

MAN OF SORROWS: MUSIC FOR GOOD FRIDAY



Good Friday, April 22, 2011
7:30 p.m.
Saint Anne Church
Rochester, New York

Musica Spei

In manus tuas chant

In manus tuas Thomas Tallis (1505-1585)

Sherri Fleshner, viola; Mariko Morita, organ; Teresa Ringholz, soprano

From *St. Matthew Passion*, BWV 244 Johann Sebastian Bach (1685-1750)
39. Erbarme dich, mein Gott, um meiner Zähren willen!

Musica Spei

Tristis est anima mea Carlo Gesualdo (1566-1613)

Peccantem me quotidie Jean Mouton (c. 1459-1522)

Stabat mater chant

Mariko Morita, organ

From *Symphonie-Passion*, Op. 23 Marcel Dupré (1886-1971)
III. Crucifixion

Sherri Fleshner, violin; Mariko Morita, organ; Teresa Ringholz, soprano

From *Tenebrae: Tropus für Sopran, Violine und Orgel* (1990) Enjott Schneider (b. 1950)
First part; fifth part

Musica Spei

Miserere mei Jacobus Vaet (c. 1529-1567)

Vexilla regis Francisco Guerrero (1528-1599)

Tenebrae factae sunt Marc Antonio Ingegneri (1535-1592)



TEXTS, TRANSLATIONS, AND MUSICAL NOTES

In manus tuas chant

In manus tuas, Domine, commendo spiritum meum, redemisti me, Domine, Deus veritatis. Gloria Patri, et Filio, et Spiritui Sancto. Custodi nos, Domine, ut pupillam oculi; sub umbra alarum tuarum protege nos.	Into thy hands, Lord, I commend my spirit; thou hast redeemed me, O Lord, God of truth. Glory to the Father, and to the Son, and to the Holy Ghost. Guard us, Lord, like the apple of your eye; beneath the shadow of your wings, protect us.
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In manus tuas

Thomas Tallis

b. c. 1505 (England); d. 1585 (Greenwich, England)

In manus tuas, Domine, commendo spiritum meum, redemisti me, Domine, Deus veritatis.	Into thy hands, Lord, I commend my spirit; thou hast redeemed me, O Lord, God of truth.
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Erbarme dich, mein Gott, um meiner Zähren willen!

Johann Sebastian Bach

b. 1685 (Eisenach, Saxe-Eisenach, Germany); d. 1750 (Leipzig, Germany)

text: Picander (Christian Friedrich Henrici, b. 1700; d. 1764)

Erbarme dich, Mein Gott, um meiner Zähren willen! Schau hier, Herz und Auge weint vor dir bitterlich.	Have mercy, My God, for the sake of my tears! See here before you, Heart and eyes now weep for you, bitterly.
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Tristis est anima mea

Carlo Gesualdo

b. 1566 (Venosa, southern Italy); d. 1613 (Avellino, near Naples)

Tristis est anima mea usque ad mortem: sustinete hic, et vigilate mecum. videbitis turbam quae circumdabit me. Vos fugam capietis, et ego vadam immolari pro vobis.	Sorrowful is my soul even unto death. Stay here, and watch with me. You will see the mob that will surround me. You will take flight, and I shall go to be sacrificed for you.
Ecce appropinquat hora, et filius hominis tradetur in manus peccatorum.	Behold, the time draws near, and the son of man shall be delivered into the hands of sinners.
Vos fugam capietis, et ego vadam immolari pro vobis.	You will take flight, and I shall go to be sacrificed for you.

Peccantem me quotidie

Responsory for the third nocturn of matins, Office of the Dead

Jean Mouton

b. 1459 (Hollingue, Pas-de-Calais, France); d. 1522 (Saint-Quentin, Picardy, France)

Peccantem me quotidie, et non me poenitentem, timor mortis conturbat me, quia in inferno nulla est redemptio. Miserere mei, Deus, et salva me.	Since I sin every day and I do not repent, the fear of death troubles me, since in Hell there is no redemption. Take pity on me, O God, and save me.
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Stabat mater chant (verses 1, 2, 3, 9, and 10)

