



# CONCERT SCHEDULE

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**Saturday, March 14, 7:00 PM**

Emmanuel Church  
15 Newbury Street  
Boston, Massachusetts 02116

**Sunday, March 15, 3:00 PM**

Cathedral of St. John  
271 South Main Street  
Providence, Rhode Island 02903

**Monday, March 16, 11:00 AM**

Central High School  
1 Lincoln Boulevard  
Bridgeport, Connecticut 06606

**Monday, March 16, 7:30 PM**

The Church of St. Mary the Virgin, Times Square  
145 West 46th Street  
New York, New York 10036

**Tuesday, March 17, 12:00 PM & 1:00 PM**

Bronx Preparatory Charter School  
3872 Third Avenue  
Bronx, New York 10457

**Tuesday, April 7, 7:00 PM**

Phillips Church  
Phillips Exeter Academy  
Exeter, New Hampshire 03833

*This performance is in collaboration with Emmanuel Music Inc.,  
and is generously supported by the Gilbert Fund.*

# PROGRAM

## I

*Capriol Suite* Peter Warlock  
[1894-1930]  
Basse-Danse  
Pavane  
Mattachins

*The Unanswered Question* Charles Ives  
[1874-1954]

Caroline Tracey & Sophia Wronsky, *born soloists*

## II

*My Spirit Sang All Day* Gerald Finzi  
[1901-1956]

*O sacrum convivium* David Ashley White  
[b. 1944]

*Communion Words* John Harbison  
[b.1938]

*Cool of the Day* arr. John Ratledge

Dulcinée DeGuere, Lisa Deneckere, Tammara Gary, Melina Harris,  
Maria Ichizawa, Chloe Jang, Molly Liu, Ji Hye Park; *soloists*

*Walk Together Children* Moses Hogan  
[1957-2003]

### III

*Overture to Rosamunde, D. 797*

Franz Schubert  
[1797-1728]

### IV

*Dziedoṭ Dzimu, Dziedoṭ Augu*

Latvian Folk Song  
arr. Alfred Kalnins

Jenny Cooper, *conductor*

*Mary Hynes* from "Reincarnations" (James Stephens)

Samuel Barber  
[1910-1981]

*A Red, Red Rose* (Robert Burns)

James Mullholland  
[b.1935]

*Sure on this Shining Night* (James Agee)

Morten Lauridsen  
[b. 1943]

Eugene Yang, *piano*  
Sae Kyoung Jang, *cello*

*Duerme negro*

Atahualpa Yupanqui  
arr. Emilio Solé

Linnea Shin Ji Hye Park, Cristian Scott; *soloists*

### V

*Aus der Tiefen rufe ich, Herr, zu dir, BWV 131*

Johann Sebastian Bach  
[1685-1750]

1. Chorus
2. Arioso (Bass) & Chorale (Soprano)
3. Chorus
4. Aria (Tenor) & Chorale (Alto)
5. Chorus

Matthew Anderson, *tenor*  
Mark Andrew Cleveland, *bass*  
Sumner Thompson, *bass* (03/14 only)  
Peggy Person, *oboe*

## TRANSLATIONS

### *O sacrum convivium*

O sacred banquet, in which Christ is received,  
the memory of His Passion is renewed,  
the mind is filled with grace,  
and a pledge of future glory is given us.  
Alleluia.

### *Dziedot Dżimu, Dziedot Augu*

I was born to sing, so I sing.  
I will always sing, and fill my life with joy.  
Matchless is my gift of speaking, Matchless is my gift of song.  
Mountains shake and forests echo, when I sing my song.  
People listen to my singing, they are saying, I sing like a nightingale.  
Come and join me nightingale, we and all the cows will go.

### *Duerme negrito*

Sleep, sleep little black one,  
Your mama's in the fields, little one.

She's going to bring quail for you,  
She's going to bring fresh fruit for you,  
She's going to bring pork for you,  
She's going to bring many things for you.

