psalm 150

Ernani Aguiar (b. 1949)

Psalm 150 in Grandsire Triples

Jaako Mäntyjärvi

Marija Ilic, keyboard

PAUSE

Symphony of Psalms

Igor Stravinsky

I. Psalm 39: 13,14

III. Psalm 40: 2–4

III. Psalm 150

Kathryn Woodard, piano

Program Notes

“CONSORT, BOTH HEART AND LUTE,” says the poetry of George Herbert, in tonight’s concert that begins and ends in texts extolling music’s power to amplify worship.

Ralph Vaughan Williams (1872–1958) was foremost in the first generation of significant English composers to emerge since the death of the master Henry Purcell in 1695. Both composers were inspired to some of their most impassioned writing by the metaphysical and mystical poet George Herbert (1593–1633). Vaughan Williams’ *Five Mystical Songs* is among the most beloved unions of music and text in the standard repertoire. Its first movement contains a poignant example of the metaphysical style, in which striking connections are drawn between apparently dissimilar images or concepts. Here, Herbert—who was also a cleric—compares the “stretched sinews” of the crucified Christ to a musical instrument’s strings, subjected to the tension necessary for the production of beautiful music. In the mystical tradition, poets describe personal encounters with spirituality. The third movement of the Vaughan Williams sets one of the most disarmingly personal, direct, and erotic depictions of the encounter between Self and God in the English language. In this movement, we see Vaughan Williams’ signature gift of harmonizing traditional, familiar melodies, adapted here to a sacred context. The soloist’s material is freely composed, but beneath him, the chorus hums a well-known Gregorian chant melody that is adorned in the accompaniment by a heartrending progression of rich, tertian-extension chords. The chant selected, *O sacrum convivium*, celebrates the Eucharistic banquet at which the worshiper consumes the body of Christ; as such, it brilliantly tropes Herbert’s text, which culminates thus: “*You must sit down,*” says Love, “*and taste my meat.*”

In our next set, Vaughan Williams and Jaako Mäntyjärvi respond to another great poet of the English language, William Shakespeare. The Finnish composer Mäntyjärvi (b. 1963) is current composer-in-residence to the acclaimed Tapiola Choir and is himself a semi-professional choirmaster and choral singer. His affinity for the choral art and his experience in English translation are heard to sublime effect in “Come Away, Death” (from Shakespeare’s *Twelfth Night*) and “Full Fathom Five” (*The Tempest*). The text unfolds naturally and dramatically. Mäntyjärvi suggests the mysterious realms of the ocean’s depths and of the afterlife by leaping between triads in distantly-related keys, indulging in moments of Wagnerian progressive chromaticism, or sounding one chord and then “planing” with it (stating it in a sequence of stepwise transpositions). The complete set of Four Shakespeare Songs was created for a student choir at the University of Helsinki and premiered in 1985.

Vaughan Williams’ Three Shakespeare Songs dates from 1951. For many choral singers, these settings of “Full Fathom Five” and “The Cloud-Capp’d Towers” (the latter not heard tonight) represent the definitive treatments of these mysterious poems. The set unmistakably reflects the fruits of Vaughan Williams’ study with Maurice Ravel, who—along with Debussy—

ZWEI SLAWISCHE PSALMEN

Psalm 117

Khvaleetye Gospoda fsee yazuistui,
pokhvaleetye Yego fsee lyudeeye,
yako utverdeesya meelost Yego na nas,
ee eesteena Godpodnya prebuivayet vo
vyek.
Alleluya.

Doxology

Slava Ottsu ee Suinu ee Svayatomu
Dukhu,
ee nuinye ee preesno ee vo vyekee
vyekov.

Psalm 131

Gospodee, nye voznyesesya sertse
moye,
nee zhe voznyesostyesya ochee moee,
nee zhe khodeekh vyeleekkeh,
nee zhe vdeevnuikh pache menyey.
Ashche nye smeerenomudrstvovakh,
no voznyesokh dushu moyu,
yako otdoyenoye na matyer svoyu,
tako vozdash na dushu moyu.
Da upovayet Eezraael na Gospoda,
ot nuinye ee do vyeka.

TWO SLAVIC PSALMS

Psalm 117

Praise the Lord, all you nations;
extol him, all you peoples.
For great is his love towards us,
and the faithfulness of the Lord
endures forever.
Alleluya

Doxology

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.

Psalm 131

Lord, my heart is not haughty,
nor mine eyes lofty;
neither do I exercise myself in great matters,
or in things too high for me.
Surely, I have behaved and quieted myself
as a child that is weaned of his mother:

my soul is even as a weaned child.
Let Israel hope in the Lord
from henceforth and forever.

LEYG IKH MIR

Leyg ikh mir in bet arayn
Un lesh mir oys dos fayer.
Kumen vet er haynt tsu mir
Der vos iz mire tayer
Banen loyfn tsvey a tog.
Eyne komt in ovnt.
Kh'her dos klingen—glin glin glon.
Yo, er is shoyn noent.