Translation: Edward Caswall, *Lyra Catholica*, 1849

Stabat mater dolorosa juxta crucem lacrimosa, dum pendebat Filius.	At the cross her station keeping, stood the mournful Mother weeping, close to her son to the last.
Cuius animam gementem, contristatam et dolentem pertransivit gladius.	Through her heart, His sorrow sharing, all His bitter anguish bearing, now at length the sword has passed.
O quam tristis et afflicta fuit illa benedicta, mater Unigeniti!	O how sad and sore distressed was that Mother, highly blest, of the sole-begotten One.
Eia, Mater, fons amoris me sentire vim doloris fac, ut tecum lugeam.	O thou Mother! Fount of love! Touch my spirit from above, make my heart with thine accord:
Fac, ut ardeat cor meum in amando Christum Deum ut sibi complaceam. Amen.	Make me feel as thou hast felt; make my soul to glow and melt with the love of Christ my Lord. Amen.

From *Symphonie-Passion*, Op. 23: III. *Crucifixion*

Marcel Dupré

b. 1886 (Rouen, Normandy, France); d. 1971 (Meudon, near Paris, France)

During his first American tour in 1921, the celebrated French organist Marcel Dupré improvised a complete organ symphony in four movements on submitted themes during the inaugural concert of the Rudolph Wurlitzer Organ at Wanamaker Department Store in Philadelphia. The anecdote says that after seeing the four submitted chants, *Jesu Redemptor Omnium*, *Adeste Fideles*, *Stabat Mater Dolorosa*, and *Adoro Te Devote*, Dupré, a devout Catholic, instantly developed the idea of creating a symphony on the life story of Jesus Christ. The improvisation later formed the basis of this symphony.

Written in three sections, the *Crucifixion* is a musical presentation of the story of Christ's Crucifixion. The opening dragging pedal ostinato develops its agitations throughout the first section, describing Christ's procession to Golgotha. The emotional tension gradually builds up to the climactic second section, in which the listener hears massive stabbing gestures three times, followed by a succession of seven chords in descending direction, gradually weakening down only to one note at the end. This is a vivid portrayal of the nailing of Christ, followed by His Seven Last

Words. After a dramatic pause, a two-note sobbing figure starts the last section. There follows the chant of *Stabat Mater Dolorosa*, one of the most powerful medieval poems that meditates on the suffering of Mary, ending the piece quietly.

The Seven Last Words of Christ:

- 1: "Father, forgive them, for they do not know what they are doing." (Luke 23:24)
- 2: "I assure you, today you will be with me in Paradise." (Luke 23:43)
- 3: "Dear woman, here is your son." (John 19:26-27)
- 4: "My God, my God, why have you forsaken me?" (Matthew 27:46 / Mark 15:34)
- 5: "I thirst." (John 19:28)
- 6: "It is finished." (John 19:30)
- 7: "Father, into your hands I commend my spirit." (Luke 23:46)

From *Tenebrae: Tropus für Sopran, Violine und Orgel* (1990): First part, fifth part
 Enjott Schneider
 b. 1950 (Weil am Rhein, Baden-Württemberg, Germany)

Enjott Schneider (b. 1950) is a German composer, musicologist, and music educator. Written in five parts, *Tenebrae for soprano, violin, and organ* is based on *Tenebrae factae sunt*, a motet by David Perez (1711-1778). For tonight's program, the first and last parts will be performed. The first part is exclusively based on the text *Tenebrae factae sunt*. A direct melodic quote starts the piece, creatively using the timbres produced by the combination of the organ and violin in octaves which soon is joined by the soprano. The soprano line develops minimalistically, in diminution and augmentation, keeping the mysticism of the scene described by the text of the falling darkness. The fifth part is based on the text *Et inclinatio capite emisit spiritum* ("and he bowed his head and gave up the ghost"). Written in 5/4 meter, the repetitive gesture of a quintuplet by the violin and the organ is beautifully interwoven with the simple vocal melody, creating a serene scene. Soon, however, the organ pedal joins to punctuate the ensemble, and the soprano takes over the repetitive gesture, continuously interacting with the instrumental parts. The quintuplets could be interpreted as the graceful Holy Spirit watching over the dying Christ at the Crucifixion.

