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Trinity  
WALL STREET

M

issa gentis humanæ

8-VOICE A CAPPELLA MASS

RALF YUSUF GAWLICK

TRINITY WALL STREET  
JULIAN WACHNER, *conductor*

**RALF YUSUF GAWLICK**  
**MISSA GENTIS HUMANÆ OPUS 16**  
**MASS FOR 8-VOICE A CAPPELLA CHOIR**  
**2010**



*Von B-A-S-I-A beflügelt*  
*Dedicated to Julian Wachner and the 'Eight Great' from Trinity Wall Street*

**The Choir of Trinity Wall Street**

Sarah Brailey, *Soprano 1*  
Linda Lee Jones, *Soprano 2*  
Luthien Brackett, *Alto 1*  
Melissa Attebury, *Alto 2*  
Steven Caldicott Wilson, *Tenor 1*  
Timothy Hodges, *Tenor 2*  
Thomas McCargar, *Bass 1*  
Jonathan Woody, *Bass 2*  
**Julian Wachner, conductor**

# MISSA GENTIS HUMANÆ OPUS 16

1	<i>Introit</i> .....	5'43
2	<i>Kyrie</i> .....	4'38
3	<i>Gloria</i> .....	11'23
4	<i>Credo</i> .....	15'02
5	<i>Sanctus</i> .....	2'28
6	<i>Benedictus</i> .....	3'25
7	<i>Agnus Dei</i> .....	7'16
8	<i>Ite missa est</i> .....	2'27

Total Time: 52'27

## ABOUT THE MASS

The ritual of the Mass is both a remembrance and celebration of God's sacrifice for every human life. This sacrifice, Jesus' Crucifixion for our sins, is the most profound act of Love and the redemptive essence of this ritual celebration. The *fontis et origo* of my Mass setting lies in including Christ's call to Love from the Gospel According to St. John into the traditional texts of the Mass Ordinary: 'This is my commandment: That you love one another as I have loved you.' (John 15:12) Love, so central to the human experience and existence, inspired me to augment the Latin Mass texts with literary reflections, meditations, and exhortations on love by authors throughout the centuries drawn from the main branches (Slavic, Germanic, Koine Greek, Latin) of Indo-European language families. Phrases and extended passages from Borges, Virgil, Brecht, Zbigniew Herbert, Dostoevsky, Plautus, Herbert and Walter Scott establish broad aesthetic, devotional, linguistic and literary perspectives that engage with the Mass texts and each other. The Mass thus becomes a multilingual vessel of cross-referential commentary, interpretation, reflection and even textual substitution for portions of the Mass Ordinary. This dramatic fusion of different languages, ideas, beliefs and Augustinian-type 'confessions' within the Mass Ordinary creates a profound dialogue with doctrine. Yet regardless of varying literary aesthetics and traditions, all texts, including those that comprise the Mass Ordinary, are reconciled by a common appeal/commandment: love and to love. By embracing different languages and texts, the appeal becomes universal and *Missa gentis humanæ* humbly reveals itself as Mankind's Mass.

Two juxtaposed and inversely operating criteria determine the progress of the work. On the one hand, the interaction of vocal lines gradually increases as the harmonic language "devolves", from densely chromatic to transparently diatonic. Within these processes, the syllabic structures of the texts themselves contribute to their 3-stage 'evolution': each non-Mass Ordinary text 'evolves' from (1) non-vowels (sung *Bocca chiusa* [humming] and *Bocca quasi chiusa* [mouth half open] to vowels to (2) syllables to (3) words and phrases and is delineated by pointillistic, homophonic and polyphonic textures respectively.

# Von B-A-S-I-A beflügelt

(Inspired by Basia)

The Catholic mass is a re-enactment of the core doctrinal tenet of the faith: “the Word made flesh”. The *Missa gentis humanae* symbolizes this concept musically by depicting language itself as “made flesh”, through the sequential presentation of all stages of emergent human verbal expression: from humming, then vowel sounds, formation of syllables and construction of “the Word”. The divine “Word-made-Flesh” is the name of Jesus the Saviour; in religious faith His name reveals/represents itself as the most intimate Word because he literally incarnated to become one of us, fully human. It is this humanization of the Word that the *Missa* explores.

For me, the most intimate realization of this concept is the name of my wife: Basia, which provides the work’s core/fundamental/essential pitch material. I translate the letters of her name (individually and in combination) into musical pitches:

B = B♭ in German; A = A; S = Es = E♭ in German; AS = A♭ in German;  
SI = B♯ in European solfège.

