



*Bach and More: James Bagwell conducts
Baroque Songs of Praise*



Saturday | November 3, 2018 | 7:30 pm

First Congregational Church
251 Main Street | Great Barrington, MA

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The Program

Johann Sebastian Bach (1685-1750)	<i>Prelude and Fugue in G Major, BWV 541</i>
Hans Leo Hassler (1564-1612)	<i>Cantate Domino</i>
Heinrich Schütz (1585-1672)	<i>Cantate Domino, SWV 81 So fahr ich hin zu Jesu Christ, SWV 379</i>
Jacob Handl [Gallus] (1550-1591)	<i>En ego campana Laudate Dominum Ecce quomodo moritur Justus</i>
Lodovico Viadana (ca. 1564-1645)	<i>Exultate, justi in Domino</i>
Orazio Vecchi (1550-1605)	<i>So ben mi ch'a bon tempo</i>
Claudio Monteverdi (1567-1643)	<i>Ecco mormorar l'onde</i>
Claude Le Jeune (1528-1600)	<i>Revey venir du Printans</i>
Bartłomiej Pękiel (fl. 1633; d. 1670)	<i>Magnum nomen Domini Resonet in laudibus</i>
Francisco López-Capillas (1605-1673)	<i>Alleluia. Dic Nobis, Maria</i>
Tomas Luis de Victoria (c. 1548-1611)	<i>O magnum mysterium O sacrum convivium</i>
Heinrich Isaac (c. 1450-1517)	<i>Innsbruck, ich muss dich lassen</i>
Johann Sebastian Bach (1685-1750)	<i>Lobet den Herrn, alle Heiden, BWV 230</i>

The Players



James Bagwell, Conductor, maintains an active international schedule as a conductor of choral, operatic, and orchestral music with leading performance organizations in the U.S. and abroad. He is associate conductor of The Orchestra Now (TON) and principal guest conductor of the American Symphony Orchestra and Tulsa Symphony. In addition to his orchestral work, he is a noted preparer of choruses, recently working with The Concert Chorale of New York for performances of Bernstein's *Kaddish* Symphony for the New York Philharmonic, and Brahms's *Ein Deutches Requiem* for Jaap Van Zweden's inaugural season as The Philharmonic's Music Director. In 2018, he prepared The Concert Chorale for performances with the Los Angeles Philharmonic, and Bernstein's *Mass* for the Mostly Mozart Festival. As Chorus Master for The American Symphony Orchestra, he received accolades for his work on Luigi Nono's *Intolleranza* at Carnegie Hall, and has trained choruses for American and international orchestras, including the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Los Angeles Philharmonic, NHK Symphony (Japan), St. Petersburg Symphony, Budapest Festival Orchestra, Mostly Mozart Festival Orchestra, American Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and Indianapolis Symphony Orchestra. He has worked with such noted conductors as Charles Dutoit, Andris Nelsons, Alan Gilbert, Gianandrea Noseda, Valery Gergiev, Yannik Nézet-Séguin, Zubin Mehta, Riccardo Muti, Lorin Maazel, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Leonard Slatkin, Leon Botstein, Ivan Fischer, Vladimir Ashkenazy, Raymond Leppard, James Conlon, Jesús López-Cobos, Erich Kunzel, Leon Fleischer, and Robert Shaw.

He has prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland and for programs with The Israel Philharmonic in Israel and the Salzburg Festival. Similarly, he has prepared The Concert Chorale of New York for performances with the American Symphony Orchestra, the Los Angeles Philharmonic, and the Mostly Mozart Festival at Lincoln Center. He has a long performance history as director Light Opera Oklahoma, including performances of Bernstein's *Candide*, Sondheim's *Sweeney Todd*, and Franz Lehár's *The Merry Widow*, among others. From 2005-2010 he was music

director of The Dessoff Choirs in New York. At Bard Summer Scape he led Copland's *The Tender Land* to acclaim from *The New York Times*, *The New Yorker*, and *Opera News*. He holds degrees from Birmingham-Southern College, Florida State University, and Indiana University. He is currently Professor of Music at Bard College and Director of Performance Studies in the Bard College Conservatory of Music.



