

signum
CLASSICS



CANTUS
Manifesto

MANIFESTO

1	Philia Roger Treece	[5.28]	12	Psalm of the Soil Sarah Kirkland Snider	[7.25]
2	Luceat Eis Timothy C. Takach	[3.51]		Evening Stars Dale Warland	
3	Tango with God Ysaÿe M. Barnwell	[4.03]	13	I. The Falling Star	[3.24]
4	Manifesto David Lang	[3.13]	14	II. On A Winter Night	[4.53]
5	If I profane with my unworhiest hand... Libby Larsen	[3.33]	15	III. Stars Over Snow <i>Andrew Fleser piano</i>	[2.50]
6	To My Brother Joseph Gregorio	[5.14]		Total timings:	[69.40]
7	Gagòt Sydney Guillaume	[5.26]			
	Song of Sky and Sea Paul John Rudoï				
8	I. At Every Instant	[7.11]			
9	II. The Infinite Dwelling	[3.49]			
10	III. Two Falling Stars	[4.36]			
11	IV. As One Sky	[4.43]			

CANTUS

CANTUS - MANIFESTO

In a world filled with increasingly superficial connection between individuals and communities, humanity is yearning like never before to find a real sense of meaning in their lives. Chamber vocal ensemble Cantus' release of fresh, intimate and relevant new vocal works is a journey of longing and self-discovery with trademark virtuosic delivery. 'Manifesto' takes a nuanced look at identity and relationship — with our friends, lovers, family and the divine.

In keeping with Cantus' commitment to the creation of new music for tenors, baritones and basses, the preponderance of the works on 'Manifesto' were written specifically for Cantus, and all works are world premiere recordings.

1 **Philia**

Roger Treece

A lush nine-part piece with Treece's trademark jazz-inspired harmonies, *Philia* is a celebration of friendship and companionship with all of humanity, with original text by the composer.

*To share, two share,
two souls one mission,
a common quest.
Two hearts, one passion,
two men, one test:
we're friends.*

*Two souls, one passion,
two men, one mission,
one vision to share.*

*Never a treasure or a query unworthy to share,
ever challenging answers ever bringing
a moment of truth to bear.
Our sacred beliefs uniting,
every facet of thought igniting,
like the iron on iron striking,
ever sharpening and refining,
ever friends.*

*Now one world to discover,
one truth with you to uncover,
one query now to pursue,
one sacred journey for two.*

*One road, to come along beside,
a world - discover, truth - uncover,
like iron striking iron,
a friend refines a friend.*

*A tandem quest, a journey for two,
one yoke, one test, one dream to pursue,
two men, one mission,
two minds, one vision,
a journey for two into a shared fascination!*

*[Latin text sung in tandem with English text]
Vobis et quod amamus*

*Privatas Trinitas rumpitur
Amici sumus*

*Qui amicus est?
Ferrum ferro acuitur
homo exacuit faciem amici*

*Translation:
You, Me and the thing we love
Our private trinity, not easily broken
We're friends*

*Who is a friend?
As iron sharpens iron
so a friend sharpens a friend*

Words: Roger Treece
Published by the composer

*Libera me, Domine, de morte aeterna, in die illa
tremenda:
Quando caeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo,
Quando caeli movendi sunt et terra.*

*Lux aeterna luceat eis, Domine. (Requiem
aeternam)
No man hath greater love than this,
to lay down his life for his friends.
In paradisum deducant te Angeli:
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat, aeternam habeas
requiem.
Requiem aeternam dona eis Domine,*

Deliver me, O Lord, from eternal death on that
fearful day,
when the heavens and the earth are moved,
when you come to judge the world with fire.
I am made to tremble and I fear,
when the heavens and the earth are moved.

Let perpetual light shine upon them, O Lord.
(Grant them eternal rest)
No man hath greater love than this,
to lay down his life for his friends.
May angels lead you into paradise;
and lead you to the holy city of Jerusalem.
May a choir of angels receive you, may you have
eternal rest.
Grant them eternal rest, O Lord.

Words: Latin Requiem Mass (adapted), John 15:13
Published by Timothy C. Takach Publications

2 Luceat Eis

Timothy C. Takach

“No man hath greater love than this, than to lay down his life for his friends.” Written for the commemoration of service members who died during the 9-11 terrorist attacks, this setting of a

portion of the requiem text honors the sacrifices of those brave heroes with the addition of the biblical verse, John 15:13.

3 Tango With God

Ysaye M. Barnwell

An impassioned setting of a poem by Thomas Merton, this piece – a favorite of Cantus audiences – examines the struggle of all people on their individual journey of faith.

