

Spring 2007 Concert

Please join us for our spring concert, titled "It Was Good,"
featuring music about the natural world,
including Aaron Copland's *In the Beginning*.

Sunday, May 13, 4:00 p.m. Brooklyn, Oratory of St. Boniface
Saturday, May 19, 8:00 p.m. Manhattan, Church of St. Luke in the Fields

For additional information, please visit our website: www.cerddorion.net.

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CERDDORION

VOCAL ENSEMBLE

Kristina Boerger
Artistic Director

PRESENTS

Mass Appeal



Sunday, February 25, 2007 - 4:00 p.m.
First Unitarian Congregational Society
50 Monroe Place
Brooklyn, New York

Saturday, March 3, 2007 - 8:00 p.m.
Church of St. Luke in the Fields
487 Hudson Street
Manhattan, New York

CERDDORION

SOPRANOS	ALTOS	TENORS	BASSES
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Bonny Hart	Linnea Johnson	Steve Parkey	Dale Rejtmar
Amy Litt	Cathy Markoff	Eddie Rubeiz	Tom Samiljan
Wendy Reitmeier	Myrna Nachman	Chris Ryan	Christian Smythe
Michelanne Rothrock	Kristina Vaskys	Marty Silverberg	Larry Sutter
Ellen Schorr	Gretta Wren	Mark Stedman	

NOW IN ITS TWELFTH SEASON, CERDDORION is one of New York's most highly regarded choral ensembles. A chamber group of twenty-seven mixed voices, it is known for its eclectic repertoire, encompassing music from the early Renaissance to the contemporary era. Audiences have come to appreciate the group's interpretive depth and technical excellence in many styles.

In addition to presenting its own varied programs, Cerddorion is frequently invited to perform with other acclaimed artists. Past collaborations include the North American premiere of Sir John Tavener's all-night vigil, *The Veil of the Temple*, performed at Lincoln Center's Avery Fisher Hall (with Dessoff Choral Consortium and choristers from London's Temple Church); several appearances with the Christopher Caines Dance Company; baroque opera performances with the early music instrumental ensemble Concert Royal; and serving as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut.

Cerddorion was selected to sing at the 2006 Eastern Divisional Convention of the American Choral Directors Association, where they presented the works they had commissioned of three New York composers for their tenth anniversary season.

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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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Save the Date

Tuesday, May 8, 2007

An Evening of Cocktails and Musical Interludes to Benefit Cerddorion

Please join us for our first fundraising event in two years at City Center in Manhattan. Join members of the group, along with Artistic Director Kristina Boerger, for a wonderful night of music and conversation.

For information and tickets, please visit www.cerddorion.net, or leave your address with an usher at the front ticket table.

We look forward to celebrating with you in May!

Program

from the **Mass for Four Voices**

William Byrd (1540–1623)

Kyrie
Gloria
Sanctus
Benedictus
Agnus Dei

**** *
**** *
**** *

Mass in G Minor

Ralph Vaughan Williams (1872–1958)

Kyrie
Gloria
Credo
Sanctus
Osanna I
Benedictus
Osanna II
Agnus Dei

Soloists: Amy Litt, Ellen Schorr, Elizabeth Geisenwite, Kristina Vaksys, Tim Hutfilz, Mark Stedman, Christian Smythe

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**** *
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Composite Mass

Kyrie
Gloria
Credo
Sanctus
Benedictus

Agnus Dei
Ite Missa Est

Gregorian Chant
Guillaume Dufay (1400–1474)
Claudio Monteverdi (1567–1643)
Giles Swayne (b. 1946)
Giles Swayne

Einojuhani Rautavaara (b. 1928)
Gregorian Chant

Soloists: Myrna Nachman, Ellen Schorr

Program Notes

Welcome to an evening of Mass Ordinary settings from several centuries and by composers of divergent convictions about religion.

The first ensembles in what we identify as the Western art-music tradition were vocal ensembles. Their repertoire consisted of the prayers and devotions eventually culled and notated around the turn of the eighth century in an effort to codify an officially sanctioned body of plainchant to be used in daily Masses and prayer services.

The Mass is the foundational religious service in the Christian tradition. Culminating in the Eucharist—the consumption of the consecrated bread and wine—this rite is a reenactment of the Last Supper, when Jesus offered these elements for the redemption of his believers. Five prayers, the “Ordinaries,” constitute the regular Mass: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*. (At any given service, other prayers particular to the calendar day or to the occasion may be added—or sometimes substituted; these are called “Propers.” For example, those familiar with the form of a Requiem Mass may recognize that the Gloria and Credo are replaced by the *Dies Irae* and that the rite concludes with the *In Paradisum*.)

