



BYRD ENSEMBLE

directed by Markdavin Obenza

www.byrdensemble.com | 4722 Fauntleroy Way SW #123, Seattle, WA 98116

A GERMAN CHRISTMAS

Saturday, November 30, 2024, at 7:30 p.m.
Sunday, December 1, 2024, at 3:00 p.m.
Trinity Parish Church - 609 8th Ave, Seattle, WA

PROGRAM

Johann Sebastian Bach (1785—1750) In dulci jubilo
Bach Zion hört die Wächter singen
arr. **John Rutter** (b. 1945) Still, still, still (2016)
Franz Xaver Biebl (1906—2001) Ave Maria (1964)
Hieronymus Praetorius (1560—1629) Magnificat Quinti Toni

Intermission

Michael Praetorius (1571—1621) Puer natus in Bethlehem
Bach Komm, Jesu, komm
Bach Schafe können sicher weiden
Franz Xaver Gruber (1787—1863) Stille Nacht (1918)
M. Praetorius
arr. **Jan Sandström** (b. 1954) Es ist ein Ros entsprungen (1990)
M. Praetorius In dulci jubilo

SOME MAY WONDER WHAT GOES INTO PROGRAMMING CHRISTMAS CONCERTS. For me, it begins with mood. Some years, that mood is *nostalgia*, and there is no shortage of choral classics to get us there—Howells, Darke, Willcocks, anything Rutter. This season, we are bringing you *majesty* or, in other words, brass and percussion.

Brass arrangements of Bach tunes from *Wachet auf* and *Sheep may safely graze* come to mind—songs you might hear over the radio or at Starbucks during the holiday season. These brass arrangements are the PSL lattes of the Christmas season.

However, the first step of programming is choosing a main course. Michael Praetorius's *In dulci jubilo* from *Polyhymnia caduceatrix et panegyrica* is the most bombastic setting of this famous carol I could think of, an easy choice to close the program. This work pairs nicely with Bach's setting of the same carol.

BYRD ENSEMBLE

Markdavin Obenza

Soprano
Natalie Ingrisano
Sophia Nash
Margaret Obenza
Ruth Schauble

Alto
Heidi Blythe
Sarra S. Doyle
Haley Gabler
Willimark Obenza

Tenor
Orrin Doyle
David Hendrix
Kurt Kruckeberg
Brendan Tuohy

Bass
Ben Harris
Clayton Moser
Benjamin Rogers
Jose Rubio

Trumpet
Charles Butler
Bruce Daugherty

Trombone
Scott Hartman

Tuba
John Dicesare

Percussion
James Doyle

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BYRD ENSEMBLE

Photo Credit: Willi Pixel

Christ Church Cathedral, Victoria, B.C., October 2024.

ABOUT THE PROGRAM

Every program needs stately openers and closers in each half. H. Praetorius's *Magnificat Quinti Toni* (which nicely interpolates *In dulci jubilo* throughout) closes the first half and M. Praetorius's *Puer natus* opens the second half. We now have the scaffolding for the rest of the program.

All programs need a change of pace, a few a cappella pieces providing a respite from otherwise unrelenting majesty. Bach's *Komm, Jesu, komm* is the main choral course—well suited for the second slot in the second half of a program. (The second piece in the second half is the best time to drop a technically challenging piece). Now the crowd pleasers—cue in Biebl's *Ave Maria*, Rutter's arrangement of carol *Still, still, still*, Gruber's *Stille Nacht*, and a new discovery of mine, Sandström's *Es ist ein Ros entsprungen*, an atmospheric setting based on M. Praetorius's *Lo, how a rose e'er blooming*. It's all about mood, and we are here to blast you into the holiday season with the pomp and circumstance you deserve.

