

CERDDORION

VOCAL ENSEMBLE

Kristina Boerger
Artistic Director

PRESENTS

If this be death...

Sunday, May 16, 2004 - 4:00 p.m.
Brooklyn Oratory of St. Boniface
190 Duffield Street
Brooklyn, New York

Saturday, May 22, 2004 - 8:00 p.m.
Church of St. Luke in the Fields
487 Hudson Street
Manhattan, New York

CERDDORION

SOPRANOS

Brooke Bryant
Jude Cobb
Nadia DiGiallonardo
Franny Geller
Bonny Hart
Marilyn Lenat
Wendy Reitmeier
Jeanette Rodriguez

ALTOS

Susan Glass
Panny King
Kate Kurz
Cathy Markoff
Myrna Nachman
Kristina Vaskys
Gretta Wren

TENORS

David Deschamps
Philip Gallo
Michael Klitsch
Steve Parkey
Eddie Rubeiz
Chris Ryan

BASSES

Philip Cheah
Peter Kurz
Jerry Nussenblatt
Alan Reinhardt
Dale Rejtmar
Tom Samiljan

Friends and Alumni of Cerddorion, who join us in the Messa di Requiem of Ildebrando Pizzetti

Reba Adler
Eric S. Brenner
Grace Check
Alison Cheeseman
Prentice Clark
Deborah Griffin
Jeanmarie Lally
Eva Lund
Jean Rodie
Ellen Schorr

Ann Berkhausen
Ilse de Veer
Christine
DiGiallonardo
Daniel Gundlach
Paul Lee
Karen Miller
Diane Schoff
Marion Wasserman
Joanne Wright

Alex Guerrero
Gerald Greland
Matthew Hensrud
Tim Hutfilz
Steve Lanser
Paul Schleuse
Billy Shebar
Mark Stedman

Raphael Biran
Louis Flaim
Brian Hopkins
Mark Johnson
Dan Mason
Tod Mijanovich
Robb Moss
Zach Nelson
Larry Weller

About Next Season

Join us next year (2004–2005) for Cerddorion's landmark, tenth season. Each concert will present favorite repertoire from past programs as well the premiere of a commission in celebration of our anniversary. Our final concert of the year will be given in Merkin Concert Hall and will feature all three of the commissions, pieces by Lisa Bielawa, Elliot Z. Levine, and David Lang.

2004-2005 PERFORMANCE DATES

Sunday, November 14, 2003	Brooklyn
Saturday, November 20, 2003	Manhattan
Sunday, February 27, 2004	Brooklyn
Sunday, May 8, 2004	Brooklyn
Sunday, May 15, 2004	Manhattan (Merkin Hall)

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.
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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.

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Sarah White

Contributors

Gaye Gildea
Adele Kurz
Michael Miller
Julian Schorr

Program

Please reserve your applause until the end of each set.

Taedet animam meam Motet from the second Lesson of Matins for the Dead	Tomás Luis de Victoria (1548–1611)
Introitus from the <i>Officium defunctorum</i> à 6	
Offertorium <i>Officium defunctorum</i>	
Versa est in luctum Funeral motet	
Responsorium <i>Officium defunctorum</i>	

Death, How Bitter from <i>A Curse, A Lament, and A Vision</i>	Daniel Pinkham (b. 1923)
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Death, Be not Proud from <i>Four Madrigals</i>	Jacob Druckman (1928–1996)
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Let Down the Bars, O Death	Samuel Barber (1910–1981)
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All Is Well	J. T. White (fl. mid-1800s)
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The following set is sung by CONSENSUS

We shall walk through the valley in peace	Adapted by William Appling
Linden Lea: A Dorset Song	R. Vaughan Williams (1872–1958) arr. <i>Julius</i> Harrison
The Long Day Closes	Arthur Sullivan (1842–1900)
I Lift Up Mine Eyes to the Mountains	Elliot Z. Levine (b. 1948)
Das Grab	Franz Schubert (1797–1828)

INTERMISSION

The following work is sung by Cerddorion together with alumni and friends of Cerddorion

Messa di Requiem Requiem Dies irae Sanctus Agnus Dei Libera me	Ildebrando Pizzetti (1880–1968)
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Program Notes

TONIGHT’S MUSIC TAKES ITS FORM from poets’ musings on death, a subject that continually inspires the creativity of artists in all media. In an array of styles, we will express through song various fears, hopes, and certitudes held in the West about this universal experience.