Worshippers begin the Mass in penitence, asking in Greek for divine mercy—*Kyrie eleison*—upon their sinful souls. The Gloria that follows is a hymn of praise to the three divine manifestations—the Father, the Son, and the Holy Ghost—of the unitary god; the prayer’s text explains the provenance of each manifestation and describes its attributes, thus constituting a lengthy recitation. At the center of the Mass, the Credo—a list of all articles of doctrine identifying the Christian—contains the longest text.

After having humbled themselves before their God, lauded all three of His personae, and professed their faith, worshippers are ready for the preparation and celebration of the Eucharistic meal. The Sanctus is sung to consecrate the gifts of bread and wine on the altar. Its text, a Latin translation of the Hebrew *Kadosh*, is said to be the joyous hymn continually sung by the host of angels in praise of god. Catholic dogma holds that at the praying of the Sanctus, the Holy Ghost descends upon the altar and effects the transubstantiation: the changing of the bread and wine into Christ’s body and blood. In high services, this magical moment may be signaled by the ringing, thrice, of the “Sanctus bell” as the celebrants and choir and congregation sing “Holy, holy, holy!”

The Mass concludes as it began, in penitence, with the Agnus Dei. The “Lamb of God” in this prayer is a reference to the broken body of Jesus hanging on the cross. The prayer is said at the eating of the broken bread that has become Christ’s body. As the Last Supper was a Passover meal, celebrating the liberation of the Jews from Egyptian captivity, so does the consumption of the Eucharist ensure and celebrate Christ’s liberation of his faithful from punishment for their sin. As in Egypt, where the blood of a sacrificed lamb was smudged on the lintels of each Jewish home as a sign for the Angel of Death to spare the life therein, so the blood Jesus shed on the cross saves his faithful from hell. In this prayer, worshippers ask again for mercy, and finally, for peace.

Kristina Boerger

An accomplished singer, conductor, and choral arranger, 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. She currently lectures in music history at Barnard College and teaches choral conducting at the Manhattan School of Music. She is also Artistic Director of New York’s AMUSE, a volunteer ensemble for sixteen women’s voices.

Her work in the 1990s as founding director of AMASONG: Champaign-Urbana’s Premier Lesbian/Feminist Chorus, is the subject of the documentary film *The Amasong Chorus: Singing Out*, which after touring festivals in the U.S., Canada, Europe, and Australia has enjoyed repeated broadcast on PBS. Her work as a guest conductor and choral clinician has brought her most recently to the University of Illinois Chamber Singers, the Kalamazoo Bach Festival Society, and the Syracuse Schola Cantorum.

As a singer in a variety of styles, she has appeared on stage and on disc with the King’s Noyse, Rocky Maffit, the Tallis Scholars, Early Music New York, Vox Vocal Ensemble, Bobby McFerrin, and Urban Bush Women. She is a member of the acclaimed early music ensemble Pomerium and of the Western Wind Vocal Ensemble, a sextet renowned for its performing, recording, and music education activities.

This is Dr. Boerger’s seventh season as Artistic Director of Cerddorion.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus sabaoth;
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts;
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine domini.
Hosanna in excelsis.

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

Agnus Dei

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

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

Ite missa est

Ite, missa est.
Deo gratias.

Go, the mass is finished.
Thanks be to God.

The earliest chants carrying these prayers are of unknown origin, having developed from oral traditions in disparate geographical locations; some tunes bear strong resemblances to particular ancient synagogue chants, a reminder that the first people to gather as Christ's followers were Jews. As the body of liturgical melody grew and as the reach of Christendom expanded, a kind of prototypical musical notation emerged, a way of preserving the old melodies or of transmitting them under conditions that undermined the reliability of oral learning and retention. These initial attempts at notating chant consisted of first writing the phrases of text and then adding minimal lines, curves, and squiggles over particular syllables; these markings seem to have functioned as mnemonic devices for someone who, able to use them as hints, would then recall in detail how the tune progressed. There were, after all, numerous melodies in use for the chanting of each Ordinary prayer; how could a priest be sure to select the correct one for a given calendar day and remember how it went? As institutional growth and change demanded more notational exactitude, the practice arose of drawing a long, horizontal line over the full text; markings made on this line represented the first note of the chant's mode, and markings made above it represented notes higher up in the scale. The next step, for representing precisely *how much* higher in the scale a note should be sung, was to add another horizontal line, above and parallel to the first. From this description, it should be easy to see how our current use of the five-line staff emerged. And just as the developing and strengthening empire of Christianity turned to the ink on a scriptural page as the repository of absolute authority in matters of faith, so did the practice of elite music in the West come to involve the inscription in ink of its creators' immutable instructions, to be faithfully obeyed by its practitioners.