Johann Sebastian Bach (1685-1750) wrote only six motets. Bach's motets are in German, based on sacred themes, and were written for choir and basso continuo. Unlike all other Bach motets, his fifth motet *Komm, Jesu, komm* (Come, Jesus, come) contains no excerpts directly from the Bible but is based solely on a poem by German poet Paul Thymich, who originally wrote the text for a funeral service in 1684. Also unusually, the motet ends, not with a chorale, but with an aria which is harmonized like a chorale. The occasion and the date of the composition are unknown, though it probably was composed while Bach lived in Leipzig around 1723. The Venetian polychoral style had made its way to Germany, as exemplified in *Komm, Jesu, komm* for double choir.

In the 14th century, German mystic and Dominican monk Heinrich Suso had a vision in which he joined angels dancing as they sang *In dulci jubilo* to him. The tune first appeared in written record in Leipzig around 1400 and is among the oldest and most famous of the macronic (multilingual) songs, one which combines Latin and, in

this case, English. It has been well-known and used by Catholics and Protestants throughout the centuries. Two settings of *In dulci jubilo* frame the program. Opening the program is an adaptation of J.S. Bach's arrangement of the carol and closing the program is an adaptation of the thirty-fourth motet in Michael Praetorius's *Polyhymnia Caduceatrix et Panegyrica* (1619). Bach's *Zion hört die Wächter singen* (chorale) and *Schafe können sicher weiden* (aria) are holiday favorites that come from two larger works: *Wachet auf* BWV 140 and *Was mir behagt* BWV 208, respectively.

Despite being largely self-taught in the art and practice of music, **Michael Praetorius** (1571–1621) became one of the best-known and most prolific composers of German Protestant church music in the early 17th century. M. Praetorius developed a love for the Protestant faith at an early age, no doubt from his father, a theologian who worked with Johann Walter (theologian and musical adviser to Martin Luther himself). M. Praetorius was the greatest musical academic and music theorist of his day. He compiled an encyclopedic record of contemporary musical practices, including *Polyhymnia Caduceatrix et Panegyrica* (1619)—named after the muse Polyhymnia—a publication of forty chorale concertos of “solemn peace and joy” that served as a guide on how to perform the motets using different combinations of vocal and instrumental forces arranged in multiple choirs. The motets in *Polyhymnia Caduceatrix et Panegyrica* are written in the Venetian polychoral style of Gabrieli, firmly placing M. Praetorius's into the baroque period. Closing the program is an adaptation of *In dulci jubilo*, No. 34 in the publication.

Christmas carol and Marian hymn *Es ist ein Ros entsprungen* (Lo, how a rose e'er blooming) first appeared in print in 1599 and has since been published with a varying number of verses and in several translations. M. Praetorius's harmonization of the melody is most commonly sung today. Our program features Swedish composer **Jan Sandström's** (b. 1954) arrangement of M. Praetorius's beloved setting of *Es ist ein Ros*, arranged for two choirs. Sandstrom's version places M. Praetorius's setting of *Es ist ein Ros* verbatim in Choir I, above Choir II, which is humming in eight parts in humming in eight parts underneath. The medieval Christmas hymn *Puer natus in Bethlehem* (a child is born in Bethlehem) is an adaptation of No. 12 in *Polyhymnia Caduceatrix et Panegyrica*.

Hieronimus Praetorius (1560-1629) came from a distinguished musical family, though he was unrelated to the much more famous Michael Praetorius. In 1596, H. Praetorius did eventually meet Michael Praetorius in Gröningen, where he learned about the Venetian polychoral style. H. Praetorius fully embraced the style, as most of his music is written this way, including *Magnificat Quinti Toni*, scored for eight voices in double choir. The contrast between Choir I (high voices) and Choir II (low voices) leads to spectacular effects. What is unusual about this setting is that Praetorius worked in two popular medieval carols, *Joseph, lieber Joseph mein* and *In dulci jubilo*, in this setting of the Magnificat. We will be performing *Magnificat quinti toni* with both carols interpolated throughout the piece as indicated in the published edition in 1622.

