

**SONOMA  
Bach**

ROBERT WORTH, MUSIC DIRECTOR

PRESENTS

EARLY MUSIC CHRISTMAS • NORDIC COUNTRIES

# *Northern Climes*

**David Parsons, organ**

**The Whole Noyse Brass Ensemble**

**Circa 1600**

**Directed by Robert Worth**

Saturday, December 14, 8 PM • Sunday, December 15, 3 PM

SCHROEDER HALL





The Annunciation, Botticelli (1489)



The Annunciation, Fra Angelico (1438-45)



The Wilton Diptych, anonymous (1395-99)



*Presented by Sonoma Bach in association with the Green Music Center*

*Early Music Christmas*  
**Northern Climes**

FEATURING

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Green Music Center  
Sonoma State University



# Welcome to Sonoma Bach's 2019-2020 Season

## All Over the Map

**This season, we're All Over the Map:** It's certainly not unusual for Sonoma Bach to feature composers from different parts of Europe. But this season, we're stretching our boundaries in several dimensions, covering a broader geographical range than ever before, and tracing the paths and influences of composers across the map of Europe. We also are tugging on threads of commerce and connection between areas. And we're shining a light on music printing as well, exploring the ways in which the business helped to both aggregate and disseminate repertoire throughout Europe.

**Geographical breadth:** For the first time, we are exploring music from the countries around the Baltic Sea, in our Early Music Christmas. Though we have done music by Dutch composers over the years, it's a first for us to focus an entire concert on the Netherlands, as we do in our Organ Recital. And we're revisiting an area that we've not seen or heard for some time now: Spain!

**Social changes:** During the Renaissance and Baroque periods, big changes happened in many areas of life which affected musicians along with everyone else. Travel became increasingly safe and convenient. Glittering centers of power attracted and supported artists of all kinds. "Studying abroad" became more and more common. And the idea of traveling for edification—the so-called "Grand Tour"—became a reality for many.

**Currents and connections:** In this context, it's not surprising to find musicians moving about. Dowland spent time in Paris, was employed in Copenhagen, and went on his own Grand Tour. Sweelinck mostly stayed home, but students flocked to him from all directions, transporting his ideas and techniques back home. Swedish and Danish composers headed south to study with masters in Venice and Rome. And the Bach family fanned out through various parts of Germany and beyond.

**Music printing and commerce:** With the advent of music printing in the first years of the 16th century, it became increasingly possible for composers to reach large audiences from afar. Publishers such as Petrucci and Antico (in Italy) and Attaingnant and Moderne (in France) pushed technical and commercial limits, as they gathered in music manuscripts from far and wide and printed them in collections which in turn were distributed broadly.

**So come journey with us!** We'll sing and play our hearts out for you as together we explore the map of Europe and the musical treasures we find therein.



# Early Music Christmas: Northern Climes

*Now this same angel came up to the Servant brightly, and said that God had sent him down to bring heavenly joys...adding that he must cast off all his sorrows from his mind, and that he must also dance with them in heavenly fashion. Then they drew him by the hand into the dance, and the youth began a joyous song about the infant Jesus: 'In dulci jubilo...!'*

—From an anonymous biography of Heinrich Suso (ca. 1328)—

In 1582, a volume entitled *Piae Cantiones* (Sacred Songs) was printed in Greifswald, in north Germany. The publication was a collection of mostly monophonic songs, documenting a lively singing tradition at the Cathedral of Turku, in what is now southern Finland. The songs were derived from diverse sources; many of them have been documented all the way back into the 14<sup>th</sup> century. The *Piae Cantiones* were an immediate hit, and were reprinted and distributed widely. Many of the songs are well-known around the world, and a typical collection of Christmas carols is likely to include a half-dozen or more. Actually, the songs dealt not only with Christmas, but also with other times of the liturgical year, and with something we would call ‘Student Life’—studying, eating, drinking, love, laughter and so on.

Over the years, many composers from all over northern Europe tried their hand at providing settings to songs from the *Piae cantiones*. A casual glance at the sources reveals twenty or more settings of some of the tunes, such as ‘In dulci jubilo’ or ‘Resonet in laudibus’. To speak of a single composer, the works of Michael Praetorius contain well over 100 settings of these songs. And many of these settings are spectacular! These accessible melodies for community singing turn out to ‘scale up’ incredibly well; the simple singable tunes provide a thread we can follow through the most elaborate musical constructions, as could be attested by any of you who joined us last month for our ‘Sing Glorious Praetorius’ concert set.

These antique-yet-fresh songs form the backbone of our concert. We present most of the them in their unadorned monophonic form, and then follow with settings from all over northern Europe, especially around the Baltic Sea.

Augmenting these song settings are polyphonic works by northern composers—a Mass by the Danish composer Mogens Pederson; a Magnificat by Nikolaus Zangius, who lived and worked in the Polish city of Gdansk; motets by Hamburg legend Hieronymus Praetorius, by the Dane Jan Tollius, by the inimitable Andrzej Hakenberger (also from Gdansk).

And wrapped around all of these and binding the whole are instrumental works— each half begins with an imitative polyphonic *canzon* for our brass ensemble, The Whole Noyse; and two

sets of organ variations played by David Parsons are distributed throughout the program at structural points.

All in all, our intention is to send you off into the darkest part of winter with a wealth of fine old tunes running around in your head, and with a renewed sense that music really is at the core of what's best and most precious about what we call the Holiday Season.