With the establishment of Medieval monasteries and cathedral schools came the formal study of music theory and composition in the West. Along with astronomy, geometry, and arithmetic, music formed the *quadrivium*, the upper tier of study in the seven liberal arts mastered by students of philosophy and theology. It was in the late 13th century that a composer-cleric, Guillaume de Machaut, first wrote polyphonic settings for all five Mass Ordinary prayers and united them under one title—the *Messe de Notre Dame*—with the intent that all five settings should be sung during the same service. One could regard this as the first example of unified, multi-movement composition, analogous to the Classical-style sonata or string quartet. By the generation after Machaut, the unified polyphonic setting of the Mass Ordinary represented the highest compositional attainment, retaining this status for a century until the Italian madrigal in the late 1500s afforded unprecedented opportunities for compositional innovation; by this time, the greatest polyphonists of the Renaissance had left us hundreds of glorious Mass settings for a *cappella* choir.

The style practice we identify as the Baroque began to emerge around 1600 with the use of instrumental harmony to accompany the singing voice. Now composers' attention was drawn to the creation of music drama—cantatas, operas, and oratorios featuring solo singers performing specific roles. It fell to Johann Sebastian Bach, at the end of the Baroque, to remind us of the glorious tradition of Mass setting; regarded as one of the great masterpieces of Western music, his B-minor Mass displays his command of Renaissance-style counterpoint while also exploiting the full orchestral palette and the operatic virtuosity of his day.

In the Classical era, Haydn composed a new symphonic Mass each year for the worship service on the name day of the Empress Maria Theresa. His sprightly Kyries betray a greater concern for sonata-allegro form and for the festive air of the day than for the penitential purpose of the prayer. The shorter Masses of Haydn and Mozart respond to Emperor Joseph's Enlightenment ideal that the Mass should occupy no more than an hour of a working man's time; farmers whose fields needed tending should not be held hostage to protracted liturgical rites. Here we see Glorias and Credos with their lengthy texts "telescoped:" imagine that while the sopranos are singing about the Father, the altos are singing about the Son and the tenors about the Holy Spirit, while the basses are rendering the Doxology! But with Mozart's Great Mass in C minor, composers—achieving unprecedented freedom from the patronage of church or court—begin to approach the Mass less as a functional set of liturgical elements and more as a concert work. It would be the rare combination of church music budget and clerical forbearance that would accommodate a performance of Beethoven's *Missa Solemnis* within the context of a Sunday service.

At this point in music history, it is the Mass for the Dead that begins to command center stage: think of Mozart's unfinished Requiem, Berlioz's spectacle in memory of Napoleon, Verdi's glorious tribute to Manzoni, Brahms' sublime *Ein Deutsches Requiem*, the lyrical Fauré, and Britten's *War Requiem*. Composers who gave the Mass Ordinary pride of place among their sacred writing include Schubert, Bruckner, and, surprisingly, Stravinsky. No other twentieth-century composer of such influence, writing in the faith crisis of post-World War Europe, contributed anything of significance to the Mass Ordinary repertoire. It remains to be seen whether twenty-first-century settings will join the canon of great works, but devout composers (such as Arvo Pärt), composers wishing to make a living in the vital market for choral music, and even the most irreligious student composers practicing their craft in traditional forms, are still busy finding new realizations for the words *Kyrie eleison* and *dona nobis pacem*.

Our concert opens with the **Mass for Four Voices** of **William Byrd** (1540–1623). This last and greatest composer of the English Renaissance almost certainly began his musical career as a boy chorister in the Chapel Royal under the reign of Mary Tudor and the tutelage of Thomas Tallis. In reaction to the Protestant austerity characterizing the reign of her predecessor Edward VI, "Bloody Mary" fostered a climate of extravagance for Latin Church music, importing the greatest musicians from the British Isles, the Low Countries, and Iberia. This atmosphere of musical creativity and mastery was the crucible for Byrd's compositional inventiveness as well as his unshakeable Catholic convictions.