These are the first five pitches heard: (1) first hummed (vowel-less), (2) then sung in the ancient Hebrew letters (Beth, Aleph, etc...), (3) then formed into the name Basia.

From there the ancient Hebrew letters are sung in Greek - the language of Jesus’ commandment in the *Introit*, and finally in Latin, the language of the Roman Church.

-RYG

Unified by the text of the Mass Ordinary, Ralf Gawlick's *Missa Gentis Humane* explores the following linguistic and musical techniques. First, charting the creation of human speech itself, the work utilizes embryonic vocal sounds: humming, then rapid alternation of the five vowels, then syllables, words and phrases to introduce each "worded" section. Second: to anyone who has studied the history of Western Art Music (and this will be "intuited" by many more casual listeners), the *Missa* encapsulates every imaginable kind of musical sound and device: from plainchant, through Medieval two, three and four-voice polyphony to complex Renaissance counterpoint and then a suggestion of the more "homophonic" approach to vocal part music dictated by the Council of Trent from 1545-1562.

There are also harmonic and rhythmic references that touch upon many of the cornerstones of the Western musical tradition from the Baroque through the twentieth century. The third essential feature of this ingenious composition is the effortless transition from the Latin (and, in the case of the *Introit*, Greek) text that defines the Mass to a multiplicity of languages that present "commentaries" on the essential message of the Mass: love, drawn from a millennium's-worth of writing by distinguished authors from many countries. This striking linguistic feature renders the work kaleidoscopic, while the incorporation of so many musical styles and devices imparts a uniquely timeless and universal quality to this composition. The result is a work of unrivalled learning, emotional intensity and interesting complexity. There are many levels on which this work can be understood, from the simplest enjoyment of sounds to the most sophisticated appreciation of those elements outlined above and their skilful manipulation.

-PW

GRAMMY-nominated conductor Julian Wachner is one of North America's most exciting and versatile musicians, sought after as conductor, composer, and keyboard artist. Recent and upcoming engagements include those with the English Concert (2014 Tour), Studio de Musique Ancienne de Montréal (40 Voices 2014), Prototype Festival (Angel's Bone 2014), Lincoln Center Festival (The Blind 2013), Trondheim Chamber Music Festival (The Blind 2013), BAM Next Wave Festival (Liederabend 2013), Juilliard Opera Theatre (2013 Mainstage), New York City Opera (VOX), Hong Kong Philharmonic, TENET (TENEbrae), Portland Baroque (*Messiah*), Philharmonia Baroque, Jacksonville Symphony, and with Carnegie Hall (Arvo Pärt's *Passio*).



At Trinity Wall Street, Wachner serves as the Principal Conductor of NOVUS NY (Trinity's resident contemporary music orchestra), and the Trinity Baroque Orchestra & Choir of Trinity Wall Street. He also is the director of Bach at One, the acclaimed weekly performances of the cantatas of J. S. Bach at Trinity's St. Paul's Chapel.

Wachner is also Music Director of the GRAMMY Award-winning Washington Chorus, with whom he won ASCAP's Alice Parker award for adventurous programming in 2011. Wachner has also made memorable guest appearances with such major organizations as the Philadelphia Orchestra, the Montreal and Pittsburgh Symphonies, Spoleto Festival USA, the Handel and Haydn Society, Glimmerglass Opera, and Hawaii Opera Theater. A Baroque specialist, he was the founding Music Director of the Boston Bach Ensemble and the Bach Académie de Montréal, besides serving as Artistic Director of International Bach Festivals in Boston and Montreal. In 2011 he founded New York City's newest music festival, The Twelfth Night Festival of Early Music, featuring New York's leading Baroque and Renaissance ensembles.

In 2010, Wachner made New York City Opera history when he was selected as both conductor and composer at the company's annual VOX festival of contemporary opera leading to the invitation to be the sole conductor of this Festival in 2012. His original music has been variously described as “jazzy, energetic, and ingenious” (Boston Globe), having “splendor, dignity, outstanding tone combinations, sophisticated chromatic exploration... a rich backdrop, wavering between a glimmer and a tingle...” (La Scena Musicale), being “a compendium of surprises” (Washington Post), and as “bold and atmospheric”, having “an imaginative flair for allusive text setting” and noted for “the silken complexities of his harmonies” (New York Times.) The American Record Guide noted that “Wachner is both an unapologetic modernist and an open-minded eclectic – his music has something to say.”