And if the black one does not go to sleep,  
This white devil will come zap!  
He'll eat your little foot, chica bú;  
Hurry, chica bú!

She's working hard, working, yes,  
Working and they don't pay her, working, yes,  
Working and she's coughing, working, yes,  
For her sweet little black one, for her little on, yes.

# BACH

## *Aus der Tiefen rufe ich, Herr, zu dir* BWV 131

### 1. Chor

*Aus der Tiefen rufe ich, Herr, zu dir.  
Herr, höre meine Stimme, laß deine Ohren  
merken auf die Stimme meines Flebens!*

(Psalm 130: 1-2)

### 2. Arioso B und Choral S

*So du willst, Herr, Sünde zurechnen,  
Herr, wer wird bestehen?*

**Erbarm dich mein in solcher Last,**

**Nimm sie aus meinem Herzen,**

**Die weil du sie gebüßet hast**

**Am Holz mit Todesschmerzen,**

*Denn bei dir ist die Vergebung,*

*daß man dich fürchte.*

**Auf daß ich nicht mit großem Weh**

**In meinen Sünden untergeh,**

**Noch ewiglich verzage.**

(Psalm 130: 3-4)

### 3. Chor

*Ich harre des Herrn, meine Seele harret,  
und ich hoffe auf sein Wort. (Psalm 130: 5)*

### 4. Arie T und Choral A

*Meine Seele wartet auf den Herrn von einer Mor-  
genwache bis zu der andern. (Psalm 130: 6)*

**Und weil ich denn in meinem Sinn,**

**Wie ich zuvor geklaget,**

**Auch ein betrübter Sünder bin,**

**Den sein Gewissen naget,**

**Und wollte gern im Blute dein**

**Von Sünden abgewaschen sein**

**Wie David und Manasse.**

### 5. Chor

*Israel hoffe auf den Herrn;  
denn bei dem Herrn ist die Gnade  
und viel Erlösung bei ihm.*

*Und er wird Israel erlösen aus allen seinen Sünden.*

(Psalm 130: 7-8)

### 1. Chorus

Out of the depths I call, Lord, to You.

Lord, hear my voice, let Your ears take  
note of the sound of my pleas!

### 2. Arioso B and Chorale S

If thus You choose, Lord, to account for  
sins, Lord, who could remain?

**Have mercy on me burdened so,**

**take them out of my heart,**

**since you have atoned for them**

**on the wood with deathly agonies,**

For forgiveness is with You,

so that You might be held in awe.

**so that, for great woe**

**I might not perish in my sins,**

**nor eternally despair.**

### 3. Chorus

I await the Lord, my soul waits,  
and I hope in His word.

### 4. Aria T and Chorale A

My soul waits for the Lord from one morn-  
ing watch to the other.

**And since in my mind,**

**as I lamented before,**

**I am also a troubled sinner,**

**whose conscience gnaws him,**

**and would gladly, in Your blood**

**be washed clean of sin,**

**like David and Manassah.**

### 5. Chorus

Israel hopes in the Lord;  
for mercy is with the Lord  
and much redemption.

And He will redeem Israel from all its sins.

## ABOUT THE MUSIC

### **Peter Warlock: *Capriol Suite* (1926)**

"Peter Warlock" was the pseudonym used by British writer, editor, critic, and composer Philip Heseltine. Warlock used his real name chiefly for his literary and editorial work, reserving his assumed name for his musical compositions. *Capriol Suite*, his best-known orchestral piece, was composed first for piano duet and later in versions for both string orchestra and full orchestra. Warlock had been invited to write an introduction to a new translation of *Orchéographie*, a sixteenth-century dance manual by Thoinot Arbeau. In the text Arbeau engages in conversation with Capriol, a lawyer who wishes to learn to dance; hence, the title. Warlock took the opportunity to use some of Arbeau's musical examples as the basis for a suite. The result is a delightful set of Renaissance-like dances with a twentieth-century flavor.

