

QERDDORION

VOCAL ENSEMBLE

James John

Artistic Director

PRESENTS

To Be Sung on the Water



Friday, June 1, 2018, 8 pm
St. Paul's Episcopal Church
199 Carroll Street, Brooklyn

Sunday, June 3, 2018, 3 pm
St. Ignatius of Antioch
87th Street & West End Avenue, Manhattan

THE PROGRAM

To Be Sung on the Water

Samuel Barber (1910–1981)



Two Choral Songs, Op. 71

Edward Elgar (1857–1934)

The Shower
The Fountain



Miniwanka: The Moments of Water

R. Murray Schafer (b. 1933)

Ellen Schorr, soprano
Allegra Kuney, alto



De Profundis

Josquin des Prez (c. 1450/1455–1521)

Deep River

arr. Robert Fountain (1917–1996)

Anna Harmon, soprano

Vidi Speciosam

Tomás Luis de Victoria (c. 1548–1611)

shore to shore

David Åberg (b. 1980)



Zefiro torna

Claudio Monteverdi (1567–1643)

Winds of May

Bernardino Zanetti (b. 1961)

Talya Westbrook, soprano
David Letzler, alto



The Miracle of the Spring

Bob Chilcott (b. 1955)

1. Where Water Waits
2. The Source of the Spring
3. To Sing of Water
4. The Desert
5. The Voice of Water

Anna Harmon, soprano
Jennifer Oates, soprano
Allegra Kuney, alto

Juan Herrera, percussion
Fred Trumpy, percussion

❖❖❖ *Intermission* ❖❖❖

THE ARTISTS

Now concluding its twenty-third season, **CERDDORION** (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, Julie Dolphin, and Martha Sullivan.

Recent appearances include an invited performance at the November 2016 New York State American Choral Directors Association Conference in Garden City, NY; a featured performance on the cable television series American Music in February 2016; and a collaborative concert with Sweden’s highly acclaimed professional choir Voces Nordicae in June 2015. 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. Other 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; and Baroque opera performances with the early music instrumental ensemble Concert Royal.

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 her *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, ARTISTIC DIRECTOR

JAMES JOHN is in his eighth season as Artistic Director of the Cerddorion Vocal Ensemble. He is also Professor of Conducting 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; and heads the graduate program in choral conducting. Under his leadership the choral program at the School of Music has become recognized as one of the finest collegiate choral programs in the region, with performances by the Queens College Choir at both the New York State School Music Association Winter Conference (2010), and the Eastern Division Conference of the American Choral Directors Association (2012).

Dr. John’s guest conducting appearances include Brahms’s *Requiem* and Beethoven’s *Missa Solemnis* with the Tokyo Oratorio Society and Oratorio Sinfonica Japan, Avery Fisher Hall’s annual *Messiah* Sing-In, a concert of American choral music with the Virginia Chorale, and honor choirs throughout New York State. He has given presentations at both divisional and national conferences of the American Choral Directors Association, and is in demand as a clinician and adjudicator throughout the United States.

As a teacher and scholar, Dr. John has served as guest lecturer in conducting at the Hochschule für Musik in Freiburg, Germany, and has presented seminars on American choral music in Basel and Stockholm. His dissertation on Brahms won the Julius Herford Prize from the American Choral Directors Association, and will be published in revised form as a book by Edwin Mellen Press. From 2011-2016 he served as Editor of *American Choral Review*, published biannually by Chorus America, and he has also served 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. His prior appointments include Director of Choral Activities at both Tufts University (Boston, MA) and Nassau Community College (Garden City, NY), as well as Conducting Fellow at Dartmouth College. He received his Master of Arts in Conducting from the Aaron Copland School of Music.



JUAN HERRERA, PERCUSSION

Juan Herrera is a percussionist based in New York City. An avid learner, Juan has studied many styles of percussion, including West African, Balinese, Middle Eastern, Brazilian, Afro-Cuban, Venezuelan, Colombian, choral, contemporary, orchestral, jazz/Latin jazz, improvisation, ragtime, and musical theater. He received his Master of Music degree in Percussion Performance from the Aaron Copland School of Music at Queens College.

FRED TRUMPY, PERCUSSION

Fred Trumpy is a drummer, percussionist, chamber musician and teacher. He graduated Magna Cum Laude with a BM in Percussion Performance from The Aaron Copland School of Music at Queens College. Fred is a member of Gamelan Yowana San and can be heard on record labels including Jetsam-Flotsam, Yo-Yo Records, Better Days Will Haunt You Tapes, UnBuckled Records, and Listen Up!

