Celebrate Cerddoron’s 20th Anniversary Season!

In March 2015, we will mark our 20th anniversary with a special concert featuring highlights from the works commissioned by Cerddoron through the group’s history. The season will conclude with a program in early June of settings of texts from The Song of Songs, including the winners of our fourth Emerging Composers Competition. Please join us!

Be sure to check www.Cerddoron.org for up-to-date information about these future performances!

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CERDDORION VOCAL ENSEMBLE

James John
Artistic Director
Presents

Models of Inspiration

Friday, November 14, 2014, 8 pm
St. Paul’s Episcopal Church
199 Carroll Street, Brooklyn

Sunday, November 16, 2014, 3pm
St. Ignatius of Antioch
87th Street & West End Avenue, Manhattan
THE PROGRAM

Mon cœur se recommande à vous
Orlando di Lasso (1530–1594)

Missa super Mon cœur se recommande à vous
Johannes Eccard (1553–1611)

Kyrie

Gloria

Credo

Jennifer Oates, soprano; Anna Eva Hallin, alto; Ralph Bonheim, tenor

Sanctus

Anna Harmon, soprano; Jeanette Rodriguez, soprano;
Myrna Nachman, alto; Christopher Ryan, tenor

Agnus Dei

Please Please Me
Lennon-McCartney, arr. Michael Plant (b. 1969)

Beatles Motet "Please Please Me"
(adapted from Lennon-McCartney)

Richard Boukas (b. 1953)

Ben Arendsen, Frank Kamai, Michael Klitsch, tenors

.isLoggedIn

Intermission

Jesu, meine Freude (BWV 227)  Johann Sebastian Bach (1685–1750)

1. Jesu, meine Freude
2. Es ist nun nichts Verdammliches
3. Unter deinem Schirmen
4. Denn das Gesetz des Geistes
   Jennifer Oates, Rebecca Schwartz, Merrin Lazyan, soprano 1;
   Anna Harmon, Jeanette Rodriguez, Ellen Schorr, soprano 2;
   Clare Detko, Anna Eva Hallin, Linnea Johnson, alto
5. Trotz dem alten Drachen
6. Ihr aber seid nicht fleischlich
7. Weg mit allen Schätzen!
8. So aber Christus in euch ist
   Jamie Carrillo, Cathy Markoff, Leonore Nelson, alto
   Ben Arendsen, Ralph Bonheim, Christopher Ryan, tenor
   Steven Iger, Jonathan Miller, Michael Plant, bass
9. Gute Nacht, O Wesen
10. So nun der Geist
11. Weicht, ihr Trauergeister

Guest Artists
Masayuki Maki, Organ
Carlene Stoer, Cello
The Artists

Now in its twentieth season, CERDDORION (the name, pronounced keh-DOH-rion, is Welsh for “Musicians”) is one of New York’s most highly regarded volunteer choral ensembles. A chamber group of up to twenty-eight mixed voices, it is known for its eclectic repertoire, encompassing music from the Renaissance to the contemporary. Audiences have come to appreciate the group’s interpretive depth and technical excellence in many styles. Cerddorion has also frequently commissioned new works by such composers as Paul Moravec, David Schober, Lisa Bielawa, David Lang, Elliot Z. Levine, Robert Dennis, and Julie Dolphin.

Besides presenting its own varied programs, Cerddorion is frequently invited to perform with other acclaimed artists. In 2011, the men of Cerddorion sang with esteemed French organist Francis Chapelet in the second inaugural recital of the Manton Memorial Organ at the Church of the Ascension in New York; they were invited back in 2014 to perform in Chapelet’s farewell concert. Past collaborations have included 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.

In 2006, Cerddorion performed at the Eastern Divisional Convention of the American Choral Directors Association the works they had commissioned from three New York composers for their tenth anniversary season. September 2007 marked the release on the Tzadik label of *A Handful of World*, Cerddorion’s first commercial recording. The CD is dedicated to vocal works by New York composer Lisa Bielawa and includes Cerddorion’s performance of Lisa Bielawa’s *Lamentations for a City*, which was commissioned and first performed by Cerddorion in 2004.

Cerddorion is a proud member of the New York Choral Consortium.