Both Christmas carols are macronic (multilingual) in that they use a mixture of German and Latin words. Praetorius sets both carols for eight voices, *In dulci jubilo* for a single eight-voice choir and *Joseph, lieber Joseph mein* for two contrasting four-voice choirs. In Germany, *Joseph, lieber* was associated with the cradle-rocking ceremony at Christmas Vespers. A priest would sit next to a cradle containing an effigy of the baby Jesus and would rock the cradle gently in time to the lilting rhythm of the music. The high point occurs where the top voice soars to the upper limit of its range on the text “Today has appeared” in a statement of the Christmas miracle.

On Christmas Eve of 1818, the organ at St. Nicholas parish church in Obendorf had been incapacitated by mice, rendering the organ useless just before the Christmas Eve service. Determined to overcome this obstacle, Father Joseph Mohr pulled out a poem he wrote several years before called “Stille Nacht” and asked the schoolmaster and organist of a nearby town **Franz Xaver Gruber** (1787–1863) to write a melody to accompany the poem on guitar. Gruber composed the melody in a few hours and it was played for the first time that night at the Christmas Eve service in 1818.

No other modern composer and arranger has contributed more to the Christmas choral repertoire than composer and arranger **John Rutter** (b. 1945). *Still, Still, Still*, is an arrangement of an Austrian Christmas carol and lullaby, based on a melody by Süß (c. 1819).

The original words are attributed to G. Götsch. The carol illustrates the peace of Jesus and his mother as the baby is sung to sleep.

Franz Biebl (1906–2001) is most famously known for *Ave Maria* (1964). The text is drawn from two sources: the Angelus (chant), the part of Catholic worship that recalls the angel Gabriel announcing to Mary that she was with child; and the standard text of the Ave Maria (choral). The work is scored for seven voice parts, a four-part chorus and a trio, sung antiphonally. Biebl interpolates the Angelus chant throughout the motet.

- Markdavin Obenza

ABOUT THE BYRD ENSEMBLE

The Byrd Ensemble, directed by Markdavin Obenza, is a professional ensemble that specializes in the performance of Renaissance polyphony. Since founded in 2004, the Seattle-based ensemble has garnered international acclaim for its performances and recordings of vocal chamber music from publications, described by John Rutter as "a fine group that has achieved an enviable standard of tuning, blend, and ensemble," "pure and radiant" (Gramophone), and "rich, full-voiced, and perfectly blended" (Early Music America). The Byrd Ensemble presents a concert series in Seattle and tours across the United States.

The Byrd Ensemble is represented by Artist Manager Marianne LaCrosse of Suòno Artist Management (marianne@suonoartistmanagement.com).

ABOUT MARKDAVIN OBenza

ARTISTIC DIRECTOR MARKDAVIN OBenza is a choral director, recording producer, singer, and composer. He is also the director of Seattle-based choral ensemble Radiance, specializing in the performance of American choral music, and is the Director of Choral Activities at Trinity Parish Church in Seattle, WA. As a producer for independent record label Scribe Records, Markdavin has produced CD recordings for over 40 choirs and soloists, of which several have been reviewed in *Gramophone*, *Early Music America*, *Early Music Review*, and *Fanfare*.

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Since 2004, the Byrd Ensemble has been committed to performing vocal chamber music, particularly Renaissance polyphony, at the highest level. Over the last few years, we have diverted more attention and resources towards education and outreach. Through our international courses, collaborations, performances, and masterclasses, we have connected with young singers from our local music educational institutions and professional-track ensemble singers from all over the world in hopes of passing on our love for vocal chamber music. Making a donation is the best way to support our work. Thank you for your support.