THE WINNERS OF CERDDORION'S SIXTH ANNUAL EMERGING COMPOSERS COMPETITION

David Åberg comes from a family of musicians in Falun, Sweden. He studied musicology and choral conducting with professor Stefan Parkman at Uppsala University. Following in his parents' footsteps, Mr. Åberg became a church musician after five years at the Royal Academy of Music in Stockholm, where he focused on conducting with professors Mats Nilsson and Anders Eby. As a singer, he has been a member of such professional ensembles as VoNo (formerly known as Voces Nordicae) and the Eric Ericson Chamber Choir. He has studied composition with Kjell Perder, is published by Bo Ejeby Förlag, and in 2017 was awarded second prize in a Swedish choral composers competition for the 500th anniversary of the Reformation.

Bernardino Zanetti, born in Musile di Piave (Venice), is active as a composer, organist, conductor, and singer. As organist, he has held concerts in Italy, Germany, France, Austria, Switzerland, Poland and other European Countries; as choir conductor he has earned national prizes, held concerts all over Europe, and recorded TV shows in Europe. He has recorded several CDs as organist, choir conductor and singer with several chamber choirs. His vocal and instrumental compositions have won prizes and earned him commissions. His music has been published by Edizioni Musicali Europee (Milan), Associazione Cori Piemontesi, and Armelin (Padova). Mr. Zanetti was also a winner of Cerddorion's Fifth Annual Emerging Composers Competition.

TO BE SUNG ON THE WATER

PROGRAM NOTES

BY

JAMES JOHN, ARTISTIC DIRECTOR

Water is a fundamental source of life, essential for human survival. Our bodies are approximately sixty percent water; seventy-one percent of the Earth is covered by it; we cannot live more than several days without drinking it in some form. We use water for cooking, cleaning, bathing, exercise, recreation—it permeates the fabric of our lives and is easily taken for granted. It is no wonder that such an elemental force in nature has been a source of inspiration for poets and composers throughout the ages, and the task of assembling an array of water-themed choral works has been particularly enjoyable and enlightening.

Most of the music on our program employs water imagery as a metaphor for various emotional or psychological states; in a few instances water appears merely as a fleeting image (Victoria and Monteverdi); in one piece reference to it can only be inferred (Josquin); and in another, mimetic portrayal of the many forms of water is the sole intention of the work (Schafer). The winning entries of Cerddorion's sixth annual Emerging Composers Competition were written specifically with a water theme in mind: *Shore to Shore* by Swedish composer David Åberg, and Italian composer Bernardino Zanetti's *Winds of May*. Enjoy bathing in these beautiful sounds!



Samuel Barber, *To Be Sung on the Water*

Samuel Barber is one of the foremost American composers of the twentieth century. Born in West Chester, Pennsylvania, he was certain from a young age that he would become a composer, and he entered the Curtis Institute of Music in Philadelphia when he was only fourteen years old. Barber was a multifaceted musician, triple majoring in composition, piano and voice. A singer himself (possessing a beautiful lyric baritone), his vocal and choral music is remarkably well written and exceptionally rewarding to sing.

To Be Sung on the Water was completed in December 1968, a time when the composer was still reeling from what was the most stinging debacle of his career. He had been commissioned to write an opera (*Antony and Cleopatra*) for the opening of the new Metropolitan Opera House at Lincoln Center in 1966, and for many reasons—including major differences in scope and conception with Franco Zeffirelli, who prepared the libretto and served as stage director for the premiere—it was panned by critics on all sides. Barber later spent substantial energy revising the work, and at one point considered including *To Be Sung on the Water* in the opera’s galley scene, but ultimately decided against it.

This short, a cappella piece is a setting of a poem by Louise Bogan, who served as poetry editor of *The New Yorker* for almost forty years and was appointed the fourth Poet Laureate of the United States in 1945–1946. Barber’s music is permeated by a repeated rhythmic pattern that mirrors the regularity of rowing and the gentle oscillating waves created by oars—an image central to the poem, which expresses delight in this simple, repetitive action, while also acknowledging (with a tinge of melancholy) that the beauty we find in it, and in life, is transient. Appropriately, this succinct, poignant work was performed at Barber’s memorial service on February 9, 1981, at St. Bartholomew’s Church in New York City.

To Be Sung on the Water

Louise Bogan (1897–1970)

Beautiful, my delight,
Pass, as we pass the wave,
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.

