

CERDDORION

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CERDDORION IS A MIXED chamber choir dedicated to outstanding performances of the best choral music. Now in its eleventh 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, Lisa Bielawa, Elliot Z. Levine, David Lang, 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.

2005–2006

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Program Notes

WELCOME TO THE first concert of Cerddorion's second decade! Tonight's program reflects the Western choral art's origins in sacred music. Although it was within the context of Christian worship that the Western choral instrument emerged, its sonic and expressive possibilities have long attracted composers from other faith traditions. Salomone Rossi provides a favorite early example. Writing in Italy around 1600, he secured his place in choral music history by setting Hebrew Scripture in the style of Christian Renaissance polyphony. Tonight we will sing three Hebrew texts in settings by modern and contemporary Jewish composers - two Israelis and a New Yorker. Five other pieces feature texts from Hebrew Scripture translated into Latin, German, English, and Finnish; these were created in Counter-Reformation Italy, Germany during the Thirty Years' War, Revolutionary America, modern England, and contemporary Finland. Our underived Latin text is devotionally Christian in purpose, and our underived Finnish text suggests Christian appropriation of Pagan epic. Uniting this diverse array of texts is the ancient and widespread tendency toward belief in a divinely ordered and prophesied line of kingship, seen here as most recently recorded and powerfully institutionalized by Jews and by Christians.

Wherever myth and legend are concentrated into epic narrative and eventually recorded as sacred cultural history, one can trace long chains of enduring concepts, continuous etymologies, and recurring symbols; migrating geographically and persisting across generations, these deeply held ideas resurface in varied forms that are synonymous with one another, that gloss one another's meanings, or that represent new meanings accrued to the old in a new time or place. The Jews who recorded Hebrew Scripture lived in a part of the world already awash in concepts of gods who were kings and kings who were gods. Jewish tradition clearly separated these easily conflatable concepts; all of Israel's kings were unequivocally mortal. Still, they had been chosen by the Lord. It was the role of the prophet to interpret for the people God's choice of a monarch, to install the new king by anointing, to advise the king for a just and protective reign, and to guide the conscience of the people.

In Hebrew Scripture, the prophet Samuel anoints Israel's first king, Saul. He later prophesies God's displeasure with Saul and is eventually sent to Bethlehem to anoint David. At the end of David's reign, the prophet Nathan anoints David's twelve-year-old son Solomon. The prophet Elijah is seen as the harbinger of a special figure of divine power, a king of absolute justice who brings a final, eternal peace. This figure's chief attribute is shared with the Lord: this is the Redeemer, known as *Messiah* ("anointed"). These conceptual lines demarcating the godhead from the monarchy from the Messiah are blurry indeed, and later writers building a religious following based on stories about Jesus referred to him in terms and prophecies proper to all three, casting him variously as a son in the royal bloodline, as Redeemer, as the Christ (Greek for "anointed"), as the Shepherd who pastures his flock in fields of peace and plenty. Tonight we will sing words in praise of prophets, words attributed to kings, and words born of prophecy about kings.

The first inspiration for this program was the great corpus of Song of Songs settings, which is where we begin our concert. The frank eroticism and the absence of any direct reference to divinity in the Song of Songs has confounded the more ascetic and pious theologians for centuries; their attempts to justify the inclusion of such profane content in Holy Scripture have resulted in some highly creative interpretations of its imagery. In this poetry, a man and a woman extol each other's beauty and compare their sexual delights to the marvels of their countryside in spring. The eight-chapter text is in the style of enduring love-song traditions of the Near East and had very likely enjoyed a long, evolving life as oral lore before being written down and attributed to King Solomon.

SET ME AS A SEAL UPON THINE HEART

Set me as a seal upon thine heart,
As a seal upon thine arm:
For love is strong as death,

Many waters cannot quench love,
Neither can the floods drown it.

I AM THE ROSE OF SHARON

I am the rose of Sharon and the lily of the valleys.
As the lily among the thorns, so is my love among the daughters.
As the apple tree among the trees of the wood,
so is my beloved among the sons.

I sat down under his shadow with great delight,
and his fruit was sweet to my taste.
He brought me to the banqueting house;
His banner over me was love.

Stay me with flagons, comfort me with apples, for I am sick of love.
I charge you, O ye daughters of Jerusalem,
By the roes and by the hinds of the field,
That you stir not up nor awake my love till he please.