The GRAMMY-nominated **Choir of Trinity Wall Street** is the premier vocal ensemble at Trinity Wall Street. Under the direction of Julian Wachner, the Choir leads the liturgical music at Trinity Church during Sunday services, performs in concerts throughout the year, and has made world-class recordings for Naxos, Musica Omnia, and Arie Records. In addition to their liturgical and concert presentations, the Choir has appeared at Mostly Mozart (Purcell's *Dido and Aeneas* with the Mark Morris Dance Group), The Metropolitan Museum of Art, The Cloisters, and with the Rolling Stones on their 50th anniversary tour. The Choir was also chosen to perform Arvo Pärt's *Passio* in a mixed media collaboration with Paolo Cherchi Usai's film of the same name at the Tribeca Film Festival. The choir is increasingly in demand around the world, and this season sees the ensemble performing at Carnegie Hall, Lincoln Center, BAM, Paris' Théâtre des Champs-Élysées and London's Barbican Hall.





Hailed by *The New York Times* for her “radiant, liquid tone,” “exquisitely phrased” and “sweetly dazzling” singing, soprano **Sarah Brailey** is in growing demand as both soloist and chamber musician. She made her Lincoln Center solo debut last season in Mendelssohn’s *Midsummer Night’s Dream* with the American Classical Orchestra. Her 2013-2014 season includes Britten’s *Les Illuminations* with Novus NY, Caldara’s *Maddalena* with the American Classical Orchestra, Handel’s *Samson* under the baton of Nicholas McGegan, Reich’s *Music for 18* with Ensemble Signal, Brahms’ *Liebeslieder* with the Polydora

Ensemble, Handel’s *Israel in Egypt* with Princeton Pro Musica, Bach’s *Jauchzet Gott* with Trinity Baroque, soloing with The Washington Chorus in a concert of Tarik O’Regan’s music, guest appearances with GRAMMY-winning contemporary vocal octet Roomful of Teeth, premières of works by Gabriel Jackson and John Zorn in New York and England, and recording projects with tUne-yArDs and the GRAMMY-nominated quartet New York Polyphony. Sarah was a finalist in the 2014 Lyndon Woodside Oratorio Solo Competition. Recent opera engagements include Stefan Weisman’s *The Scarlet Ibis* with American Opera Projects and Lera Auerbach’s *The Blind* at The Lincoln Center Festival. More at [www.sarahbrailey.com](http://www.sarahbrailey.com).

Soprano **Linda Lee Jones** is in her third season with the acclaimed choir of Trinity Church Wall Street. She appears regularly with professional ensembles in the NY area, including Musica Sacra, Voices of Ascension, and the Western Wind Vocal Ensemble, an a cappella sextet. As a member of Western Mind, Ms. Jones works as a visiting artist in NY area high schools, performing curriculum-related repertoire and coaching young singers in the art of ensemble singing, and teaches at extended Summertime a



cappella workshops for amateur singers of all skill levels. Upcoming appearances include a program of Polish Renaissance repertoire with Western Wind and the Folger Consort of Washington D.C., as well as her sixth season with the Carmel Bach Festival Chorale in Carmel, CA. Ms. Jones holds degrees in Voice Performance and Choral Conducting from Loyola University New Orleans and Westminster Choir College of Rider University.



**P**raised by Opera News for her “seductive, easy alto,” **Luthien Brackett** is in great demand as both a solo and ensemble performer of early music. She has recently appeared in concert with Bach Collegium San Diego and The Knights, and she is featured in Trinity Wall Street’s 2013 GRAMMY-nominated recording of Handel’s *Israel in Egypt*. She is a founding member of the internationally award-winning Antioch Chamber Ensemble, as well as a full-time member of the Choir of Trinity Wall Street. She appears regularly with many of the country’s preeminent vocal groups, including TENET, Pomerium, Seraphic Fire, and Voices of Ascension.