Beautiful, pass and be
Less than the guiltless shade
To which our vows were said;
Less than the sound of the oar
To which our vows were made,
Less than the sound of its blade
Dipping the stream once more.

Sir Edward Elgar, *Two Choral Songs*, Op. 71

Sir Edward Elgar, perhaps the most renowned English composer of the late nineteenth and early twentieth century, struggled to achieve success until his early forties. He was born in the countryside near Worcester, where his father (a piano tuner, violinist and organist) owned a music shop. Elgar was primarily self-taught, and often like an outsider in established musical as well as social circles. His fame began to take hold around 1900 with the premiere of the *Enigma Variations*, Op. 36, as well as the large-scale oratorio *Dream of Gerontius*, Op. 38, both of which have now entered the standard repertory.

Throughout his life Elgar drew inspiration from a love of nature, and in 1912 after moving back to London from Hereford (a city in the West Midlands region of England relatively close to his birthplace), he began to explore the surrounding countryside on short motor trips. The pleasure he derived from these outings is reflected in his *Two Choral Songs*, Op. 71, setting of verse by the seventeenth-century Welsh metaphysical poet Henry Vaughan. They are dedicated to friends of Elgar’s from the Worcester area where he grew up—reflecting nostalgia for the beautiful surroundings of his youth—and he gave each piece a subtitle referring to a specific place in the rural outskirts of London that must have served as inspiration (Mill Hill in the case of “The Shower,” and Totteridge for “The Fountain”). Elgar chose his texts quite carefully, focusing on stanzas from longer poems by Vaughan that use nature imagery as a metaphor for spiritual transformation.

The Shower Henry Vaughan (1622–1695)

Cloud, if as thou dost melt, and with thy train
Of drops make soft the Earth, my eyes could weep
O'er my hard heart, that's bound up and asleep;
Perhaps at last,
Some such showers past,
My God would give a sunshine after rain.

The Fountain Henry Vaughan

The unthrift sun shot vital gold, A thousand, thousand pieces; And heav'n its azure did unfold Chequer'd with snowy fleeces; The air was all in spice, And ev'ry bush A garland wore:	Thus fed my eyes, But all the earth lay hush, Only a little fountain lent Some use for ears, And on the dumb shades language spent, The music of her tears.
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R. Murray Schafer, *Miniwanka: The Moments of Water*

R. Murray Schafer is an avant-garde Canadian composer, music educator and environmentalist, noted for his work in acoustic ecology, “a discipline studying the relationship, mediated through sound, between human beings and their environment.” He is the author of many books, including *The Tuning of the World* (1977), and is well-known for his use of graphic notation, which Schafer uses to create striking visual representations of his soundscapes. His compositions often allow performers more freedom than they are accustomed to, achieved through the use of aleatoric techniques that encourage individual choice and active participation in the creative process. The composer writes:

Miniwanka is an imitative piece describing the various states of water. The text consists of words for water, rain, stream, river, fog and ocean, in the following North-American Indian languages: Dakota, Wappo, Crow, Chinook, Achumawi, Otchipwe, Salish, Natick, Klamath and Luiseno. The effect of the total piece should be to chronicle the transformations of water, from raindrops to streams and waterfalls, to quiet lakes, to broad rivers, and finally through estuaries to the ocean.

Josquin des Prez, *De Profundis* Traditional, arr. Robert Fountain, *Deep River*

Every so often a great artist emerges who is able to assimilate the style and musical language of his predecessors, while at the same time pushing the boundaries of possibility into new areas of self-expression. Beethoven was one such musician; Josquin des Prez (c. 1450–1521) was a similar “giant” of the Renaissance. Born near the border of Belgium and France, he is the most famous in a line of Franco-Flemish composers that includes luminaries such as Guillaume Dufay, Johannes Ockeghem, Jacob Obrecht and Heinrich Isaac. Josquin’s gift for tightly knit musical construction is nearly unmatched; he created a new level of motivic and thematic unity within his compositions while also displaying unprecedented sensitivity in the text.

Josquin’s setting of the penitential psalm *De Profundis Clamavi* (Psalm 130) is a late work demonstrating the composer’s contrapuntal mastery and was probably intended for the obsequies of an eminent personage. Scholars have suggested variously the funerals of Phillip the Fair of the Netherlands (1507), Anne of Brittany (Queen of France; 1514), King Louis XII of France (1515), and Emperor Maximilian (1519) as possible occasions for the motet’s premiere. It is based on an ingenious canon between the soprano, baritone and also voices thought to represent the “three estates” that would have gathered under such sorrowful circumstances: the nobility, clergy and commoners. Though the canon is not clearly audible, the strictness of this compositional device gives the piece a solemn, stately quality, appropriate to the weightiness of the event.