James John is in his fifth season as Artistic Director of the Cerddorion Vocal Ensemble. He is also Associate Professor and Director of Choral Activities at the Aaron Copland School of Music, Queens College–CUNY, where he conducts the Queens College Choir, Vocal Ensemble and Choral Society, teaches choral conducting, and serves as advisor to the graduate program in vocal performance. Recent professional highlights include guest conducting the Tokyo Oratorio Society in a performance of Brahms’ *Ein deutscher Requiem* in Tokyo’s Suntory Hall, and an invited performance by the Queens College Choir at the 2012 Eastern Division Conference of the American Choral Directors Association in Providence, Rhode Island.

Under Dr. John’s leadership the choral program at the Aaron Copland School of Music has become recognized as one of the finest collegiate choral programs in the region. Past performances with the School of Music’s choral ensembles include Beethoven’s *Missa Solemnis*, award-winning productions of Argento’s *Postcard from Morosco* and Monteverdi’s *L’Orfeo*. 
Requiem by Mozart and Verdi, “A Night at the Opera” with Queens College alumna Erika Sundag and the Metropolitan Opera, Benjamin Britten’s War Requiem, and world premieres of works by Sidney Boquiren, Leo Kraft, Meg Collins Slock and others. His choirs have performed in many of New York’s prestigious venues, including Carnegie Hall, Alice Tully Hall, Weill Recital Hall, St. Patrick’s Cathedral and Trinity Church Wall Street. Under his direction the Queens College Vocal Ensemble recently released its first CD, featuring premiere recordings of partongs by Scottish composer Hamish MacCunn, and the Queens College Choir recorded Bright Sheng’s Two Folksongs from Qinghai, soon to be released on the Naxos label.

Dr. John’s guest conducting appearances include Avery Fisher Hall’s annual Messiah Sing-In, a concert of American choral music with the Virginia Chorale (Virginia’s only professional choral ensemble), chorus master for the Queens Symphony, regional honor choirs throughout New York State, and a recording with jazz trumpeter Michael Mossman. He has given presentations at both divisional and national conventions of the American Choral Directors Association, and is in demand as a clinician and adjudicator throughout the United States. In fall 2013, Dr. John returned to Tokyo to conduct Beethoven’s Missa Solemnis.

As a teacher and scholar, Dr. John has served as Guest Lecturer in conducting at the Hochschule für Musik in Freiburg, Germany, and presented seminars on American choral music in Basel and Stockholm. His dissertation on Brahms’s Nünis, Op. 82, won the Julius Herford Prize from the American Choral Directors Association and will be published soon in revised form as a book by The Edwin Mellen Press. His articles have appeared in Choral Journal, American Choral Review, and Chorus America’s Research Memorandum Series. In July 2011 he was appointed Editor of American Choral Review, and also serves as a member of ACDA’s National Research and Publications Committee.

Dr. John received his Doctor of Musical Arts in Conducting from the Eastman School of Music. Prior to his current position at the Aaron Copland School of Music he served as Director of Choral Activities at Tufts University in Boston, Director of Choral Activities at Nassau Community College in Garden City, NY, and as Dartmouth College’s first Conducting Fellow. He received his Master of Arts in Conducting from the Aaron Copland School of Music.

Guest Artists

Masayuki Maki, Organ

Masayuki Maki, a multi-instrumentalist on various classical keyboard instruments, has extensive experience in lecturing and performing in America and Asia. He was formerly Associate Instructor of harpsichord performance and keyboard accompaniment at the Jacobs School of Music at Indiana University and is now adjunct faculty at the Aaron Copland School of Music at Queens College of the City University of New York, teaching harpsichord, organ, fortepiano, and chamber music. He tours regularly in Japan, China, and the United States, giving performances and master classes together with recorder artist Eva Legêne. He has also been an artist of Poly Theatre Group and artist-in-residence at Peking University (2008, 2009, and 2010) and the Gulangyu Music Festival (2008 and 2010-2011). His international activities have been sponsored by the Asahi Shimbun Foundation and covered by China Radio International, Asahi Newspaper, Mainchi Newspaper, and Early Music America magazine.

Other than performing, he also works at the Metropolitan Opera, Trinity Wall Street, Carnegie Hall, and Lincoln Center as harpsichord and organ technician. He graduated from Musashino Academy Musicae in Tokyo, the Early Music Institute at Jacobs School of Music at Indiana University, and Aaron Copland School of Music at Queens College, and he is currently an Advanced Candidate for his doctorate in harpsichord at Stony Brook University. He is also a faculty member and an assistant to the artistic director of summer workshops “Rethinking Bach” at Aaron Copland School of Music and Tokai University.