We hope to see you back in January for our Organ Recital: The Orpheus of Amsterdam, and for other events coming up in the new year. And we offer you our warmest and most sincere wishes for a wonderful holiday and for a joyous new year.

--Bob Worth



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# Early Music Christmas: Northern Climes

## *Prelude*

Canzon XIV ..... Paul Peuerl (1570—c.1624)  
Nunc angelorum gloria ..... From *Piae cantiones* (1582)



## *Kyrie eleison*

Quem pastores laudavere (from ‘Puericinium’) ..... Michael Praetorius (1571—1621)  
Kyrie eleison (from Missa, Pratum spirituale, 1620) ..... Mogens Pederson (c.1583—c.1623)  
*Organ*: Variations on Nun komm der Heiden Heiland: Chorale ..... Paul Siefert (1586—1666)



## *Gloria in excelsis Deo*

In dulci jubilo: Verse 1 ..... Heinrich Seuse (c.1295—1366); from *Piae cantiones*  
In dulci jubilo: Verse 2 ..... Joachim Decker (c.1565—1611)  
In dulci jubilo: Verse 3 ..... Johannes Eccard (1553—1611)  
In dulci jubilo: Verse 4 ..... Hieronymus Praetorius (1560—1629)  
Gloria (from Missa, Pratum spirituale, 1620) ..... Mogens Pederson  
*Organ*: Variations on Nun komm der Heiden Heiland: Prima variatio à 2 ..... Paul Siefert



## *Credo in unum Deum*

Dies est laetitiae ..... *Piae cantiones*  
Ein Kindelein so löblich: Verse 1 (Melody = Dies est laetitiae) ..... Michael Praetorius  
Ein Kindelein so löblich: Verse 4 (Melody = Dies est laetitiae) ..... Anonymous 16<sup>th</sup>-century  
Credo (from Missa, Pratum spirituale, 1620) ..... Mogens Pederson  
*Organ*: Variations on Nun komm der Heiden Heiland: 2. variatio à 2 ..... Paul Siefert



*Sanctus, sanctus, sanctus*

Puer natus in Bethlehem.....	<i>Piae cantiones</i>
Puer natus in Bethlehem.....	Daniel Friderici (1584—1638); from <i>Piae cantiones</i>
Sanctus (from Missa, Pratum spirituale, 1620) .....	Mogens Pederson
<i>Organ</i> : Variations on Nun komm der Heiden Heiland: 3. variatio à 2 .....	Paul Siefert



*Agnus Dei*

Resonet in laudibus.....	<i>Piae cantiones</i>
Resonet in laudibus.....	Jacob Regnart (c.1543—1599)
Agnus Dei (from Missa Angelus ad pastores).....	Hieronymus Praetorius



**INTERMISSION**



*Prelude*

Canzon XIII.....	Erasmus Widmann (1572—1634)
Gaudete, Christus est natus.....	<i>Piae cantiones</i>
With German verses by Michael Praetorius and Ludwig Senfl	



*Three Songs*

Rorate coeli desuper .....	Joannes Tollius (c. 1550—after 1603)
<i>Organ</i> : Variations on Puer natus in Bethlehem: Prima variatio à 4 .....	Paul Siefert
Verbum caro factum est.....	<i>Piae cantiones</i>
<i>Organ</i> : Variations on Puer natus in Bethlehem: 3. variatio à 3.....	Paul Siefert
Puer natus est nobis—First part.....	Hieronymus Praetorius
Exultate justi in Domino.....	Andrzej Hakenberger (c.1574—1627)





### *Magnificat with Carols*

Magnificat ..... Nikolaus Zangius (c.1570—c.1618)

With interpolated carols from *Piae cantiones*:

Puer nobis nascitur ..... Michael Praetorius

Psallite unigenito ..... Michael Praetorius

Omnis mundus jocundetur ..... Michael Praetorius

Parvulus nobis nascitur ..... Michael Praetorius

Nobis est natus hodie ..... Michael Praetorius

Personent hodie ..... H. Keyte (1945—) & A. Parrott (1947—)



### *Three Songs*

Congratulamini nunc omnes ..... Nikolaus Zangius

*Organ*: Variations on Puer natus in Bethlehem: 5. variatio à 4 ..... Paul Siefert

Psallat fidelis contio ..... *Piae cantiones*

*Organ*: Variations on Puer natus in Bethlehem: 7. variatio à 4 ..... Paul Siefert

Gaudete omnes ..... Hieronymus Praetorius



## **Ready, Set, Sing!**

This popular class, taught by internationally recognized countertenor Christopher Fritzsche, focuses on improving individual technique in the context of choral and solo singing. Designed for a range of singers from beginning to experienced levels, each session includes work on foundational as well as advanced technical concepts.

Tuesday nights in January, 2019

7:00-9:30 PM

Center for Spiritual Living, Santa Rosa

\$100 General/ \$75 Student

For more information visit: [www.sonomabach.org](http://www.sonomabach.org)

# Texts and Translations

## *Prelude*

The Whole Noyse welcomes you to our concert with a five-part canzon by Paul Peuerl, a German organist, organ builder and composer. His surviving works are exclusively instrumental, including contrapuntal works such as this one, intradas and dance suites.

