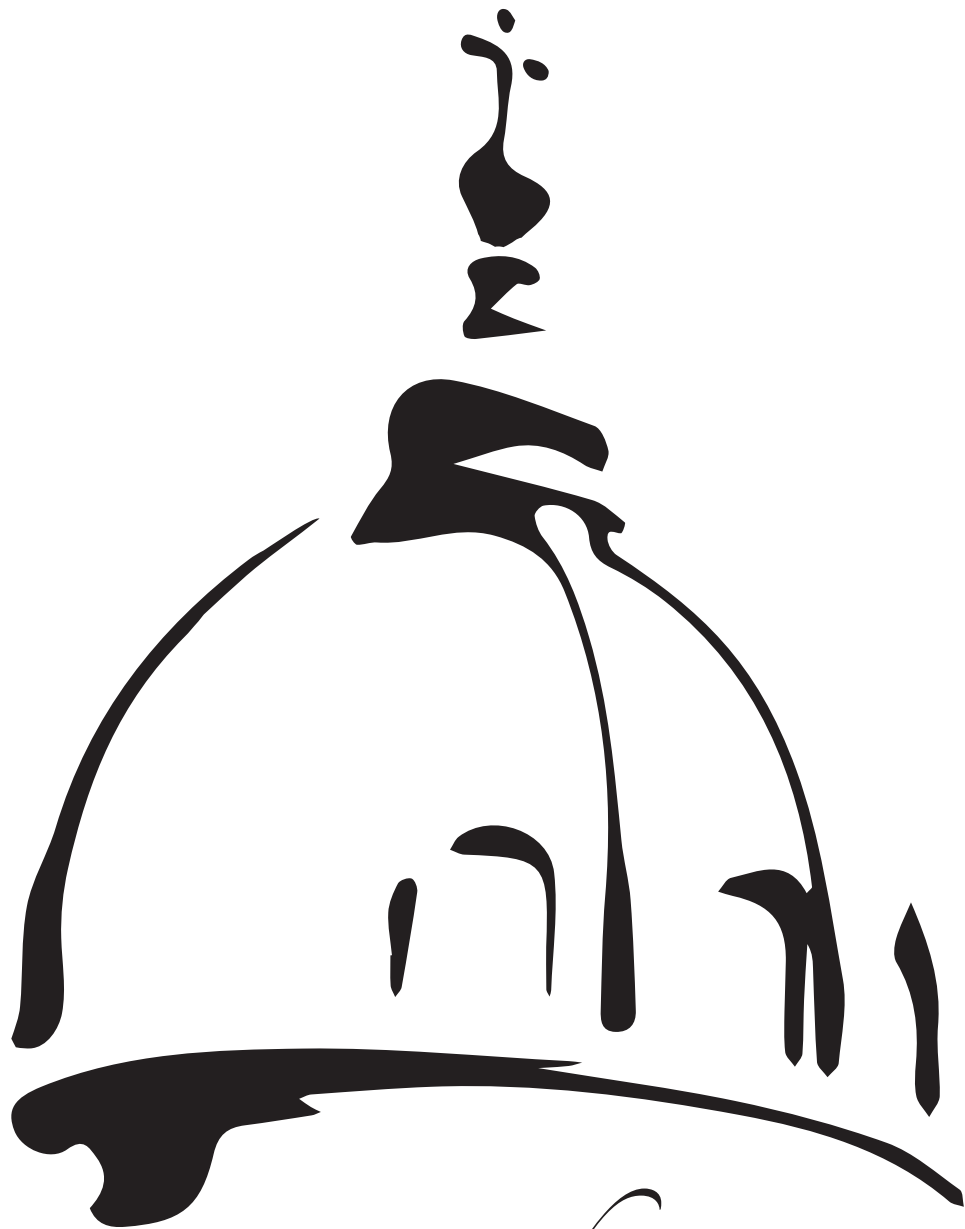


Concerts at the Cathedral Basilica

PRESENTS



Suspicious Cheese Lords
WASHINGTON, DC

FRIDAY, OCTOBER 17, 2014 | 8PM
CATHEDRAL BASILICA of SAINTS PETER AND PAUL
PHILADELPHIA, PENNSYLVANIA



Suspicious Cheese Lords

Washington, DC



George P. Cervantes | Sargon de Jesus | Daniel Ebeling
 T. Joseph Marier | Zachary Mark | Cole Milliard | Christopher G. Riggs
 Anthony Smitha | Clifton N. West, III | Gary W. Winans, Jr.