The voice of my beloved! Behold he cometh,
leaping upon the mountains, skipping upon the hills.
My beloved spake, and said unto me:
Rise up, my love, my fair one, and come away.
For, lo, the winter is past; the rain is over and gone.

MEIN FREUND

Mein Freund, kom in meinen Garten,
meine Schwester, liebe Braut.

My friend, come into my garden,
my sister, dear bride.

Ich habe meine Myrren
sampt meiner Wurzeln abgebrochen.

My myrrh have I
gathered with my spice.

Ich habe meines Seims
sampt meinen Honige gessen.

My honeycomb have I
eaten with my honey.

Ich habe meines Weins
sampt meiner Milch getruncken.

My wine have I
drunk with my milk.

Esset, meine Lieben!
Trincket, meine Freunde,
Und werdet truncken!

Eat, my loved ones!
Drink, my friends,
And become drunk!

ICH SCHLAFE

Ich schlafe,
aber mein Herz, das wachet.

I sleep,
but my heart wakes.

Thu mir auff, liebe Freundin,
meine Schwester, meine Schöne,
meine Fromme.

Open to me, dear friend,
my sister, my lovely one,
my sacred one.

Ich habe meines Weins
sampt meiner Milch getruncken.

My wine have I
drunk with my milk.

Esset, meine Lieben!
Trincket, meine Freunde,
Und werdet truncken!

Eat, my loved ones!
Drink, my friends,
And become drunk!

Translation by K. Boerger

Tomás Luis de Victoria (1548-1611) is recognized as Spain's most accomplished Renaissance composer. Also a priest, he served several religious institutions in Rome and spent the latter years of his life as choirmaster in the cloister of the Barefoot Sisters of Santa Clara near Madrid. He is the only Renaissance master never to have published a single piece of secular music; his motet *Vadam et circuibo civitatem* is the closest thing to love-song in his opus. Victoria begins his motet in Chapter Three of the Song of Songs, avoiding the woman's bed in the first verse to begin instead with the second, where she rises to go about the city in search of her beloved. In borrowing related verses from other chapters, Victoria takes pains to eliminate the more obviously sexual content, even where that means starting in the middle of a verse.

Chapter Three in its entirety provides the text for the six movements of *Shir Hashirim* by **Yehezkel Braun** (b. 1922). A graduate of the Israel Academy of Music, Braun holds the master's in Classical Studies from Tel Aviv University. His main areas of scholarly interest are traditional Jewish melodies and Gregorian chant, which latter he studied at the famous Solesmes monastery in France. Professor Emeritus at Tel Aviv University, he has lectured widely in France, England, Germany, and the United States. A prolific composer for voices and instruments with works for the concert hall, the cinema, the ballet, and the theater, Braun was granted the Israel Prize for Music in 2001. His setting of all eleven verses of Chapter Three gives choral musicians a rare chance to sing in the original Hebrew from a beloved text that most of us typically sing only in translation. This is the sole chapter in which Solomon actually appears. The direct, sensual address for which the other chapters are so well known is here replaced by images associated with Solomon's kingly grandeur and the warriors of Israel who attend him. In the last verse, he is personalized by reference to his bliss upon being wed.

In stories about his time on earth, the prophet Elijah performs and invokes miracles: he magically causes the meager food stores of a starving household to become limitless, and he successfully prays for the return of life to the body of a dead child. But his most important act is to exhort the people to keep faith with their god. Because of his exceptional holiness, he is spared the regular death of mere mortals and is instead taken up directly to heaven. His awaited return, as prophesied in Malachi, shall precede the coming of the Lord in terrible judgment and shall turn the hearts of parents and children toward one another that they may be spared His divine wrath. (One can see why, in stories about Jesus, there are Jews who identify him as Elijah.) More popularly - and less apocalyptically - Jews contemplate the End Times as a universal era of peace and loving communion, heralded by Elijah as he prepares the way for Messiah. Until that time, Jews sing to him - *Eliyahu ha Navi* - as they pour a cup of wine for him at the Seder, invoke his attending presence at circumcisions, and look to him at the close of the Sabbath.