Canzon XIV .....Paul Peuerl (1570—c.1624)



## *Kyrie eleison*

The *Piae Cantiones* helped to spread a group of monophonic songs, many from the 14<sup>th</sup>- and 15<sup>th</sup>-centuries, across northern Europe. Composers loved these tunes—they are easy to learn, fun to sing, and have a simple appeal which goes right to the heart. Many hundreds of settings of the tunes were created and disseminated. In the first half of our concert, we feature five of these tunes along with settings ranging from a duet all the way up to an eight-part piece for double-choir. Our opening song is one of the most venerable of all. ‘Quem pastores laudavere’ became known simply as ‘Quempas’, still the German word for a Christmas carol and for the entire caroling tradition. Our mass movements are by the Danish composer Mogens Pederson, who went south to Italy to study music and brought the Italian style back north. And each of our sets is closed with a small variation by Paul Siefert on a Christmas carol—here in the first half, these variations are based upon the staunch Martin Luther advent hymn, ‘Nun komm der Heiden Heiland’, fashioned from the ancient chant ‘Veni redemptor gentium’.

Nunc angelorum gloria .....From *Piae cantiones* (1582)

Nunc angelorum gloria  
hominibus resplenduit in mundo.  
Novi partus gaudia,  
virgo mater produxit,  
et sol verus in tenebris illuxit.

Now the glory of the angels  
has become resplendent in the world to all.  
The joys of a new birth  
a virgin mother has brought forth,  
and the true sun has enlightened the darkness.

Quem pastores laudavere (from ‘Puericinium’) .....Michael Praetorius (1571—1623)

Quem pastores laudavere,  
quibus angeli dixere,  
‘Absit vobis jam timere,  
natus est Rex gloriae.’

The one praised by the shepherds,  
to whom the angels said,  
‘Now lay aside your fears,’  
the king of glory has been born.

Nunc angelorum gloria  
hominibus resplenduit in mundo.  
Novi partus gaudia,  
virgo mater produxit,  
et sol verus in tenebris illuxit.  
Christus natus hodie ex virgine  
sine virili semine est natus Rex.

Now the glory of the angels  
has become resplendent in the world to all.  
The joys of a new birth  
a virgin mother has brought forth,  
and the true sun has enlightened the darkness.  
Christ, born today of a virgin  
without a man's seed, is born King.

Exultemus cum Maria  
in coelesti hierarchia,  
natum premant voce pia  
dulci cum melodia.

Magnum est nomen Domini, Immanuel  
quod est nobiscum Deus;  
Redemptori Domino, redempti iubilemus,  
hic est dies et annus iubilaeus;  
Pueri concinite et psallite,  
voce pia dicite et plaudite.

Let us rejoice with Mary  
amid the host of heaven,  
and let them announce the birth with devoted voice  
and with sweet melody.

Great is the name of the Lord, Immanuel,  
which means ‘God with us’;  
To the redeeming Lord we redeemed rejoice,  
this is a joyful day and year;  
Children, sing together and rejoice,  
speak with holy voice and applaud.

Kyrie eleison (from Missa, Pratum spirituale, 1620) ..... Mogens Pederson (c.1583—c.1623)

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

*Organ: Variations on Nun komm der Heiden Heiland: Chorale* ..... Paul Siefert (1586—1666)



### *Gloria in excelsis Deo*

‘In dulci jubilo’ is known around the world and has been translated into many languages. Its oldest recorded version is a macaronic hymn—its text is in two languages. It is highly infectious and makes a great ear-worm to counter the lower forms of holiday music. (‘I Want a Hippopotamus for Christmas’, for example.) Composers adore the tune, and a rich selection of arrangements from many eras and places is available. Here we choose to expand the voicing from unison to four-part, five-part and finally an eight-part double-choir piece by the Hamburg master Hieronymus Praetorius. The Pederson ‘Gloria in excelsis’ is simple and direct, with short acclamatory phrases in the opening, a meditative prayer section, and a bang-up ending.

In dulci jubilo: Verse 1 ..... Heinrich Seuse (c.1295—1366); from *Piae cantiones*

In dulci jubilo,  
Nun singet und seid froh!  
Unsers Herzens Wonne  
leit in praesepio,  
Und leuchtet als die Sonne  
Matris in gremio,  
Alpha es et O!

In sweet joy  
Now sing and be glad!  
Our heart’s delight lies  
in a manger;  
And shines like the sun  
in the mother’s lap.  
You are the Alpha and Omega.

In dulci jubilo: Verse 2 ..... Joachim Decker (c.1565—1611)

O Jesu parvule  
Nach dir ist mir so weh!  
Tröst’ mir mein Gemüte  
O puer optime  
Durch alle deine Güte

O little Jesus  
For you I long so much;  
Comfort my heart  
O best of boys  
With all your goodness,

O princeps gloriae.  
Trahe me post te!

O prince of glory  
Draw me after you!

In dulci jubilo: Verse 3 ..... Johannes Eccard (1553—1611)

O Patris caritas!  
O Nati lenitas!  
Wir wären all verloren  
Per nostra crimina  
So hat er uns erworben  
Coelorum gaudia.  
Eia, wär'n wir da!

O loving Father  
O gentle Son  
We were all lost  
For our sins  
But He for us has gained  
The joy of heaven.  
O that we were there!

In dulci jubilo: Verse 4 ..... Hieronymus Praetorius (1560—1629)

Ubi sunt gaudia  
Nirgend mehr denn da!  
Da die Engel singen  
Nova cantica,  
Und die Schellen klingen  
In regis curia.  
Eia, wär'n wir da!

Where are joys  
In any place but there?  
There are angels singing  
New songs  
And there the bells are ringing  
In the king's court  
O that we were there!

Gloria (from Missa, Pratum spirituale, 1620) ..... Mogens Pederson

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.