Byrd was only eighteen when Mary died and was succeeded by her Anglican sister Elizabeth, an event that marks the beginning of Byrd's twelve-year absence from the Chapel Royal. In 1572, however, he was named a Gentleman of the Chapel, where he where he worked for over twenty years as a singer, composer, and organist. Shortly after his appointment, he and Thomas Tallis obtained from Queen Elizabeth a monopoly on music printing. Thus began his prolific record of publications, including numerous volumes of music for both Catholic and Anglican services, as well as secular pieces for vocal and instrumental performance. In 1593 he moved with his family to a rural town, devoting himself to the composition of service music for the many apostate chapels that had sprung up throughout the countryside.

Credo

Credo in unum Deum,
 Patrem omnipotentem,
 factorem caeli et terrae,
 visibilium omnium et invisibilium.
 Et in unum Dominum Jesum Christum,
 Filium Dei unigenitum,
 et ex Patre natum ante omnia saecula.
 Deum de Deo, lumen de lumine,
 Deum verum de Deo vero,
 genitum, non factum,
 consubstantialem Patri:
 per quem omnia facta sunt.
 Qui propter nos homines et propter nostrum
 salutem descendit de caelis.
 Et incarnatus est de Spiritu Sancto
 ex Maria Virgine, et homo factus est.
 Crucifixus etiam pro nobis sub Pontio Pilato;
 passus, et sepultus est,
 et resurrexit tertia die,
 secundum Scripturas,
 et ascendit in caelum,
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria,
 iudicare vivos et mortuos,
 cujus regni non erit finis.
 Et in Spiritum Sanctum, Dominum et vivificantem:
 qui ex Patre Filioque procedit.
 Qui cum Patre et Filio
 simul adoratur et conglorificatur:
 qui locutus est per prophetas.
 Et unam, sanctam, catholicam et
 apostolicam Ecclesiam.
 Confiteor unum baptisma
 in remissionem peccatorum.
 Et expecto resurrectionem mortuorum,
 et vitam venturi saeculi. Amen.

We believe in one God,
 the Father, the Almighty
 maker of heaven and earth,
 of all that is, seen and unseen.
 We believe in one Lord, Jesus Christ,
 the only Son of God,
 eternally begotten of the Father,
 God from God, Light from Light,
 true God from true God,
 begotten, not made,
 of one Being with the Father.
 Through him all things were made.
 For us men and for our salvation
 he came down from heaven:
 by the power of the Holy Spirit
 became incarnate from the Virgin Mary, and was made man.
 For our sake he was crucified under Pontius Pilate;
 he suffered death and was buried.
 On the third day he rose again
 in accordance with the Scriptures;
 he ascended into heaven
 and is seated at the right hand of the Father.
 He will come again in glory
 to judge the living and the dead,
 and his kingdom will have no end.
 We believe in the Holy Spirit, the Lord, the giver of Life,
 who proceeds from the Father and the Son.
 With the Father and the Son
 he is worshipped and glorified.
 He has spoken through the Prophets.
 We believe in one holy catholic
 and apostolic Church.
 We acknowledge one baptism
 for the forgiveness of sins.
 We look for the resurrection of the dead,
 and the life of the world to come. Amen.

COMPOSITE MASS

Kyrie

Kyrie eleison;	Lord, have mercy;
Christe eleison;	Christ, have mercy;
Kyrie eleison.	Lord, have mercy.

Gloria ad modum tubae

Gloria in excelsis Deo.	Glory to God in the highest
Et in terra pax hominibus bonae voluntatis.	Peace on earth to all men of good will.
Laudamus te.	We praise You.
Benedicimus te.	We bless You.
Adoramus te.	We adore You.
Glorificamus te.	We glorify You.
Gratias agimus tibi propter magnam gloriam tuam,	We give You thanks for Your great Glory.
Domine Deus, Rex caelestis, Deus Pater omnipotens.	Lord God, heavenly King, Almighty God and Father.
Domine Fili unigenite, Jesu Christe.	Lord the only-begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi,	You who take away the sins of the world,
miserere nobis.	have mercy on us.
Qui tollis peccata mundi,	You who take away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	You who sit at the right hand of the Father,
miserere nobis.	have mercy on us.
Quoniam tu solus Sanctus.	For You alone are the Holy One.
Tu solus Dominus,	You alone are the Lord.
Tu solus Altissimus, Jesu Christe,	You alone are the Most High, Jesus Christ.
Cum Sancto Spiritu in gloria Dei Patris.	With the Holy Spirit, in the glory of God the Father.
Amen.	Amen.