Soprano **Sarah Abigail Griffiths** has been hailed for her glowing tone, effortless facility and vivid expressivity (Dallas Morning News), and has appeared as soloist and chorister with professional ensembles throughout the United States. She is a founding member of the baroque chamber ensemble, Armonia Celeste, heard on the Centaur label, and is featured singing Alice Parker's song cycle *Dickinson: On Recollecting* in a 2017 recording for Gothic. She has performed U.S. premieres by Bob Chilcott and Thea Musgrave and world premieres by Katherine Hoover, Edward Smaldone, and Martha Sullivan. She holds degrees from the University of North Texas, Westminster Choir College, and Earlham College, and is an adjunct professor at Ramapo College of New Jersey.

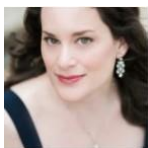


Soprano **Aine Hakamatsuka** is the winner of the 2013 Yokohama International Music Competition, and has performed in varied operatic roles by Mozart and others, including Papagena, Blonde, Gretel, Nanetta, Silberklang, Lucia, Belinda, Lucy, and more. In concert she has appeared as a soloist in Haydn's *Paukenmesse*, Schubert's *Magnificat*, Faure's *Requiem*, Beethoven's Ninth Symphony, and J.S. Bach's Cantata No. 51, and at venues including The Kennedy Center and Lincoln Center. She received her Bachelor of Arts degree from Kansas Wesleyan University and her Master of Music degree from the Manhattan School of Music.



Soprano **Michèle Eaton** specializes in Baroque oratorio, but also performs varied repertoire. She toured internationally with the Philip Glass Ensemble in *Einstein on the Beach*, and has performed with Prof. Peter Schickele, known to Berkshire Bach audiences for his discovery of the last (least, and wholly fictitious) son of J.S. Bach, P.D.Q. Bach. She appeared as the Child Grendel in the New York premiere of John Gardner's opera *Grendel*, directed by Julie

Taymor, and is a member of the *a cappella* Renaissance ensemble Pomerium. She has performed with the Carmel Bach Festival, Sacred Music in a Sacred Space, the Waverly Consort, and Musica Viva NY, and has appeared as a soloist with the Pasadena Symphony, the Louisville Orchestra, and the Jacksonville Symphony.



Mezzo-soprano **Donna Breitzer** enjoys an active solo and ensemble performance career in New York City and beyond. She appears regularly with top professional ensembles including the Bard Festival Chorale of New York, and has been a member of the Extra Chorus of The Metropolitan

Opera since 2014. Recent professional highlights include solo appearances with the American Classical Orchestra, the New York Festival of Song, American Lyric Theater, and recitals for Art Song at Old Stone House (Brooklyn) and the American Society of Jewish Music. She maintains a private voice studio and is the co-founder and Executive Director of Five Boroughs Music Festival, a chamber music series in New York City.



Alto **Suzanne Schwing** first trained as a Shakespearean actor before completing music degrees at Boston University and Manhattan School of Music. She has sung with conductors including Seiji Ozawa, Zubin Mehta, Sir Simon Rattle, Manfred Honeck, and Gianandrea Noseda, and has performed

as a member of the Tanglewood Festival Chorus, the John Oliver Chorale, and The New York Virtuoso Singers. As a soloist, her discography includes Bruce Adolphe's *The End of Tonight* (St. Urban), Katherine Hoover's *Requiem for the Innocent* (4Tay), New York Virtuoso Singers *25 x 25: 25 Premieres for 25 Years* (Soundbrush), *With Peace in Mind: Choral Music of Nancy Wertsch* (MSR Classics), and *A Splash of Pops* (RCA Victor).



Soprano **Elizabeth Smith** is based in New York City and has been praised for her affecting voice, striking presence, and committed performances. She is accomplished in concert and choral work, and has appeared as a soloist in Luigi Nono's *Intolleranza*, *Song of Norway*, Yotam Haber's *I Am*, and

David Lang's *Battle Hymns*. She enjoys collaborating with emerging composers, and recently premiered Matthew Brown's *The Beautiful America* with The Astoria Choir. She has appeared as a featured soloist on the New

York Virtuoso Singers recording of music by Katherine Hoover. In 2016, she co-founded The Pleiades Project, a non-profit organization dedicated to telling women's stories through classical music and film. She enjoys working as a photographer, videographer, and teacher.



Tenor **Nathaniel Adams** is a New York-based tenor and pianist who is equally versed in classical and jazz music. He sings regularly with The Saint Thomas Choir of Men and Boys, the leading ensemble of its kind in the U.S., Early Music New York, and the Manhattan Chorale. In addition to his active performance career, he is an accomplished choral composer, with performances of his works in Canada, Colombia, Indonesia, Sweden, Switzerland, and Venezuela. He has been commissioned by the World Youth Choir, the Saint Thomas Choir of Men and Boys, the St. Charles Singers, and Cantamus at Iowa State University, among others.