Miserere mei
 Jacobus Vaet
 b. c. 1529, Kortrijk or Harelbeke, Flanders; d. 1567, Frankfurt

<p>Miserere mei, Deus, secundum magnam misericordiam tuam, et secundum multitudinem miserationum tuarum dele iniquitatem meam. Ecce enim iniquitatem conceptus sum et in peccatis concepit me mater mea: miserere mei, Deus.</p>	<p>Take pity on me, O God, according to thy great loving kindness and according to thy manifold mercies: take away my iniquity. For truly I was conceived in iniquity and in sin has my mother conceived me: take pity on me, O God.</p>
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Vexilla Regis

Francisco Guerrero

b. 1528 (Seville); d. 1599 (Seville)

text: Venantius Fortunatus, b. 530; d. 609

<p>Vexilla Regis prodeunt: fulget Crucis mysterium, quo carne carnis conditor suspensus est patibulo.</p> <p>Quo vulneratus insuper mucrone diro lanceae, ut nos lavaret crimine, manavit unda et sanguine.</p> <p>Impleta sunt quae concinit David fideli carmine, dicens: in nationibus regnavit a ligno Deus.</p> <p>Arbor decora et fulgida, ornata Regis purpura, electa digno stipite tam sancta membra tangere.</p> <p>Beata cuius brachiis saecli pependit pretium, statera facta corporis, praedamque tulit tartari.</p> <p>O crux, ave, spes unica hoc Passionis tempore, auge piis iustitiam, reisque dona veniam.</p> <p>Te summa, Deus, Trinitas, collaudet omnis spiritus: quos per Crucis mysterium salvas rege per saecula. Amen.</p>	<p>The banners of the King advance: the mystery of the Cross shines forth, on which he who put on the flesh of our flesh was hung from the wooden bar.</p> <p>There on high he was wounded by the point of the sharp lance, that he might cleanse us of our sin; water and blood poured forth.</p> <p>And so was fulfilled what David had prophesied in accurate song, saying: amongst the nations God has reigned from the tree.</p> <p>O lovely and gleaming tree, adorned with kingly purple, chosen from a worthy stock, to bear those so holy limbs.</p> <p>Blessed tree, from whose arms hung the cost of generations; blessed beam that bore the weight of the body and raised the expected prey of Hell.</p> <p>Hail, O Cross, the one and only hope in this Passiontide: for the pious cause increase of justice, and to sinners grant mercy.</p> <p>God, supreme Trinity, let every soul praise you, those you save through the mystery of the Cross may you rule forever. Amen.</p>
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Tenebrae factae sunt

Fifth responsory for matins on Good Friday, based on Matthew 27:45-46 and 50

Marc Antonio Ingegneri

b. c. 1535 (Verona); d. 1592 (Cremona)

<p>Tenebrae factae sunt, dum crucifixissent Jesum Judaei. Et circa horam nonam exclamavit Jesus voce magna: Deus meus, utquid me dereliquisti. Exclamans Jesus voce magna ait: in manus tuas, Domine, commendo spiritum meum.</p>	<p>There was darkness when they crucified Jesus. And about the ninth hour, Jesus cried out in a great voice, “My God, why hast thou forsaken me?” Jesus cried out in a great voice and said, “Into thy hands, O Lord, I commend my spirit.”</p>
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ABOUT THE PERFORMERS

Sherri Fleshner received her Bachelor degree in viola performance from the New England Conservatory of Music while studying with James Dunham, the violist of the award winning Cleveland Quartet. She then went on to receive her Master degree, also in viola performance, from Baylor University while studying with Kathryn Steely. In addition, she spent three summers at the Aspen Music Festival where she studied with Heidi Castleman. Sherri has taught privately, coached chamber music, and led classes throughout Texas and in Rochester. She has also played in orchestras in Waco, San Antonio, Key West, Boston, and Rochester. She currently teaches violin and viola lessons at the Kanack School of Music in Rochester.

Mariko Morita is the organist at St. Anne Church. She holds degrees in organ performance from Seton Hill and Emory Universities. In May 2009, she was honored to become the first Japanese to receive a Doctor of Music degree in Organ Performance from the Indiana University Jacobs School of Music, Bloomington, Indiana. Her additional studies and professional training include the International Summer Music Academy in Leipzig, Germany, and West End United Methodist Church, Nashville, Tennessee. As Visiting Assistant Professor of Music at Texas A&M International University she initiated the Organ Recital Series, performing many recitals of various kinds from solo to chamber music and concerti with the Laredo Philharmonic Orchestra. Dr. Morita's ongoing research on the first Japanese Organist Eisaburo Kioka is gaining attention among international scholars. A native of Japan, her performances have been heard in Japan, Europe, and the United States, as well as on NPR's nationally syndicated radio show Pipedreams.