Hamandil is the final blessing given on Shabbat, praising God for making the separation between the holy and the profane. An eponymous Medieval hymn of eight stanzas is often among the songs and poems recited at the end of the service. The hymn yields an acrostic spelling of the name of its author, Yitzhak Ha-katan, probably of 11th-century Spain. Using traditional Sephardic melodies, **Oedoen Partos** (1907-1977) selects the first and fourth stanzas of this hymn and alternates them with *Eliyahu ha Navi*, the best known of the songs for ending Shabbat. Partos, born in Budapest, studied violin with Hubay and composition with Kodaly. In 1938 he assumed the chair of principal violist of the Israel Philharmonic, maintaining this position for nearly two decades concurrent with heavy concertizing as a soloist and chamber musician. From 1951 until his death he served as Director of the Rubin Academy of Music in Tel Aviv, also teaching at Tel Aviv University for the last 15 years of his life.

In the Psalms attributed to David, a mortal king addresses and praises his divine King. The familiar comparison of the Lord to a shepherd in Psalm 23 is related to imagery from other traditions of savior-gods and divine kingship: for example the Egyptian god Horus was called “The Good Shepherd,” and Egypt’s kings held the shepherd’s staff and rod as signs of their divine leadership. Psalm 30 is a fervent hymn of gratitude for deliverance from some mortal threat. It bears a superscription designating it for future use at the dedication of the Temple that was prophesied to be built under Solomon’s reign. The word *chanukat* that appears here means “dedication,” and it is traditional to recite this Psalm after every morning service during the festival of Chanuka. **Einojuhani Rautavaara** (b. 1928) is the foremost Finnish composer of his generation, having studied at the Sibelius Academy under Aare Merikanto and in the United States with Aaron Copland, Vincent Persichetti, and Roger Sessions. Opera constitutes a major portion of his output, and his choral opus is substantial and varied. This setting of Psalm 23 also exists in a slightly different version for mixed voices. **Robert Dennis** (b. 1933), a native of Saint Louis and a long-time New Yorker, has become a favorite of Cerddorion. His setting of Psalm 30 for *a cappella* voices and obbligato violin features several stylistic hallmarks: open, “folky” harmonies, bedeviling enharmonic shifts, and semi-improvised conclusions. Dennis has composed extensively for the concert stage, dance, theater, and film. This Psalm, along with other fruits of his residencies with The Western Wind sextet, can be heard on their new recording, *The Man in the Moon*. Dennis is currently at work on a commission for Cerddorion’s May concert.

A son in Israel’s royal bloodline, Jesus of Nazareth roamed the countryside teaching social justice, performing miracles, urging faith in the God of Abraham, taking symbolic action to fulfill various Hebrew prophecies, and warning that the End Times were imminent. The two Nordic composers on our program offer Nativity hymns with surprisingly disparate connections to the Gospel accounts. The text to *Ut rosa* by **Per Nørgård** (b. 1932) is a Medieval Latin Nativity poem naming Jesus as the Redeemer. His mother Mary is identified as a virgin in supposed fulfillment of (mistranslated) prophecy, and a favorite Medieval metaphor for this birth - the flowering rose bush - is invoked. Nørgård was born in Gentofte, Denmark, and attended the Copenhagen Municipal Choir School as a youth. After graduating from the Royal Danish Academy of Music, he went to Paris on scholarship to study with Nadia Boulanger. In the 1960s he was appointed to teach at his alma mater, but he eventually left in disillusionment over the institution’s conservatism, finding a more welcoming home for experimental composition at the Jutland Academy of Music. In 1996 he joined Igor Stravinsky, Pierre Boulez, Györgi Ligeti, and Miles Davis as a recipient of the Leonie Sonning Music Award. One of his compositional premises is that all individuals have the ability to refine their senses and thereby enhance their quality of life. Several of his compositions focus the listener on sounds per se, and on the perception of sound. In *Ut rosa*, the text is refracted into individual phonemes, which are sustained to create a contemplative atmosphere of mystery.

Rautavaara’s *Marjatan jouluvirsi* (“Marjatta’s Christmas Hymn”) comes from the choral mystery opera *Marjata matala neiti* (“Marjatta, Lowly Maiden”), a setting of the final canto in the *Kalevala*, the Finnish national epic. The first written version of the ancient stories constituting the *Kalevala* was created by Elias Lönnrot and published in 1835. As one might expect, the symbols, gods, forces, and conflicts dominating the *Kalevala* are starkly distinct from the traditions of the Near Eastern legends that underlie Jewish and Christian Scripture; at the same time, they present clear parallels with Norse myth. But the final canto is uncannily parallel to the story of Jesus’s birth. Rautavaara accepts the explanation that its content reflects the shift from an ancient, shamanistic world-view to a Christian one, though some *Kalevala* scholars insist that it is pre-Christian in origin. In this story, the virgin shepherdess Marjatta eats a red berry growing wild on the mountainside and is thus impregnated. When labor comes, she begs her

UT ROSA

Flos ut rosa floruit
Quando virgo genuit.
Maria! Salvatorem omnium,
Summi patris filium,
Nova genitura.