Markdavin Obenza
Artistic Director, Byrd Ensemble



This project was supported, in part,
by 4Culture/King County Lodging Tax

TEXTS AND TRANSLATIONS

In dulci jubilo

Johann Sebastian Bach (1785—1750)

In dulci jubilo (In sweet jubilation)
Now sing with hearts aglow!
Our delight and pleasure
Lies in praesepeio; (the manger)
Like sunshine is our treasure
Matris in gremio, (on His mother's lap)
Alpha es et O! (Thou art Alpha and Omega)

O patris caritas! (O love of the Father)
O Nati lenitas! (O gentleness of the Son)
Deeply were we stained
Per nostra crimina: (For our sins)
But Thou for us hast gained
Coelorum gaudia, (The joys of heaven)
O that we were there!

O Jesu parvule, (O infant Jesus)
For thee I long always;
Comfort in my heart's blindness,
O puer optime; (Child most excellent)
With all thy loving kindness,
O princeps gloriae. (O Prince of glory)
Trahe me post te. (Draw me after Thee)

Ubi sunt gaudia, (Where are those joys)
In any place but there?
There are Angels singing
Nova cantica; (New songs)
And there the bells are ringing
In Regis curia. (In the King's court)
O that we were there!

Zion hört die Wächter singen (Zion hears the watchmen singing) from *Wachet auf*

Bach

"Sleepers, wake!" A voice astounds us,
the shout of rampart-guards surrounds us:
"Awake, Jerusalem, arise!"
Midnight's peace their cry has broken,
their urgent summons clearly spoken:

"The time has come, O maidens wise!
Rise up, and give us light;
the Bridegroom is in sight.
Alleluia!
Your lamps prepare and hasten there,
that you the wedding feast may share."

Still, still, still

arr. John Rutter (b. 1945)

Still, still, still, the night is calm and still.
The Christ-child in his crib lies sleeping,
angels round him watch are keeping.
Still, still, still: the night is calm and still.

Joy, joy, joy; glad tidings of great joy!
For through God's holy incarnation
Christ is born for our salvation.
Joy, joy, joy; glad tidings of great joy!

Sleep, sleep, sleep: sweet Jesus, softly sleep,
while Mary sings and gently holds you,
safely in her arms enfolds you.
Sleep, sleep, sleep: sweet Jesus softly sleep.

Ave Maria

Angelus Domini nuntiavit Mariae et concepit de Spiritu sancto. Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus.

Maria dixit: Ecce ancilla Domini. Fiat mihi secundum verbum tuum. Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus.

Et Verbum caro factum est et habitavit in nobis. Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei, ora pro nobis peccatoribus, Sancta Maria, ora pro nobis, nunc et in hora mortis nostrae. Amen.

Franz Xaver Biebl (1906—2001)

The angel of God visited Maria and she conceived of the Holy Spirit. Hail Mary, Full of grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus,

Maria said: See the servant of the Lord. May it happen to me according to your word. Hail Mary, Full of grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus.

And the Word became flesh and lived among us. Hail Mary, Full of grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus.

Holy Mary, Mother of God, pray for us sinners, Holy Mary, pray for us now and in the hour of our death. Amen.

Magnificat Quinti Toni

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

*Interpolation 1: Joseph, lieber Joseph mein
Joseph, lieber Joseph mein
hilf mir wiegen mein Kindelein,
Gott, der wird dein Löhner sein
im Himmelreich, der Jungfrau Kind Maria.*

*Eia, eia.
Virgo Deum genuit,
quem/quod divina voluit clementia.*

*Omnes nunc concinite,
nato regi psallite,
voce pia dicite:
sit gloria Christo nostro infantulo.*

*Hodie apparuit in Israel,
quem praedixit Gabriel, est natus Rex.*

Magnificat (cont'd)

*Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna, qui potens est, et sanctum nomen
eius,*

Hieronymus Praetorius (1560—1629)

*My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.*

*Joseph, my dear Joseph,
help me rock my little child.
God will recompense you
in heaven, the Virgin Mary's child.*

*Hey, hey! The Virgin has given birth to God
whom the divine mercy willed.*

*Now let all sing together,
sing to the newborn king,
saying with devout voice,
"Glory be to Christ our babe!"*

*Today the one whom Gabriel predicted
has appeared in Israel, has been born king.*

*For he hath regarded the lowliness of his handmaiden:
For behold, from henceforth all generations shall call me
blessed.
For he that is mighty hath magnified me and holy is his
name.*

Interpolation 2: In dulci jubilo
In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne liegt
in praesepio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!

