Free admission; Free secure parking: Cathedral Garage on Rockwell Ave at E 9th.
http://saintjohncathedral.com/Concerts

October 13 – Wednesday @ 7:30 pm
University of Akron Brass with Organ (Akron OH)
Tucker Jolly, director; Barbara MacGregor, organ
Antiphonal Brass & Organ music, for double, triple and quadruple brass ensembles.

November 3 – Wednesday @ 7:00 pm
Cleveland Diocesan Gospel Choir (Cleveland OH)
David Williams, Director; Tremell Yarbrough, Conductor
Works by: Luboff, Freeman, Dickenson, Johnson, Robertson, Bradley, Watkins, Pace, Farris, Hilton, Hawkins

November 14 – Sunday @ 3:00 pm
Brian Wilson, organist
Director of Music, St Vincent DePaul, Elyria
Works by: Buxtehude, Bach, Mendelssohn, Franck, Howells, Langlais, Widor

December 3 – Friday @ 7:30 pm
Daughters of St Paul Choir (Boston MA)
Sr. Bridget Charles Ellis FSP, Director
A King is Born: Christmas with the Daughters of St Paul

February 6 – Sunday @ 3:00 pm
Mignarda (Spencer NY)
Donna Stewart, mezzo; Ron Andrico, lute
Harmonia Caeselis: 16th century Spanish motets for voice and lute

March 4 – Friday @ 7:30 pm
Cleveland Orchestra Youth Chorus (Cleveland OH)
Baldwin Wallace Men’s Chorus (Berea OH)
Frank Bianchi, Director

April 13 – Wednesday @ 7:30 pm
Quire Cleveland (Cleveland OH)
Artistic Director: Dr Ross Duffin; Guest Conductor: Scott Metcalfe
Lobet den Herrn: German Music for Quire
http://quirecleveland.org

May 12 & 13 – Thursday & Friday @ 8:00 pm
JUBILATION! Stuart Church Choir Festival (Northeast Ohio)
The annual WCLV Church Choir Festival, open to all church choirs in Northeast Ohio.
Quire Cleveland

Quire Cleveland is a professional choral ensemble, founded in 2008, to perform the glorious choral masterpieces of the late Medieval, Renaissance, and Baroque eras, and beyond. Members of the ensemble are soloists and choral leaders at many of the major churches in greater Cleveland. Under the artistic direction of Dr Ross Duffin, Quire Cleveland brings to northern Ohio a new professional ensemble of unaccompanied voices.

Artistic Director Ross W. Duffin was born in London, Ontario, and attended the University of Western Ontario. He received his master’s and doctoral degrees from Stanford University where he specialized in the performance practice of early music. He came to Case Western Reserve in 1978 to direct the nationally recognized historical performance program. Duffin has made a name for himself as a scholar in a wide range of repertoires, publishing articles on music from the 13th to the 18th centuries. His edition of DuFay chansons won the Noah Greenberg Award from the American Musicological Society for work of benefit to both scholars and performers, and his edition of Josquin motets was published in 1998 by Oxford University Press.

Members of Quire Cleveland are soloists and choral leaders at many of the major churches in greater Cleveland, including Church of the Covenant, St. Paul’s Episcopal Church, the Cathedral of St. John, and Trinity Cathedral, among others. They have sung together in historically-informed ensembles, such as the Case Western Reserve University Early Music Singers and Apollo’s Singers of Apollo’s Fire: The Cleveland Baroque Orchestra. Collectively, they represent nearly 500 years of choral singing, which makes it appropriate that they perform in concert five centuries of a cappella repertoire. Founding Artistic Director Ross W. Duffin chooses programs that are appealing and accessible, showcasing the timeless beauty of the music and the glorious choral sound.

Under the direction of guest conductor Scott Metcalfe, Quire Cleveland returns to the Cathedral of St. John, site of our celebrated debut concert. In this program, Quire explores the rich heritage of German choral music, from sacred songs and polyphony by Renaissance masters, to thrilling baroque works by Schütz, Pachelbel, and Bach.