### **Charles Ives: *The Unanswered Question* (1906)**

Charles Ives has been claimed both as the first distinctively American composer and as the first great composer to emerge from the United States. Perhaps Ives most famous piece, *The Unanswered Question* is an exploration of spiritual experience. On a musical level, it poses the question: "Whither music?". Is the musical future that of a chaotic atonality or the retention of traditional tonal values? *The Unanswered Question* is scored for winds, solo brass instrument, played here by two horns, and a "distant choir" of strings. The composer describes the piece:

The strings play *ppp* throughout, with no change of tempo. They are to represent "The Silences of the Druids" who speak, see, and hear nothing. The horn intones "The Perennial Question of Existence" and states it in the same tone of voice each time. But the hunt for the "Invisible Answer" undertaken by the wind choir and other human beings becomes gradually more active, faster and louder through an *animando* to a *con fuoco*. The "Fighting Answerers," as time goes on, seem to realize a futility, and begin to mock "The Question"--the strife is over for the moment. After they disappear, "The Question" is asked again for the last time, and the "Silences" are heard beyond in undisturbed solitude . . .

### **Franz Schubert: *Overture to Rosamunde* (1820)**

In 1823, when Schubert accepted the commission to provide music for *Rosamunde*, he was given only days, rather than weeks, to provide the music in time for the opening night. This time constraint therefore required some recycling and borrowing to meet the deadline. Instead of writing an overture, he used one written in 1820 for the melodrama *Die Zauberbarfe*, a short-lived theatrical work whose existence is mainly remembered because of Schubert's music.

The introduction begins with the full orchestra intoning slow solemn chords. It continues with a gentle lyrical theme featuring interplay of various winds and followed by strings, building back to full orchestra. The main body of the overture is crafted in the classical *sonata-allegro* form but without a development section. The spirited first theme is introduced by strings alone. The second theme, one of Schubert's most beautiful subjects, is announced and repeated in the flute and oboe. All the thematic material is treated in the development section, and the overture ends with a lively coda.

**Johann Sebastian Bach: *Aus der Tiefen rufe ich, Herr, zu dir***

In 1707 the twenty-two year old organist at Mühlhausen, Johann Sebastian Bach wrote what might be his first sacred cantata, BWV 131 *Aus der Tiefen rufe ich, Herr, zu dir*: It was probably written as a memorial for a fire in the town. Even if this is true, it should be noted that this cantata has a general theme that both fits the Christian tradition and the Baroque taste for dramatic juxtaposition of motives: human misery next to Jesus crucifixion as God's answer. In that respect, this cantata is a work of art with an applicability and timelessness that goes beyond any specific occasion.

This is a typical early Bach cantata, without recitatives or a final chorale, and with several 17th-century stylistic elements. Already in this very young piece we see occasional glimpses of the real Bach. Perhaps most characteristic is the sense of symmetry in the form with the 2nd and 4th movements of five being solo arias with the chorale "*Herr Jesu Christ*" sung in long notes by an upper voice. These chorale organized movements alternate with free and sectionalized settings of Psalm 130.

The piece opens with an expressive Adagio that expresses human misery through a serious, yet flexible oboe and violin duet. Bach seems eager to indulge in a great amount of text repetition and this cantata has perhaps the most extreme examples of it. The music tends to fall in quite small periods, with a tempo change for nearly every line of text. The first tempo change in the first movement, expresses humankind's restless attempts to draw God's attention for its miserable state. Bach introduces an important technique of the period: the block choral statement followed by an individual voice statement that is eventually treated fugally. At some points Bach will seize upon an image and project it vividly. For instance the word "*leben*" (complaining) is given a wonderful whining portrait with the echo effects.

In the second and fourth movements, the chorale stanzas are sung as a background to the main text. This intermingling of a main text in aria or arioso, with a chorale melody at the background, creating a secondary semantic level, is one of Bach's favorite procedures. The bass arioso expresses fear of the Lord (on the word *fürchte*) with special emphasis and "trembling" sixteenth notes, while the sopranos sing the chorale tune hovering above the bass.