Program

Exultate Deo

Giovanni Pierluigi da Palestrina (c 1525–1594)

Giovanni Pierluigi da Palestrina spent most of his life in Rome, working alternately at St. John Lateran, Sta. Maria Maggiore, and the papal chapel. His musical output is staggering, with well over a hundred Mass settings, 250 motets, 140 madrigals, and assorted offertories, hymns, lamentations, and litanies to his credit. It would take over a year of weekly concerts before a piece would have to be repeated. (The Cheese Lords graciously leave that endeavor to another choir to attempt.) Palestrina, who was quite well-known in his own day, was finally recognized with a statue in his hometown in 1921. People filled the town square to witness the unveiling of the 26-foot tall statue of Carrara marble. An inscription reads (in English translation), "To Giovanni Pierluigi da Palestrina, The Prince of music." After the unveiling, the choir broke out into the exuberant Exultate Deo.

Exultate Deo, adiutori nostro;
 Jubilate Deo Jacob.
 Sumite psalmum et date tympanum,
 Psalterium jucundum cum cithara.
 Buccinate in Neomenia tuba
 Insigni die solemnitatis vestrae.
 - Psalm 81:2-5

Rejoice to God, our helper;
 Sing aloud to the God of Jacob.
 Take a psalm, and bring hither the timbrel,
 The pleasant psaltery with the harp.
 Blow up the trumpet on the new moon
 On the noted day of your solemnity.

Salve Regina

Anonymous, c 16th-century Spanish

Natural disasters have contributed to the destruction of untold scores of music; however, the Guatemala earthquake of February 4, 1976, led to the rediscovery of a collection of Spanish colonial music known as “Guatemala MS 4.” Antigua Guatemala was one of colonial Spain’s administrative centers in Central America. Chant and polyphony was in use there as early as the 1542. This anonymous Salve Regina was used for services during Lent, and was among a number of works copied in 1602 by composer and organist Gaspar Fernandes. This highly valuable source contains a wealth of works by composers such as Cristóbal de Morales, Francisco Guerrero, Hernando Franco, and Pedro Bermúdez, some of which survive only in this manuscript. This Salve alternates chant and polyphony, a convention that was used to allow for participation by clergy who were not part of the choir.

Salve, Regina, Mater misericordiae,
vita, dulcedo, spes nostra, salve.
Ad te clamamus exsules filii Hevae,
ad te suspiramus,
gementes et flentes in hac lacrimarum valle.
Eia ergo, Advocata nostra, illos tuos
misericordes oculos ad nos converte;
et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia.

Hail holy Queen, Mother of mercy,
our life, our sweetness, our hope.
To you we cry, banished children of Eve.
To you do we send up our sighs,
mourning and weeping in this valley of tears.
Turn then, our Advocate,
your eyes of mercy toward us.
And Jesus, the blessed fruit of your womb,
may we see after our exile.
O clement, O loving.

Alleluia, noli flere, Maria

Jean Mouton (c. 1459–1522)

Alleluia, noli flere, Maria is one of about 100 motets by Jean Mouton, a Franco-Flemish composer who served the French Royal Court first with Queen Anne de Bretagne and then King François I. It is noteworthy that in some 16th century sources a significant number of Mouton’s works are attributed to other composers, in this case to Mathieu Gascongne, another member of the French royal chapel. The Easter text for this motet is derived from Matthew 28:5-7 and Mark 16:6-7. Each phrase of text is given its own melodic motive, which is treated imitatively among the four voices (often in answering pairs) until a cadence signals the end of that section and the start of the next one. Mouton’s music was a favorite of Pope Leo X. In fact, Mouton wrote a piece for Leo’s election; the Pope, in turn, awarded the composer with an honorary title. Mouton was the teacher of another significant Renaissance composer in his own right, Adrian Willaert, founder of the polychoral Venetian school of music.