Choral:

Preis, Ehr und Lob dem Höchsten Gott, dem Vater aller Gnaden, der uns aus Lieb gegeben hat sein Sohn für unseren Schaden, den Tröster, heiligen Geist, von Sünd er uns reißt, zum Reich er uns heilt, den Weg zum Himmel weist, der hilft uns fröhlich. Amen.

Choir 2:

Halt, was du hast, daß niemand deine Krone nehme, und sei getreue bis in den Tod, so wirst du empfahlen ein herrliches Reich und eine schöne Krone von der Hand des Herrn. Drum sei getreu bis in den Tod.

Choir 1 (Choral):


Both Choirs:

Gute Nacht, o Wesen, das die Welt erlesen, mir gefällst du nicht, Gute Nacht, ihr Sünder, bleibt weit dahinten, kommt nicht mehr ans Licht! Gute Nacht, du stolze Pracht! Dir sei ganz, o Lasterleben, gute Nacht gegeben.

Fürchte dich nicht, denn ich hab’ dich erlöst, ich hab’ dich bei deinem Namen gerufen, du bist mein. Wahrlich, ich sag dir: Heute wirst du mit mir im Paradies sein, du bist mein. Sopranos:


Lobet den Herrn, alle Horden; preset ihm, alle Völker! Denn seine Gnade und Wahrheit walten über uns in Ewigkeit. Halleluja! (Psalm 117)

Chorale:

Glory, honor and praise to the Most High God, the Father of all grace, who has given us his son out of love for our woe, the Comforter, Holy Spirit, from sin he draws us, to the kingdom he calls us, pointing the way to heaven, he joyfully helps us. Amen.

Choir 2:

Wait, take stock, that no man take thy crown, and be faithful unto death, thus wilt thou inherit a glorious kingdom and a beautiful crown from the hand of the Lord. So be faithful unto death.

Choir 1 (Chorale):

Jesus, my joy, my heart’s pasture, Jesus, my adoration, ah, how long is the heart filled with anxiety and longing for you. Lamb of God, my bridegroom, nothing else on earth could be better for me than you. Away with all treasures! You are my delight, Jesus, my joy. Away, you vain glory! I do not hear you, I remain unconscious! Misery, distress, affliction, disgrace and death will be mine if I already have to suffer, not separate from Jesus.

Both Choirs:

Good night, o being, chosen by the world, you do not please me, good night, you sins, get you behind me, come no more to light! Good night, proud beauty! To you, o life of iniquity, be complete good night.

Fear not, for I have redeemed thee, I have called thee by name, thou art mine. Verily I say unto thee, today thou shalt be with me in paradise, thou art mine. Sopranos:

O Jesus, thou, my help and peace, I ask thee with tears: Help me, that unto death I may yearn for thee.

O praise the Lord, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the Lord endureth for ever. Alleluia.
Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben. 
Psalm 126: 5-6

Nun komm der Heiden Heiland, der Jungfrauen Kind erkannt, daß sich wunder alle Welt, Gott ordne sich zutreffend, Süßer der Herr, aber Ich hörst ihn bestellt. 

1 Ach, Herr, strafe mich nicht in deinem Zorn und züchtige mich nicht in deinem Grimm! 2 Herr, sei mir gnädig, denn ich bin schwach; heile mich, Herr, denn meine Gebeine sind erschrocken, 3 und meine Seele ist sehr erschrocken. Ach, du Herr, wie lange! 4 Wende dich, Herr, und errette meine Seele; hilf mir um deiner Güte willen! 5 Denn im Tode gedenkt man dein nicht; wer will dir in dieser Weise danken? 6 Wende dich, Herr, und errette meine Seele; hilf mir um deiner Güte willen!

Now come, Savior of the world, recognized as the child of the Virgin, so that all the world is amazed, 
God ordained such a birth for him.