Carlene Stober, Cello

Carlene Stober has performed as continuo cellist for Bach Vespers at Holy Trinity for many years, and she is a member of Empire Viols and The Greenseer Trio. In addition to performing with many ensembles, she has appeared on A Prairie Home Companion, was featured musician in Theatre for a New Audience’s production of Pericles at the Brooklyn Academy of Music, and has performed with the Utah Shakespeare Festival. Carlene is a member of the Saratoga Opera Festival Orchestra and has performed at the Manitou Chamber Music Festival in Colorado. She served as principal cellist of the Tucson Symphony Orchestra and performed throughout the United States as a member of the Delphi String Quartet. Carlene holds degrees from the Eastman School of Music.
Program Notes and Texts

Models of Inspiration

A note from the Artistic Director:

In 1990 I was singing in the small paid choir at St. Ignatius of Antioch on the Upper West Side. At that time, a countertenor named Richard Boukas was subbing periodically, and he impressed me as an exceptionally fine musician. Somewhat I heard that he had recently composed a number of ‘Beatles Motets,’ which piqued my interest. Shortly after that, I ended up leaving New York City, and though I never actually saw any of the Beatles scores, the concept stuck vividly in my mind. After a long hiatus, I returned to New York, and I started wondering whatever happened to Richard. I searched online, but couldn’t find anything. One day while swimming over at Queens College, I was getting ready to leave the pool, and a head popped out of the water. There was sudden and instant recognition: ‘Richard!’ ‘Jim!’ ‘Beatles Motet!!’ And the seeds of a concert program were born... That was in 2006, and needless to say, our performances this weekend of the Beatles Motet “Please Please Me” are the culmination of an idea begun many years ago.

One of the joys of putting this program together has been the opportunity to pair Richard’s work with Bach’s “Jesu, meine Freude,” the central fugue of which (“Ihr aber seid nicht fleischlich”) serves as the primary inspiration for his third movement. Musicians throughout history have used popular music as the basis for new compositions. Boukas took Lennon-McCartney as his starting point; Bach based “Jesu, meine Freude” on a Lutheran chorale by Johann Crüger; Johannes Eccard modeled a mass setting on the well-known secular chanson “Mon cœur se recommande à vous,” by Orlando di Lasso—which is where our program begins. Hence the title, Models of Inspiration.

Orlando di Lasso, Mon coeur se recommande à vous

Johannes Eccard, Missa super Mon coeur se recommande à vous

Along with Palestrina, Victoria, and Byrd, Orlando di Lasso (1530–1594) was one of the most famous and influential composers of the sixteenth century. He was extraordinarily prolific, with an oeuvre encompassing some five hundred motets, fifty masses, one hundred magnificat settings, ninety German lieder, and three hundred madrigals and chansons. Born in Mons (now part of southern Belgium), his formative years were spent in Italy, and from 1556 onward he served as maestro di cappella at the Bavarian court. Lasso’s five-voice setting of “Mon cœur se recommande à vous,” a poem by the well-known Clément Marot (1496–1544), was published in the late 1560s. It should not be confused with the far more popular four-voice setting of the same text, which appeared in the anthology The A Cappella Singer around 1900, attributed to Lasso but of dubious origin.

The poem itself is a mildly bitter reproach by a rejected lover. Among its most poignant lines are “My mouth, which used to smile upon you and speak gentle words, does nothing now but curse those who have banished me from your sight”—implying that the person to whom the poem is directed has given their affections to someone else. Lasso’s setting avoids overt word painting (with the possible exception of the dance-like syncopations highlighting the phrase “speak gentle words”) and is more melancholy than outwardly stifling, using subtle modal shifts to capture the poet’s anguish with courtly restraint.

It is precisely this subtlety and restraint, along with Lasso’s exquisitely crafted counterpart, that may have made the piece ripe for reworking into another genre. Missa super Mon coeur se recommande à vous by Johannes Eccard (1553–1611), a pupil of Lasso, is a parody mass based on the chanson. The term “parody” in this instance is really a misnomer (there is no satire here), but rather describes a technique common in the sixteenth century for constructing a mass on the contrasting framework of a preexistent chanson, madrigal, or motet. Lasso himself frequently “parodied” his own works, and in fact this particular mass was for a long time misattributed to him. Scholars now believe Eccard composed it around 1579, only a few years after finishing his studies with Lasso in Munich, suggesting a possible homage to his former teacher.