Tenor **Alex Guerrero** performs regularly as a choral artist with New York's premier vocal ensembles, including The New York Virtuoso Singers, Musica Sacra, the Bard Festival Chorus, and the Metropolitan Opera Chorus. Praised for his lyric voice, he has performed Baroque repertoire with William Christie and Ryan Brandau, and has been featured with Yale Choral Artists, and the American Symphony Orchestra. He can be heard on the Grammy-nominated Tania León album, *Inura for Voice, Strings and Percussion*, and among other roles has appeared as Tinca in *Il Tabarro*, Ali, in Grétry's *Zémire et Azor* with the American Classical Orchestra.



Tenor **John Kawa** performs throughout the New York Metropolitan area, both as a soloist and an ensemble member. He works regularly with choral groups including The Choir of Saint Ignatius Loyola, The Concert Chorale of New York, The New York Virtuoso Singers, Musica Sacra, and the Russian Chamber Chorus of New York, among others. He has appeared with the New York City Ballet, American Symphony Orchestra, St. George's Choral Society, and various other groups. He holds a Bachelor of Music in vocal performance from Mercer University in Macon (GA), and a Master of Music in opera performance from the North Carolina School of the Arts in Winston-Salem (NC).



Bass-baritone **Blake Burroughs** first took the stage performing principal roles in musical theatre classics and went on to earn a B.A. in Music at Iowa State University, mentored by Simon Estes. He has performed with American Symphony Orchestra, New York Virtuoso Singers, Bard Festival Chorale, and Master Voices, and appeared in opera productions with Bard Summer Scape, American Lyric Theatre, and Center for Contemporary Opera. He has been featured in concerts across the New York metropolitan area, Palm Beach, Miami, Baltimore, and Dallas. Performing as a soloist in various masses and oratorios, he was featured recently in a performance of Ralph Vaughan Williams's *Dona Nobis Pacem*.



Bass **Gregory Purnhagen** has an active and eclectic musical career. Working with composer Philip Glass, he has performed in *La Belle et la Bête*, *Monsters of Grace*, *Galileo Galilei*, *Einstein on the Beach*, and song repertoire. He has appeared as a soloist at major world venues and created critically acclaimed cabaret shows, including *Babalu-cy! The Art of Desi Arnaz*, which was the 2008 Backstage Bistro Award winner. He has recorded Early Music, New Music, and cast albums, created roles in contemporary opera, worked with Bjork, and has appeared in Lisa Bielawa's groundbreaking video opera *Vireo*. He has toured as bandleader of The New Xavier Cugat Orchestra, and headlined at the Montreal Jazz Festival.



Bass **John Rose** has been a professional choral singer in the U.S. for thirty years, with credits including the Choir of Trinity Wall Street, New York Virtuoso Singers, Bard Festival Chorale, Musica Sacra, and many others. Outside his choral work, he is active in New York's downtown experimental theater scene, most recently starring as folk-music collector Alan Lomax in *oyster*, a "spoken-word opera" written and composed by Joe Diebes. He is a freelance writer/editor for classical music publicist 21C Media, and a published authority on the madhouse poems of 18th-century English poet Christopher Smart.

Organist **Renee Louprette** has been recognized as one of New York's finest organists, and is a recitalist, accompanist, conductor, and teacher with an international reputation. She is University Organist and Organ Area



Coordinator at Rutgers University, and a former member of the organ faculty at the Manhattan School of Music, the University of Hartford, and Montclair State University. She recently performed solo recitals at Royal Festival Hall in London and Walt Disney Concert Hall in Los Angeles, and will make her debut at Notre Dame Cathedral in Paris in December. She is working on a Master of Music degree in choral conducting at Bard College where she is a student of James Bagwell.

Baroque Songs of Praise: Madrigals, Chansons, and Motets

Baroque choral music derives from a rich history of Renaissance secular and sacred part songs of astonishing variety and quality. The selections on today's program include examples of the most important forms from that tradition—the *madrigal*, *chanson*, and *motet*—that collectively created the foundation for the emotional intensity and transcendent sound that characterizes the choral music of Bach, Händel, and other Baroque masters.