10 Let all mine enemies be ashamed and sore vexed: 9 The Lord hath heard my supplication; the Lord will not hear me in mine adversities. 8 Depart from me, all ye workers of iniquity; for the Lord shall help her, and that right early. 7 Mine eye is consumed because of grief; it waxeth very old while I am young. 6 I am weary with my groaning; all the night make I my bed to swim; I water my couch with my tears. 5 Mine eye is consumed because of grief; it waxeth very old while I am young. 4 Wende dich, Herr, und errette meine Seele; hilf mir um deiner Güte willen! 3 My soul is also sore vexed: but thou, O Lord, how long? 2 Have mercy upon me, O Lord; for I am weak: O Lord, heal me; for my bones are vexed.

They that sow in tears shall reap in joy. He that goeth forth and wEEPeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves {with him.}

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben. 
Psalm 126: 5-6

Gott ist bei ihr drinnen, darum von Ewigkeit 
Geist, wie 
Ehre sei dem Vater und dem Sohn und
10 Es müssen alle meine Feinde zuschanden werden und
9 Die mit Tränen säen, werden 
mit Freuden ernten. Sie
2 Herr, sei mir gnädig, denn ich bin schwach; 
1 Ach, Herr, strafe mich nicht in deinem Zorn und

Personnel

Scott Metcalfe is a violinist and conductor whose career has taken him all over North America and Europe. He is the music director of Blue Heron, a vocal ensemble based in Boston which specializes in music between 1400 and 1600 and has been acclaimed by the Boston Globe as “one of the Boston music community’s indispensables.” Blue Heron presents a series of concerts at its home base in Cambridge, Massachusetts, performs regularly throughout New England and in New York City, and has released two CDs, both of which have been greeted with critical praise in North America and Europe. J. F. Weber, writing for Fanfare, hailed their 2007 recording of Du Fay as “a revelation” and the recently-issued disc of 16th-century English music as “splendid” and “remarkable.”

Scott Metcalfe has guest directed Emmanuel Music (Boston), Monadnock Music (New Hampshire), the Tudor Choir and Seattle Baroque (Seattle, WA), Pacific Baroque Orchestra (Vancouver, BC), and the Dryden Ensemble (Princeton, NJ), in works by Monteverdi, Biber, Buxtehude, Handel, Bach, and others. In January 2010 he led the Green Mountain Project in an all-star 400th-anniversary performance of Monteverdi’s “1610 Vespres in New York City, which the New York Times called “quite simply terrific.” He has recently been appointed Music Director of Early Music America’s first Young Performers Festival, to be held in conjunction with the Boston Early Music Festival in June 2011.

Metcalfe is a member of Cleveland’s Les Délices (directed by Quire Cleveland’s own Debra Nagy) and a participant in Montreal’s early music scene, working with Arion, Montreal Baroque, Les Voix Baroques, and other groups. He was a founding member of the 17th-century ensemble La Luna and of the Renaissance violin band The King’s Noose. From 1996 through 2007, he conducted the Renaissance choir Convivium Musicum. In recent years he has also taken up the medieval fiddle. Besides playing and directing, Metcalfe keeps busy writing, teaching, translating, and editing. He is at work on a new complete edition of the songs of Gilles Binchois in collaboration with Sean Gallagher, and is a lecturer in choral repertoire and performance practice at Boston University. He received a bachelor’s degree in 1985 from Brown University, where he majored in biology (he is perhaps the only violinist working in early music to have published an article in the Annals of Botany), and in 2005 completed a master’s degree in historical performance practice at Harvard University.

Artistic Director
Ross W. Duffin
Organ
Peter Bennett
Sopranos
Wendy Duncan, Donna Fagerhaug, Elena Mullins, Judith Overcash, Lisa Rainesong, Gail West
Altos
John McElliott, Ann Mullin, Beverly Simmons
Tenors
Evil Bescan, Peter Hampton, Jeremy Heilman, Tyler Skidmore
Basses
Ivan Crane, José Gotera, Nathan Longnecker, Michael Peters