This program took shape around one particular desire we had in Cerddorion, which was to sing Ildebrando Pizzetti’s *Requiem*. This substantial work, composed in 1923, cannot be sung effectively by our usual forces. Not to be deterred by such an obstacle, we decided to offer participation in a performance of the *Requiem* to alumni and other friends of Cerddorion; if enough interested parties signed onto the project, we would go forward with it. As you will see when 65 singers take the stage, our welcome was heartily accepted. We are privileged to be joined tonight by friends from throughout New York’s thriving culture of ensemble singers.

But first we begin with selections from the six-voice *Requiem Mass* of Tomás Luis de Victoria (1548–1611). Victoria, a Spanish priest from Avila, received his rudimentary musical education as a choirboy in service to the cathedral of his hometown. He received his classical education from the Jesuits, first in Avila and later—after his voice changed—in Rome. By the age of 35, Victoria had served several of Rome’s seminaries, chapels, and religious confraternities as a teacher, organist, singer, composer, and visitor of the sick. His desire to return to Spain to lead a quiet life as a priest was granted by King Philip II, who appointed him chaplain to his sister, the Dowager Empress Maria, and *maestro* of the choir in the cloister of her residence, the convent of the Barefoot Sisters of Santa Clara in Madrid. As chaplain, Victoria was given his own quarters adjacent to the convent and a personal servant to attend him; his daily meals were brought to his room, and he was granted a month’s holiday each year. His workload was reasonable, and the priests serving the chapel were required to be accomplished singers of plainchant and polyphony. As the chapel was a favorite place of worship for Madrid’s elite, Victoria had a ready and fitting audience for his works. Thus comfortably settled, Victoria turned down offers from Seville and Zaragoza to serve as *maestro di capilla*, and even after the Empress’s death in 1603 he remained at the cloister, serving in the post of organist. He died in 1611 and was buried at the convent.

Though many of Victoria’s Spanish contemporaries were more prolific, Victoria is recognized as Spain’s foremost Renaissance composer. With the unique benefit of his travel to Italy, he acquired proficiency in the stylistic techniques of the master Palestrina. Surprisingly, Victoria was far more successful than Palestrina in attaining publication of his works during his lifetime. Shortly after their printing, his Masses traveled widely, being sung in Graz, Urbino, Mexico City, and Bogotá. His entire output consists of Latin sacred works, the most admired of which include his motets for Holy Week and his *Officium defunctorum*, from which we sing tonight.

Victoria composed this Office for the Dead upon the death of the Dowager Empress Maria. For tonight’s concert, we present three of this Mass’s Propers—texts pertaining to a specific celebration that are sung in addition to or in replacement of the usual Mass prayers (Kyrie, Gloria, Credo, Sanctus, Agnus Dei). We will also sing two added motets, *Taedet animam meam* and *Versa est in luctum*, that Victoria included in the printing of the Mass and probably used during the Empress’s funeral service. Together, these texts communicate an appalling dread of the judgment of the God of Israel. Ravenous beasts and fathomless pits await those who have not found the Lord’s favor. Believers beg for mercy, reminding the Lord of His covenant with their ancestor Abraham, and praying that they and their departed loved ones will be found worthy of rescue and deliverance to an eternity of rest and heavenly light. One might expect a musical setting of such texts to include harsh dissonances and jagged rhythms. But in Victoria’s time, these effects were largely reserved for

Consensus

THOSE WHO HAVE SEEN CONSENSUS, a close-harmony quartet formed in 2003, immediately recognize the irony in their name. Despite their differences in physical stature and emotional temperament, the gentlemen of Consensus are strongly unified in their approach to musical interpretation. Ranging in genre and time period from majestic Medieval masses to lively bop jazz tunes, from sumptuous Romantic part songs to tender pop ballads, the diverse repertoire of a *cappella* ensemble Consensus consistently combines shimmering harmony with rhythmic virtuosity. The group's near five-octave range provides them with the flexibility to produce the velvety sound of close-voiced male harmony (TTBB) as well as the extended wide-voiced sound of mixed-voice harmony (SATB).