**P**raised by the New York Times as a “rich-toned alto who brought a measure of depth to her performance”, **Melissa Attebury** is a frequently engaged soloist in concerts and oratorio. In recent seasons, she has been featured as a soloist in the *Messiah*, *Christmas Oratorio*, *St. Matthew Passion*, *St. John Passion*, and several Bach cantatas with Julian Wachner and the Choir of Trinity Wall Street. Other notable performances include Rosalia (*West Side Story Suites*) with the New York Philharmonic at Carnegie Hall, her Avery Fisher Hall debut (Cherubino in *Mozart’s Vienna*), *Elijah* (Berkshire Choral



Festival), and as a mezzo soloist for Trinity's Stravinsky Festival in spring of 2013. Melissa is also a soloist on the 2013 GRAMMY-nominated recording of *Israel in Egypt* with the Choir of Trinity Wall Street. Performances this season include Madame Marie in *La descente d'Orphée aux enfers* with Gotham Chamber Opera, *Israel in Egypt* at the Kauffman Center in Kansas City, and an international tour of *Theodora* with The English Concert. In addition to singing, Melissa is the conductor of the Trinity Youth Chorus and on the faculty of the Berkshire Choral Festival. She has conducted performances with Josh Groban, at Trinity Wall Street as part of the Britten 100 Festival, and for the movie *Love is Strange*, to be released in 2014.

**T**enor Steven Caldicott Wilson is a member of the GRAMMY-nominated male classical a cappella quartet New York Polyphony, and the Trinity Wall Street Choir. 2014 highlights include solos in the North American première of Gabriel Jackson's *The Passion of our Lord Jesus Christ*; arias in performances of Bach's *St. John Passion*; solo and ensemble with New York Polyphony in *Visitations* (two one-act operas by Jonathan Berger, presented at Roulette in Brooklyn NY); Evangelist role in *Die Sieben Worte Jesu Christi am Kreuz* by Schütz at St. Ignatius Loyola, New York City. 2013 highlights include *Canticum Sacrum* and *Threni* solos as part of the Trinity Wall Street Stravinsky Festival; extensive participation in the Trinity Wall Street Britten centenary celebration, performing *Canticle II - Abraham and Isaac*, *Canticle IV - Journey of the Magi*, *Cantata Misericordium*, and two solo recitals: *Who are these Children* and *Sechs Hölderlin-Fragmente*; *Messiah* solos at Lincoln Center and Bach *Matthew Passion* solos at Carnegie Hall. Steven is a veteran of the United States Air Force Band Singing Sergeants (2001-2005) and is a graduate of Ithaca College and the Yale University Voice Masters program in early music. [www.scwtenor.com](http://www.scwtenor.com)



**T**enor **Timothy Hodges**, whose singing has been described in the *New York Daily News* as having “both purity and depth,” has an active career performing throughout the United States and abroad. Recent highlights include performances with Vox Vocal Ensemble, Clarion Music Society, Fuma Sacra, Seraphic Fire, Brooklyn Baroque, and Antioch Chamber Ensemble. He has made appearances with The Carmel Bach Festival, Connecticut Early Music Festival, Spoleto Festival USA, and the Golden Mask Festival in Moscow, Russia. As a soloist, Mr. Hodges has performed with the Trinity Baroque Orchestra, Rebel Baroque Orchestra, Carmel Bach Festival Orchestra, Garden State Philharmonic, Brooklyn Baroque, and Princeton University Glee Club and has made numerous appearances as a soloist in Handel’s *Messiah* in New York, New Jersey and Florida. Mr. Hodges is currently a member of the GRAMMY-nominated Choir of Trinity Wall Street Church in New York City.



**D**escribed as “gripping” by the *New York Times*, baritone **Thomas McCargar** has established himself as one of New York City’s most sought-after ensemble singers. After launching his career with GRAMMY Award-winning Chanticleer, he moved to NYC, where he began his current tenure as a member of the acclaimed Choir of Trinity Wall Street. Additional ensemble engagements include Pomerium, Seraphic Fire, TENET, Green Mountain Project, Early Music New York, Musica Sacra, Voices of Ascension, VOX Vocal Ensemble, New York Virtuoso Singers, Meridionalis, and Manhattan Chorale. Recent work includes his Carnegie Hall solo debut (Haydn *St. Nicholas Mass*), baritone

soloist with the Washington Chorus (O'Regan *The Ecstasies Above and Scattered Rhymes*) and soloist at the Park Avenue Armory (Ann Hamilton *The Event of a Thread*). He has performed in the chorus with Gotham Chamber Opera (Mozart *Il sogno di Scipione*), Mark Morris Dance Company (Purcell *Dido and Aeneas*), Peter Marino (Gluck *Orfeo*), the PROTOTYPE Festival (Du Yun *Angel's Bone*), and the English Concert/Choir of Trinity Wall Street (Handel *Theodora*). As a conductor, he led over 1,000 people in Times Square on 12/21/12 in the singing of John Lennon's "Imagine", for Yoko Ono's *Imagine Peace*.