The *madrigal* is a secular part-song for several voices written in the vernacular and in elaborate counterpoint for a *cappella* performance. The term has come to refer primarily to Italian and English songs of the late 16th and early 17th centuries, but madrigals were widely written by composers of many nationalities. By the late 16th century its essential quality was the intimate relationship between words and music both in terms of meaning and of declamation. The former inspired the technique of *word painting* and the latter emphasized idiomatic pronunciation. Both became important and durable elements of Baroque style.

Word painting reflects the literal meaning of words in music—water represented by undulating figures; ringing bells heard as alternating notes tolling; loneliness sung by a solo voice. Natural text declamation, the other important aspect of the madrigal, was especially important for texts written in the vernacular. Musical settings with incorrect emphasis in Latin words are less obtrusive than similar mistakes in a language used every day. The Italian madrigalists led in careful and correct text declamation, followed by the

English and later, the Germans. By Bach's time, both word painting and natural text declamation were well-established—word painting was even mannered—and had been absorbed into the musical language of both secular and sacred music. The composers presented here, however, were laying out the techniques for the first time, and moving toward modern tonality that would come together in the music of the Baroque.

Today's program contains four works from the Italian, German, and Netherlandish madrigal traditions and one from the equivalent form from France, the *chanson*. Each piece shows careful text declamation and passages of word painting, from the brisk, witty, and precise *So ben mi ch'à bon tempo* of Orazio Vecchi that describes a coquettish romance, to the exquisite depiction of nature in Monteverdi's *Ecco mormorar l'onde*, ringing bells in Jacob Handl's *En ego campana*, all from 1590, and finally the heartfelt *Innsbruck, ich muss dich lassen* of 1560 by Heinrich Isaac about the sadness of separation. In a cross-over from secular to sacred music, *Innsbruck, ich muss dich lassen* later became the Lutheran chorale *O Welt, ich muss dich lassen* (*O World, I must leave thee*), which was set by Praetorius, Isaac, and others to different texts.

Similar in character to the Italian madrigal, the *chanson* emerged in the 11th century as a part-song on a French text and developed into a free, elegant composition written in imitative style and quick tempo. The *chanson* used a structure of alternating stanzas and refrains, and is represented today by Claude Le Jeune's *Revey venir du Printans* (*Spring Returns*), written in 1603. The piece is replete with miniature word pictures describing the joy that greets the return of spring, and is sung in idiomatic French. Typical of the style, the composer uses short phrases with all voices ending together, creating a homophonic texture that differs substantially from independent contrapuntal lines.

In contrast to the madrigal and *chanson*, the *motet* was originally an unaccompanied choral composition based on a Latin sacred text and designed to be performed in the Roman Catholic service, usually at Vespers. Later adopted by the Lutheran and Anglican musical traditions—in the latter it was known as the *anthem*—the motet was the most important form of early polyphonic music during the Middle Ages and Renaissance. By the Baroque era it had branched into two styles—one that maintained *a cappella*

performance practice and one that included instrumental accompaniment, as in Bach's *Lobet den Herrn, alle Heiden (Praise the Lord, all people)* BWV 230 or the English anthems of Henry Purcell and G.F. Händel.

The motets on today's program are written by composers from across Europe and the New World. They use Latin and German texts, most from the Book of Psalms, and have in common the theme of praising God. Each composer reflects Italian influences, either from working directly with Italian masters or through studying published and manuscript sources. Hassler, the first German composer to travel to Italy to learn the techniques first-hand, studied with Andrea Gabrieli in Venice; Schütz studied with Claudio Monteverdi and Andrea's nephew, Giovanni Gabrieli; Victoria worked in Rome with Giovanni Pierluigi da Palestrina (d. 1594); Pękiel, López-Capillas, and Bach all followed Palestrina's principles as laid out in his publications or in the analysis by J.J. Fux in his landmark treatise *Gradus ad Parnassum* (1725). Palestrina was the leading proponent of the Roman School of composition in the 17th century and in this *prima pratica* emphasized dynamic musical flow, melodies that move mostly stepwise, placement of dissonances on weak beats, careful musical phrasing that followed natural declamation and, of course, word painting. Victoria, Pękiel, and López-Capillas wrote strictly in the style of the *prima pratica*. Bach, a master of all styles, studied Palestrina's music and Fux's analysis carefully, and arranged one of Palestrina's Masses for performance with winds, double bass, and organ accompaniment as part of his studies.