Glory to God in the highest,  
and on earth peace,  
good will to all.  
We praise thee, we bless thee,  
we adore thee, we glorify thee.  
We give thanks to thee  
for thy great glory

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.

Lord God, heavenly king,  
God the Father almighty.  
The only-begotten Son, Lord Jesus Christ.  
Lord God, Lamb of God,  
Son of the Father.

Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

Who takes away the sins of the world,  
receive our prayer.  
Who sittest at the right hand of the Father,  
have mercy upon us.

Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus,  
Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

For thou alone art holy.  
Thou alone art the Lord.  
Thou alone art most high,  
Jesus Christ.  
With the Holy Ghost  
in the glory of God the Father. Amen.



*Credo in unum Deum*

‘Dies est laetitiae’ is a noble melody, more popular in Europe than here in the US. Like many of the songs from the *Piae Cantiones*, it has a clear and elegant structure, first occupying the lower part of the scale and then soaring up to the heights. Our settings include one of Michael Praetorius’ patented duets, in which he wrings out the tune for all it’s worth, followed by a dance-like 16<sup>th</sup>-century setting by my new favorite anonymous composer. Pederson’s Credo sets the text only through the incarnation of Jesus, in accord with a Danish tradition, omitting the sections following the ‘Et incarnatus’.

Dies est laetitiae .....*Piae cantiones*

Dies est laetitiae  
in ortu regali,  
nam processit hodie  
de ventre virginali  
puer admirabilis,  
totus delectabilis  
in humanitate,  
qui inaestimabilis  
est et ineffabilis  
in divinitate.

This is the joyful day,  
the royal dawn,  
for today comes forth  
out of the womb of a maiden  
a wonderful boy,  
wholly delightful  
in his humanity,  
who is priceless  
and ineffable  
in his divinity.

Ein Kindelein so löblich: Verse 1 (Melody = Dies est laetitiae) ..... Michael Praetorius

Ein Kindelein so löblich  
ist uns geboren heute,  
von einer Jungfrau säuberlich,  
zu Trost uns armen Leuten.

A little child so lovely  
is born to us today  
of a virgin pure  
so to comfort us poor people.

Wär’ uns das Kind’lein nicht gebor’n  
so wär’n wir allzumal verlör’n.  
Das Heil ist unser alle.  
Eia, du süßer Jesu Christ,  
das du Mensch geboren bist:  
behüt uns vor der Hölle.

Were this Child not born for us  
we would all be lost—  
salvation is ours!  
O, you sweet Jesus,  
born of Man:  
rescue us from Hell.

Ein Kindelein so löblich: Verse 4 (Melody = Dies est laetitiae) .....Anonymous 16<sup>th</sup>-century

Die Hirten wurden freudenvoll,  
Da sie den Trost empfangen.  
Ein jeder das Kind sehen wollt,  
Gen Bethlehem sie gingen.

The shepherds became full of joy,  
That they had received comfort.  
Each one wanted to see the child;  
They went to Bethlehem

In einer Kripp, gewickelt ein,  
Da fanden sie das Kindelein,  
Wie ihn' der Engel saget.

In a crib, all wrapped up,  
They found the little child,  
As the angel had said.



Sie fielen nieder all zugleich  
Und lobten Gott vom Himmelreich.  
Der sie so hätt begnadet.

They fell down all together  
And praised God from the kingdom of heaven,  
Who had so graced them.

Credo (from Missa, Pratum spirituale, 1620).....Mogens Pederson

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium  
et invisibilium.

I believe in one God,  
the Father Almighty,  
creator of heaven and earth,  
and of all things visible  
and invisible.

Et in unum Dominum Jesum 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 nostram salutem  
descendit de coelis.

And in one Lord Jesus Christ,  
only-begotten son of the father.  
Born of the Father  
before all worlds.  
God of God,  
light of light,  
true God of true God;  
Begotten, not made;  
consubstantial with the Father;  
by whom all things were made.  
Who for us men,  
and for our salvation,  
came down from heaven.

Et incarnatus est  
de Spiritu Sancto  
ex Maria Virgine,  
et homo factus est.

And was incarnate  
by the Holy Ghost  
of the Virgin Mary;  
and was made man.

*Organ: Variations on Nun komm der Heiden Heiland: 2. variatio à 2* .....Paul Siefert



*Sanctus, sanctus, sanctus*

The simple tune ‘Puer natus in Bethlehem’ was remarkably popular, serving as the basis for many musical works in the Renaissance and Baroque periods, including settings by J.S. Bach himself. In its alternation of minor and relative major keys, it creates a trance-like feeling in such works as Michael Praetorius’ three-part setting of multiple verses. Those who attended our Praetorius concerts in November may remember the large-scale setting of this tune from the *Polyhymnia*; that setting was based upon this earlier version. Pederson’s brief but grand ‘Sanctus’ setting follows a Danish tradition in omitting the Benedictus.

Puer natus in Bethlehem .....*Piae cantiones*

Puer natus in Bethlehem,  
Unde gaudet Jerusalem,  
alleluia.

A child is born in Bethlehem,  
Exult for joy, Jerusalem:  
Alleluia

Reges de Saba veniunt,  
Aurum thus myrrham offerunt,  
alleluia.

Hic iacet in praesepio,  
Qui regnat sine termino,  
alleluia.

In hoc natali gaudio,  
Benedicamus Domino,  
alleluia.

Laudetur sancta Trinitas,  
Deo dicamus gratias,  
alleluia.