It is not difficult to hear the relationship between chanson and mass, especially at the beginning of the Kyrie, Gloria, and Credo, which remain quite faithful to the opening of the original (as is usually the case with parody technique). The start of the Sanctus, with its elegant linear motion and devotional mood, departs furthest from its model—capturing a distinctly sacred moment in the liturgy (the elevation of the host) by introducing essentially new material. The Benedictus and Hosanna mark a clear return to motives derived from the chanson, and the brief Agnus Dei stems almost entirely from the chanson’s first point of imitation.

Mon coeur se recommande à vous

Mon coeur se recommande à vous,
Tout plein d’ennuï et de martre;
As moiens en répit des jalous
Faites qu’adieu vous puisse dire!
Ma bouche qui savait sourire
Et contex propos gracieux
Ne fait maintenant que maudire
Ceux qui m’ont banni de vos yeux.

My heart commend itself to you,
Filled with much pain and anguish;
At least, in spite of those who are jealous,
Allow me to bid you goodbye.
My mouth, which used to smile upon you
And speak gentle words,
Does nothing now but curse
Those who have banished me from your sight.
Missa super Mon cœur se recommande à vous

Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedictus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis,
Deus Pater omnipotens,
Domine Filii 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.

Credo
Credo in unum Deum,
Patrem omnipotentem,
factorum 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,
consubstantiamem Patri:
per quem omnis facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virginis: Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Et resurrexit tertia die,
secundum scripturam.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et locutus est cum spiritu
judicarique vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum sanctum
Dominum, et vivificatum:
Qui ex Patre, Filioque procedit.
Et cum Patre, et Filio simul
adoratur, et conglorificatur:
Qui locutus est per Prophetas.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary. And was made man.

And was crucified for us under Pontius Pilate:
suffered, and was buried.

And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sits at the right hand of the Father
And He shall come again with glory
to judge the living and the dead:
His kingdom shall have no end.

And (I believe in) the Holy Ghost,
the Lord and giver of life:
Who proceeds from the Father and Son.
Who with the Father and Son together
is worshipped and glorified:
Who spoke by the Prophets.
Et unam sanctam catholicam 
et apostolicam Ecclesiam. 
Confiteor unum baptisma 
in remissionem peccatorum. 
Et expecto resurrectionem mortuorum 
Et vitam venturi saeculi. 
Amen.

Sanctus
Sanctus, Sanctus, Sanctus, 
Dominus Deus Sabaob. 
Pleni sunt coeli et terra gloria tua. 
Osanna in excelsis.

Benedictus qui venit 
in nomine Domini. 
Osanna in excelsis.

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.

And in one holy catholic 
and apostolic church. 
I acknowledge one baptism 
for the remission of sins. 
And I look for the resurrection of the dead 
And the life of the world to come. 
Amen.

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

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

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.

Please Please Me
Last night I said these words to my girl 
I know you never even try, girl 
C'mon, please please me, whoa yeah, like I please you.

You don't need me to show the way, love 
Why do I always have to say “love” 
C'mon, please please me, whoa yeah, like I please you.

I don't wanna sound complaining 
But you know there's always rain in my heart. 
I do all the pleasing with you, it's so hard to reason 
With you, whoa yeah, why do you make me blue?

Last night I said these words to my girl. 
I know you never even try, girl. 
C'mon, please please me, whoa yeah, like I please you.

Richard Boukas

Richard Boukas is a prolific composer, guitarist, vocalist, and educator, renowned for his exceptional work in Brazilian music across various genres. As a composer, musician, and educator, he has contributed significantly to Brazilian jazz and chamber music. Boukas has played a crucial role in reviving and preserving Brazilian traditions, working closely with notable figures such as Táxi and Mário de Andrade. His compositions often incorporate elements from Brazilian folk music, enabling a unique blend of cultural influences. His educational and performance career has encompassed a wide range of opportunities, from teaching at universities to performing with various ensembles. Boukas' dedication to preserving and promoting Brazilian music is evident in his extensive body of work, which continues to inspire audiences and musicians alike.
PROGRAM NOTES
My choral works that have become known as the Beatles Motets were written mainly between 1988 and 1993. Having sung choral literature from Dufay to Penderecki and being a child of the 1960s, the marriage of The Beatles with five centuries of polyphonic choral traditions seemed so natural to me. These pieces were not commissioned, but were written out of love for singing masterpieces with people. Dr. James John has been a colleague dating to the 1980s, when we sang together at St. Ignatius Church, so he has known about these pieces since their inception. We have waited years for the right situation to present them, and this to my joy is now a reality with Cerdilion.