As a group, the motets before Bach's *Lobet den Herrn* use the same expressive techniques that are evident in the madrigals—word painting and careful declamation. The texts generally are set homophonically, with florid and sometimes imitative passages used to emphasize key words—e.g. *cantate* (to sing), *annuntiate* (to announce), and of course *alleluia*. More explicit word painting seems a natural part of the textual settings. For example, in *Exultate justi, in Domino (Rejoice in the Lord, O ye just)*, Viadana musically imitates harp and psaltery to describe praising the Lord with those instruments. Other similar examples occur throughout the motets.

Harmonically, the works hover on the edge of modern tonality but generally are based on the older system of the Church modes. Of the composers in this program, Victoria and Schütz are perhaps the closest harmonically to Bach.

Victoria wrote music characterized more by a major-minor than a modal sound, and Schütz, one of the last to write in the old style, had a contrapuntal technique that Bach studied and assimilated. His imitative counterpoint sounds different from Bach's, however—less regular and directional—but is clearly moving toward a modern sound.

In contrast, the *Prelude and Fugue in G Major, BWV 541* that opens our concert is a joyous celebration of tonality. The work most likely dates from sometime during Bach's Weimar period (1708-1717), nearly 50 years after the death of Schütz, and is characterized by repeated notes in both the prelude and the fugue. Bach's laying out of the grounded, solid sound of tonality provides a foil for the earlier pieces on the program. Each of Bach's predecessors was composing in a world that was moving away from the established harmonic rules of the Middle Ages and toward a new sound that would soon become the international standard.

Bach wrote six motets between 1723 and 1727 for special occasions at the Thomaskirche in Leipzig, including *Lobet den Herrn*. It was written on Psalm 117 and is unique among his motets for its scoring for four voices and instrumental accompaniment indicated by a figured bass line. Perhaps the most striking differences compared to the earlier works on the program are the sustained complexity of Bach's contrapuntal texture and the settled tonality that others had moved toward but had not fully achieved.

Bach divides his work musically into three sections, treating the first two lines fugally, the second two in a calm and simpler style, and the final *Alleluia* with a joyous burst of counterpoint. His word painting is less literal than some earlier examples but equally effective, with the fugal texture of the opening lines suggesting a multitude of nations and the calm center section evoking the Lord's grace and truth as everlasting qualities. In this brief motet Bach sums up the vocal and harmonic traditions of the previous 200 years, building on the relationship between words and text and consolidating the harmonic framework that served composers until the early 20th century.

—T.A. McDade

Texts and Translations

Hans Leo Hassler: Motet *Cantate Domino*

Text: Psalm 98

<i>Cantate Domino canticum novum;</i>	Sing unto the Lord a new song;
<i>Cantate Domino, omnis terra.</i>	Sing unto the Lord, all the whole earth.
<i>Et benedicite nomini eius.</i>	And praise his Name.
<i>Annuntiate de die in dem salutare eius;</i>	Announce his salvation from day to day;
<i>In omnibus populis mirabilia eius.</i>	And his wonders unto all people.

Heinrich Schütz: Motet *Cantate Domino*, SWV 81

Text: Psalm 98

<i>Alleluia.</i>	Alleluia.
<i>Cantate Domino canticum novum;</i>	Sing ye to the Lord a new canticle;
<i>Laus eius in ecclesia sanctorum.</i>	Let his praise be in the church of the saints.
<i>Laetetur Israël in eo qui fecit eum,</i>	Let Israel rejoice in him that made him,
<i>Et filii Sion exsultent in rege suo.</i>	And let the children of Sion be joyful in their king.
<i>Laudent nomen eius in choro;</i>	Let them praise his name in choir;
<i>In tympano et psalterio psallant ei.</i>	Let them sing to him with the timbrel and the psaltery.

Heinrich Schütz: Motet *So fahr ich hin zu Jesu Christ*, SWV 379

Text: Author Unknown

<i>So fahr ich hin zu Jesu Christ,</i>	Thus I journey to Jesus Christ,
<i>Mein Arm tu ich ausstrecken,</i>	I stretch out my arm,
<i>So schlaf ich ein und ruhe fein,</i>	So I fall asleep and rest gently,
<i>Kein Mensch kann mich aufwecken,</i>	No one can awaken me,
<i>Denn Jesus Christus, gottes Sohn,</i>	For Jesus Christ, God's Son,
<i>Der wird die Himmelstür aufthun,</i>	Will open the gate of heaven,
<i>Mich führen zum ewigen Leben.</i>	To lead me to eternal life.