**B**ass-baritone **Jonathan Woody** maintains an active performing schedule as a concert, choral, operatic and early music singer. Described as “charismatic” and “riveting” by the New York Times, Jonathan is a member of the Choir of Trinity Wall Street in New York City and performs regularly with ensembles across the United States including the Clarion Music Society, Antioch Chamber Ensemble, Spire Chamber Ensemble, Brooklyn Baroque, Gotham Chamber Opera, and TENET. In 2013, Jonathan participated in the Carmel Bach Festival as the Virginia Adams Fellow and in 2014, he will join the Oregon Bach Festival as an OBF Vocal Fellow. Jonathan holds degrees from the University of Maryland and McGill University and currently resides in Brooklyn, NY.



**R**alf Yusuf Gawlick, born in Pfaffenhofen-an-der-Ilm, Germany in 1969, is of Kurdish descent but has never lived in his ethnic homeland or in the town where he was born. Educated in Nordrhein-Westfalen, Austria, Poland and the United States, Ralf Gawlick holds degrees from the University of California in Santa Barbara (B.M. *cum laude*), the University of Texas at Austin (M.M.) and the New England Conservatory of Music (D.M.A).

Similarly, his music travels far afield by drawing inspiration from and engaging with literary, visual and musical landscapes both in time and place. This dialogue across centuries and among the arts informs much of his solo, chamber, orchestral, film and vocal music.

Through noteworthy festivals, recordings, and commissions, his work has received both national and international recognition, including grants, fellowships and awards from the American Composers Orchestra, American Music Center, ASCAP, SCI, the Moniuszko Musical Society, the Massachusetts Cultural Council, the Britten-on-the-Bay International Piano Composition Competition, the 1st Karol Szymanowski International Composers Competition, and the Red Note New Music Festival International Composition Competition. Groups championing Ralf Gawlick's works include the Slovak State Philharmonic, the Missouri Symphony Orchestra, the Boston Modern Orchestra Project (BMOP), the American Composers Orchestra, The Civic Symphony Orchestra of Boston, Sinfonietta Polonia, the New England Conservatory Classical Orchestra, the Knabenchor der Chorakademie Dortmund, the Treble Chorus of New England, Youth Pro Musica, New York's Music at the Anthology (MATA), Composers in Red Sneakers, Majestic Brass, the Hawthorne and Atma String Quartets, as well as numerous new music ensembles and distinguished soloists.

In 2003, Ralf Gawlick was the American selection at the 1st Festival of Contemporary Art in Kosice, Slovakia. *Žródlo*, for soprano solo, mixed chorus and full orchestra, was commissioned in 2004 for the 25th anniversary of the visit of Pope John Paul II to Boston and the United States. The following year, his work *At the still point of the turning world* for solo violoncello was selected by the Miami ISCM Section as one of six works sent to the 2005 World Music Days in Zagreb, Croatia, representing the United States. His compositional oeuvre includes solo, chamber, orchestral and choral music as well as music for a film documentary commemorating the 20th anniversary (2009) of the fall of the Berlin Wall, music commissioned by the German Embassy (Washington D.C.) and Boston College. The world première of his cantata *Kinderkreuzzug* in April 2010, written for the 70th anniversary of the outbreak of WWII, was supported by the German Consulate General Boston, the Jesuit Institute, Boston College as well as the Goethe Institutes in Boston and Munich. In addition to the European première of *Kinderkreuzzug* in Dortmund, Germany, in June 2012, his song-cycle *Kollwitz-Konnex (...im Frieden seiner Hände)* was performed at the Käthe Kollwitz Museum Köln by soprano Anne Harley and guitarist Eliot Fisk in April 2013. *Missa gentis humanæ*, a Mass for eight-voice a cappella choir, was premiered in 2014 by Julian Wachner and the GRAMMY-nominated Choir of Trinity Wall Street. Mr. Gawlick's music, broadcast on National Public Radio, is available on the Capstone label and Musica Omnia.

Ralf Yusuf Gawlick teaches at Boston College and his music is available through ECS Publishing, Brazinmusikanta Publications and the American Music Center. He lives in Newton, MA, with his wife Basia and their two children.