FROM THE MEMBERS OF CONSENSUS

SAVE THE DATE: June 17, 8:00 pm, location to be announced. If you enjoy our music as much we enjoy singing it, we encourage you to join us in the future. Please sign our mailing list for notification of new recordings and live performances, or take us home with you (on CD that is). Our mini-CD is available for purchase during intermission and following the concert.

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, 10:00 PM 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 heard 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.

secular composition. Indeed, the Italian madrigals of the late Renaissance used a musical language as jarring as the anguish and violence of their love texts—vividly enough, in fact, that the Catholic Church, attempting to recoup members lost to the incursions of the Reformation, forbade the use in sacred music of sounds so directly associated with worldly passions. To this, as well as to Victoria’s reputed sunny disposition, is owed the rather chaste and heavenly sound of his Counter-Reformation polyphony, even on texts about calamity.

Notwithstanding the terrifying view of death promulgated by the Church in the *Libera me* and *Dies irae* prayers of the Mass for the dead, the Bible does offer other interpretations. We begin with one of these in a set of pieces whose texts encourage us to make peace with—even to joyfully anticipate—the inevitable.

All pieces in this set were created by musicians from the eastern United States, one of whom is still living. Daniel Pinkham was born in Massachusetts in 1923. Jacob Druckman (1928–1996) was born five years later in Connecticut. As promising composition students of a shared generation and region, they moved in some of the same circles; both studied with Aaron Copland and earned invitations to the Berkshire Music Center at Tanglewood. And both had reached compositional maturity by the late 1960s, when the experimental recording studio defined the new frontier for composers; there are works for performers and electronic tape in both men’s catalogues dating from the years around 1970.

Pinkham’s career found its locus in Boston, where he has taught at the Boston Conservatory, Harvard, the University of Boston, and the New England Conservatory. His early work as a student organist at Christ Church, Boston, informed a career-long interest in sacred texts, the revival of early music performance, and the compositional techniques and forms of the 16th and 17th centuries. His music is essentially tonal, incorporating new intervallic relationships and, sometimes, serial techniques. “Death, How Bitter” is organized around around the pitch “D.” The dominant texture in this SATB setting uses parallel thirds between the top or the bottom pair of voices against parallel fifths in the other pair; because the fifths do not belong to any triad encompassing their coinciding thirds, the chords that result suggest the materials of tonality while sounding dissonant and unpredictable.

Druckman, upon acceptance to the Juilliard School, established himself in New York. After a year at Paris’s Ecole Normale de Musique on a Fulbright Fellowship, he returned to teach at Juilliard and later served on the faculties of Bard College, Brooklyn College, and CUNY. He was also associated with the Columbia-Princeton Electronic Music Center. In 1976, he returned to his home state as chair of Yale’s composition department and director of its electronic music studio. His experiments in the electronic studio resulted in a period of abstract expressionism, but he later repudiated this aesthetic in favor of what he termed the “New Romanticism.” “Death, Be Not Proud” is organized by a recurrent motive, and its tonal language relies on octaves, on triads with added tones—sometimes in support of melodies in distant modes—and on passages of chromatic counterpoint.

Samuel Barber (1910–1981) was born in West Chester, Pennsylvania and educated at the Curtis Institute. He returned there briefly to teach but discovered that he had little taste for such employment. He did, however, enjoy a position on the faculty of the Berkshire Music Institute, where Daniel Pinkham was among his students. In 1943, Mary Curtis Bok (founder of the Curtis Institute), who had long been Barber’s patron and promoter, assisted Barber and his life-partner Gian Carlo Menotti in purchasing “Capricorn,” a house in Mount Kisco, New York. Here Barber spent his most productive years, and the house became a favorite site for gatherings of artists and intellectuals.

Barber’s early travels and extended stays in Europe influenced his essentially European and Romantic compositional style. He was one of America’s first significant composers, and his work remains among the most honored and frequently performed from this country. Still, his music lacks elements that would identify it specifically as national.

Barber was a singer of some accomplishment, enjoying a short career as a baritone for various radio broadcasts and earning critical acclaim for his recording of his own *Dover Beach*. His vocal music accounts for fully two-thirds of his output and demonstrates his familiarity with and affinity for the expressive capabilities of the voice. “Let Down the Bars, O Death” is an early example of the sensitive text settings that characterize his choral compositions.