Kings come from Sheba,  
offering incense, myrrh and gold:  
Alleluia.

He lies here in a manger,  
The one who reigns forever:  
Alleluia.

On this joyful day of birth,  
Bless the Lord:  
Alleluia.

Praise the holy trinity,  
To God give thanks:  
Alleluia.

Puer natus in Bethlehem ..... Daniel Friderici (1584—1638); from *Piae cantiones*

Puer natus in Bethlehem,  
Unde gaudet Jerusalem,  
Alleluia.

A child is born in Bethlehem,  
Exult for joy, Jerusalem:  
Alleluia.

Sanctus (from Missa, Pratum spirituale, 1620) ..... Mogens Pederson

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

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

*Organ*: Variations on Nun komm der Heiden Heiland: 3. variatio à 2 ..... Paul Siefert



### *Agnus Dei*

‘Resonet in laudibus’ is another of the finest tunes in the *Piae Cantiones*. The melody rivals ‘In dulci jubilo’ in popularity, appearing with many different lyrics over the years and around the world. As ‘Joseph lieber, Joseph mein’, it serves as a cradle song; in English we know it as ‘Good Christian Men Rejoice’. Jacob Regnart’s setting turns the tune upside-down and shakes it out for maximum effect. Snatches of the tune are battled from part to part with glee, creating a dense panoply which clarifies only at the two joyous triple-time sections. Hieronymus Praetorius’ eight-part ‘Agnus Dei’ from a Christmas mass paints the cosmic nature of the Christmas story, concluding with an urgent prayer for peace.

Resonet in laudibus ..... *Piae cantiones*

Resonet in laudibus  
cum jucundis plausibus  
Sion cum fidelibus:  
apparuit quem genuit Maria.

Sunt impleta quae predixit Gabriel.  
Eya, eya, Virgo Deum genuit  
quem divina voluit clementia.

Let praises resound  
with joyous acclaim:  
To Sion’s faithful  
the child born of Mary has appeared.

What Gabriel foretold has been fulfilled.  
Ah! A Virgin bore God,  
As the divine mercy willed.

Hodie apparuit in Israel:  
Ex Maria Virgine est natus Rex.

Magnum nomen Domini Emmanuel  
quod annuntiatur est per Gabriel.

Today He has appeared in Israel:  
From the Virgin Mary is born a King.

Great is the name of the Lord Immanuel,  
As was announced by Gabriel.

Resonet in laudibus ..... Jacob Regnart (c.1543—1599)

See text and translation above.

Agnus Dei (from Missa Angelus ad pastores) ..... Hieronymus Praetorius

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.

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

Lamb of God,  
who takest away the sins of the world,  
have mercy on us.

Lamb of God,  
who takest away the sins of the world:  
Grant us peace.



## INTERMISSION



### *Prelude*

Erasmus Widmann was a German composer who is an important figure in the development of instrumental ensemble music; he also published psalms, lieder and both German and Latin motets. Our selection comes from his publication ‘Gantz neue Cantzon, Intraden, Balletten, Courranten, a 4, 5 insts’ (1618).

Canzon XIII ..... Erasmus Widmann (1572—1634)

Gaudete, Christus est natus ..... *Piae cantiones*

With German verses by Michael Praetorius and Ludwig Senfl

#### *Refrain:*

Gaudete, Christus est natus  
Ex Maria virgine:  
Gaudete!

Danket dem Herren, denn er ist freundlich,  
und seine Güte und Wahrheit bleibt ewiglich.

#### *Refrain*

Zu Lob und Ehren seinem heiligen Namen,  
Wer das begehret, der sprech von Herzen:  
Amen.

#### *Refrain*

#### *Refrain:*

Rejoice, Christ is born  
Of the Virgin Mary:  
Rejoice!

Thank the Lord, for he is kind,  
And his goodness and truth endure forever.

#### *Refrain*

Give praise and honor to his holy name,  
Whoever desires it, he speaks from his heart:  
Amen.

#### *Refrain*

### Three Songs

Our ‘Three Songs’ sets are each built upon a sandwich theme, with the motets as bread surrounding a unison filling from the *Piae Cantiones*. Augmenting the symmetrical structure are Paul Siefert variations, this time on the ‘Puer natus in Bethlehem’ melody familiar from our first half. Joannes Tollius’ ‘Rorate coeli’ is a setting of an Advent text in which God is implored to drop down salvation as rain from the skies. Especially moving is the pictorial descending passage ‘Veni, Domine!’ The set closes with a pairing of two six-voice works: First Hieronymus Praetorius’ grand setting of a text familiar from Messiah: ‘For unto us a child is born!’; and then the inimitable and rhythmically exciting ‘Exultate justi’ by Andrzej Hakenberger, a wonderful composer from Gdansk, hitherto unknown to me.

Rorate coeli desuper..... Joannes Tollius (c. 1553—after 1603)

Rorate caeli desuper  
et nubes pluant iustum.

Aperiatur terra  
et germinet salvatorem.

Veni Domine, et noli tardare.

Relaxa facinora plebi tuae.

Drop down, ye heavens, from above,  
and let the skies pour down righteousness:

let the earth open,  
and let it bring forth a Saviour.

Come, Lord and do not delay.

Pardon the misdeeds of your people.

*Organ:* Variations on Puer natus in Bethlehem: Prima variatio à 4.....Paul Siefert

Verbum caro factum est .....*Piae cantiones*

*Refrain:*

Verbum caro factum est de virgine,  
verbum caro factum est de virgine Maria.