The first measures of the third movement musically symbolize "waiting for the Lord" as the word "harren" is by set with prolonged melismas. Bach also introduces another early technique that combines long vocal lines, often chromatic in nature with small repeated motoric elements, (on the text "*ich hoffe*") creating, in effect, a "prayer wheel."

The tenor aria is mixed with the chorale tune sung by the altos. The word *wartet* (wait) is, again, musically expressed by melismas. This somewhat repetitious aria serves the expressive purpose of repeated supplications to God.

The final chorus begins with three measures of three repeated notes. This is no doubt a form of Trinity symbolism. It is composed in accordance with the 17th century motet style, in which each part of the text receives a different treatment. The different parts have different tempos and form a kind of chain. The movement and cantata end with an impressive, virtuosic and hopeful fugue.

## ABOUT THE GUEST SOLOISTS

**Matthew Anderson, tenor**, has been praised for the warm tenor voice and polished musicality he brings to the repertoire of oratorio, opera, and musical theater. An accomplished interpreter of Baroque and early music, Anderson has twice been a national finalist and prizewinner in the American Bach Society Vocal Competition and has been named a 2008-2009 Lorraine Hunt Lieberson Fellow with Emmanuel Music of Boston. He has appeared as a soloist with Emmanuel Music's Bach Cantata Series, the Handel and Haydn Society, Back Bay Chorale, Musicians of the Old Post Road, Williamstown Early Music, Musica Maris, and Concord Chorus. Anderson was heard at the Carmel Bach Festival in the Monteverdi *Vespers of 1610* and Handel *Israel in Egypt*, and in the title role of Matthew Locke's *The Mask of Orpheus*. In 2007, Anderson made his Boston Symphony Hall and Tanglewood Festival debuts as Enoch Snow in *Carousel* with the Boston Pops conducted by Keith Lockhart. The Berkshire Eagle declared him "vocally stunning" in the production, and the Boston Phoenix praised his "impressive singing" and "lively comic timing."

Anderson studied Classics at Harvard University and voice at the New England Conservatory. Mr. Anderson teaches voice at Phillips Exeter Academy.

**Mark Andrew Cleveland, bass**, has appeared as a soloist with Boston Baroque, Cantata Singers, Boston Cecilia, Back Bay Chorale, Handel Society of Dartmouth, Concord Chorale, Manchester Choral Society, Tyaga String Quartet, Arcadia Players, Sarasa and La Donna Musicale. His recent operatic engagements include Prism Opera, Salisbury Opera and the New Jersey June Opera Festival. Cleveland's symphonic and festival appearances include the Southwest Florida Symphony, Festival of Two Worlds, Vermont Symphony, Tanglewood Festival, Ravinia, Murten Classics Festival in Switzerland, Holland Festival Oudemuziek and Disney Concert Hall in Los Angeles. He has recorded for Telarc with Boston Baroque, and participated in a Grammy award-winning recording of Barber *Antony and Cleopatra* with the Spoleto Festival.

Mr. Cleveland teaches voice at Phillips Exeter Academy, St. Paul's School and UMass Lowell.

**Peggy Pearson, oboe**, is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. She gave her New York debut with soprano Dawn Upshaw in 1995. She is a member of the Bach Aria Group and solo oboist with the Emmanuel Chamber Orchestra. Ms. Pearson is Director of Winsor Music Inc., a founding member of the chamber group La Fenice, and principal oboe with the Boston Philharmonic. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra, the Chamber Music Society of Lincoln Center, and Music from Marlboro. Discography includes: A recording of John Harbison's music with Dawn Upshaw and Lorraine Hunt (Archetype), Davidovsky *Quartetto* (Bridge), Harbison *Snow Country* (Archetype), and Peter Child *Sonatina* (CRI).

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## SPECIAL THANKS

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