Qui divina gratia
Descendit ad infera
Humana et salvavit omnia
Summa cum potentia,
Nova genitura.

MARJATAN JOULUVIRSI

Marjatta, matala neiti,
pyhä piika pikkalainen,
teki tuonne pienen poijan
heinille hevosen luoksi.
Pesi pienen poikuensa,
kääri kääreliinahansa,
henkeäs, hyvä hevonen,
huokoas vetäjävarsa!

Marjatta, matala neiti,
pyhä piika pikkalainen,
piiletteli poiuttansa,
kasvatteli kaunoistansa,
kullaista omenuttansa,
hopeista sauvoansa,
sylissänsä syöttelevi,
käsissänsä kääntelevi.

Hänpä on minunki luonut
näille päiville hyvälle,
Hänpä on minunki luonut
näille päiville pahoille.
Tule Luoja, turvakseni,
avukseni armollinen
näissä töissä työlähissä,
ajoissa ani kovissa!

OF THE ROSE

The rosebud burst into flower
when the virgin Mary gave birth
to the redeemer of us all.
The Son of the Almighty Father,
the newborn.

By the grace of God
He descended to earth
and redeemed all humankind
with His mighty power,
the newborn.

MARJATTA’S CHRISTMAS HYMN

Marjatta the hapless maiden,
she, the holy little maiden,
saw a little boy was born her
on the hay in horses’ stable.
Then she washed the little infant,
and in swaddling clothes she wrapped him.
O, thou good horse, breathe upon me,
O, thou draught-foal, snort upon me!

Marjatta the hapless maiden,
she, the holy little maiden,
there she reared the little infant,
thus she reared the beauteous infant,
reared her little golden apple
and her little staff of silver,
and upon her lap she nursed it,
with her hands she did caress it.

He it was who did create me
in these days of finest weather.
He it was who did create me
always in these days of evil.
Come thou to my aid, Creator,
to my aid, o thou most gracious,
in this anxious time of labor,
in this time of hardest labor!

Based on the Kalevala translation by W. F. Kirby

PSALM 23

Herra on minun paimeneni,
ei minulta mitään puutu.
Viherjällä niityllä hän antaa minun levätä
ja viepi minut virvoittavien vetten tykö.
Sieluni hän virvoittaa,

Hän johtaa minutoikealle tielle nimensä tähden.

Ja vaikka vaeltaisin kuoleman varjon maassa,

en pelkää mitään pahaa,
kun sinä kuljet kanssani.
Sinun vitsasi ja sauvasi,
ne lohduttavat minua.

Sinä valmistat minulle pöydän vihollisteninähdän,

Sinä voitelet pääni öljyllä,
minun maljani on ylitsevuotavainen.

Hyvyys vain ja armo seuraa
kaikkina elin päivinäni,
saan asua Herran huoneessa
iankaikkisesta iankaikkiseen.

PSALM 30

Mizmor shir chanukat habayit
l'David:
Aromimcha Adonai
Kidilitani v'lo simachta oy'vay li.

Adonai Elohai
Shivati elecha vatirpa'ayni.
Adonai he'elita min sheol nafshi.

Chiyitani miyaredi vor.

Zameru l'Adonai chasidav
V'hodu l'zecher kod'sho.

Sh'ma Adonai, chanayni
Adonai heyay ozer li.
Lema'an yezamercha chavod v'lo yidom.

Adonai Elohai l'olam odeka.

The Lord is my Shepherd
I shall not want.
He maketh me to lie down in green pastures.
He leadeth me beside the still waters.
He restoreth my soul:

He leadeth me in the paths of righteousness for his
name's sake.

Yea, though I walk through the valley of the
shadow of death,
I will fear no evil,
for thou art with me;
Thy rod and thy staff,
they comfort me.

Thou preparest a table before me in the presence of
mine enemies:

Thou anointest my head with oil;
My cup runneth over.

Surely goodness and mercy shall follow me
all the days of my life;
And I will dwell in the house of the Lord
for ever and ever.