The motet based on “Please Please Me” is in three movements. The style is intended to be “channeled Bach.” The first movement moves from a chorale fantasia to episodes leaning toward Monteverdi and Schütz. The second movement (in 12/8 meter, reminiscent of the opening of Cantata No. 1 (“Wie schön leuchtet der Morgenstern”) is all new musical material, only using the final line of the Beatles lyric. The final movement melds the Beatles melody with the fugue subject “Ich aber seid nicht fleischlich” from Jesu, meine Freude. It is thus both clever and appropriate to program this Beatles motet with the most profound of Bach’s motets. I am deeply grateful to Dr. John and Cerdilion for the meticulous work and musicality they have invested in this piece.

Although I missed the fiftieth anniversary of The Beatles’ arrival in 1964, I hope the entire collection of Beatles Motets can be definitively performed and recorded in the near future.

—Richard Bonkás

“Please Please Me” Cantata
Last night I said these words to my love,
You never tried, you know you never even tried, girl.
Come on, please please me like I please you.
You don’t need me to show the way, love.
Come on, please please me like I please you.
I don’t wanna sound complainin’
But you know there’s always rain in my heart.
I do all the pleasin’ with you,
It’s so hard to reason with you.
Why do you make me blue?

And when I said these words to my love,
There was silence all around.
Ach, she didn’t even try to listen.
I looked at her and said:
Please please me like I please you.

J.S. Bach, Jesu, meine Freude, BWV 227
Only five motets by J.S. Bach (1685–1750) are of undisputed authenticity, and none are linked to the rigorous weekly schedule of the church year for which Bach wrote more than two hundred cantatas as Cantor of the Thomasschule in Leipzig—his final and most noteworthy appointment, held from 1723 onward. Bach’s motets were composed for special occasions (primarily funerals or memorial services), and aside from being far fewer in number than the cantatas, they are also purely choral, containing no solo arias, recitatives, or obbligato instruments, and requiring no orchestral forces. A set of instrumental parts that double the vocal lines survives for one of the motets (Der Geist hilft unser Schwache auf! The Spirit Helps Our Weakness, BWV 226), but no such materials exist for any of the others, prompting speculation as to how they were performed: a cappella or with instrumental accompaniment. Our performance of Jesu, meine Freude adds basso continuo (organ and cello) as a foundation, striking a middle ground between complete doubling of the vocal parts and no use of instruments at all.

Bach’s motivation for composing Jesu, meine Freude is unclear. He may have written it in 1723 for a memorial service for Joanna Maria Kees, widow of Leipzig’s postmaster—the sermon for the occasion was based on Romans 8:11, which is the text of the final movement. Jesu, meine Freude is also unique among Bach’s motets for its length (eleven movements) and five-part voicing (SSATB)—the others are for double choir. The work takes its name from the Lutheran chorale by Johann Crüger (1650; words by Johann Franck) that serves as a cantus firmus throughout, alternating with stanzas from Romans 8:1–11 to create a large arch form:

| Movement | Text
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<tbody>
<tr>
<td>1. Chorale, verse 1</td>
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<td>2. Romans 8:1, 4b</td>
<td></td>
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<tr>
<td>3. Chorale, verse 2</td>
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<tr>
<td>4. Romans 8:2 (Trio, SSA)</td>
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<tr>
<td>5. Chorale, verse 3 (chorale fantasia)</td>
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<td>6. Romans, 8:9 (double fugue)</td>
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<td>7. Chorale, verse 4</td>
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<td>8. Romans, 8:10 (Trio ATB)</td>
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<tr>
<td>9. Chorale, verse 5 (chorale fantasia)</td>
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<tr>
<td>10. Romans, 8:11</td>
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<tr>
<td>11. Chorale, verse 6</td>
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Movements 1 and 11 are an exact repetition of the same music; movement 10 is a shortened version of movement 2; movements 3, 4, and 5 have the same essential shape as movements 7, 8, and 9 (choral setting, trio, chorale fantasia); and at the center is a double fugue. A total of 209 measures precede the fugue, and 208 follow it. This ingenious palindromic design has important symbolism. Esoterically, it can be referred to as “chiasmic,” from the Greek letter “chi” (Χ) which is the first letter in the word “Χριστός,” meaning “Christ.” According to the New Oxford American Dictionary, a chiasmus is “a rhetorical or literary figure in which words, grammatical constructions, or concepts are repeated in reverse order, in the same or a modified form.” In this case, each half of the motet hinges around the text of the double fugue, “You, however, are not carnal, but spiritual,” succinctly expressing the central idea of the work: the struggle between flesh and spirit can be overcome through Christ. Music, structure, and meaning are so closely intertwined that it is no wonder Albert Schweitzer referred to Jesu, meine Freude as Bach’s “sermon upon life and death.”
Jesu, meine Freude