The African American spiritual *Deep River* hardly needs any introduction. It gained popularity in the early part of the twentieth century in an arrangement by Harry T. Burleigh, and since then has become one of the most well-known and beloved spirituals in the repertory. We are pairing it with Josquin’s motet because the text conveys an analogous cry “from the depths”—in this instance, for freedom, both in the here-and-now and the afterlife.

De Profundis a 5

Psalm 130

Final stanza excerpted from the Requiem Mass and Lord’s Prayer

De profundis clamavi ad te Domine,
Domine exaudi vocem meam.
Fiant aures tuæ intendentes
in vocem deprecationis meæ.
Si iniquitates observaveris Domine,
Domine, quis sustinebit?

Out of the depths I have cried to You, O Lord;
Lord, hear my voice.
Let Your ears be attentive
To the voice of my supplication.
If You, O Lord, will take note of iniquities,
Lord, who could withstand?

Quia apud te propitiatio est;
et propter legem tuam
sustinui te Domine,
sustinuit anima mea in verbo ejus,
speravit anima mea in Domino.

For with You there is merciful forgiveness;
And on account of Your law,
I have waited for You, O Lord.
My soul has relied on His word:
My soul has hoped in the Lord.

A custodia matutina usque ad noctem
speret Israël in Domino,
quia apud Dominum misericordia,
et copiosa apud eum redemption,
et ipse redimet Israël
ex omnibus iniquitatibus ejus.

From the morning watch even until night,
Let Israel hope in the Lord.
Because with the Lord there is mercy:
And with Him plentiful redemption.
And He shall redeem Israel
From all its iniquities.

Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.
Kyrie eleison. Christe eleison.
Pater noster.

Eternal rest grant unto them, O Lord,
And let perpetual light shine upon them.
Lord have mercy. Christ have mercy.
Our Father.

Deep River

Traditional, arr. by Robert Fountain

Deep river,
My home is over Jordan.
Deep river, Lord.
I want to cross over into campground.

Oh, don't you want to go,
To that gospel feast;
That promised land,
Where all is peace?

O deep river, Lord,
I want to cross over into campground.

Tomás Luis de Victoria, *Vidi Speciosam*

David Åberg, *shore to shore*

Tomás Luis de Victoria is the preeminent Spanish composer of the late Renaissance. He was born in Avila, one of 11 children, and served as a choirboy at Avila Cathedral. Ordained a priest in his late twenties, Victoria went to Rome as a young man where he knew Palestrina and may have studied with him. He remained there for almost twenty years before returning to Madrid in 1587 to become chaplain, choirmaster and later convent organist for the Dowager Empress Maria, daughter of Charles V.

Vidi Speciosam (“I saw the fair one”) was published in 1572 as part of Victoria’s first collection of motets. The text (a well-known responsory for the Feast of the Assumption of the Virgin Mary) is based on the *Song of Songs*, which has often been appropriated by the church for Marian worship. Victoria’s setting displays an ardor typical of “his musical and spiritual personality, characterized by an intensely emotional level of devotion.” The six-voice texture varies frequently, creating charming antiphonal effects, and the piece abounds with striking harmonic shifts and delightful word painting—including soaring lines on “ascendentum” and “ascendit”: running eighth notes on “aquarum” descriptive of flowing waters; and a turning melodic figure on “circumdabant flores rosarum” that is a vivid depiction of someone “surrounded by roses and lily-of-the-valley.”

David Åberg’s *Shore to shore*, which received first prize in Cerddorion’s Emerging Composers Competition this year, is a setting of two texts: *Song of Songs* 8:7, and an aphorism by the Swedish author Björn Ranelid. The composer writes:

Björn Ranelid is a well-known and loved (but also controversial) Swedish author, famous for his colorful language and many aphorisms. The first inspiration for this piece was the sound of the sea, which I have tried to set to music. This appears in the middle section together with Ranelid’s text, and the piece is built from that. I have paired the aphorism by Ranelid with a verse from the *Song of Songs* that is set to music with a chant-like melody—a melody that begins and ends the piece in canon- or fugato form over repetitive chords.

Vidi Speciosam

Vidi speciosam sicut columbam
ascendentem desuper rivos aquarum:

I saw the fair one rising like a dove
above the streams of water:

Cuius inestimabilis odor erat nimis
in vestimentis eius.