Having sung poems that remind us not to fear death, that unmask Death as less powerful and more pleasant than It would have us believe, and in which we ask a tender Death to accept us when we are too exhausted to do otherwise, we conclude this set by welcoming death in a rousing hymn of wonder, joy, and excitement. “All is Well” is found in the collection of Shape-note hymns called *The Sacred Harp*. This early-American genre was developed by White Baptists in the southeastern states. Also called “FaSoLa” singing, this style was printed using a system of note-heads of various shapes that facilitated sightsinging by indicating scale function. The authentic approach to performing Shape-note hymns is to sit in a square, with one voice part to a side, and to sing as loudly and continuously as possible in a very bright, nasal timbre. Today, there are shape-note sings held regularly in several regions of the United States, open to anyone with a voice for singing and a dish of food to pass. The adaptation we sing tonight was inspired by a version created for Cerddorion by the group’s founder, Susanne Peck.

Ildebrando Pizzetti (1880–1968) was born in Parma and entered the conservatory there at age fifteen, earning his composition diploma in 1901. The director of the conservatory, Giovanni Tebaldini, one of the pioneers of Italian musicology, took Pizzetti under his wing, exposing him to choral and instrumental works of 15th- and 16th-century Italy. Pizzetti himself went on to contribute to Italian musicology, most notably by making transcriptions into modern notation of five-voice madrigals by Carlo Gesualdo. Pizzetti was also a conductor, but he made his most steady living teaching harmony and counterpoint in conservatories in Parma, Florence, and Milan, and finally at Rome’s Accademia di Santa Cecilia. As a composer, he dedicated himself chiefly to opera, in which his success often depended on his dramatic use of chorus. Indeed, of all his works in vocal and instrumental genres, his choral output stands next to his operas in importance.

Pizzetti’s compositional language is highly conservative. A vehement opponent of the avant-garde, he rejected Schönberg and even Stravinsky and joined Respighi and others in signing a notorious manifesto urging a return to tradition. He was an avid student of Gregorian chant and of the compositional techniques of the Renaissance polyphonists, which influences appear throughout his choral work infused with Romantic harmonies.

The *Messa di Requiem*, an *a cappella* work in five movements, was commissioned by the Accademia Filarmonica Romana and completed in 1923 after two months’ work. Its texts adhere in order and content to the Latin Rite. The Introit (*Requiem aeternam dona eis, Domine*) opens with a modal melody in the bass section that is reminiscent of Gregorian chant. With the words *et lux perpetua*, the other voice parts enter in successive layers of snaking, imitative melodies that unmistakably emulate the antique style. This movement concludes with a *fugato* treatment of the Kyrie from the Mass Ordinary.

In the second movement, Pizzetti sets the complete *Dies irae* sequence, the longest Proper in the Mass for the dead. Composers before him had established a strong tradition of dividing this text into several movements and pulling out all their “special effects” to illustrate the many aspects of Divine Wrath on the Day of Judgment. One recalls Mozart’s *Confutatis*, where the licking flames (*flammis acerbis*) of hell depicted in the strings give way suddenly (at *voca me*) to floating treble voices, representing the blessed who have been called to heaven. Berlioz’s *Tuba mirum* must have required every brass and percussion player in France, and any soprano standing near the bass drum in Verdi’s *Dies Irae* runs the risk of a shattered eardrum. Pizzetti opens somberly by placing the Medieval chant melody in the basses and altos; his sole sensational effect consists of tremulous melismas on the word *Ob!* in the tenor and soprano voices, who sing this as a countermelody

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 living 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

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Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:
huic ergo parce Deus.

Pie Jesu Domine,
dona eis requiem.
Amen.

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

Agnus Dei qui tollis peccata mundi,
dona eis Requiem sempiternam.

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris iudicare saeculum per ignem.
tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.
Quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris ...
Requiem aeternam ...
Libera me ...
Quando coeli ...
Dum veneris iudicare saeculum per ignem.

That sorrowful day,
on which will arise from the burning coals
Man accused to be judged:
therefore, O God, do Thou spare him.

Faithful Lord Jesus,
grant them rest.
Amen.

SANCTUS

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.

AGNUS DEI

Lamb of God who taketh away the sins of the world,
grant them eternal rest.