Jacob Handl: Madrigal *En ego campana*

Text: Author Unknown

<i>En ego compana,</i>	Behold, I am a bell,
<i>Nunquam de nuntio vana:</i>	Never do I announce false things:
<i>Laudo Deum verum,</i>	I laud the true God,
<i>Tintinabulo clango.</i>	I sound with ringing.
<i>Plebum voco.</i>	I call the people.
<i>Congrego clericum.</i>	I gather the clergy.
<i>Funera plango.</i>	I bewail death.
<i>Fulgara frango.</i>	I annul the flashes of lightning.
<i>Sabbatha pango.</i>	I peal the Sabbath.
<i>Excito lentos.</i>	I arouse the slothful.
<i>Dissipo ventos.</i>	I scatter the winds.
<i>Paco cruentos.</i>	I bring peace to the guilty.

Jacob Handl: Motet *Laudate Dominum*

Text: Psalm 150

<i>Alleluia.</i>	Alleluia.
<i>Laudate Dominum in sanctis eius</i>	Praise ye the Lord, in his holy places
<i>Laudate eum in firmamento virtutis eius.</i>	Praise ye him in the firmament of his power.
<i>Laudate eum in virtutibus eius;</i>	Praise ye him for his mighty acts;
<i>Laudate eum secundum multitudinem magnitudinis eius.</i>	Praise ye him according to the multitude of his greatness.
<i>Laudate eum in sono tubae;</i>	Praise him with the sound of trumpet;
<i>Laudate eum in psalterio et cithara.</i>	Praise him with psaltery and harp.
<i>Laudate eum in tympano et choro.</i>	Praise him with timbrel and choir.
<i>laudate eum in chordis et organo.</i>	Praise him with strings and organs.
<i>Laudate eum in cymbalis benesonantibus;</i>	Praise him on high sounding cymbals;
<i>Laudate eum in cymbalis jubilationis.</i>	Praise him on cymbals of joy.
<i>Omnis spiritus laudet Dominum!</i>	Let every spirit praise the Lord!
<i>Alleluia.</i>	Alleluia.

Jacob Handl: Motet *Ecce quomodo moritur Justus*

Text: Isaiah 57, 1-2

<i>Ecce quomodo moritur justus</i>	Behold how the just man dies
<i>Et nemo percipit corde</i>	And nobody takes it to heart
<i>Et viri justi tolluntur</i>	And just men are taken away
<i>Et nemo considerat.</i>	And nobody considers it.
<i>A facie iniquitatis sublatus est justus</i>	The just man is taken away from the face of iniquity
<i>Et erit in pace memoria eius.</i>	And his memory shall be in peace.
<i>Tamquam agnus coram tondente se obmutuit,</i>	He was mute as a lamb before his shearer,
<i>Et non aperuit os suum</i>	And opened not his mouth
<i>De angustia et de judicio sublatus est.</i>	He was taken away from distress and from judgment.

Ludovico Viadana: Motet *Exultate, justi in Domino*

Text: Psalm 33

<i>Exultate, justi in Domino,</i>	Rejoice in the Lord, O ye just,
<i>Rectos decet collaudatio.</i>	Praise befits the upright.
<i>Confitemini Domino in cithara,</i>	Give praise to the Lord on the harp,
<i>In psalterio decem chordarum</i>	Sing to him with the psaltery, the
<i>psallite illi.</i>	instrument of ten strings.
<i>Cantate ei canticum novum,</i>	Sing to him a new canticle,
<i>Bene psallite ei in vociferatione.</i>	Sing well unto him with a loud noise.

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Orazio Vecchi: Madrigal *So ben mi ch'a bon tempo*

Text: Orazio Vecchi

<i>So ben mi ch'à bon tempo</i>	I know a lucky fellow
<i>Al so, ma basta mo.</i>	But can't say who it is.
<i>So ben ch'è favorito,</i>	He seems to be quite a favorite,
<i>Ahimé no'l posso dir.</i>	But my lips are sealed.

*[O s'io potessi dire
Chi va, chi sta, chi vien,
La ti darà Martello,
Per farti dispelar.*

[If I could only tell you
Who comes, who goes, who stays,
But if I did,
You would probably despair.

*So ben mi ch'a bon tempo
Al so ma basta mo.
Saluti e bacciamani
Son tutti indarno a fè.]*

I know a lucky fellow
But can't say who it is.
Greetings and kisses
They are all in vain.]