In hoc anni circulo,  
vita datur seculo,  
nato nobis parvulo de virgine Maria.

*Refrain*

Stella solem protulit,  
sol salutem contulit,  
carnem veram abstulit de virgine Maria.

*Refrain*

*Refrain:*

The word was made flesh of a virgin,  
the word was made flesh of the Virgin Mary.

On this day, as the year goes round,  
life is given to all mankind  
with the birth of a little son of the virgin Mary.

*Refrain*

The star brought forth the sun,  
the sun conferred salvation,  
true flesh was born of the Virgin Mary.

*Refrain*

*Organ:* Variations on Puer natus in Bethlehem: 3. variatio à 3 .....Paul Siefert

Puer natus est nobis—First part .....Hieronymus Praetorius

Exultate justi in Domino .....Andrzej Hakenberger (c.1574—1627)

Puer natus est nobis et filius datus est nobis:  
imperium super humerum eius:

Exsultate, justi, in Domino;  
rectos decet collaudatio.  
Confitemini Domino in cithara;

A child is born to us and a Song is given to us:  
whose government is upon His shoulder:

Rejoice in the Lord, ye righteous:  
for it becomes well the just to be thankful.  
Praise the Lord with harp:

in psalterio decem chordarum psallite illi.  
Cantate ei canticum novum;  
bene psallite ei in vociferatione.  
Quia rectum est verbum Domini,  
et omnia opera ejus in fide.  
Diligit misericordiam et iudicium;  
misericordia Domini plena est terra.

sing praises to him with lute and ten-stringed  
instrument. Sing unto the Lord a new song:  
sing well unto him with a good courage.  
For the word of the Lord is true:  
and all his works are faithful.  
He loveth mercy and judgment:  
the earth is full of the mercy of the Lord.



### *Magnificat with Carols*

The centerpiece of our second half is a six-part Magnificat by the north German composer Nikolaus Zangius. We enrich this wonderful liturgical work with the interpolation of six settings of songs from the *Piae Cantiones* (previously unheard in our concert); all but one of the settings are by Michael Praetorius. The tradition of weaving carols or chorales with liturgical music is an ancient one, and continued right up to the time of J.S. Bach, whose famous *Magnificat* began life with four interpolations included. The set closes with a remarkable quasi-medieval setting of the energetic march ‘Personent hodie’ by Hugh Keyte and Andrew Parrott, the editors of the magisterial ‘New Oxford Book of Carols’.

Magnificat ..... Nikolaus Zangius (c.1570—c.1618)

With interpolated carols from *Piae cantiones* (in *italics*) ..... Michael Praetorius

Magnificat anima mea Dominum, et exsultavit  
spiritus meus in Deo salutari meo.

My soul magnifies the Lord,  
and my spirit has rejoiced in God my Saviour.

*Puer nobis nascitur  
Rector angelorum;  
In hoc mundo pascitur  
Dominus dominorum.*

*A child is born to us,  
Chief of all the angels,  
To this suffering world,  
The Lord of Lords.*

*Nos de tali gaudio  
Cantemus in choro,  
In chordis et organo  
Benedicamus Domino.*

*To us then such joy!  
Let us sing in chorus,  
And with strings and the organ:  
Bless the Lord!*

*Arranged by Michael Praetorius*

Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent omnes  
generationes.

For He has regarded the low estate of His  
handmaiden: for behold, henceforth all generations  
shall call me blessed.

Quia fecit mihi magna,  
qui potens est, et sanctum nomen ejus.

For he has done for me great things,  
He who is powerful, and holy is his name.

*Psallite, unigenito  
Christo Dei Filio,  
Redemptori Domino,  
puerulo, iacenti in praesepeio.*

*Sing your psalms to Christ,  
the only begotten Son of God,  
the Redeemer, the Lord,  
the Child lying in the manger.*



*Ein kleines Kindelein liegt in dem Krippelein;  
Alle liebe Engelein dienen dem Kindelein,  
und singen ihm fein:*

*Psallite, unigenito  
Christo Dei Filio,  
Redemptori Domino,  
puerulo, iacenti in praesepio.*

*Arranged by Michael Praetorius*

*Et misericordia ejus a progenie in progenies:  
timentibus eum.*

*Fecit potentiam in brachio suo:  
dispersit superbos  
mente cordis sui.*

*Omnis mundus jocundetur nato salvatore,  
casta mater quae concepit Gabrielis ore.*

*Sonoris vocibus, sinceris mentibus,  
exsultemus et laetemur hodie.*

*Christus natus ex Maria virgine,  
Gaudeamus et laetemur itaque.*

*Arranged by Michael Praetorius*

*Deposuit potentes de sede,  
et exaltavit humiles.*

*Esurientes implevit bonis:  
et divites dimisit inanes.*

*Parvulus nobis nascitur  
De virgine progreditur  
Cui laententur Angeli  
Gratulemur nos servuli.  
Trinitati gloria  
In sempiterna saecula.*

*Huic omnes infantulo  
Concinite mellifluo,  
Jacenti in praesepio  
Vili prostrato lectulo,  
Trinitati gloria  
In sempiterna saecula.*

*Arranged by Michael Praetorius*

*A little tiny child lies in a little crib;  
All the beloved little angels serve Him  
and sing beautifully to Him:*

*Sing your psalms to Christ,  
the only begotten Son of God,  
the Redeemer, the Lord,  
the Child lying in the manger.*