Alleluia, noli flere, Maria, Alleluia.
Resurrexit Dominus, Alleluia.
Quem queritis in sepulcro,
o Christicole?
Jesum nazarenum crucifixum
o celicole.
Non est hic surrexit sicut predixerat.
Ite, nunciate fratribus quia surrexit, alleluia.

Alleluia, weep not, Mary, alleluia.
The Lord is risen, alleluia.
“Whom do you seek in the sepulcher,
O worshippers of Christ?”
“Jesus of Nazareth, who was crucified,
O heavenly ones.”
“He is not here. He is risen, as he foretold.
Go, tell the brethren that he is risen, alleluia.”

Kyrie from Messe de Tournai

anonymous, 13th century

With Halloween two weeks away, the Suspicious Cheese Lords present “FrankenMass: A Tale of Parody.” In this context, “parody” has no connotation of mockery or satire, as in, say, Mel Brooks’ Young Frankenstein. In a broad sense, it is a compositional device in which a particular melody (called the cantus firmus) or even a more complex work, is deliberately incorporated or imitated in the structural framework for another piece of music.

Tonight, we present all five sections of the Mass: Kyrie, Gloria, Credo, Sanctus, Agnus Dei. Together they are known as the ordinary because their texts remain unchanged throughout the liturgical year. But rather than sing one setting by the same composer, we’ve crafted a complete Mass setting from five different dead bodies (of work). The composers of four of those Renaissance Masses have based their setting on another work: a war song, a Gregorian chant, a polyphonic motet, and a love song, thereby “parodying” them. We’ve sutured these Mass parts together with the actual sources that inspired the composer. Thus we’ve reanimated these component parts into...FrankenMass!

We begin, however, with a work that is completely original, in the sense that it has no melodic precedent. The Messe de Tournai is a historically important work as it is the earliest complete polyphonic setting of the mass ordinary. As a whole it dates from the 14th century when Tournai's cathedral was a major focal point of musical influence and activity. The "Tournai Mass" was rediscovered in 1862 within the church's archives in a manuscript of mostly plainchant dedicated to the Holy Virgin. Each section is written for three voices, but there is no central unifying theme or structure. Research has confirmed that this Mass was compiled, rather than composed by one hand, meaning that it is also a "FrankenMass"! The Kyrie section dates to the late 13th century and recalls the archaic *ars antiqua* form.

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

L'homme armé

anonymous, 15th century

Il sera pour vous combatu/L'homme armé

Robert Morton (c 1430-after 1479)

Gloria from Missa L'Homme armé

Ludwig Senfl (c 1486–1542/3)

L'homme armé ("The armed man") is an anonymous tune which dates to the 15th century. Scholars have used untold reams of paper arguing what it refers to: it has been surmised that the Armed Man references St. Michael, the Warrior Angel; that the melody is associated with the fall of Byzantium to the Ottoman Turks in 1453; or that the first L'Homme armé Mass was written for a liturgy commemorating St. Longinus, the legendary Roman soldier who pierced Jesus' side at the crucifixion. One of the tune's early appearances is its incorporation in the hawkish rondeau *Il sera pour vous combatu/L'homme armé* of Robert Morton, an English composer whose tenure at the Burgundian court includes parts of the reigns of Philip the Good and Charles the Bold.

L'homme armé was one of the most popular tunes used in parody; indeed, it served as the imitative basis in over forty mass cycles from the 15th through the 17th centuries. In the Gloria of Ludwig Senfl's version, the L'homme armé remains in the tenor line with little variation for most of the piece while the remaining voices fill in the varying harmonies. Throughout his composition Senfl demonstrates the mastery of his craft by deftly incorporating chant themes as well. Senfl was born in Basel, Switzerland, and as a child joined the Hofkapelle of the Holy Roman Emperor, Maximilian I. By 1513, he had become the court composer. Senfl was receptive to many ideas of the Protestant Reformation and even corresponded with Luther. Although he left the priesthood, it is believed that Senfl remained Catholic. The political and religious climate in his homeland would have made it impossible for him to practice his craft to its fullest extent, since Protestant reformer Ulrich Zwingli banned chanting, hymn-singing, and music, which was not based in the New Testament, and was reminiscent of the Catholic Church. After Maximilian's death in 1519, Senfl struggled to find another permanent position. By 1523, he had secured a lifetime appointment in the Hofkapelle of Duke Wilhelm of Bavaria. Senfl's international reputation was unmatched by any other Swiss composers until Arthur Honegger and Frank Martin, who worked in the first half of the 20th century.