A psalm and song for the dedication of the house
of David.
I will extol thee, O Lord,
For you have lifted me up and not made my foes to
rejoice over me.
O Lord, my God,
I cried unto Thee, and you have healed me.
O Lord, you brought up my soul from Sheol (the
grave);
You have kept me alive from among those who go
down to the pit.
Sing praise unto the Lord, O ye his faithful ones,
And give thanks to his holy memory.

Hear O Lord, and be gracious unto me;
Lord, be Thou my helper.
So that my glory may sing praise to Thee and not
be silent,
O Lord my God, I will give thanks to thee forever.

parents to make her a sauna to ease the birth pains, but they refuse her for what they assume is her wantonness. Protesting that she is soon to bear an immortal son, she leaves home and lies down in a stable, bidding a fire-horse to snort upon her the warm vapors of his breath. The horse accedes, helping Marjatta to deliver her son, who is soon revealed as the creator of the stars and the new King of the realm.

We return to the Song of Songs for our final group of pieces. **Christoph Demantius** (1567-1643) was born in Bohemia, graduated from the University of Wittenberg, and served as *kantor* at the cathedral in Freiburg. Highly prolific, he managed to retain employment throughout the Thirty Years' War, but most of the children from his four marriages died as a result of the conflict's ravages. Demantius's sacred compositions marked the transition in Lutheran music from Renaissance polyphony to the early Baroque style. He was the first to write a dictionary of musical terms in the German language. *Mein Freund* and *Ich schlafe* together constitute a motet in two parts, an adaptation of the first two verses of Chapter Five of *Das Hohelied*, as Martin Luther named the Song of Songs. Here at last are the heady pleasures of the fragrant springtime garden, the sensual joys of eating and drinking with loved ones.

The text to “Set Me as a Seal” by **William Walton** (1902-1983) comes from the final chapter in the book, and attests to the power of love. Walton wrote the piece for the 1938 wedding of the Honourable Ivor Guest and the Lady Mabel Fox-Strangways. By this time, Walton was regarded as the most prominent English composer of his generation. With a father who was a church musician, he became a choirboy and went on to serve as a chorister at Christ Church Cathedral, Oxford, later attending Oxford University. Though he never earned his degree there, he was “adopted” by mentors in the burgeoning literary and musical circles active in the capitals of Europe. Successful premieres at festivals of the International Society for Contemporary Music secured his reputation. His viola concerto brought him instant international recognition in 1929. This boon was followed closely by his second grand success, the oratorio *Belshazzar's Feast*, as beloved of choral musicians in its enormity as this anthem is in miniature.

William Billings (1746-1800) was a tanner by trade, a musical autodidact, and a friend of Samuel Adams and Paul Revere. His contribution to life in Revolutionary New England was his mission to improve the musicianship of the average churchgoer. In addition to publishing several collections of original hymnody, he traveled the colonies teaching at the local “singing schools,” where the public turned out to learn sightreading and harmonizing as well as to socialize. The meeting at the singing school was one of the few places where young men and women might gather unchaperoned and so was charged with a tangible air of flirtation. Billings' three Song of Songs settings would have contributed marvelously to such interactions. “I Am the Rose of Sharon” first appeared in Billings' second collection, *The Singing Master's Assistant*. The text is drawn from the first 11 verses of Chapter Two in the King James translation.

Etymological studies of the term “Rose of Sharon” bring us to lore that predates our familiar record of prophesied kingship. *Sharon's* old meaning is “sheep enclosure,” or “sheepfold,” a metaphor for the Great Goddess of Sumeria. After all, the Lord who is the Shepherd must have a fertile valley in which to pasture his flock. We leave it to another program to explore music inspired by beliefs in divine queenship, and we thank you for being with us tonight.

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Texts and Translations

VADAM ET CIRCUIBO CIVITATEM

Vadam et circuibo civitatem
per vicos et plateas
quæram quem diligit anima mea.

Quæsivi illum et non inveni.
Adiuvo vos filiæ Ierusalem
si inveneritis dilectum meum
ut annuntietis ei
quia amore languo.

Qualis est dilectus tuus
quia sic adiurasti nos?

Dilectus meus candidus et rubicundus
electus ex millibus.
Talis est dilectus meus et est amicus meus
filiæ Ierusalem.

Quo abiit dilectus tuus,
o pulcherrima mulierum?
Quo declinavit et quæremus eum tecum?

Ascendit in palmam
et apprehendit fructus eius.