Quire Cleveland

Case Western Reserve University Department of Music: Thomas Frattare and Martins Daukks
This program of German sacred music begins with settings of the monophonic folk hymn, or Leise, Christ ist erstanden, starting with the chant-like song itself. There are about a dozen of these Leisen dating back well into the Middle Ages; this one seems to originate in the mid-twelfth century. The term Leise (pronounced like the English name “Liza”) derives from the fact that such pieces typically end with Kyrieleis, as a “tropo” or embellishment of the Kyrie, and with German pronunciation, the end of that word becomes Leis. This one is based on the Easter sequence, Victima pastiæ laudes (also true of the famous German devotional song, Christ lag in Todesbanden). The text of Es giengen drey Frauen relates further to the beginning of the Easter service. It is a version of Quem queritis, the dialogue that preceded the mass on Easter morning, when the angel asks the three women visiting the tomb whom they are seeking. That fifteenth-century setting, with its alternation of chant and polyphony, is anonymous. The four-voice setting by the Saxon composer Johann Walther (1496–1570) places the Leise tune in the top voice, with imitative entries based on the melody surrounding it. The texture expands to six voices with a setting by the Kassel-based composer, Johann Huelgel (ca.1500–85), where the melody is in a kind of canon in the middle voices while the other parts anticipate and imitate all around it. We consolidate at the end of the six with J. S. Bach’s magisterial four-voice setting, illustrating that the same musical material could inspire German composers and congregations for centuries. As is typical for chorale and hymn settings of the later periods, the tune is again in the top voice throughout, while Bach explores the possibilities of chromatic harmonies beneath it.

The deutsche Liturgie section begins with a setting of a famous Lenten Leise, O du armer Judas, by Ludwig Senfl (ca.1486–1542/3). Swiss by birth, Senfl was a chorboy under the famous composer Henricus Isaac in the Austrian imperial chapel, eventually succeeding his master there before moving on to the Bavarian ducal chapel at Munich. It was there that he wrote this setting of the Leise, placing the melody in quasi-canon in the tenor parts and extending the ending to a fuller statement of Leise-Christus-Leise. Next are settings of the German Credo and Sanctus by Johann Walther. We gbren all places the monophonic Credo in the top voice while the lower voices embellish and imitate below. The Sanctus is unusual since it sets up the famous “Holy, holy, holy” acclamation with a description of Isaiah’s vision, so that when it finally arrives, “Heilig ist Gott” is all the more powerful. The Lord’s Prayer follows in a setting by Johann Eccard (1553–1611), a master of polyphony and pupil of Orlandus Lassus. In the nineteenth century, Eccard was widely regarded as a German counterpart to Palestrina. The conclusion of the set ties the Renaissance to the baroque by juxtaposing settings of the German Agnus dei (O Lamm Gottes) by Eccard and J. S. Bach.

The Old Testament set starts with Senfl’s setting of the grief-stricken Jacob’s lament at the presumption of his son Joseph’s death. It is one of the most powerful and theatrical musical settings of the sixteenth century, as Senfl coordinates passages of polyphony with somber and moving sections of homophony. The setting of Psalm 112 by another erstwhile Lassus pupil, Leonard Lechner (ca.1553–1606), moves us into the realm of fabulous German composers that most people have never heard of. Dividing the psalm into discrete verses, Lechner’s piece is highly rhetorical, with repetitions and syncopations used to expose urgency, and culminating in the bleak ending (a deviation from Luther’s German translation of the psalm). The pieces ends, however, with a slightly more uplifting recapitulation of the opening verse.

The Old Testament set continues with two works by Johann Hermann Schein (1586–1630) who, despite gout, tuberculosis, scurvy, and kidney stones, lived long enough to become one of the leading German composers of the seventeenth century. His 1623 collection of sacred works, Iresches Brüelten, was in a self-described “Italian madrigal style,” and elements of word-painting abound. Lieblich und schöne, uses a graceful conversation between high and low trios to present its text from the Book of Proverbs. Die mit Tränen säen, exhibits extraordinary chromaticism at the beginning to denote the “sowing in tears,” while later rendering the “coming with joy” in a lively triple meter. Both works show Schein as a master of sacred polyphony, the most famous Leipzig Thomaskantor before a certain eighteenth-century holder of the office.