My Lord God,

*I have no idea where I am going,
I do not see the road ahead of me.
I cannot know for certain where it will end,
Nor do I really know myself.*

*And the fact that I think that I am following your will
Does not mean that I am actually doing so.*

*I believe that my desire to please you does in fact
please you,
And I hope that I have this desire in all that I am
doing.*

*And I know that if I do this,
You will lead me by the right road
And I will trust you always,
Though I may seem to be lost and in the shadow
of death*

*I will not fear,
For you are ever with me,
And never will you leave me
To face my perils alone.*

Words: Thomas Merton (1915-1968)
Published by Barnwell's Notes Publishing, Inc.

4 Manifesto

David Lang

Lang's minimalistic setting shifts our gaze to love in our technological age. His piece is a setting of text from Google's auto-complete list of "I want to be with someone who...", painting a naked

and honest portrait of society's shared-yet-secret longings.

*I want to be with someone
who won't get tired of me
who wants to be with me for who I am
who will never leave me*

*I want to be with someone
who is actually afraid to lose me
who values open communication
who really knows me*

*I want to be with someone
who cares about me, supports me, encourages
me
who makes my heart jump
when I hear their key in the door
who wants to be with me*

*who is exactly what I've said I always wanted
who accepts me for who I am*

*who I find so interesting and exciting
and understands my thinking
who's going to be healthy for the long haul*

*who is smarter than that,
with more depth and more soul*

*who feels the same way
who won't clip my wings*

*who laughs at my jokes
who won't leave
who likes to have fun
who will want to be with me
who is very comfortable
who respects all the other aspects of me
who gets me
who can see a future with me
who is comfortable
who wants to work*

*I want to be with someone
who matches me
who teaches me
who wants to be*

Published by Red Poppy Ltd.

5 If I profane with my unworhiest hand...

Libby Larsen

A setting of the famous "love sonnet" from Shakespeare's *Romeo and Juliet*, "If I Profane" explores the magic attraction that unites two people the moment they fall in love.

*If I profane with my unworhiest hand
This holy shrine, the gentle sin is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.*

*Good pilgrim, you do wrong your hands too much.
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do
touch,
And palm to palm the holy palmers kiss*

Have not saints lips, and holy palmers too?

Ay, pilgrim, lips that they must use in prayer

*O then, dear saint, let lips do what hands do:
They pray: Grant thou, lest faith turn to despair.*

Saints do not move though grant for prayer's sake.

Then move not, while my prayer's effect I take.

Words: William Shakespeare / Mary Sidney
Published by Libby Larsen Publishing

6 To My Brother

Joseph Gregorio

Gregorio's devastating composition turns the listeners attention to the familial. The text is a letter written from James Clementi to his brother, Tyler, who died by suicide after his roommate exposed his sexuality on social media. What results is a wistful and heart-rending expression of love from one sibling to another.

*I was browsing at the newsstand and I saw you.
I always do –
a brief glimpse at a life with none of the detail.*

*I'm not sure when I first realized
The rainbow-colored elephant;
it was just something we left dangling in the air,
unsaid –
an unbreakable barrier.*

*I never really told you how much I admired you.
I always thought that, between us, you were the
stronger one.
When I was biking a mile, you were unicycling two.
Where I was shy, you were fearless.
When I imagined your future, I saw the world at
your feet.*

*You were one noisy kid.
I remember walking inside
and the most beautiful sounds of Tchaikovsky
and Mozart
would waft through every room.*

It is so quiet now.

*You were youth, potential just beginning to unfold.
You were beauty,
fleeting and marvelous.
I know there was pain, and I'm sorry for that,
but you were joy, too.*

*You were never alone; it just felt like it.
You were so easy to love,
with your kind eyes and gentle heart.
You will always be my sweet, tender little brother.*

*Your voice,
your smile,
tiny hands clinging to mine.*

I will never let go.

Words: James Clementi
Published by Areté Music Imprints

7 Gagòt

Sydney Guillaume

Translated as “mess” from Haitian Creole, *Gagòt* begins by illustrating the emotionally overwhelming aspects of life and eventually moves to an evocative picture of the calm and peace that comes with resolution.

*Depi maten m'leve m'ape monte desann,
Mwen kouri toupatou tankou yon chyen ki fou.
Mwen pale, mwen chante, mwen dòmi, mwen leve;
Mwen priye, mwen rele, se gagòt sou gagòt.*

*Gagòt isit, gagòt lòtbò.
Gagòt anwo, gagòt anba,
Gagòt toupatou, se gagòt sou gagòt.*

*Gagòt nan lide mwen,
Gagòt nan zak mwen yo,
Gagòt nan paròl mwen,
Gagòt nan vizyon mwen.*

*Tout bagay yo mele:
Lapenn ak lajwa, ledout ak lafwa,
Degoutans ak lespwa, lebyen avèk lemal.
Tèt mwen vire, li vire,
Tout bagay yo mele.
Gad'on gagòt!*

Since I rose this morning I've gone through ups and downs,
Running around in circles like a crazy mad dog.
I speak, I sing, I sleep, I rise;
I pray, I scream, it's mess upon mess.