SHIR HASHIRIM

I. Al mishkavi baleilot bikashti
Eit she'ahavah nafshi
Bikashtiv v'lo m'tsativ
Akumah na va'asov'vah va'ir
Bash'vakim uvar'chovot avakshah
Eit she'ahavah nafshi.

II. M'tsauni hashom'rim hasov'vim bair
Eit she'ahavah nafshi r'item
Kimat sheavarti meihem ad shematsati
Eit she'ahavah nafshi.
Achaztiv v'lo arpeinu
Ad shehaveitiv el beit imi
V'el cheder horati.

I will rise now and go about the city
in the streets and in the broad ways.
I will seek him whom my soul loveth:

I sought him, but I found him not.
I charge thee, o ye daughters of Jerusalem,
if ye find my beloved,
that ye tell him
that I am sick of love.

What is thy beloved,
that thou dost so charge us?

My beloved is white and ruddy,
elect among thousands.
This is my beloved, and this is my friend,
o daughters of Jerusalem.

Whither is thy beloved gone,
O thou fairest among women?
Whither is thy beloved turned aside?
That we may seek him with thee.

He is gone up into the palm tree
and has gathered its fruit.

SONG OF SONGS

Upon my couch at night, I sought
The one whom my soul loves.
I sought him, but I found him not.
I must rise and roam the town.
Through the streets, and through the squares I will seek
The one whom my soul loves.

I met the watchmen who patrol the town.
“Have you seen the one I love?”
Scarcely had I passed them when I found
The one whom my soul loves.
I held him fast, I would not let him go
Until I brought him to my mother's house.
And to the chamber of her who conceived me.

III. Hishbati etchem b'not Yerushalayim
Bitsvaot o b'ailot hasadeh
Im tairu v'im t'or'ru et haahavah ad
shetechpats.

IV. Mi zot olah min hamidbar
K'tim'rot ashan
M'kuteret mor ul'vonah
Mikol avkat rocheil?
Hineih mitato shelishlomo
Shishim giborum savivla
Mi giborei Yisrael!
Hineih kulam achuzei cherev
M'lumdei milchamah
Ish charbo al y'reicho
Mi pachad baleilot

V. Apiryon asah lo hamelech Sh'lomo
Meiatsei hal'vanon
Amudav asah chesef
R'fidato zahav merkavo argaman
Tocho ratsuf ahavah
Mib'not Yerushalayim.

VI. Ts'ena ur'ena b'not tsiyon bamelech
Sh'lomo
Baatarah sheitrah lo imo
B'yom chatunato
Uv'yom simchat libo

HAMAVDIL

Hamavdil bein kodesh l'chol,

Chatoteinu hu yimchol
Zareinu v'chaspeinu yarbeh kachol,
V'chakochavim balailah.

Eliyahu ha Navi, Eliyahu ha Tishbi,
Eliyahu ha Giladi,
Bimheirah yavo eleinu
Im mashiach ben David.

Chalfa onat minchati,
Mi yiten m'nuchati?
Yagati v'anchati,
As'chekh bechol lailah.

Eliyahu ha Navi, Eliyahu ha Tishbi...

I adjure you, O maidens of Jersualem,
By the gazelles or by the hinds of the field:
Do not wake or rouse Love until it please!

Who is she that comes up from the desert
Like columns of smoke,
In clouds of myrrh and frankincense,
Of all the powders of the merchants?
There is Solomon's couch
Encircled by sixty warriors
Of the warriors of Israel.
All of them, skilled with the sword,
Schooled in battle,
Each with sword on thigh
Because of terror by night.

King Solomon made him a palanquin
Of wood from Lebanon.
He made its posts of silver.
Its back of gold, its seat of purple wool.
Within it was decked with love
By the maidens of Jerusalem.

O maidens of Zion, go forth and gaze upon King
Solomon

Wearing the crown that his mother gave him
On his wedding day,
On the day his heart rejoiced.

Translation by H. L. Ginsberg

May the One who distinguishes between the holy and the
common

Forgive our sins,
Multiply our offspring and our wealth like the sands,
And like the stars of the night.

Elijah the prophet, Elijah the Tishbite,
Elijah from Gilead,
Come speedily to us in our days
With the messiah the son of David.

Now that my time of offering has past,
Who will give me rest?
I am weary with sighing,
And drench with tears every night.

Elijah the prophet, Elijah the Tishbite...

Translation by Saul Zipkin