Claudio Monteverdi: Madrigal *Ecco mormorar l'onde*

Text: Torquato Tasso

*Ecco mormorar l'onde
E tremolar le fronde
A l'aura mattutina e gli arboscelli
E sovra i verdi rami i vaghi augelli
Cantar soavemente
E rider l'oriente.
Ecco già l'alba appare
E si specchia nel mare
E rasserena il cielo
E imperla il dolce gelo
E gli alti monti indora.
O bella e vaga Aurora,
L'aura è tua messaggera
E tu de l'aura
Ch'ogni arso cor ristaura.*

Here the waves are murmuring
And the leaves tremble
At the morning breeze, and on the shrubs
And the green branches, the birds
Sing softly
And the Orient smiles.
Here the dawn rises
And is reflected in the sea
And brightens up the sky
And beads the land with sweet ice
And gilds the tall mountains.
O beautiful and vague dawn,
The gentle breeze is your herald
And you herald the breeze
Which refreshes every burnt heart.

Claude Le Jeune: Chanson *Revey venir du Printans*

Text: J.A. de Baïf

*Refrain: Revey venir du Printans,
L'amoureux' et belle saizon.*

*Refrain: Look! The Spring returns,
The amorous and fair season.*

*Le courant des eaus recherchant
Le canal d'été s'éclaircît,*

The currents of water that seek
The canal in summer become clearer,

*Et la mer calme de ces flots,
Amolit le triste courroux.
Le Canard s'égay' se plonjant,
Et se lave coint dedans l'eau
Et la grû' qui fourche son vol,
Retraverse l'air et s'en va.*

(Refrain)

*Le Soleil éclaire luizant
D'une plus sereine clairté.
Du nuage l'ombre s'enfuit
Qui se ioû' et court et noircît.
Et foretz et champs et coutaus,
Le labeur humain reverdît,
Et la prê' decouvre ses fleurs.*

(Refrain)

*De Venus le filz cupidon,
L'univers semant de ses traits,
De sa flamme va réchaufér.
Animaus, qui volet en l'air,
Animaus, qui rampet au chams,
Animaus, qui naget auz eaus,
Ce qui mesmement ne sent pas,
Amoureux se fond de plaizir.*

(Refrain)

*Rion aussi nous et cherchon
Les ébas et ieus du Printans.
Toute chose rit de plaizir.
Sélebron la gaye saison.*

(Refrain)

And the sea calms her waves,
Softens the sad anger.
The duck, elated, dives in,
And washes itself happily in the water
And the crane breaks its path,
Crosses back and flies away.

(Refrain)

The sun shines brightly
With a most serene clarity.
From the cloud the shadow flies
And plays and runs and darkens.
And forests and fields and hillsides,
Human labor makes green again,
And the prairie unveils its flowers.

(Refrain)

From Venus' son, Cupid,
The universe is seeded in milk,
Is warmed by his flames.
Animals that fly in the air,
Animals that slither in the fields,
Animals that swim in the seas,
Even the unfeeling ones,
Once in love, are melted by pleasure.

(Refrain)

So let us laugh and let us seek out
The frolicking and the games of Spring.
All the world laughs in pleasure.
Let us celebrate the happy season.

(Refrain)

Bartłomiej Pękiel: Motet *Magnum nomen Domini*

Text: 14th Century Latin Carol

*Magnum nomen domini Emmanuel,
Quod annuntiatum est per Gabriel,*

*Hodie apparuit, apparuit in Israel
Per Mariam virginem in Bethlehem.*

Eia, eia.

*Virgo deum genuit sicut
Divina voluit clementia.*

Gaudete, gaudete.

Christus natus hodie,

Gaudete, gaudete,

Ex Maria virgine.

Alleluia.

Great is the name of our Lord, Emmanuel,
All the world hath heard the same
from Gabriel,

Today appeared, appeared in Israel
Through the Virgin Mary's grace in
Bethlehem.

Praise her, praise her.

Maiden Mother of our Lord

So His mercy's sovereign word ordained it.

Rejoice, rejoice.

Christ is born today,

Rejoice, rejoice,

Of the Virgin Mary.

Alleluia.

Bartłomiej Pękiel: Motet *Resonet in laudibus*

Text: 14th Century Latin Carol

*Resonet in laudibus
Cum jucundis plausibus
Sion cum fidelibus:
Apparuit quem genuit Maria.*

Sunt impleta quae predixit Gabriel.

Eia, eia. Virgo Deum genuit

Quem divina voluit clementia.

Alleluia.

Let praises resound
With joyous acclaim
To Sion's faithful:
The child born of Mary has appeared.