*In dulci jubilo [In quiet joy]
Let us our homage show
Our heart's joy reclineth
In praesepio [in a manger]
And like a bright star shineth
Matris in gremio [in the mother's lap]
Alpha es et O. [Thou art Alpha & Omega]*

Magnificat (cont'd)

et misericordia eius a progenie in progenies timentibus
eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

*And his mercy is on them that fear him: throughout all
generations.
He hath shewed strength with his arm: he hath scattered
the proud in the imagination of their hearts.*

Interpolation 3: *In dulci jubilo (cont'd)*

O Jesu parvule
Nach dir ist mir so weh!
Tröst' mir mein Gemüte
O puer optime
Durch alle deine Güte
O princeps gloriae.
Trahe me post te!

*O Jesu parvule [O tiny Jesus]
I yearn for thee alway
Listen to my ditty
O puer optima [O best of boys]
Have pity on me, pity
O princeps gloriae, [Prince of glory]
Trahe me post te. [draw me unto thee]*

Magnificat (cont'd)

Deposuit potentes de sede et exaltavit humiles;
esurientes implevit bonis et divites dimisit inanes.

*He hath put down the mighty from their seat: and hath
exalted the humble and meek. He hath filled the hungry
with good things: and the rich he hath sent empty away.*

Interpolation 4: *In dulci jubilo (cont'd)*

O Patris caritas!
O Nati lenitas!
Wir wären all verloren (verdorben)
Per nostra crimina
So hat er uns erworben
Coelorum gaudia
Eia, wären wir da!

*O patris caritas [O father's caring]
O nati lenitas [O newborn's mildness]
Deeply were we stained
Per nostra crimina [by our crimes]
But thou hast for us gained
Coelorum gaudia [heavenly joy]
O that we were there.*

Magnificat (cont'd)

Suscepit Israel puerum suum recordatus misericordiae
suæ, sicut locutus est ad patres nostros, Abraham et
semini eius in sæcula.

*He remembering his mercy hath holpen his servant
Israel: As he promised to our forefathers, Abraham and his
seed for ever.*

Interpolation 5: *In dulci jubilo (cont'd)*

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

*Ubi sunt gaudia [where be joys]
If that they be not there
There are angels singing
Nova cantica [new songs]
There the bells are ringing
In regis curia [at the king's court]
O that we were there.*

Magnificat (cont'd)

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper, et in sæcula
sæculorum. Amen

*Glory be to the Father, and to the Son: and to the Holy
Ghost; As it was in the beginning, is now and ever shall
be world without end. Amen.*

Intermission

Puer natus in Bethlehem

M. Praetorius

Puer natus in Bethlehem, unde gaudet Hierusalem.
Alleluia.

*A boy is born in Bethlehem. Rejoice, therefore, Jerusalem!
Alleluia!*

Assumpsit carnem Filius, Dei Patris altissimus, Alleluia.

*Our human flesh doth he take on, High Word of God the
eternal Son. Alleluia!*

Komm, Jesu, komm

Bach

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben,
du bist der rechte Weg,
die Wahrheit und das Leben.