1. Chorale—Johan Franck
Jesu, meine Freude, meines Herzens Weide,
Jesu, meine Zier!
Ach wie lang, ach lange,
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
süß dir soll mir auf Erden
nichts sonst Liebers werden.

2. Chorus—Romans 8:1, 4b
Es ist nun nichts Verdammliches
an denen, die in Christo Jesu sind,
die nicht nach dem Fleische walten,
sondern nach dem Geist.

3. Chorale—Johan Franck
Unter deinen Schirmen
Bin ich für die Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es jetzt gleich kracht und blitze,
Ob gleich Sünd und Hülle schrecken,
Jesus will mich decken.

4. Trio (SSA)—Romans 8:2
Denn das Gesetz des Geistes,
der da lebendig macht in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

5. Chorale—Johan Franck
Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht dazu!
Tote, Welt, und springe;
ich steh hier und sänge
in gar sicher Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummnen,
ob sie noch so brummnen.

6. Chorus—Romans 8:9
Ihr aber seid nicht fleischlich,
sondern geistlich,
so anders Gottes Geist in euch wohnet.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

7. Chorale
Weg mit allen Schätzen!
du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eliten Ehren,
icch mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, oh ich viel muß leiden,
nicht von Jesu scheiden.

8. Trio (ATB)—Romans 8:10
So aber Christus in euch ist,
so ist der Leib zwar tot
um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.

Despite the old dragon,
Despite death's jaws,
And despite fears as well,
Even though the world might rage and burst,
I will stand here and sing
In utterly confident peace!
God's might holds me in awe;
Earth and abyss must become silent,
Even though they still grumble.

You, however, are not carnal,
But spiritual,
If indeed God's spirit dwells in you.
But anyone who does not have Christ's spirit
Does not belong to him.

Away with all treasures!
You are my delight,
Jesu, my pleasure!
Away, you vain honors,
I do not want to hear you;
Remain unknown to me!
Misery, distress, cross, shame and death
Shall not, though I must suffer greatly,
Separate me from Jesu.

But if Christ is in you,
The body is indeed dead
Because of sin;
The spirit, however, is alive
Because of righteousness.
9. Chorale—Johan Franck
Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällt dir nicht!
Gute Nacht, ihr Sünden,
bleibt weit dahinter,
kommst nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben!

Farewell, O life
That the world has chosen;
You please me not!
Farewell you sins.
Stay far behind me;
Come no more into the light!
Farewell pride and pomp,
To you, life of iniquity,
A final farewell be bidden.

10. Chorus—Romans 8:11
So nun der Geist des,
der Jesum von den Toten
auferweckt hat, in euch wohnet,
so wird auch derselbige,
der Christum von den Toten
auferweckt hat,
cure sterblichen Leiber
lebendig machen, um des willen,
daß sein Geist in euch wohnet.

If the spirit of him
Who has raised Jesus from the dead
Dwells in you,
So will the same one
Who has raised Jesus
From the dead
Bring life to your mortal bodies,
Because his spirit
Dwells in you.

11. Chorale—Johan Franck
Weicht, ihr Trauergeister,
denn mein Freundemeister,
Jesus, tritt herein.
Dienen, die Gott lieben,
muß auch ihr Betreiben
lauter Zucker sein.
Duld' ich schon hier Spott und Hohn,
dennoch bliebst du auch im Leide,
Jesu, meine Freude.

Give way, you spirits of grief!
For my lord of joy,
Jesus, enters in.
For those who love God,
Even their sorrows
Must be pure sweetness.
Even if I must endure mockery and scorn,
You still remain, even in suffering,
Jesu, my joy!

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