## Note to the Listener:

Because *Missa gentis humane* is unprecedented in its use of diverse languages, an explanatory note will help the listener. In the following written text we have attempted to lay things out according to the listener's experience. The principle of the work is that each new language (except Polish and English) is introduced in the following order:

Humming (*Bocca chiusa*), rapid alteration of vowels, syllables, words to whole phrases (see pp. 4-6 for full explanation). Sometimes contiguous lines of the same language overlap. (I) indicate the simultaneous use of different languages. Left column is original text, middle column is transliteration, third column is English translation and source.

# MISSA GENTIS HUMANÆ

(Mass for the Human Race)

## ORIGINAL TEXT

### Introit

(Humming)→ Beth, Aleph, Yod, Samech, Basia,  
Shin, Alpha, Beta, Gamma, Delta, Epsilon, Zeta, Eta.

Ἡ αὐτὴ ἐστὶν ἡ ἐντολὴ ἡ ἐμὴ.

ἵνα ἀγαπᾶτε ἀλλήλους  
καθὼς ἠγάπησα ὑμᾶς.

Ut diligatis invicem,  
sicut dilexi vos.

Alleluia.

⌋ (Simultaneously)



### Kyrie

Kyrie, eleison.  
Christe, eleison.  
Eleison.



## TRANSLITERATION

Hautê estin hê entolê hê emê,  
hina agapate allélous  
kathôs êgapêsa hymas.

## ENGLISH TEXT AND SOURCE

*This is my commandment:  
That you love one another  
as I have loved you.  
That you love one another  
as I have loved you.*

John 15:12

*Alleluia.*



*Lord, have mercy.  
Christ, have mercy.  
Have mercy*

Mass



## Gloria

Gloria in excelsis Deo

(Humming→Vowels→ Syllables extracted from:)

Los actos de los hombres

no merecen

ni el fuego ni los cielos.

} (Syllables)

└ (Simultaneously)

Laudamus te.

Benedicimus te.

Adoramus te.

(Humming→Vowels→ Syllables→Words extracted from:)

Aspice convexo nutantem

pondere mundum,

terrasque tractusque maris

cælumque profundum;

aspice, venturo lætentur

ut omnia sæclo.

} (Syllables & Words)

Glorificamus te.

(Humming→Vowels→ Syllables extracted from:)

Wenn ihr sterbt, dann werden

einige in den Himmel eingehn.

Die werden sich nicht wundern,

denn sie haben ihn schon gesehn.

Mörder und Säufer

(Kinder, Opfer, agapate, Liebe, Narren)

werden darinnen sein.

Wer sie nicht lieben kann,

kommt nicht herein.

} (Except for 'gesehn', only the vowels & syllables of these words appear)

Domine Deus,

Agnus Dei,

Filius Patris.



*Glory be to God on high.*

Mass

*The acts of men are worthy of  
neither fire nor heaven.*

From "Fragmentos de un evangelio apócrifo"  
by Jorge Luis Borges.

*We praise Thee.  
We bless Thee.  
We worship Thee.*

Mass

*See the world swaying  
beneath its vaulted weight –  
the earth, the stretches of sea,  
and the deep sky;  
see how all things rejoice  
in the age to come!*

From Virgil Eclogues, IV.

*We glorify Thee.*

Mass

*When you die,  
some will enter Heaven's glow.  
These shan't be surprised,  
they've seen it down below.  
Murderers and drunkards  
(Children, Victims, Love, Fools)  
will there abide.  
To whoever can't love them,  
entry's denied.*

From Bertolt Brecht, Lied von den Seligen.

*O Lord God,  
Lamb of God,  
Son of the Father.*

Mass

Kinder und Narren,  
die gehen wohl ins helle Land...  
Mörder und Opfer,  
die gehen Hand in Hand.  
Arm in Arm,  
wer von Blut und Tränen troff

Qui tollis peccata mundi, miserere nobis. }  
Bruder Baal und Bruder Karamasoff. } (Simultaneously)

Miserere.



## Credo

Credo in unum Deum.  
Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum.  
Credo.

Felices los que guardan en la memoria palabras } (Syllables)  
de Virgilio o de Cristo,  
porque éstas darán luz a sus días.

Filius Patris.  
(Syllables→Words extracted from:)  
Nada se edifica sobre la piedra, }  
todo sobre la arena, }

Filius Patris.  
pero nuestro deber es edificar  
como si fuera piedra la arena...