LIBERA ME

Deliver me, O Lord, from eternal death
in that awful day:
When the heavens and the earth shall be shaken:
When Thou shalt come to judge the world by fire.
Trembling overtakes me, and I am afraid
because of the judgment and the wrath to come.
When the heavens and the earth shall be shaken.
O that day, that day of wrath,
of sore distress and of all wretchedness,
that great and exceeding bitter day.
When Thou shalt come ...
Eternal rest ...
Deliver me ...
When the heavens ...
When Thou shalt come to judge the world by fire.

to the paraphrased chant. As the lengthy text unfolds, the texture thickens and new contrapuntal materials are introduced. But the chant *cantus firmus* and the *Oh!* melismas continually recur to unify the movement until the final section, the *Pie Jesu*, where tall and lush major triads close the prayer in placid relief.

The *Sanctus* of the Mass Ordinary represents the voices of the Heavenly Host singing praises to God. For this text, Pizzetti builds a towering polychoral structure: one choir of treble voices and two choirs of tenors and basses sustain and arpeggiate stacks of triads. Counterpoint returns briefly at the *Pleni sunt coeli* and the *Benedictus*.

In a Requiem Mass, the petitions of the *Agnus Dei*—the last of the Ordinary prayers—are changed from *miserere nobis* (“have mercy on us”) and *dona nobis pacem* (“grant us peace”) to *dona eis requiem* (“give them rest”). Pizzetti delivers his first two supplications in an imitative, contrapuntal texture. The final supplication concludes with a chant-like melody in the sopranos that floats over triads in the other voices. Pizzetti’s instructions for his *Agnus Dei* are to perform it with only half of the choir at most. But because our performance tonight is as much about celebrating our community of singers as it is about honoring great works of art, we will respectfully disobey the composer’s markings and permit the entire choir to perform this movement.

The concluding Proper of the funeral rite is the *Libera me*, which, in praying for deliverance from the wrath of Divine Judgment, refers to the terrible scene of the *Dies irae*. Many popular *Requiem* settings conclude in optimism or comfort with a reprise of the *Requiem aeternam*, with a *Lux aeterna*, or with an *In paradisum*. Verdi, at the least, closes by repeating the first two words of the prayer, “Deliver me.” But Pizzetti, whose only innovation with the *Requiem* text was to add the word *Oh!* to the *Dies irae*, presents the *Libera me* straightforwardly; thus, his work concludes by saying: “when Thou shalt come to judge the world by fire.” Because he believed strongly—as did the ancients he revered—that the music must serve the text, the final sounds of his Requiem are no more comforting than its poetry: a threatening crescendo in minor harmony drives into the final word, which resolves abruptly in stark octaves and fifths.

Pizzetti was not persuaded by Christian doctrine, and this may be one reason—in addition to his conservatism—that he declined to give this work a Hollywood ending. Because he had never been convinced of any pre-ordained purpose for this life nor believed with confidence in anything that might follow it, he stated that he would not have chosen to compose a Requiem had he not been commissioned to do so. Still, as his catalogue shows, he returned again and again to sacred texts for his choral writing. Resigned as he was to unbelief, and yet yearning to believe, he attributed this purpose to his sacred works: “To sing all together high and solemn words: not only to be consoled by them, but also, if possible, to give a little consolation to others.” Though this Requiem will not mean the same thing to any two of the 65 musicians onstage tonight, Pizzetti’s gift has been the occasion for us to gather from many corners of this metropolis to create beauty together as a community of friends—consolation indeed, in today’s world.

Thank you for joining us.

—Kristina Boerger

(Thanks to my colleague Haejong Lee for sharing with us his research into the life and works of Ildebrando Pizzetti.)

Texts and Translations

TAEDET ANIMAM MEAM

Second Lesson from the Matins for the Dead *Job 10:1–7*

Taedet animam meam vitae meae,
dimittam adversum me eloquium meum,
loquar in amaritudine animae meae.

Dicam Deo:

Noli me condemnare:

indica mihi, cur me ita iudices.

Numquid bonum tibi videtur,
si calumnieris, et opprimas me,

opus manuum tuarum,

et consilium impiorum adiuves?

Numquid oculi carnei tibi sunt;

aut sicut videt homo, et tu vides?

Numquid sicut dies hominis dies tui,

et anni tui sicut humana sunt tempora,

ut quearas iniquitatem meam,

et peccatum meam scruteris?

Et scias, quia nihil impium fecerim,

cum sit nemo,

qui de manu tua positus erueret.