Teresa Ringholz, a native of Rochester, received her Bachelor and Master degrees in Vocal Performance at the Eastman School of Music, debuted at Lincoln Center, and placed first in the Toulouse and Barcelona International Vocal Competitions, all by the age of 24. Shortly thereafter, she was hired as principal soprano soloist at the Cologne Opera in Germany where she lived for over 20 years. As a freelance artist, she performed in major cultural centers: Berlin, Amsterdam, Paris, Barcelona, Rome, Zurich, Tel Aviv, and Perth and worked with major conductors such as Sir John Pritchard, James Levine, and Mstislav Rostropovich. She was a frequent guest of the radio orchestras of Cologne, Hamburg, Stuttgart, Torino, and the BBC; starred in two European live opera televised broadcasts; and recorded on the Sony, Arabesque, and Naxos labels. She taught voice privately in Cologne for 15 years and gave Master Classes in Mauritius, Bogotá, Augsburg, Aachen, and Landshut. She returned to the U.S. in 2006 and was appointed Professor of Voice at Roberts Wesleyan College. Recently she became Music Director at Saint Anne Church where she fulfills her wish to share all her musical knowledge and talent through music ministry.

Musica Spei (Music of Hope) explores the vast repertoire of rarely-performed, sacred choral masterworks of the medieval and Renaissance periods. Rehearsing and performing unaccompanied and without a conductor, the group develops its interpretations in a collaborative fashion, communicating and interacting in a manner not unlike the members of a jazz or chamber music ensemble.

Musica Spei celebrated 15 years of music-making in 2010 with the release of its second CD, *Cathedrals of Sound*, offering a retrospective of highlights from programs past. Other recent accomplishments include a live performance on WXXI's Backstage Pass radio show and a reinvigoration of the Rochester Early Music Festival (REMF), which the group first organized in 2001. The 2009 REMF featured Thomas Tallis' masterpiece for 40 voices, *Spem in Alium*, performed by Musica Spei with the help of singers recruited from around the Rochester region.

Musica Spei also organizes Renaissance Summer Sings on select Wednesday nights in July and August for members of the community who wish to participate in singing this repertoire. Check our website: www.musicaspei.org, for more information about upcoming concerts, summer sings, and the Eleventh Annual Rochester Early Music Festival, slated for early November 2011.

In May 2011, Musica Spei will present its spring program "Tongues of Flame: Choral Music for Pentecost" at St. Peter's Memorial Church, Dansville, NY (Friday May 13, 7:30pm), St. Mary's Roman Catholic Church, Auburn, NY (Friday May 20, 7:30pm), and St. Anne Church, 1600 Mount Hope Ave., Rochester, NY (Saturday May 21, 8:00pm).

The members of Musica Spei are Jeanne Beddoe, Alexandra Bermel, Jim Blake, Lynette Blake, Glenda Brayman, Sara Cannon, Mary Cowden, Juli Elliot, Joe Finetti, Chris Gold, Jeff Harp, William Hawkins, Eric Lobenstine, Andrew Nagel, and Jeff Tabor. Artistic Guide: Steve Marcus.

Copies of Musica Spei's newly-released CD Cathedrals of Sound are available for purchase after the service at the entrance to the church, where members of the group will be gathered and happy to answer questions or discuss today's music.

Musica Spei is grateful that, for more than fifteen years, the Saint Anne community has supported Musica Spei with rehearsal space and the opportunity to perform in the acoustically magnificent sanctuary, as a member of the "Choir in Residence" program. We are especially grateful to Father Gary Tyman and Sister Joan Sobala, the current leaders of the Our Lady of Lourdes / Saint Anne Cluster of Communities of the Roman Catholic Diocese of Rochester, for their on-going support and encouragement.

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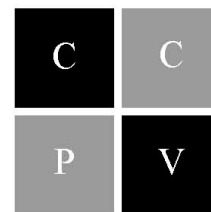
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