Whose priceless fragrance clung to her
garments.

Et sicut dies verni circumdabant eam
flores rosarum et lilia convallium.

And as on a spring day, she was
surrounded by roses and lily-of-the-valley.

Quae est ista, quae ascendit per desertum
sicut virgula fumi, ex aromatibus
myrrhae et thuris?

Who is this who rises from the desert
like a pillar of smoke, perfumed with
the scent of myrrh and frankincense?

Et sicut dies verni, flores rosarum
circumdabant eam, et lilia convallium.

And as on a spring day, she was
surrounded by roses and lily-of-the-valley.

Shore to shore

Song of Solomon 8:7

Björn Ranelid (b. 1949); translation, Kim Loughran

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

To live is to swim.

From the shore, I to the shore, you in the sea, we.

Claudio Monteverdi, *Zefiro torna* Bernardino Zanetti, *Winds of May*

Hailed by musicologist Leo Schrade as “creator of modern music,” Claudio Monteverdi is one of history’s most influential composers. Like Josquin a century before him, Monteverdi excelled in all genres and assimilated the diverse styles of the period into an amalgam that explored new boundaries of personal expression. The premiere of his opera *L’Orfeo* in 1607 is commonly used to mark the beginning of the Baroque—it is one of the few early operas still in the repertory today. Monteverdi’s development as a composer can be traced clearly through his nine books of madrigals, spanning the breadth of his long career. His first book (1587) is firmly rooted in the *a cappella* style of the late Renaissance; by the time he published book eight (1638) he had redefined the genre to include solo voices, instruments and basso continuo.

Zefiro torna (“Zephyr returns”) appears in Monteverdi’s sixth book of madrigals (1614). Though no separate instrumental parts are required, it may originally have been performed by a quintet of solo voices and basso continuo (we are performing it *a cappella*). The text, a sonnet by Petrarch (1304–1374), contrasts the beauty of Spring with the misery of a dejected lover. Monteverdi employs every expressive harmonic device at his disposal—culminating in an extraordinary chain of rising suspensions—to portray the stinging pains of the poet’s scorched heart.

Italian composer Bernardino Zanetti lives just outside of Venice, where Monteverdi worked for the last thirty years of his life as *maestro di cappella* at St. Mark’s Cathedral. Zanetti’s whimsical setting of James Joyce’s *Winds of May* (1907), which received second place in this year’s Emerging Composers Competition, skillfully captures the imagery in this short poem: spirited cross rhythms convey the gleeful “dancing” of winds on the sea; undulating lines depict the flying foam rising in “silvery arches”; and jazzy blue notes color the last line, “Love is unhappy when love is away.”

Zefiro Torna

Zephiro torna, e’l bel tempo rimena,
e i fiori et l’herbe, sua dolce famiglia,
et garrir Progne et pianger Filomena,
et primavera candida e vermiglia.

Ridono i prati, e’l ciel si rasserena;
Giove s’allegra di mirar sua figlia.
L’aria et l’acqua et la terra è d’amor piena;
ogni animal d’amar si racconsiglia.

Ma per me, lasso, tornano i più gravi
sospiri, che del cor profondo tragge
quella ch’al ciel se ne portò le chiavi;

E cantar augelletti, e fiorir piagge,
e’n belle donne honesti atti e soavi
sono un deserto,
e fere aspre et selvagge.

Zephyr returns and brings fair weather,
and the flowers and herbs, his sweet family,
and Procne singing and Philomela weeping,
and the white springtime, and the vermilion.

The meadows smile, and the skies grow clear:
Jupiter is joyful, gazing at his daughter:
air and earth and water are filled with love:
every animal is reconciled to loving.

But to me, alas, there return the heaviest
sighs that she draws from the deepest heart,
who took the keys of it away to heaven:

and the song of little birds, and the flowering
and the sweet, virtuous actions of women
are a wasteland to me,
of bitter and savage creatures.

Translation by Anthony S. Kline

Winds of May

James Joyce (1882–1941)

Winds of May, that dance on the sea,
Dancing a ring-around in glee
From furrow to furrow, while overhead
The foam flies up to be garlanded,
In silvery arches spanning the air,
Saw you my true love anywhere?
Welladay! Welladay!
For the winds of May!
Love is unhappy when love is away!