My soul is weary of my life,
I will loose my speech against myself,
I will speak in the bitterness of my soul.

I will say to God:

Do not condemn me:

Tell me why Thou judgest me so.

Doth it seem good to Thee,
that Thou shouldst calumniate me, and oppress me,

the work of Thine own hands,

and help the counsel of the wicked?

Hast Thou eyes of flesh;

or, shalt Thou see as man seeth?

Are Thy days as the days of man,

and are Thy years as the times of men,

that Thou shouldst inquire after my iniquity,

and search after my sin?

And shouldst know that I have done no wicked thing,

whereas there is no man

that can deliver out of Thy hand.

INTROITUS

Requiem aeternam dona eis Domine:

Et lux perpetua luceat eis.

Te decet hymnus Deus in Sion,

et tibi reddetur votum in Ierusalem:

Exaudi orationem meam, ad te omnis caro

veniet.

Eternal rest give unto them, O Lord:

and let perpetual light shine upon them.

A hymn, O God, becometh Thee in Zion

And a vow shall be paid to Thee in Jerusalem.

Hear my prayer, all flesh shall come to Thee.

Liber scriptus proferetur,
inquo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit
quidquid latet apparebit:
nil in ultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus?
cum vix justus sit securus.

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

Recordare Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco tamquam reus:
culpa rubet vultus meus:
supplicanti parce Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meas non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acribus addictis:
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

The written book will be brought forth,
in which the whole is contained
whence the world is to be judged.

Therefore when the Judge shall sit,
whatever lay hidden will appear;
nothing unavenged will remain.

What am I the wretch then to say?
What patron I to beseech,
when scarcely the just be secure?

King of tremendous majesty,
who freely rescues the elect,
save me, Fount of piety.

Remember, faithful Jesus,
because I am the cause of your journey:
do not lose me on that day.

Weary hast Thou sat down seeking me.
Having suffered the cross hast Thou redeemed me:
let such labor not be lost.

Just judge of the punishment,
work the gift of the remission
before the Day of the Reckoning.

I groan, as the accused:
my face grows red from guilt:
spare this suppliant, O God.

Thou who forgave Mary
and favorably heard the good thief,
hast also given me hope.

My prayers are not worthy,
but do Thou, Good God, deal kindly
lest I burn in perennial fire.

Offer me a place among the sheep
and sequester me from the goats,
placing me at Thy right hand.

After the accursed have been silenced,
given up to the bitter flames,
call me with the blest.

Kneeling and bowed down I pray,
My heart contrite as ashes:
Do Thou care for my end.

(For the last selection in the set performed by Consensus:)

DAS GRAB *text by J. von Salis-Seewis*

Das Grab ist tief und stille,
Und schauerhaft sein Rand,
Es deckt mit schwarzer Hülle
Ein unbekanntes Land.

Doch sonst an keinem Ort
Wohnt die ersehnte Ruh';
Nur durch die dunkle Pforte
Geht man der Heimat zu.

Das arme Herz hinieden
Von manchem Sturm bewegt,
Erlang den wahren Frieden
Nur, wo es nicht mehr schlägt.

The grave is deep and silent,
and dreadful is its edge;
it covers with black shrouds
an unknown land.

Yet in no other place
resides the rest that is sought;
only through the dark gate
does one go home.

The poor heart here below
unsettled by many storms
will attain true peace
only when it beats no more.

Translation by Phillip Cheab

REQUIEM

Requiem aeternam dona eis Domine:
Et lux perpetua luceat eis.
Te decet hymnus Deus in Sion,
et tibi reddetur votum in Ierusalem:
Exaudi orationem meam, ad te omnis caro
veniet.

Eternal rest give unto them, O Lord:
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion
And a vow shall be paid to Thee in Jerusalem.
Hear my prayer, all flesh shall come to Thee.

DIES IRAE *Tomas de Celano*

Dies irae, dies illa
solvat saeculum in favilla:
teste David cum Sibylla.

Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum
per sepulcra regionum,
coget onmnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Day of wrath, day that
will dissolve the world into burning coals,
as David bore witness with the Sibyll.

How great a tremor is to be,
when the judge is to come
briskly shattering every grave.

A trumpet sending out an astonishing sound
through the tombs of the region
drives all before the throne.

Death and Nature will be stunned
when creation arises
to respond to the Judge.