It's a mess here, it's a mess there,
A mess up, a mess down,
Mess everywhere, it's mess upon mess.

Messy are my thoughts,
Messy are my actions,
Messy are my words,
Messy is my vision.

Everything is entangled:
Pain and joy, doubt and faith,
Disgust and hope, good and evil.
My head is spinning and spinning,
Everything is entangled.
What a mess!



*Maten apre maten, m'ap livre yon batay;
Kontredans lavi-a rekòmanse chak jou.
Mwen chante, mwen danse, Mwen rele: "Viv lavi!"
Bridsoukou sanzatann mwen tounen nan gagòt.*

*Nan mitan gagòt sa mwen deside chèche,
Chèche, chèche konnen, konen sa k'ap pase.
Mwen fouye, mwen mande, mwen fini pa trouve
Jouk anedan kè mwen
Solisyon gagòt sa:*

*La vie d'ici-bas est un combat de tout instant
Que l'on ne peut gagner qu'un moment à la fois.*

*Aprè lannuit se la jounen.
Aprè lapli solèy leve.
Aprè gagòt, apre gagòt... se kè poze.
Se jefò nan soufrans ki pote delivrans.*

Ah! Ainsi soit-il!

Morning after morning, I fight a battle;
The contredanse of life recommences daily.
I sing, I dance, I yell: "Hooray!"
Suddenly and swiftly I am back in a mess.

In the midst of this mess I decide to search,
To search for an understanding to what is happening.
I dig, I seek, and I finally find
In the very depth of my heart
The solution to this mess:

Life before death is a battle of every instant
That can not be won but one moment at a time.

After the night comes the day.
After the rain the sun rises.
After messes, after messes... the heart settles.
It's striving in suffering that brings redemption.

Ah! So be it!

Words: Gabriel T. Guillaume
Published by Sydney Guillaume Music

Song of Sky and Sea: A Song of Realization *Paul John Rudoi*

Rudoi's virtuosic four-movement work sets to music a collection of ecstatic poetry from ancient mystic poets Hafiz, Rumi and Kabir. The piece details a spirit's journey of realization from the moment of death, growing in love and ultimately becoming one with the Divine.

8 At Every Instant

*At every instant and from every side,
resounds the call of Love:
We are going to sky,
who wants to come with us?*

*We have gone to heaven,
we have been the friends of the angels,
And now we will go back there,
for there is our country.*

*We are higher than heaven,
more noble than the angels:*

*Why not go beyond them?
Our goal is the Supreme Majesty.*

What has the fine pearl to do with the world of dust?

*Why have you come down here?
Take your baggage back.
What is this place?
Luck is with us, to us is the sacrifice!*

*Like the birds of the sea, men come from the
ocean – the ocean of the soul.
Like the birds of the sea, men come from the
ocean – the ocean of the soul.*

*How could this bird, born of that sea, make his
dwelling here?
No, we are the pearls from the bosom of the sea,
it is there that we dwell:*

*Otherwise how could the wave succeed to the
wave that comes from the soul?*

Words: Rumi (1207-1273), from Eva de Vitray-Meyerovitch's Rumi and Sufism. Translated by Simone Fattal. Sausalito, CA: Post-Apollo Press, 1977, 1987. Used with permission.

9 The Infinite Dwelling

*The infinite dwelling of the Infinite Being is
everywhere:
in earth, water, sky, and air.*

Words: Kabir (1398-1448 / 1440-1518) from Songs of Kabir. Translated by Rabindranath Tagore. New York: The Macmillan Company, 1915.

10 Two Falling Stars

Let us be like
Two falling stars in the day sky.
Let no one know of our sublime beauty
As we hold hands with God
And burn
Into a sacred existence that defies –
That surpasses
Every description of ecstasy
And love.

Words: Hafiz (1315-1390) "The Day Sky" from *The Gift*. Translated by Daniel Ladinsky. New York: Penguin Compass, 1999.

11 As One Sky

Oh my heart! Wake, oh wake!

*The moon is within me, and so is the sun.
The inward and the outward are become as one
sky,
the Infinite and the finite are united.
The hills and the sea and the earth.
The days and the nights.
The rising and the set-ting of the sun.
The oceans and the unnumbered stars.
The limit and the limitless.
The body and the mind.*

*The beginning, the middle, and the end.
The conscious and the unconscious.*

*Between the poles of the conscious and the
unconscious,
there has the mind made a swing:
Thereon hang all beings and all worlds,
and that swing never ceases its sway.
Millions of beings are there.
The sun and the moon in their courses are there.
Millions of ages pass, and the swing goes on.
All swing! The sky and the earth and the air and
the water.*

*O brother! He who has seen that radiance of love,
he is saved:
There the sky is filled with music.
Day and night, the chorus of music fills the heavens:*

*The light of the sun, the moon, and the stars
shines bright.
The melody of love swells forth.*

Song of Sea and Sky: A Song of Realization. Cycle published in TTBB and SATB voicings exclusively through PJR Music: St. Paul, MN.