L'homme armé / Il sera pour vous combatu

(L'homme armé tune:)

L'homme, l'homme, l'homme armé.	The man, the man, the armed man,
L'homme armé doit on doubter.	The armed man is to be feared.
On a fait par tout crier,	It has been declared everywhere
Que chacun se viegne armer,	That each should arm himself
d'un haubregon de fer.	with an iron coat of mail.

(Il sera pour vous conbatu overlay):

Il sera pour vous conbatu
Le doubté Turcq, Maistre Symon,
Certainement ce sera mon,
Et le crocq de ache abatu.

The battle will be fought for you
against the Turk, Master Simon,
certainly it will be,
and the axe will beat him.

Son orgueil tenons abatu
S'il chiet en voz mains le felon,

His pride will be humbled
if the villain falls into your hands,

En peu de heure l'arés batu
Au plaisir Dieu, puis dira on:
Vive Symonet le Breton,
Que sur le Turcq s'est enbatu.

Soon you will have him beaten
to please God, then we shall say
Long live Simonet the Breton
who has fought against the Turk.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu 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, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

O admirabile commercium à 5

Giovanni Pierluigi da Palestrina (c 1525–1594)

Credo from *Missa O admirabile commercium*

G.P. Palestrina

Palestrina's five-voice *O admirabile commercium* comes from a 1569 collection of six- and seven-voice motets. In this composition, he generally avoids counterpoint in favor of more declamatory block chords. Each phrase of text is generally sung twice, first with three or four of the upper voices, then with three or four of the lower voices, perhaps to create a double-choir effect.

Palestrina's own motet serves as the basis for his parody Mass, *Missa O admirabile commercium*, which was published five years posthumously. Performance records over the centuries are understandably lacking, but this Mass was re-popularized by the turn of the 20th century. It was performed in 1893 by the Bach Choir of London, under the direction of Charles Villiers Stanford, and the following year in Regensburg Cathedral for the tercentenary of Palestrina's death. In 1921, it was sung at a Mass preceding the unveiling of his statue in Palestrina. The 1911 edition of the *Encyclopedia Britannica* waxed, "Palestrina-scholars will hardly think us singular for placing [O admirabile and some other Masses] on the same plane as the *Missa Papae Marcelli*." We'll let you judge for yourself as we perform the Credo.

O admirabile commercium

O admirabile commercium!
Creator generis humani,
Animatum corpus sumens,
De virgine nasci dignatus est
Et procedens homo sine semine,
Largitus est nobis suam deitatem.

O wondrous interchange!
The Creator of mankind,
Taking upon himself a living body,
Deigning to be born of a Virgin
And proceeding as man [conceived] without seed,
Has made us partakers of his divinity.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et invisibilium.
Et in unum Dominum Iesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, Genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostrum salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato;
passus et sepultus est,

et resurrexit tertia die secundum Scripturas,
et ascendit in caelum, sedet ad dexteram Patris
Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum Dominum et vivificantem:
qui ex Patre Filioque procedit. Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per prophetas.
Et unam, sanctam, catholicam et apostolicam ecclesiam.
Confiteor unum baptismum in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty,
maker of heaven and earth, of all that is visible and invisible.
I believe in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, light from light,
true God from true God, begotten, not made,
consubstantial with the Father:
through Him all things were made.
For us men
and for our salvation He came down from heaven.
And by the Holy Spirit He was incarnate of the Virgin Mary,
and became man.
For our sake He was crucified under Pontius Pilate;
suffered death and was buried,

and rose on the third day in accordance with the Scriptures
and ascended into heaven, seated at the right hand of the Father.
And He will come again in glory,
to judge the living and the dead,
and His kingdom will have no end.
I believe in the Holy Spirit, the Lord, giver of life,
who proceeds from the Father and the Son:
who with the Father and the Son is adored and glorified:
who has spoken through the prophets.
And I believe in one, holy, catholic and apostolic church.
I confess one baptism for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come. Amen.