OFFERTORIUM

Domine Iesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:
libera eas de ore leonis,
ne absorbeat tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti
et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae...

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the torments of hell and from the deep pit:
deliver them from the lion's mouth,
that hell may not swallow them,
and may they not fall into darkness;
but may the holy standard-bearer Michael
lead them into the holy light:
which Thou didst promise to Abraham
and his seed.

Sacrifices and prayers we offer to Thee, O Lord:
receive them for those souls
for whom we make memorial this day;
let them, O Lord, pass from death into life.
Which Thou didst promise...

VERSA EST IN LUCTUM

Funeral motet

Versa est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi, Domine,
nihil enim sunt dies mei.

My harp is tuned to mourning
and my music to the voice of those that weep.
Spare me, Lord,
for my days are nothing.

RESPONSORIUM

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris iudicare saeculum per ignem.
tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.
Quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris ...
Requiem aeternam ...
Libera me ...
Quando coeli ...
Dum veneris ...

Deliver me, O Lord, from eternal death
in that awful day:
When the heavens and the earth shall be shaken:
When Thou shalt come to judge the world by fire.
Trembling overtakes me, and I am afraid
because of the judgment and the wrath to come.
When the heavens and the earth shall be shaken.
O that day, that day of wrath,
of sore distress and of all wretchedness,
that great and exceeding bitter day.
When Thou shalt come ...
Eternal rest ...
Deliver me ...
When the heavens ...
When Thou shalt come ...

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

DEATH, HOW BITTER *Ecclesiasticus 41:1-4*

Death, how bitter is the thought of you to a man living at
ease among his possessions, free from anxiety,
prosperous in all things, and still vigorous enough to
enjoy a good meal!

Death, how welcome is your sentence to a destitute man
whose strength is failing, worn down by age and
endless anxiety, resentful and at the end of his
patience!

Do not be afraid of death's summons; remember those
who have gone before you, and those who will come
after.

This is the Lord's decree for all living men; why try to
argue with the will of the Most High?

Whether life lasts ten years, or a hundred, or a thousand,
there will be no questions asked in the grave.

DEATH, BE NOT PROUD *John Donne*

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so:
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From Rest and Sleep, which but thy picture be,
Much pleasure, then from thee much more must flow
And soonest our best men with thee do go,
Rest of their bones and souls delivery.
Thou'rt slave to fate, to chance, to kings, to desperate men
And dost with poison, war and sickness dwell
And poppy or charm can make us sleep as well,
And better than thy stroke. Why swell'st thou then?
One short sleep past, we wake eternally,
And Death shall be no more. Death, thou shalt die!

LET DOWN THE BARS, O DEATH! *Emily Dickinson*

Let down the bars, O Death!
The tired flocks come in
Whose bleating ceases to repeat,
Whose wandering is done.
Thine is the stillest night,
Thine the securest fold;
Too near thou art for seeking thee,
Too tender to be told.

ALL IS WELL *J. T. White*

What's this that steals across my frame,
Is it death? Is it death?
That soon will quench this mortal flame?
Is it death? Is it death?
If this be death, I soon shall be
From ev'ry pain and sorrow free.
I shall the King of glory see.
All is well, all is well!

Weep not, my friends, weep not for me.
All is well, all is well!
My sins forgiv'n, and I am free.
All is well, all is well!
There's not a cloud that doth arise
To hide my Jesus from my eyes.
I soon shall mount the upper skies.
All is well, all is well!

Tune, tune your harps, ye saints on high.
All is well, all is well.
I, too, shall strike my harp with equal joy.
All is well, all is well.
Bright angels are from glory come.
They're 'round my bed, they're in my room.
They come to waft my spirit home.
All is well, all is well!

Hark! Hark! My Lord and master's voice
Calls away, calls away.
I soon shall see, enjoy my happy choice.
Why delay? Why delay?
Farewell, my friends. Adieu, adieu.
I can no longer stay with you.
My glitt'ring crown appears in view.
All is well, all is well!

Hail! Hail! All hail! ye blood-wash'd throng.
Saved by grace, saved by grace!
I come to join your rapt'rous song.
Saved by grace, saved by grace.
All, all is peace and joy divine,
And heav'n and glory now are mine.
Loud Hallelujahs to the Lamb!
All is well, all is well!