What Gabriel foretold has been fulfilled.

Eia, eia. A Virgin has born God

As the divine mercy willed.

Alleluia.

Francisco López-Capillas: Motet *Alleluia. Dic nobis, Maria*

Text: Sequence Hymn

*Dic nobis Maria,
Quid vidisti in via?*

Tell us Mary,
What did you see on your way?

*Sepulcrum Christi viventis,
Et gloriam vidi resurgentis.*

The Tomb of Christ, who lives,
And I saw the glory of his rising.

*Scimus Christum surrexisse
A mortuis vere.
Tu nobis, victor Rex, miserere.
Amen. Alleluia.*

We know that Christ has truly risen
From the dead.
O victorious King, have mercy upon us.
Amen. Alleluia.

Tomas Luis de Victoria: Motet *O magnum mysterium*

Text: Responsorial Chant from the Matins of Christmas

*O magnum mysterium,
Et admirabile sacramentum,
Ut animalia viderent Dominum
natum,
Iacentem in praeseptio!
Beata Virgo cujus viscera
Meruerunt portare
Dominum Iesum Christum.
Alleluia!*

O great mystery,
And wonderful sacrament,
That animals should see the new-born
Lord,
Lying in a manger!
Blessed is the Virgin whose womb
Was worthy to bear
The Lord, Jesus Christ.
Alleluia!

Tomas Luis de Victoria: Motet *O sacrum convivium*

Text: possibly Thomas Aquinas

*O sacrum convivium,
In quo Christus sumitur,
Recolitur memoria passionis eius.
Mens impletur gratia,
Et futurae gloriae, nobis pignus datur.
Alleluia!*

O sacred banquet,
In which Christ is received,
The memory of His Passion is renewed.
The mind is filled with grace,
And a pledge of future glory is given us.
Alleluia!

Heinrich Isaac: Madrigal *Innsbruck, ich muss dich lassen*

Text: Author Unknown

*Innsbruck, ich muss dich lassen,
Ich fahr dahin mein Straßen,
In fremde Land dahin.
Mein Freud ist mir genommen,
Die ich nit weiß bekommen,
Wo ich im Elend bin.*

Innsbruck, I must leave you,
I will go my way,
To foreign lands.
My joy has been taken away from me,
That I cannot achieve,
While being abroad.

*Groß Leid muss ich jetzt tragen,
Das ich allein tu klagen
Dem liebsten Buhlen mein.
Ach Lieb, nun lass mich Armen
Im Herzen dein erbarmen,
Dass ich muss von dannen sein.*

I must now bear great sorrow,
That I can only share
With my dearest.
Oh love, hold poor me
And in your heart compassion,
That I must part from you.

*Mein Trost ob allen Weiben,
Dein tu ich ewig bleiben,
Stet, treu, der Ehren fromm.
Nun muss dich Gott bewahren,
In aller Tugend sparen,
Bis dass ich wieder komm.*

My consolation: above all other women,
I will forever be yours,
Always faithful, in true honor.
And now may God protect you,
Keep you in perfect virtue,
Until I shall return.

J.S. Bach: Motet *Lobet den Herrn, alle Heiden, BWV 230*

Text: Psalm 117

*Lobet den Herrn, alle Heiden,
Und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
Waltet über uns in Ewigkeit.
Alleluja!*

Praise the Lord, all nations,
And praise Him, all peoples!
For His grace and truth
Rules over us for eternity.
Alleluia!

Special Thanks

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The Roosevelt Organ

The First Congregational Church is home to the Great Barrington Roosevelt Organ, made by prominent American organ builder, Hilborne L. Roosevelt. The organ was dedicated in 1883 and when completed had five sections—Great, Swell, Choir, Echo, and Pedal—three manuals, and 83 decorated pipes. It was one of the first organs in the U.S. to use a hydraulic motor to supply air to the pipes and featured other innovations. The organ is the largest of the instruments built by Roosevelt and considered at the time of its installation to be the finest in America. In 1936 William W. Laws, Sr. of Beverly, Mass built the current console, added a fourth manual, and extended the range. The organ was renovated in time to celebrate its 100th anniversary in 1983, with the integrity of the sound preserved by maintaining the original chests and pipes. The instrument sounds much as it did in 1883 and contributes a rich and treasured history to the art of organ building in America. The First Congregational Church is proud to share this special instrument with music lovers and organ aficionados throughout the Berkshires and beyond.

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