INTERMISSION

Bucinate in Neomenia

Giovanni Croce (1557–1609)

Before we continue with FrankenMass, we're going to detour to the town of Chioggia, one of the lagoon communities in the Republic of Venice, where composer Giovanni Croce was born. Located on the water, with canals and old, crowded buildings, Chioggia was in a way a miniature version of its larger, more well-known capital city, where Croce later worked. Bucinate in Neomenia appeared in Croce's second book of eight-voice motets, published in 1605 by Giacomo Vincenti. Englishman Henry Peacham (1578-c 1644), writing in *The Compleat Gentleman* – a guidebook for young men on the art of good taste – counts familiarity with Croce as a sign of a good breeding, describing Croce as "that great Mafter, and Mafter not long since of S. Markes Chappell in Venice, fecond to none, for a full, lofty, and fpringtly veine..." The Cheese Lords agree moft heartily!

Bucinate in Neomenia tuba,
In insigni die solemnitate vestrae.
Alleluia.
In voce exultationis,
Et voce tubae corneae
Exultate Deo adiutori nostro.
Alleluia.

Blow the trumpet when the moon is new,
At the sign of your solemn feast day.
Alleluia.
With a voice of rejoicing,
With the sound of the trumpet
Rejoice in the Lord our help.
Alleluia.

Jubilemus Deo in chordis et organo,
In tympano et choro.
Cantate et exultate et psallite.
Alleluia.

Let us rejoice in God with strings and organ,
With drum and in chorus.
Sing and rejoice and sing psalms.
Alleluia.

Alma Redemptoris Mater

Plainchant, tonus solemniss

Sanctus from *Missa Alma Redemptoris Mater*

Jean Mouton (c 1459-1522)

The Alma Redemptoris Mater chant is attributed to Hermannus Contractus (1013–1054), a Benedictine monk, scholar, composer, and builder of astrolabes who spent most of his life at the Abbey of Reichenau, located on an island in Lake Constance in present-day southern Germany. The prevalence of this sacred melody in the 14th century is evidenced by its mention in Geoffrey Chaucer's *Prioress's Tale*:

This litel childe his litel book lerning,
As he sate in the scole at his primere,
He Alma Redemptoris herde sing,
As children lerned hir antiphonere:
And as he dorst, he drow him nere and nere,
And herkened ay the wordes and the note,
Til he the firste vers coude al by rote.

Jean Mouton spent most of his career working at the French court, but his compositions were widely known in other countries as well, not only during his own lifetime but also for the rest of the 16th century, and were praised by such notables as Pope Leo X and the Swiss music theorist Heinrich Glarean, both of whom knew him personally. In his 1547 treatise *Dodecachordon*, Glarean described the distinguishing features of Mouton's style as "a certain freedom of texture" and an easily flowing melodic line, which can easily be heard in the Sanctus performed today. Glarean also noted that Mouton "composed some very important masses, approved by the Supreme Pontiff, Leo X, such masses as Alma Redemptoris and very many others which are in all hands," clearly a reference to their widespread dissemination and continuing popularity fully a quarter-century after the death of the composer.

Alma Redemptoris Mater

Alma Redemptoris Mater,
quae pervia caeli porta manes et stella maris,
succurre cadenti, surgere qui curat, populo:
tu quae genuisti, natura mirante,
tuum sanctum Genitorem.
Virgo prius ac posterius,
Gabrielis ab ore sumens illud ave,
peccatorum miserere.

Nurturing Mother of the Redeemer,
you who are the open door of heaven and star of the sea,
help your fallen people, striving to rise again;
you who gave birth, while nature marveled,
to your own sacred Creator.
Virgin before and after,
receiving that greeting from the lips of Gabriel,
have mercy on sinners.

Sanctus

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

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

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

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

Agnus Dei from *Missa Se mieulx ne vient*

Elzéar Genet (c 1470-1548)

Se mieulx ne vient is a three-voice rondeau that is ascribed to the composer "P. Convert," although it's anyone's guess as to who that that may be, as there are no other records of such a composer from that era. The music was quite popular as it is found in five extant sources with only minor variations or copy errors. The text's origins are equally murky, with scholars in disagreement about the author. Regardless, the poet seems rather embittered by unrequited love, and is tired of playing the game and waiting for a women's love.