(Syllables→Words extracted from:)  
Strzeż się jednak dumy niepotrzebnej

*Children and fools  
surely reach this brighter land...  
Murderers and victims  
go hand in hand.*

*Arm in arm,  
those who suffered blood and tears enough*

From Bertolt Brecht, *Lied von den Seligen*.

*Thou that takest away the sins of the world, have mercy upon us.*

Mass

*Brother Baal and Brother Karamazov.*

From Bertolt Brecht, *Lied von den Seligen*.

*Have mercy.*

Mass



*I believe in one God.  
And in one Lord Jesus Christ,  
the only-begotten Son of God.  
I believe.*

Mass

*Happy are those who hold in memory words  
of Virgil or Christ, for these will brighten  
their days.*

From "Fragmentos de un evangelio apócrifo" by Jorge Luis Borges.

*Son of the Father.*

Mass

*Nothing is built on stone, everything on sand,*

From "Fragmentos de un evangelio apócrifo" by Jorge Luis Borges.

*Son of the Father.*

Mass

*but our duty is to build as if sand  
were stone.*

From "Fragmentos de un evangelio apócrifo" by Jorge Luis Borges.

*beware however of unnecessary pride*

From "Przesłanie Pana Cogito" by Zbigniew Herbert.

(Humming→Vowels→ Syllables extracted from:)

Любите вс создание божие,  
и целое и каждую песчинку.

Каждый листик,  
каждый луч божий любите...  
любите всякую вещь.

Будешь любить всякую вещь  
и тайну божую  
постигнешь в вещах.

Постигнешь однажды  
и уже неустанно  
начн шь ее познавать  
вс далее и более,  
на всяк день.

И полюбишь наконец  
весь мир уже  
всцелою, всемирною любовью.

(Syllables)

Deum de Deo,  
lumen de lumine,  
Deum verum de Deo vero.

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:

Et homo factus est.  (Simultaneously)

Incipe, parve puer.

Crucifixus etiam pro nobis.

Crucifixus  (Simultaneously)  
Homo homini lupus.

Strzeż się (...) oglądaj w lustrze  
swą błazeńską twarz.

## TRANSLITERATION

Ljubíte vs̄e sozďanie bŏžie,  
i celŏe i káždju pesčínku.  
Káždjy lístik,  
káždjy luč bŏžij ljubíte...  
ljubíte vsjákujú vešč.  
Búdeš' ljubít' vsjákujú vešč  
i tájnu bŏžiju  
postígneš' v veščách.  
Postígneš' odnáždjy  
i užé neustánno  
načněš' eč poznavát'  
vs̄e ďálee i bólee,  
na vsják den'.  
I poljúbiš' nakonéc  
ves' mir užé  
vsecelŏju, vsemírnoju ljubŏv'ju.

*Love all God's creation,  
both the whole, and every grain of sand.  
Love every leaf,  
every ray of God's light...  
love every thing.  
If you love every thing,  
you will perceive the divine mystery  
in things.  
Once you perceive it,  
you will begin  
to comprehend it  
further  
and more every day.  
And you will come at last to love the  
whole world  
with an all-encompassing,  
universal love.*

From Fëdor Dostoevskij: Brothers Karamazov.

*God of God,  
light of light,  
very God of very God.  
And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.*

Mass

*Begin, little lad!*

From Virgil Eclogues, IV.

*He was crucified also for us.  
Crucified*

Mass

*Man is a wolf to man.*

common saying, after Plautus' Asinaria.

*beware (...) keep looking at your clown's face  
in the mirror*

From "Przesłanie Pana Cogito"  
by Zbigniew Herbert.

Da lo santo a los perros,  
echa tus perlas a los puercos;  
lo que importa es dar.

Деток любите особенно,  
ибо они тоже безгрешны,  
яко ангелы,  
и живут для умиления нашего,  
для очищения сердец наших  
и как некое указание нам.

Et iterum venturus est cum gloria,  
judicare vivos et mortuos

(Simultaneously)

Feliz el que perdona a los otros  
y el que se perdona a sí mismo.

Powtarzaj stare zaklęcia ludzkości  
bajki i legendy  
bo tak zdobędziesz dobro  
którego nie zdobędziesz

Et vitam venturi saeculi.  
Amen.



## Sanctus

Hosanna in excelsis.

Omnia vincit Amor:  
et nos cedamus Amori.

(Simultaneously)

Sanctus Dominus Deus Sabaoth: \_\_\_\_\_

Pray for their souls who died for love  
for Love shall still be Lord of all!