His three *a cappella* settings of the Mass Ordinary—one for three voices, one for four, and one for five—are suited in scale to the clandestine services, where the music would have been sung by small choirs of skilled amateurs, including women. Indeed, during this time, Catholic observance was considered an act of treason, punishable in some cases by death; that Byrd was never prosecuted for apostasy testifies to the great favor he had earned of the Queen by his immense talent.

Not until the twentieth century did another English composer contribute a significant Mass Ordinary setting to the canon. And whereas Byrd’s Masses were fervent statements of sectarian loyalty, the **Mass in G Minor** of **Ralph Vaughan Williams** (1872–1958) is a nod to cultural traditions from a man who moved between atheism and a “cheerful agnosticism.”

Interested in composition that could be specifically identified as English, Vaughan Williams traveled the countryside listening to singers perform folk songs and carols. These he notated for their preservation and also for his later use in arrangements or as influences on his own melodic and harmonic invention. Resisting both the extreme chromaticism of late Romanticism and the atonality of Schoenberg’s school, Vaughan Williams developed a tonal practice based on the modal scales of English folk song. It is this practice we hear in the Mass, which would more accurately be called “Mass in G Aeolian, Ionian, Dorian, Lydian, and Mixolydian.” This is to say that the principal melodic material in the Mass departs from the pitch center “g” and then proceeds according to any of a variety of common scales that can be built on the tone; the difference among them is made by choosing between b-natural and b-flat, e-natural and e-flat, or f-natural and f-sharp. The harmony supporting each melody note consists solely of a major or minor triad that includes that note.

This is, in fact, a remarkable choice. From the early Renaissance until the twentieth century, musical phrases were shaped by coming into the tension of harmonic dissonance—involving the simultaneous sounding of adjacent/nontriadic tones—and resolving out into consonant triads. The Byrd Mass is a perfect example: at every point where the text has important punctuation, there is a cadential moment of harmonic crisis, where two voice parts come into conflicting notes and then resolve into euphony to conclude the phrase. The development of Western harmony from that point forward involved nothing so much as the expansion of composers’ abilities to suspend an increasingly complex array of dissonances before resolving to consonance on the “home” triad. In writing an entire Mass without a single moment of suspended dissonance, Vaughan Williams bravely steps aside from what had become the overwrought and exhausted practice of progressive harmony.

And now for our **composite Mass**. The plainchant **Kyrie** would have been sung to open the Mass on Easter Sunday. The **Gloria ad modum tubae** is by **Guillaume Dufay** (1400–1474), the first of the great Franco-Flemish polyphonists, perched between Medieval and the Renaissance aesthetics. The piece is written in the form of a strict canon for two equal parts, supported by ostinato figures for two brass instruments (“tubae”), here performed ably by four tenors. The rhythm of the text setting is sometimes angularly awkward, and the overlapping of the parts carrying the prayer results in poor intelligibility of text. Regarding the evidence, one might conclude that textual clarity is of no real importance to Dufay, except as an excuse and an organizational structure for composition. He may well have reasoned that everyone already knew the words to the Gloria; what interested him more was the success of his canonic design. In this, the piece carries remnants of the Middle Ages,

when motets of extremely clever musical design carried three simultaneous poems, sometimes in different languages. The result of his melodic and rhythmic invention is one of the catchiest *Glorias* on record. This piece was written to stand alone, without compositional connection to other Mass parts.

The **Credo** is taken from the four-voice *a cappella* Mass of **Claudio Monteverdi** (1567–1643). Monteverdi began composing in the late Renaissance, but his innovations in harmony, texture, and rhythm helped to usher in the Italian Baroque. For example, his later books of madrigals supplant vocal harmony by chording instruments that are used to support solo vocal lines of increasing dramatic expressiveness and virtuosity. For the sake of illuminating the language of his texts, he violated the existing rules for introducing (“preparing”) dissonances, and he adopted erratic rhythms to simulate the prosody of emotional speech. And – as in his beloved *1610 Vespers*—he wrote concerted works for voices and orchestra that were unprecedented in their extravagance. This Mass, however, is a late-career retrospective to the style dominating his early years of creativity. It requires no instruments. Its polyphony unfolds by successive entrances of shared melodic contour, the standard Renaissance “points of imitation.” Dissonance, restricted to cadential points at phrase endings, is prepared and resolved according to convention. The work contains one clue that, at its writing, the Baroque style was already underway, and that is its copious use of sequence, a technique in which a fragment of melody is stated and then repeated two or more times at successively lower or higher pitch levels.