The subject matter of Se mieulx ne vient may make it seem odd to be used as the musical basis for Mass settings by Elzéar Genet. In his Agnus Dei, Genet begins with four voice parts, reduces to just two, and then ends in a lavish six-voice finale. In 2002, the Cheese Lords released a CD devoted entirely to the works of Elzéar Genet, whose moniker "Carpentras" probably indicates his home town, about 15 miles from Avignon. Genet sang in the papal chapel under Pope Julius II and in the court of the French king Louis XII. In 1513 Pope Leo X, a lavish patron of the arts, summoned him back to Rome and appointed him Master of the Papal Chapel, the first composer to have that title. Genet's tenure lasted only as long as Leo's pontificate and in 1521 he returned to Avignon, where in semi-retirement he became dean of Saint-Agricol. None of his Mass settings date from his time in Rome, but were printed in Avignon in the early 1530's. Genet seems to have developed fairly severe tinnitus (i.e., ringing of the ears), but he worked through his ensuing depression to become the first composer to publish his collected works.

Se mieulx ne vient

Se mieulx ne vient, d'amours peu me contente;
une j'en sers qu'est assez souffisante
pour contenter ung grant duc ou ung roy;
je l'aime bien, mais non pas elle moi;
ja n'est besoing que de ce je me vente.

If it doesn't get any better, I'm not content with love.
I serve a woman who is fully capable
of satisfying a grand duke or a king.
I really love her, but she not me.
There is no reason that I should be proud of that.

Combien qu'elle est adroicte, belle et gente,
de m'en louer pour ceste heure presente,
pardonnez moi; car je n'y voi de quoy.

How lively, beautiful and gentle she may ever be,
so excuse me from being delighted at this moment,
for I see nothing of it.

Se mieulx ne vient, d'amours peu me contente;
une j'en sers qu'est assez souffisante
pour contenter ung grant duc ou ung roy;

If it doesn't get any better, I'm not content with love.
I serve a woman who is fully capable
of satisfying a grand duke or a king.

Quant je lui dix de mon vouloir l'entente,
et cueur et corps et biens je lui presente,
pour tout cela remede je n'y voi;
deliberé je suis, savez de quoy?
De lui quicter et le jeu et l'actente.

When I tell her of my wishes and longing
and offer her my heart and body and all my goods,
for all this I receive no remedy.
I have decided – do you know what? –
to quit her and the game and the waiting.

Agnus Dei

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

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

Thus ends FrankenMass. But wait...there's more! As soon as Halloween is done, the Christmas decorations go up; so now that we've finished with FrankenMass, we'll give you a taste of music that's more liturgically appropriate for the Advent and Christmas seasons. Thomas Stoltzer is regarded as one of the most important German composers of the early 16th century. From 1519 to 1522, he worked as a priest at Breslau (modern day Wrocław, Poland) Cathedral. From then until his death, he worked for the Hungarian royal court of Lajos II and María de Austria. Stoltzer was sympathetic to the Reformation, but he composed music mainly for the traditional Catholic liturgy. In this setting of O admirabile commercium, each of the upper four voices begins with an imitation of the original O admirabile chant melody.

O admirabile commercium!
Creator generis humani,
Animatum corpus sumens,
De virgine nasci dignatus est
Et procedens homo sine semine,
Largitus est nobis suam deitatem.

O wondrous interchange!
The Creator of mankind,
Taking upon himself a living body,
Deigning to be born of a Virgin
And proceeding as man [conceived] without seed,
Has made us partakers of his divinity.

Vigilate**William Byrd (c 1540 or 1543 –1623)**

A favorite among scholars and singers alike, William Byrd's five-voice Vigilate showcases the virtuosic merger of words and composition. Published in his *Cantiones Sacrae* (1589), this motet shows evidence of the growing popularity of the English madrigal style. Byrd masterfully paints the text from Mark 13: 35-37 in vivid musical phrases. Listen for these particular texts: the upward-moving choppiness at an galli cantu ("at cockcrowing"); the quick syncopation at repente ("suddenly"); the drowsy descending line at dormientes ("sleeping"); and all voices joining together at omnibus ("all"). Byrd urges the listener to keep "watch" (vigilate), a command repeated multiple times at the beginning and end of the piece.