*And his mercy is on them from generation to  
generation that fear him.*

*He has shown strength with his arm:  
He has scattered the proud in the imagination of  
their hearts.*

*All the world rejoices that a Savior is born  
of a chaste mother who conceived as Gabriel said.*

*With sounding voices, and with sincere hearts,  
Let us rejoice and be glad today.*

*Christ was born of the Virgin Mary,  
So let us rejoice and be glad therefore.*

*He has put down the mighty from their seats,  
and exalted those of low degree.*

*He has filled the hungry with good things:  
and the rich he hath sent empty away.*

*A tiny child is born for us,  
From the Virgin he comes forth,  
For whom let the angels rejoice,  
Let us, poor servants, show our joy,  
To the Trinity be glory  
for all eternity.*

*Let all together sing mellifluously  
To this little Babe  
Lying in a manger,  
A humble, lowly bed.  
To the Trinity be glory  
for all eternity*

Suscepit Israel puerum suum  
recordatus misericordiae.

Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

*Nobis est natus hodie,  
De pura virgine,  
Christus Rex gloriae.*

*Cui sol et nunc aethera,  
Luna et sidera,  
Vernant per tempora.*

*Arranged by Michael Praetorius*

Gloria Patri, et Filio,  
et Spiritui Sancto:

Sicut erat in principio,  
et nunc, et semper,  
et in saecula saeculorum. Amen.

*Personent hodie  
voces puerulae,  
laudantes iucunde  
qui nobis est natus,  
summo Deo datus,  
et de virgineo ventre procreatus.  
Omnes clericuli,  
pariter pueri,  
cantent ut angeli:  
advenisti mundo,  
laudes tibi fundo,  
Ideo 'Gloria in excelsis Deo!'*

*Arranged by H. Keyte & A. Parrott*

He has helped his servant Israel,  
remembering his mercy.

As he promised to our forefathers,  
Abraham and his seed, forever.

*Today born to us,  
of a pure virgin,  
Is Christ, the king of glory.*

*Though whom the sun and the sky  
The moon and the stars,  
Flourish forever.*

Glory be to the Father, to the Son,  
and to the Holy Spirit:

As it was in the beginning,  
is now, and ever shall be,  
world without end. Amen.

*Let children's voices  
Resound today,  
Merrily praising  
The one who has been born,  
Sent by almighty God,  
And brought forth from a virgin's womb.  
Let all the clerics,  
Likewise the boys,  
Sing like angels:  
'You have come to the world,  
I pour out praises to you,  
Therefore: Glory to God in the highest!'*



### *Three Songs*

‘Congratulamini nunc omnes’ comes from a long tradition of cradle songs: After a dialog between Joseph and Mary, the two care for and sing to the child Jesus, the music taking on a gentle, almost hypnotic rocking quality. The *Piae Cantiones* carol ‘Psallat fidelis contio’ is an excerpt from a much longer work, a through-composed setting of a long poem in honor of the Virgin and the Child. Each short passage is repeated with new words, and the song is tightly constructed to create a sense of shape and direction. And finally, we close with an exciting festive piece by the north German H. Praetorius in the Venetian style which he loved and mastered so well. Each text line is given its own distinctive setting, ranging from dancelike to positively cosmic. We especially enjoy the closing ‘Alleluia’, and hope you do too!

Congratulamini nunc omnes ..... Nikolaus Zangius

Congratulamini nunc omnes  
in Deo salutari nostro.

Maria, du zarte Jungfrau fein,  
hast uns geboren ein feines Kindelein,  
ein schönes Kindelein.  
Jesus ist der Name sein,  
der uns durch sein rosenfarbes Blut  
erlöset hat aus der Höllen Glut.

Joseph! Was da?  
Wo ist das neugeborene Kindelein?  
Zu Bethlehem, da liegt es in eim Krippelein.  
Joseph! Was da, was da?  
Nun hilf mir wiegen mein Kindelein.  
(Schlaf mein liebes Kindelein)  
Was soll aber danach der Lohn sein?  
Das ewig Himmelreich.  
Nun so schlaf mein liebes Kindelein.

Now let us all rejoice together  
in God our Savior.

Mary, you fine delicate maiden,  
you bore us a fine little baby,  
a beautiful little baby.  
Jesus is his name,  
Who through his rose-red blood  
Saved us from the fires of Hell.

Joseph! What's happened?  
Where is the newborn baby?  
In Bethlehem, lying in a crib.  
Joseph! What is it! What is it!  
Now help me rock my little child.  
(Sleep my dear little child.)  
What reward comes from this?  
Eternal heaven.  
Now go to sleep my beloved little baby.

*Organ:* Variations on Puer natus in Bethlehem: 5. variatio à 4 ..... Paul Siefert

Psallat fidelis contio.....*Piae cantiones*

Psallat fidelis contio,  
Cum gaudio carmen nato Mariae.

Et praesentemus cantica,  
Organica solemnus melodiae.

Quem sine labe criminis,  
Ex pura carne virginis,  
Natum Pater elegit:

Per quem gustus exitiis,  
Et perpetis exilii,  
Jus pristinum infregit.

O Christe, salus hominum,  
Medicina crimina,  
Te decet post Dominum  
Laus, honor et potestas.

Nam ex te manat gratia,  
Pax, misericordia,  
Fides, temperantia,  
Lux, bonitas, majestas!

Let the faithful gathering chant  
A hymn for the son of Mary with joy.

And let us offer up songs.  
In music of solemn melody.