Agnus dei is highly set, with extraordinary between gout, ending his Agnus dei. Its setting by Johann Sebastian Bach (1685–1750) is a masterpiece of harmony beneath it. German polyphony, as with extraordinary between gout, ending his Agnus dei. Its setting by Johann Sebastian Bach (1685–1750) is a masterpiece of harmonies beneath it. German polyphony, as with extraordinary between gout, ending his Agnus dei. Its setting by Johann Sebastian Bach (1685–1750) is a masterpiece of harmonies beneath it. German polyphony, as

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Leipzig Thomaskantor before a certain eighteenth-century holder of the office. his Agnus dei. Its setting by Johann Sebastian Bach (1685–1750) is a masterpiece of harmonies beneath it. German polyphony, as

Wär er nicht erstanden, so würd die Welt vergangen.


O du armer Judas, was hast du getan?
Das du deinen Herren also verrathen hast! Darumb müßt du ewig sein, Lord have mercy.

O wretched Judas, what have you done?
You have betrayed your Lord! For that you must suffer torment in Hell, Lord have mercy. O wretched Judas, what have you done?

Wir glauben all' an einen Gott,
Schöpfer Himmels und der Erden,
Der sich zum Vater geben hat,
Daß wir seine Kinder werden.
Er will uns allzeit ernähren,
Leib und Seele auch wohl bewahren,
Allen Untfall will er wehren,
Kein Leid soll uns widerfahren.
Er sorget für uns, bist' und wacht,
Es steht alles in seiner Macht.

We all believe in one God, creator of earth and heaven, the Father, who to us in love hath the right of children given. He both soul and body feedeth, all we need He doth provide us; He through snares and perils leadeth, Watching that no harm betide us. He careth for us day and night, all things are governed by His might.

Jesus, dem Propheten, das geschah,
Dass er im Geist den Herren sitzen sah
Auf einem hohen Thron, in hellem Glanz,
Seines Kleides Saum den Chor füllt ganz.
Es stunden zween Seraph bei ihm daran.
Sechs Flügel sah er einen jeden hau.
Mit zween verbargen sich ihr Antlitz klar.
Mit zween bedeckten sie die Füsse gar.
Und mit den andern zween sie flogen frei.
Gen ander rufen sie mit grossem G'schrei.
"Heilig ist Gott, der Herre Zebaoth!"
Heilig ist Gott, der Herre Zebaoth!
Heilig ist Gott, der Herre Zebaoth!
Sein' Ehr' die ganze Welt erfüllt hat!"
Von dem G'schrei zittert Schwel.
Und Balken gar. Das Haus auch ganz voll Rauch und Nebel war.

Isaiah, mighty seer, in days of old
The Lord of all in Spirit did behold
High on a lofty throne, in splendor bright,
With flowing train that filled the Temple quite,
Above the throne were stately seraphim,
Six wings had they, these messengers of Him.
With twain they veiled their faces, as was meet,
With twain in reverent awe they hid their feet,
And with the other twain aloft they soared,
One to the other called and praised the Lord:
Holy is God, the Lord of Sabaoth!
Holy is God, the Lord of Sabaoth!
Holy is God, the Lord of Sabaoth!
Behold, His glory filleth all the earth!
The beams and lintels trembled at the cry,
And clouds of smoke enwrapped the throne on high.

Vater Unser im Himmelreich, der du alle uns reinliches gleich
Brüder sein und dich rufen an,
und willst das Beten vor uns hast,
gh, daß nicht bei allein der Mund,

Our Father who art in heaven above,
who biddest us to dwell in love,

A double-choir set begins with Samuel Scheidt (1587–1654)—not to be confused with Schein—whose name is further confused by the fact that his teacher was named Schetz. A friend of Scheidt and godfather to his daughter, Scheidt is known as a composer of instrumental music and as an organist, but in that capacity as well as in composing vocal music, he was especially fond of chorale melodies. This is in evidence in his setting of the famous chorale 6, an attrizicht by Johann Pachelbel (1653–1706), best known for his instrumental Canon in D. This work shows Pachelbel’s mastery of the chorale idiom, with two choirs trading brilliant passages back and forth, and a chorale “surprise” in the middle, involving the melody known as Ein feste Burg (“A Mighty Fortress”). Once the sopranos begin that chorale, the piece proceeds triumphantly to the end with both choirs in unison.