Vigilate, nescitis enim quando
dominus domus veniat, sero,
an media nocte, an gallicantu, an mane,
Vigilate ergo, ne cum venerit repente, inveniat vos dormientes.
Quod autem dico vobis, omnibus dico: vigilate.
- Mark 13: 35-37

Watch ye therefore, for you know not when
the lord of the house cometh: at even,
or at midnight, or at the cockcrowing, or in the morning,
Lest coming on a sudden, he find you sleeping.
And what I say to you, I say to all: Watch.

- Program notes by George P. Cervantes and Christopher G. Riggs.

Translations: Most translations are from public-domain sources. Alleulia, noli flere, Maria by Clifton N. West, III, and Sr. Therese-Marie Dougherty, S.S.N.D., Ph.D. Bucinate in Neomenia by Clifton N. West, III. Se mieulx ne vient by Peter Woetmann Christoffersen.

All four of the parody Mass movements – more precisely, the entire Mass settings – have been recorded by the Suspicious Cheese Lords. In fact, the Cheese Lords were the first ones to record each of these Masses (except Tournai) as part of our mission to explore strange new works, to bring out new life from old civilizations, and to boldly sing what few men have sung before.



BIG SING:
Mendelssohn, Bach, and the Chorale
October 26, 4pm – Girard College

A Feast of Carols
December 13, 5pm
St. Paul's Episcopal Church

Bach/Mendelssohn St. Matthew Passion
February 8, 4pm – Girard College

TURBINE
May 16,17, 6:30pm
The Water Works, Fairmount Park

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COMPOSERS CIRCLE \$5,000.00+

Wyncote Foundation
at the recommendation of Frederick Haas

CONDUCTORS CIRCLE \$2,500.00+

John and Karen Romeri

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Mr. and Mrs. Douglas Guyer Family

BENEFACTOR \$500.00+

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ASSOCIATE \$100.00+

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in Memory of Angelo Penta
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Stephen Fritsch
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VoxAmaDeus

Valentin Radu, Artistic Director & Conductor

Concert Season 28 2014-2015

Musical Magic for the Whole Family!

Keyed on Bach & Mozart

Camerata Ama Deus • Chamber Orchestra
Valentin Radu, piano
Sept 14 6pm Daylesford Abbey, Paoli

Sempre Vivaldi

Camerata Ama Deus • Baroque Chamber Orchestra
Oct 17 8pm St. Paul's Episcopal Church, Chestnut Hill
Oct 19 4pm Thomas Great Hall, Bryn Mawr College

Vienna Magic ~ Mozart & Beethoven

Ama Deus Ensemble • Soloists, Chorus & Orchestra
Valentin Radu, piano
Nov 21 8pm Kimmel Center

Handel Messiah

Ama Deus Ensemble • Soloists, Chorus & Orchestra
Dec 5 7pm St. Paul's Episcopal Church, Chestnut Hill
Dec 6 7pm Nassau Christian Center, Princeton, NJ
Dec 7 4pm Daylesford Abbey, Paoli
Dec 19 7pm Cathedral Basilica of SS Peter & Paul, Phila.
Dec 21 4pm St. Katharine of Siena Church, Wayne

Renaissance Noël

Vox Renaissance Consort
Voices & Period Instruments
Dec 12 8pm St. Paul's Episcopal Church, Chestnut Hill
Dec 14 4pm Thomas Great Hall, Bryn Mawr College

Awesome Americans ~

Gershwin • Copland • Williams
Ama Deus Ensemble • Symphony Orchestra
Peter Donahoe, piano
Jan 16 8pm Kimmel Center

Renaissance Candlemas

Vox Renaissance Consort
Voices & Period Instruments
Feb 8 6:30pm Daylesford Abbey, Paoli

Bach & Handel Gala

Maestro & Guests
Mar 8 5pm Gladwyne Presbyterian Church, Gladwyne

Bach B-Minor Mass

Ama Deus Ensemble • Soloists, Chorus &
Baroque Instrument Orchestra
Mar 29 4pm St. Katharine of Siena Church, Wayne
Apr 3 8pm Kimmel Center

Brilliant Baroque

Camerata Ama Deus
Baroque Chamber Orchestra
Apr 24 8pm Church of St. Martin-in-the-Fields, Chestnut Hill
Apr 26 6pm Daylesford Abbey, Paoli