## TRANSLITERATION

Détok ľubíte osóbenno,  
fbo oní tóže bezgréšny,  
jako ángely,  
i živút dlja umiljénija našego,  
dlja očiščénija serdec nášix  
i kak nékoe ukazánie nam.

*Give what is holy to dogs, cast your pearls  
before swine; the important thing is to give.*

From "Fragmentos de un evangelio apócrifo"  
by Jorge Luis Borges.

*Love children especially,  
for they are also sinless,  
like angels,  
and they live to make us gentle,  
to cleanse our hearts,  
and as a kind of judgement on us.*

From Fëdor Dostoevskij: Brothers Karamazov.

*And He shall come again with glory  
to judge both the quick and the dead.*

Mass

*Happy is he who forgives others and who  
forgives himself.*

From "Fragmentos de un evangelio apócrifo"  
by Jorge Luis Borges.

*repeat old incantations of humanity fables  
and legends  
because this is how you will attain the good  
you will not attain*

From "Przeslanie Pana Cogito" by Zbigniew Herbert.

*And the life of the world to come.  
Amen.*

Mass



*Hosanna in the highest.*

Mass

*Love conquers all,  
so let us yield to Love.*

From Virgil Eclogues, X.

*Holy Lord God of hosts:*

Mass

From Walter Scott: The lay of the last minstrel (1805).

**Benedictus**

Benedictus qui venit  
in nomine Domini.

Bienaventurados los de limpio corazón,  
porque ven a Dios.

Dichosos los que saben que el  
sufrimiento no es una corona de Gloria.

(Simultaneously)

**Agnus Dei**

Agnus Dei, qui tollis peccata mundi:  
miserere nobis.

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

Agnus Dei,

Felices los felices.

(Simultaneously)

Agnus Dei.

**Ite missa est**  
(Dismissal)

Powtarzaj: zostałem powołany  
—czyż nie było lepszych  
Bądź wierny Idź



*Blessed is He that cometh  
in the name of the Lord*

Mass

*Blessed are the pure in heart, for they see  
God.*

*Lucky are those who know that suffering is  
not a crown of bliss.*

From "Fragmentos de un evangelio apócrifo"  
by Jorge Luis Borges.



*Lamb of God, that takest away the sins of the  
world, have mercy upon us.*

*Lamb of God, that takest away the sins of the  
world, grant us peace.*

*Lamb of God,*

Mass

*Happy are the happy.*

From "Fragmentos de un evangelio apócrifo"  
by Jorge Luis Borges.

*Lamb of God.*

Mass



*Repeat: I was called—weren't there better  
ones than I?*

*Be faithful Go.*

From "Przesłanie Pana Cogito"  
by Zbigniew Herbert.

## Connections

**M**usica Omnia was the brainchild of three people back in 1999: David Fox (investor), Joel Gordon (engineer) and myself (producer and recording artist). Prior to its existence I collaborated with the young conductor/composer, Julian Wachner at Boston University and co-founded the *Boston Bach Ensemble*. Our live recording of Bach's *Christmas Oratorio* (recorded by Joel Gordon, funded by David Fox, fellow Australian and former student), became our first CD release. Later our association was renewed when Julian became the dynamic new Music Director of the celebrated Trinity Church, Wall Street in New York City and I produced two new recordings with him: Handel's *Israel in Egypt* (2010) and the Bach *Motets* (2011).



I was introduced to Ralf Gawlick by Michael Noone, Chair of Boston College's Music Department, where I also teach. This present release (Ralf's fourth with us), like all Musica Omnia CDs, is the product of these various connections that I have helped to foster over the years. This time Julian appears as conductor, Ralf as composer, I as producer and Joel as engineer. Musica Omnia was designed to bring great talent together in the creation of new work, including new compositions. It serves many people, all of whom achieve connection through us. It has been a pleasure to bring two exact contemporary composers together in this project and to witness the creative synergy that has resulted from their first (but not last) collaboration.

*-Peter Watchorn, Producer*



Performers and Composer (L-R)

S.C. Wilson, R.Y. Gawlick, S. Brailey, J. Woody, L.L. Jones, L. Brackett,  
J. Wachner, M. Attebury, T. Hodges, T. McCargar

## **Sponsor:**

Church of Trinity Wall Street

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*von Herzen, in Freundschaft und Dankbarkeit*





The ensemble with Ralf and Basia Gawlick