The Bach family provided Germany with several musicians and composers besides the great master Johann Sebastian. Johann Michael Bach (1648–94) may be most famous as the father of J. S. Bach’s first wife, Maria Barbara (yes, Bach married his cousin), and therefore the maternal grandfather of Wilhelm Friedemann and Carl Philip Emmanuel, but Johann Michael was an excellent composer in his own right. His Halt, was du hast sets an urgent plea in one choir to disregard earthly things against the Jesus meine Freude harmonized chorale in the other, with both choirs coming together for the final farewell to earthbound joys.

Of the earlier Bachs, perhaps the best known is Johann Christoph (1642–1703), who worked mainly in Arnstadt and Eisenach. In fact, J. S. Bach’s obituary stated that Christoph “was as good at inventing beautiful thoughts as he was at expressing words,” and his Füchte dich nicht helps to reveal why he achieved that reputation. The lower voices present a virtually invented spiritual verse of Jesus on the cross, while the sopranos independently declaim a devotional prayer. The insistent repetitions in the chorus against the poignant prayer of the sopranos is tremendously affective.

The final selection is J. S. Bach’s Lobet den Herrn alle Heiden. Of the six surviving Bach motets for four to eight voices, some for double choir, this one is for simple SATB chorus. Each part can be heard contributing to the fugal counterpoint, beginning with the rising arpeggio of the opening motive. Unlike some of Bach’s other motets, a continuo part was included with Lobet den Herrn. There is some question about the authenticity of the piece since it came to light only in the nineteenth century, although it survives in Bach’s handwriting and seems characteristic of his contrapuntal style in so many ways. It ends with a joyful Alleluia, a fitting close to our program of German chorale music.

—Ross W. Duffin
Ross Duffin, Artistic Director
Scott Metcalfe Guest Conductor

Cathedral of St John the Evangelist (Cleveland OH) Wednesday, 13 April at 7:30pm

Osterblumen
Christ ist erstanden
Anonymous 15th-century
Christ ist erstanden/Es giengen drey Frauen
Anonymous
Christ ist erstanden
Johann Walther (1496–1570)
Christ ist erstanden
Johann Heugel (ca.1500–85)
Christ ist erstanden
Johann Sebastian Bach (1685–1750)

Eine Deutsche Liturgie
O du armer Judas (Kyrie)
Ludwig Senfl (ca.1486–1542/3)
Wir glauben all (Credo)
Walther
Deutsche Sanctus
Walther
Vater unser (Lord’s Prayer)
Johannes Eccard (1553–1611)
O Lamm Gottes (Agnus)
Eccard/J. S. Bach

Das Alte Testament I
Da Jakob nu das Kleid ansach (after Genesis 37)
Senfl
Wohl dem, der den Herren fürchtet (Ps. 112)
Leonhard Lechner (ca.1553–1606)

Das Alte Testament II
Lieblich und schöne sein (Song of Songs)
Johann Hermann Schein (1586–1630)
Die mit Tränen säen (Ps. 126:5-6)
Samuel Scheidt (1587–1654)

Das Doppelchor
Nun komm der Heiden Heiland
Heinrich Schütz (1585–1672)
Ach Herr, straf mich nicht (Ps. 6)
Johann Pachelbel (1653–1706)
Gott ist unser Zuversicht (Ps. 46)

Ein Bachfest
Halt, was du hast
Johann Michael Bach (1648–94)
Fürchte dich nicht
Johann Christoph Bach (1642–1703)
Lobet den Herrn (Ps. 117)
J. S. Bach

INTERMISSION
Please remain seated while the ushers receive the offering.
Your offering of at least $10 enables the continued success of this concert series.