The **Sanctus** and **Benedictus** come from the *Missa Tiburtina* of Englishman **Giles Swayne** (b. 1946). Composed in 1985, this is a Mass of unbelief, the composer’s protest against the notion that there could possibly be an omniscient, omnipotent, and loving god presiding over humanity’s cruelty and destructiveness. His notes on the work implicate the established Church’s complicity with the West’s rapacious policies in the Third World, and his composition unmasks the vacuousness of dogma’s blind followers. Using strong dissonance or harsh vocal timbre, and parodying sacred and secular music styles, the *Sanctus* ranges in expression from the suspicious to the devious, the sneering, the morose, the sanctimonious, the ignorant, the obedient, and the vapid.

The **Agnus Dei** is taken from the *Lapsimessu* (“Children’s Mass”) of Finland’s elder-statesman composer **Einojuhani Rautavaara** (b. 1928). In the complete version of the work, there are optional meditations for string ensemble that separate the Mass parts. In a manner somewhat related to the Vaughan Williams, Rautavaara generates interest here by switching between natural and altered (sharped or flatted) versions of critical pitches; this immediately switches the music out of one modal universe and into another. The difference is that Vaughan Williams tends to switch modes after a whole section of music, or at least after a complete phrase, whereas Rautavaara does it within a few notes.

With the **Ite missa est**, we conclude this Mass where we began—indeed, where it all began—with Gregorian chant. This brief prayer of dismissal takes the same plainchant that Machaut used as the cantus firmus undergirding the final section of his *Messe de Notre Dame*, that first, brilliant example of the enduring form celebrated in tonight’s concert.

Thank you for being with us.

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Sanctus – Osanna I

Sanctus, sanctus, sanctus,
Dominus Deus sabaoth;
pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of hosts;
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus - Osanna II

Benedictus qui venit in nomine domini.
Osanna in excelsis.

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

Agnus Dei

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

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

Texts & Translations

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostrum
salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato;
passus, et sepultus est,
et resurrexit tertia die,
secundum Scripturas,
et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per prophetas.
Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

We believe in one God,
the Father, the Almighty
maker of heaven and earth,
of all that is, seen and unseen.
We believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, Light from Light,
true God from true God,
begotten, not made,
of one Being with the Father.
Through him all things were made.
For us men and for our salvation
he came down from heaven:
by the power of the Holy Spirit
became incarnate from the Virgin Mary, and was made man.
For our sake he was crucified under Pontius Pilate;
he suffered death and was buried.
On the third day he rose again
in accordance with the Scriptures;
he ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead,
and his kingdom will have no end
We believe in the Holy Spirit, the Lord, the giver of Life,
who proceeds from the Father and the Son.
With the Father and the Son
he is worshipped and glorified.
He has spoken through the Prophets.
We believe in one holy catholic
and apostolic Church.
We acknowledge one baptism
for the forgiveness of sins.
We look for the resurrection of the dead,
and the life of the world to come. Amen.

MASS FOR FOUR VOICES

Kyrie eleison

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord, have mercy;
Christ, have mercy;
Lord, have mercy.

Gloria in excelsis

Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Peace on earth to all men of good will.
We praise You.
We bless You.
We adore You.
We glorify You.
We give You thanks for Your great Glory.
Lord God, heavenly King, Almighty God and Father.
Lord the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the Father,
have mercy on us.
For You alone are the Holy One.
You alone are the Lord.
You alone are the Most High, Jesus Christ.
With the Holy Spirit, in the glory of God the Father.
Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus sabaoth;
pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of hosts;
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine domini.
Osanna in excelsis.

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

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Lamb of God, who takes away the sins of the world,
grant us peace.

MASS IN G MINOR

Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord, have mercy;
Christ, have mercy;
Lord, have mercy.

Gloria in excelsis

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
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Qui tollis peccata mundi,
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Quoniam tu solus Sanctus.
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Glory to God in the highest
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We give You thanks for Your great Glory.
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You alone are the Lord.
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With the Holy Spirit, in the glory of God the Father.
Amen.