The one whom, born without sin  
From the flesh of a virgin,  
The Father chose:

Through whom he broke the foretaste of  
destruction, and the old law  
Of perpetual exile.

Christ, salvation of men,  
Healer of sins,  
Praise, honor and power  
Befit you as with the Lord.

Now from you flows grace,  
Peace, mercy,  
Faith, moderation,  
Light, goodness, majesty!

*Organ:* Variations on Puer natus in Bethlehem: 7. variatio à 4 ..... Paul Siefert

Gaudete omnes.....Hieronymus Praetorius

Gaudete omnes, et laetamini,  
quia ecce, desideratus advenit.  
Introite in conspectu eius in exultatione.  
Scitote quoniam ipse est expectatio nostra.  
Alleluia!

Rejoice and be glad, all of you,  
for behold he for whom you longed comes.  
Enter into his presence with singing.  
Know that he is our hope.  
Alleluia.



## Circa 1600

Robert Worth, director

Stephanie Bangs	Harriet Buckwalter	Chris Chappell	Sebastian Bradford
Kelly Considine	Ruth Escher	Mark Considine	L Peter Deutsch
Peg Golitzin	Cinzia Forasiepi	Michael Fontaine	David Kittelstrom
Dianna Morgan	Catie Golitzin	Kristofer Haugen	Justin Margititch
	Shawna Hervé	Ole Kern	

## The Whole Noyse

Stephen Escher  
*cornetto*

Richard Van Hessel  
*sackbut*

Herbert Myers  
*curtal*

Carlo Benedetti  
*cornetto*

Michael Cushing  
*sackbut*

Ernie Rideout  
*sackbut*

The Whole Noyse is celebrating over 30 years as one of the country's leading early brass ensembles. Based in the San Francisco Bay Area, the ensemble plays European instrumental music from the 15<sup>th</sup>- through 17<sup>th</sup>- centuries, performing on a wide range of historical instruments, including recorders, flutes, crumhorns, shawms, slide trumpet, gittern, violin, and viola, but primarily on cornettos, sackbuts, and curtal—the instruments that made up the primary professional wind band of the late Renaissance and early Baroque periods.



# Biographies

**David Parsons**, a native of Pennsylvania, is a graduate of Princeton, Northwestern and Cambridge Universities, and of Trinity Evangelical Divinity School (Illinois). His organ teachers have included Carl Weinrich, Richard Enright and André Stricker. Prior to pursuing his doctoral studies at the University of Cambridge, he taught organ at the University of Wisconsin at Eau Claire. David served as Organist and Choirmaster of The Round Church, Cambridge (The Church of the Holy Sepulchre), established in AD 1116, and had occasion to accompany daily choral services at Ely, Ripon, Salisbury, Wells, and Winchester Cathedrals. From 1987 to 2004 David was Organist at the First United Methodist Church of Palo Alto, California, where he supervised the refurbishment of the 100+-rank pipe organ and established a monthly organ recital series. During his time in Palo Alto he also made a specialty of composing and compiling classical scores for some of the great films from the silent era, among them *The King of Kings*, *The Ten Commandments*, *Ben Hur*, and *The Hunchback of Notre Dame*. From 1988 to 2005 he worked in San Jose at Adobe Systems Incorporated, where he was a member of the renowned type department, producing digital typefaces (fonts). He is a Deputy Organist at Stanford University's Memorial Church, and is Curator of the Organs at Schroeder Hall at Sonoma State University.

**Robert Worth** is the founding music director of Sonoma Bach. In 2010, he retired as Professor of Music at Sonoma State University, where he taught choral music and many other subjects for 27 years. In addition to his work in the fields of choral and early music, Bob has a specialty in musicianship training, and for ten years ran the ear training program at SSU. He was deeply involved in the Green Music Center project in its early years, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.



Special thanks to Richard van Hessel for all of his help with the orchestra parts for this concert.





## **Sonoma State University**

Continuo Organ by Henk Klop, Garderen, Netherlands 2008

Specifications:

8' Stopped Flute

8' Principal (whose lowest 17 pipes are in common with the Stopped 8')

Chimney Flute 4'

Octave 2'

Quint 2 2/3' (whose bottom twelve pipes sound at 1 1/3' pitch).

It has long been a tradition at the Klop firm to make all of their pipes in wood rather than metal. This makes the weight of the instrument more manageable for transport.

The pull-out keyboard enables a comfortable sitting position and a pleasant touch.

The keyboard can be shifted in position horizontally to allow transposing to different pitches: A-415/A-440/A-465 Hz.

The keyboard “split” between bass and treble makes possible playing differing timbres on one keyboard, e.g., for accompanying a louder solo on one half of the keyboard with a suitable softer sound.

The keyboard is of ebony with maple accidentals. Its compass is 44 notes, C-f'''.

The split stops (bass and treble) can be operated with one (left) hand.

The case is in oak, with fretwork panels.



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Janet Soderlind  
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Mystic Nativity, Botticelli (1500)



## *Upcoming Events*

### **Ready, Set, Sing!**

Tuesday Nights in January 2020



### **Organ Recital: The Orpheus of Amsterdam**

January 10, 2020



### **Guest Recital: Born Bach**

February 28, 2020



### **Sacred Realms: Lux Perpetua**

March 28 & 29, 2020



### **Spring Returns: Pierre Attaignant & The City of Light**

April 24 & 25, 2020



### **Season Finale: Young Handel in Old Rome**

May 30 & 31, 2020