12 Psalm of the Soil

Sarah Kirkland Snider

For many, the idea of home is not a location, but an ongoing inward journey of self-discovery and identity. A lush setting for nine voices, Snider's piece is an emphatic call to "find who you are in this new place".

*Across oceans,
ghosts will beckon,
land will listen
and I...*

*under meadow
golden furrow
bones of heroes
the lonely lay*

*among maples
sun-struck steeples
hidden circles
ring out our days*

*Across oceans
ghosts will beckon*

*In my memory
home eludes me*

*gone the beauty
of who I've been*

*Gone the duty,
blood of family
sky above me
a dome of pain*

*You who come here
fleeing, frightened
arrive, defeated
you will be safe*

*You who found this
Land uneasy
Find who you are
in this new place*

*Hold the newness
lost included
Blossoms millions
meadows grain*

...and I will sing.

Words: Nathaniel Bellows
Published by G Schirmer Inc.

Evening Stars

Dale Warland

A collection of settings of the poetry Sara Teasdale for double choir and piano, the piece traces the arc of recovery from the loss of a beloved mentor and is an ideal showcase for Cantus' trademark warmth and blend.

13 The Falling Star

*I saw a star slide down the sky,
Blinding the north as it went by,
Too burning and too quick to hold,
Too lovely to be bought or sold,
Good only to make wishes on,
And then forever to be gone.*

14 On A Winter Night

*I should be glad of loneliness
And hours that go on broken wings,
A thirsty body, a tired heart
And the unchanging ache of things,*

*If I could make a single song
As lovely and as full of light,
As hushed and brief as a falling star
On a winter night.*

15 Stars Over Snow

*Stars over snow,
And in the west a planet
Swinging below a star –
Look for a lovely thing and you will find it,
It is not far –
It will never be far.*

Words: Sara Teasdale (1884-1933)
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Published by MorningStar Music



Zachary Colby *tenor*
Adam Fieldson *tenor*
Paul Rudoi *tenor*
Paul Scholtz *tenor*
Joseph Shadday *tenor*
Matthew Goinz *baritone*
Matthew Tintes *baritone*
Chris Foss *bass*
Samuel Green *bass*

Andrew Fleser *piano* (tracks 13-15)

The “engaging” (*New Yorker*) low-voice ensemble Cantus is widely known for its trademark warmth and blend, innovative programming and riveting performances of music ranging from the Renaissance to the 21st century. The *Washington Post* has hailed the Cantus sound as having both “exalting finesse” and “expressive power” and refers to the “spontaneous grace” of its music making. The *Philadelphia Inquirer* called the group nothing short of “exquisite.”

As one of the nation's few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members

of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Cantus performs more than 75 concerts each year both in national and international touring, and in its home of Minneapolis-St. Paul, Minnesota. Cantus has performed at Lincoln Center, Kennedy Center, UCLA, San Francisco Performances, Atlanta's Spivey Hall and Bravo! Vail Valley Music Festival.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for low voices, having received commissioning grants from New Music USA, the National Endowment for the Arts, Chorus America, American Composers Forum and Chamber Music America. The ensemble also hosts a Young and Emerging Composer Competition, with winners receiving a cash prize, a performance and recording of their composition by Cantus.

Cantus has a rich history of collaborations with other performing arts organizations, including the Minnesota Orchestra, Saint Paul Chamber Orchestra, the Boston Pops, Chanticleer, Sweet Honey in the Rock®, Lorelei Ensemble, Theater

Latté Da and the James Sewell Ballet. Cantus has released 18 recordings on the group's self-titled label and is heard frequently on classical radio nationwide and on SiriusXM Satellite Radio.

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in masterclass and workshop settings across the country, and has visited 31 Minnesota high schools throughout the 11-year history of its award-winning High School Residency program.

Cantus is the recipient of three Chorus America awards, including the 2016 Dale Warland Singers Commission Award (presented in partnership with the American Composers Forum), the Margaret Hillis Award for Choral Excellence and the Education Outreach Award.

www.cantussings.org

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Cantus – The Covid-19 Sessions

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19 singles, recorded during the first lockdown period of March 2020. Includes the works FINLANDIA (Jean Sibelius), SUNAYAMA (Shinpei Nakayama), STEAL AWAY (arr. Stacey V. Gibbs), SHENANDOAH (arr. M. Bartholomew & J. Erb), LUX AURUMQUE (Eric Whitacre), STARS (Ériks Ešenvalds) and THIS BRIGHTENING SILENCE (Kathleen Allain).

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