The 3 B's ~

Bach • Beethoven • Brahms
Ama Deus Ensemble
Symphony Orchestra
Peter Donahoe, piano
May 15 8pm Kimmel Center



www.VoxAmaDeus.org • 610.688.2800



Concerts at the Cathedral Basilica

2014-2015 Season

OCT
17



— FRI, OCT 17, 2014 | 8 PM —
SUSPICIOUS CHEESE LORDS
WASHINGTON, DC

Known for their unique and clever name, Suspicious Cheese Lords, Founded by Clifton "Skip" West III, has gained a reputation for performing works never before recorded. Their recent album release "In Terra Pax: Renaissance Music for Advent and Christmas" features works by Jacob Handl, Leonard Paminger, Thomas Crecquillon, and Gregorio Turini. A highlight of the CD is the first-ever recording of Palestrina's *Missa O admirabile commercium*.

MAR
15



— SUN, MAR 15, 2015 | 3 PM —
**TEMPLE UNIVERSITY
CONCERT CHOIR**
Dr. Paul Rardin, Director

The Temple University Concert Choir presents Swiss composer Frank Martin's Mass for Double Choir. One of the great masterpieces of the 20th century a cappella repertoire, this piece is both modern and ancient at the same time, weaving together chant-inspired melodies into an ethereal tapestry of harmony. The program also features works composed for great spaces by Anton Bruckner, Gabriel Jackson, Joan Szymko, and Franz Biebl.

DEC
13 &
14



— SAT, DEC 13, 2014 | 8 PM —
— SUN, DEC 14, 2014 | 3 PM —
CHRISTMAS ON LOGAN SQUARE
The Philadelphia Singers
David Hayes, Director

The Philadelphia Singers' season kicks off in December with everyone's favorite holiday tradition. This year's concert will feature a brass quintet in beautiful pieces such as C.T. Pachelbel's Magnificat and Giovanni Gabrieli's In Eccelsiis. The concert will also feature TPS Jennifer Higdon's composition Deep in the Night. Specifically curated to take advantage of the beautiful resonance of the Cathedral Basilica, this concert is the quintessential celebration of the season!

MAR
20



— FRI, MAR 20, 2015 | 8 PM —
Stephen Paulus
TO BE CERTAIN OF THE DAWN
Cathedral Basilica Choir
Bryn Mawr Presbyterian
Chamber Orchestra of Philadelphia
Jeffery Brillhart, Director

Join us for the Philadelphia Premiere of acclaimed composer Stephen Paulus' "To be Certain of the Dawn". Under the direction of Jeffery Brillhart, this concert will feature the Philadelphia Chamber Orchestra and the choirs of the Cathedral Basilica of Saints Peter and Paul and Bryn Mawr Presbyterian.

"To be Certain of the Dawn" is a Holocaust Memorial Oratorio to honor two important anniversaries: the 60th anniversary of the liberation of the Nazi death camps and the 40th anniversary of the publication of *Nostra Aetate* (Latin for "In Our Times"), the seminal Vatican II document that condemned blaming Jews for the death of Christ.

DEC
19



Valentin Radu

— FRI, DEC 19, 2014 | 7 PM —
George F. Handel
MESSIAH
Ama Deus Ensemble
Baroque Instrumental Orchestra
Valentin Radu, Director

A Philadelphia Tradition! On original Baroque instruments, Handel's Messiah celebrates the Story of the Season. Bright trumpets, grand voices of choristers and dazzling soloists stir, awaken, excite and uplift. From haunting melodies to the great "Halleluja Chorus", this is Christmas at its best!

MAY
19



— TUES, MAY 19, 2015 | 7 PM —
VOICES OF ASCENSION
25th Anniversary Celebration
Dennis Keene, Director

Concerts at the Cathedral presents one of America's most beloved choral group, The Voices of Ascension. Hailing from New York City, The Voices of Ascension under the direction of Dennis Keene, have gained international acclaim as one of the finest choral groups in on the World.

"The chorus's full-throated but unforced forte singing was thrilling, but even more impressive was its characterful handling of the quiet writing that forms the heart of the [Durutié Requiem], mellow and radiant."

— The New York Times

For Tickets 215.587.3696 or online
www.CathedralPhilaConcerts.org