Shtundn hot di nakht gor fil
Eyns der tsveyter triber.
Eyne is a fraye nor
Ven es kumt mayn liber.
Ikh her men geyt, men klapt in tir,

Men ruft mikh on baym nomen.
Ikh loyf arop a bevese.
Yo! er iz gekumen!
—Trad. Yiddish, trans. K. Boerger

I LIE

I lie down in bed alone
And snuff out my candle.
Today he will come to me
Who is my treasure.
The trains come twice a day.
One comes at night.
I hear them clanging —glin, glin,
glon.
Yes, now he is near.

The night is full of hours,
each one sadder than the next.
Only one is happy:
when my beloved comes!

I hear someone coming, someone
raps on the door,
Someone calls my name.
I run out barefoot.
Yes! He has come!

contributed a substantial corpus of works in the Impressionist style depicting water and bells (“Jeux d’eaux,” “Une barque sur l’océan,” “La vallée des cloches,” *La mer*, “Reflets dans l’eau,” “La cathédrale engloutie,” etc.). In “Full Fathom Five,” the complex sonority of bells is approximated by cluster chords, rung to the onomatopoeatic “ding, dong.” The reverberant behavior of waves—of ocean or sound—is heard in the echoing melodic figures of the bass. The blurry instability of images viewed through rolling water is suggested by favored Impressionist techniques that suspend any stable sense of tonality: oscillation between two neighboring harmonies, or—as seen in the Mäntyjärvi—planing, especially effective within a whole-tone scale.

Igor Stravinsky (1882–1971), a powerfully influential composer, once remarked that it was only within the limits he established as a compositional framework that he encountered his freedom. In each of the three offerings in this set, the listener will clearly discern the manipulation of a carefully circumscribed set of options. The opening selection, Stravinsky’s *Ave Maria*, is the least restricted of the three. Nevertheless, at the time of its appearance in 1934, its relative stasis (also cropping up in the works of Francis Poulenc, among others) represented a significant departure from Western music’s traditional ethos of progression. As with all pieces in this set, individual voice parts have few pitches at their disposal (here, only as many as seven, and in any given section of the Pärt settings, as few as three), and melodic gestures repeat frequently, departing from or terminating on the same note again and again. The piece was originally composed in Church Slavonic. We use the 1949 Latin revision, whose drier phonemes and “dead” language better serve its aesthetic goal of objectivity.

Born in Los Angeles in 1957, David Lang is known to many New Yorkers as co-founder and co-artistic director of the Bang on a Can festival of new music. He is also Composer-in-Residence at the American Conservatory Theater in San Francisco. With degrees from Stanford University and the University of Iowa, Lang earned his doctorate from the Yale School of Music. His teachers include Jacob Druckman, Hans Werner Henze, Lou Harrison, and Martin Bresnick. Writing in various styles and constantly in search of new forms, he seeks to resist categorization. His works have been recorded on several labels, heard in concerts and dance performances throughout the United States and Europe, and rewarded with a Bessie and an OBIE. “I Lie,” a new setting of an old Yiddish love song, was made in 2001 as a belated wedding present for Lisa Moore and Martin Bresnick. Its transparent texture allows all individual parts to be clearly distinguished. Simple patterns govern how many notes appear in a measure and when pitches shall be repeated or changed. Each choral voice revolves within a narrow compass and is dominated by a principle of stepwise movement. For the listener (and for the singer, too), time seems suspended—or, in the judiciously chosen instances of change—to pass only at a crawl, an effect suggested by the nighttime waiting of the speaker in the poem. The solo that appears in the third section, where the lover’s waiting is finally rewarded, somewhat relieves the piece’s stasis.

Estonian composer Arvo Pärt was born in 1935 and studied at the Tallinn Conservatory. His first significant compositional idiom was serial and neo-classic, but in the late 1960s he discarded serialism, redirecting himself to the study of tonal monody and simple, two-part counterpoint.

He emerged from this re-education with his hallmark style, which he named “tintinnabuli” after the ringing chordal effect produced by a bell. The simple tonality of his new writing and his overtly Christian texts hampered the development of his career under Soviet rule; in 1980 he emigrated first to Vienna and then to Berlin, taking with him the sketches for his *St. John Passion*, the paradigmatic work in the tintinnabuli style. We hear this style tonight in his settings of three psalms in Church Slavonic. Each psalm is based in a minor triad. Melodic voices move stepwise in the natural minor scale, either beginning or ending their melodic units on a note of the tonic triad. Harmonizing voices move in parallel counterpoint to the melody, using only notes in the tonic triad. Strict rules generate the pitch and rhythmic content according to the number of available syllables; anyone knowing the scheme could apply it to the texts and reproduce the notes accurately without having seen the composition. For Pärt, such an abstract, mathematical approach is more meaningful than some might guess. With a Pythagorean reverence, he declares his faith in the divinity of numbers as applied to words he also regards as holy: “If I get the numbers right,” he says, “the result must be beautiful.”