Bob Chilcott, The Miracle of the Spring

Bob Chilcott was born in Plymouth, England, and as a boy began singing with the Choir of King's College, Cambridge, where he also sang as a university student. He was a member of the renowned King's Singers from 1985 to 1997, and since leaving the group he has maintained a career as a full-time composer. Choirs from all over the world have performed his works, and he is in frequent demand as a guest conductor, including a current post as Principal Guest Conductor of the BBC Singers. Cerddorion is pleased to present the New York premiere of *The Miracle of the Spring*, about which Chilcott writes:

The Miracle of the Spring was written for the Magdalen College School, Oxford, in 2014. The Director of Music, John Cullen, wanted a piece for choir and percussion instruments in the vein of my earlier work, *The Making of the Drum*. I had read a poem by Charles Bennett, which I loved, on the subject of water, and I asked him to expand the idea into a suite of five poems, which ultimately make up the texts for this piece. The ideal also reflected a conversation I'd had on a visit to the United States about the importance of water to all of us. In the cycle, I have used the glockenspiel and bell tree to depict the flow and sparkle of water and a pair of log drums to reflect the dryness of the desert. The discovery of the spring at the end of the piece reminds us of the life-giving properties of water and how much we need to respect and value it as one of our greatest resources.

The Miracle of the Spring

1. *Where Water Waits*

If I follow a white cloud,
one white cloud in a blue sky,
perhaps I'll find the place
where water waits.

If I sip the burning air
as if it were a question
perhaps I'll learn to taste
the smell of water.

Or maybe the cactus wren
who drinks from white blossom,
will show me where
the flower of water opens.

At night the brilliant stars
are raindrops in heaven.
Each of them ready to fall
as the light of water.

2. *The Source of the Spring*

In the bed of a dried-up river
I found a broken boat
swept away by floods
and stranded there.

Tonight I'll make an oar
from a desert tree
and row myself to sleep
by following a star.

Today I'll repair its hull
and heal the gash
where its floating
was eaten by a stone.

Tomorrow I'll drift on a lake
and go wherever I'm taken
until in the end I find
the source of the spring.

3. *To Sing of Water*

The desert opens its mouth
to sing of water,
as if the sand was asking
to be a beach.

Go down deep enough,
and you'll find the place
where a wave
is waiting to break.

Once, a lake was here:
under the surface are fish
made out of stone,
but still swimming.

Under our feet is a sea,
I feel it call in my blood
as if I were a fish
who longed for the ocean.

4. *The Desert*

I went to the desert
because I was so dry
I knew the sand and rock
would be like my skin.

I came to the desert
because I wanted to taste
water that fell as rain
where the light was young.

5. *The Voice of Water*

Under these rocks
I hear the voice of water
speaking a cool language
beneath these scorching stones.

The soft voice of water
asking if I am thirsty,
how can it know I am dry
as an autumn leaf?

I stayed in the desert
because I learned its name
was a drop which washed me
clear of all my days.

I became the desert
because I wanted you to come
and let me show you
what it means to drink.

O water rush to touch me,
gush and dash in streams.
O let me hear the tears
a mountain cries.

O water speak to me now
and I'll listen by drinking.
O let the voice of water
sing in my mouth!

Coming Up Next: Cerddorion's 24th Season

Thank you for attending this performance. Please check www.cerddorion.org for up-to-date information about next season's performances, and sign up on the web site to receive our e-mail updates!

And come hear Cerddorion members on October 3–7, 2018, as we join 1,000 singers from across New York on the High Line for the first-ever performances of David Lang's *The Mile-Long Opera*. Tickets will be available at <http://milelongopera.com/>, and information about the event will be available there and at www.cerddorion.org.

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Gingerbread Manor
Mark Hewitt
Emily John
Lorraine Marxer

Vasudavan Panicker
Dean Rainey
Tom Reingold
Gladys Ross
Frances Rutherford
Daniel Walker
Jonathan Weil
Talya Westbrook
Vocal Area Network



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CERDDORION

Sopranos

Anna Harmon
Molly Masterton
Jennifer Oates
Jeanette Rodriguez
Ellen Schorr
Talya Westbrook

Altos

Jamie Carrillo
Susan Glass
Allegra Kuney
Cathy Markoff
Myrna Nachman
Katie Wilkes

Tenors

Ralph Bonheim
Mark Hewitt
Michael Klitsch
Gabriel Lehrman
David Letzler
Ethan Wagner

Basses

Peter Cobb
James Crowell
Rich Dikeman
Stephen Iger
Jonathan Miller
Dean Rainey
Tom Reingold
Larry Sutter



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