Of all the psalms, none appeals to the musician more than Psalm 150, which urges the praising of God upon a host of instruments. We open a pair of settings of this text with the work of Brazilian composer Ernani Aguiar (b. 1950). Also a violist and conductor, Aguiar studied in Brazil and Argentina, as well as in Italy, where he directed the Florence Cathedral Choir and was named *maestro di cappella* at Santa Maria de Peretola. He regularly conducts Brazil’s National Symphony Orchestra and the symphony orchestras of Paraíba, Bahia, and Porto Alegre. His chamber music, choral compositions, and orchestral works have been performed and recorded in Brazil and abroad. All employ traditional Brazilian musical elements while eschewing nationalism. His Psalm 150 pulses with a vigorous dance rhythm and demands of the singers the rapid articulations of a percussionist.

As we opened our *a cappella* offerings, so we close them with Jaako Mäntyjärvi, on another piece drawing inspiration from bells. Mäntyjärvi has made two settings of Psalm 150 modeled on change-ringing, an old English tradition of ringing church bells. A single “change” involves ringing each bell in a given set one time. Ringing all the possible changes for a set is known as a “peal.” In practice, the acceptable standard for a “peal” is a ringing with more than 5,000 changes; this requires at least seven bells to avoid repetition and lasts about three hours. A ringing using seven bells is called “triples.” There are various “methods” for generating the pattern by which bells swap places in the ringing order. “Grandsire” is one such method. Mäntyjärvi’s “Psalm 150 in Grandsire Triples” covers 70 of the 5,040 possible permutations for seven bells tuned to a D Phrygian scale. These permutations are distributed among three treble lines, under which the choir delivers the text in robust and rapidly shifting triads or in more contrapuntal passages built on fragments of particular changes. Although Mäntyjärvi’s ideal is for the changes to be sung by soloists, he recognizes the sheer difficulty of the lines and suggests several performance alternatives.

We return to Stravinsky to finish our concert with another chamber adaptation of a favorite choral/orchestral work. *Symphony of Psalms* was commissioned by Serge Koussevitsky for the 50th

COME AWAY, DEATH

Come away, come away, Death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it;
My part of death, no one so true
Did share it.
Not a flower, not a flower sweet
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown;
A thousand thousand sighs to save,
Lay me O where
Sad true lover never find my grave,
To weep there.

—William Shakespeare

AVE MARIA

Ave Maria, gratia plena,
Dominus tecum:
benedicta tu in mulieribus,
et benedictus fructus ventris tui Jesus.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

HAIL, MARY

Hail, Mary, full of grace,
the Lord is with thee:
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, mother of God,
pray for us sinners,
now and in the hour of our death.
Amen.

NO. 5 ANTIPHON

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King.

The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King.

—George Herbert

FULL FATHOM FIVE

Full fathom five thy father lies:
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! Now I hear them—Ding, dong, bell

anniversary in 1930 of the Boston Symphony Orchestra. The work shares many features with the *Ave Maria* heard earlier. Stravinsky's first sketches were in Church Slavonic, but the final version uses Latin translations of verses from Psalms 39 and 40 and, for the finale, the complete text of Psalm 150. The instrumental lines of the first movement comprise layers and chains of repeating melodic patterns—ostinati, or “wheels”—that revolve around, or spin away from and snap back to, initial pitches. With the exception of eight bars of angular leaps in the middle of the piece, the choral parts are compressed into narrow compasses, their most recognizable “melody” being a half-step oscillation. Like the inventions of the new Machine Age, running on the specific and limited motions of an array of cogs and pistons, this movement churns relentlessly toward its text's final outcry against obliteration.

The text of the second movement declares the Lord's fulfillment of the Psalmist's faithful expectations. Stravinsky chooses a form, the fugue, that tells the listener what to expect and then delivers on the expectation. In fact, this is a double fugue, with one subject being treated in the instrumental parts and another in the chorus.

The finale opens with an uncharacteristically jazzy and lush “Alleluia.” But in the fourth measure, Stravinsky returns us to instrumental ostinati and to choral phrases that seldom stray more than a few small steps beyond their gravitational centers. Treble lines in the instrumental parts occasionally erupt in exuberant arpeggios or chromatic sweeps, and there are two brief sections featuring choral lines in long arcs. But the dominant sensation is one of stasis, demanding of the singers unusual feats of vocal control and a zen-like emotional patience, or aloofness.

As we were grappling with Stravinsky's approach to spirituality via stasis, one of our tenors compared the final *meno mosso* section to how he imagined the choir of angels, knowing they had forever to sing any given note, would sound. Then he drove his point home by quoting David Byrne of the Talking Heads: “Heaven is a place where nothing ever happens.”

Thank you for coming to hear us tonight. *Exaudi.*

—Kristina Boerger

Texts and Translations

FIVE MYSTICAL SONGS

No. 1 EASTER

Rise, heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.
Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.
Consort, both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

No. 2 I GOT ME FLOWERS

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.
The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.
Can there be any day but this,
Though many suns to shine endeavor?
We count three hundred, but we miss:
There is but one, and that one ever.

No. 3 LOVE BADE ME WELCOME

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.
A guest, I answer'd, worthy to be here.
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?
Truth, Lord, but I have marred them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

No. 4 THE CALL

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.
Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast as mends in length:
Such a Strength, as makes his guest.
Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.