*Come, Jesus, come, my body is weary,
my strength wanes more and more,
I long for Your peace;
the sour path becomes too difficult for me!
Come, come, I will yield myself to You,
You are the true path,
truth and life.*

D'rum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

*Therefore I enclose myself in Your Hands
and say goodnight to you, world!
Even though my lifetime rushes to its end,
my spirit is nevertheless prepared.
It shall soar with its Savior,
since Jesus is and remains
the true path to life.*

Schafe können sicher weiden (Sheep may safely graze) from *Was mir behagt*

Bach

Brass only

Stille Nacht

Franz Xaver Gruber (1787–1863)

Stille Nacht! Heilige Nacht!
Alles schläft; einsam wacht
Nur das traute heilige Paar.
Holder Knab' im lockigen Haar,
Schlafe in himmlischer Ruh!
Schlafe in himmlischer Ruh!

*Silent night! Holy night!
All are sleeping, alone and awake
Only the intimate holy pair,
Lovely boy with curly hair,
Sleep in heavenly peace!
Sleep in heavenly peace!*

Stille Nacht! Heilige Nacht!
Hirten erst kundgemacht
Durch der Engel Alleluja,
Tönt es laut bei Ferne und Nah:
Jesus der Retter ist da!
Jesus der Retter ist da!

*Silent night! Holy night!
To shepherds it was first made known
By the angel, Alleluia;
Sounding forth loudly far and near:
Jesus the Savior is here!
Jesus the Savior is here!*

Stille Nacht! Heilige Nacht!
Gottes Sohn! O wie lacht
Lieb´ aus deinem göttlichen Mund,
Da schlägt uns die rettende Stund´.
Jesus in deiner Geburt!
Jesus in deiner Geburt!

*Silent night! Holy night!
Son of God, O how he laughs
Love from your divine mouth,
Then it hits us - the hour of salvation.
Jesus at your birth!
Jesus at your birth!*

Es ist ein Ros entsprungen

M. Praetorius/ arr. Jan Sandström (b. 1954)

Es ist ein Ros entsprungen,
aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse kam die Art.
Und hat ein Blümlein bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

*Lo, how a rose e'er blooming,
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung;
It came, a flow'ret bright,
Amid the cold of winter,
When half spent was the night.*

In dulci jubilo

M. Praetorius

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

*[In quiet joy]
Now sing with hearts aglow!
Our delight and pleasure lies
[in a manger]
Like sunshine is our treasure
[in the mother's lap]
[Thou art Alpha and Omega]*

O Jesu parvule
Nach dir ist mir so weh!
Tröst' mir mein Gemüte
O puer optime
Durch alle deine Güte
O princeps gloriae.
Trahe me post te!

*[O tiny Jesus]
For thee I long alway;
Comfort my heart's blindness,
[O best of boys]
With all Thy loving kindness,
[O Prince of glory]
[draw me unto thee]*

O Patris caritas!
O Nati lenitas!
Wir wären all verloren (verdorben)
Per nostra crimina
So hat er uns erworben
Coelorum gaudia
Eia, wären wir da!

*O patris caritas
O nati lenitas
Deeply were we stained
Per nostra crimina
But thou hast for us gained
Coelorum gaudia
O that we were there.*

Ubi sunt gaudia
Nirgend mehr denn da!
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In regis curia.
Eia, wären 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!*



READINGS & CAROLS

Dec 7 • 5pm

Seattle First
Baptist Church



CHRISTMAS IN UKRAINE

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Marika Kuzma
GUEST DIRECTOR

Friday, December 13 | 7:30pm

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HOLIDAY CONCERT //
FESTIVE CHRISTMAS CANTATAS

J.S. Bach: Gloria in excelsis Deo, BWV 191
Zelenka: Missa Nativitatis Domini

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Town Hall Seattle
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It came upon the midnight clear

1 It came up - on the mid - night clear, that
2 Still through the clov - en skies they come with
3 Yet with the woes of sin and strife the
4 For lo! the days are haste - ning on, by

glo - rious song of old, from an - gels bend - ing
peace - ful wings un - furled, and still their heaven - ly
world has suf - fered long; be - neath the heaven - ly
pro - phets seen of old, when with the ev - er -

near the earth to touch their harps of gold:
mu - sic floats o'er all the wea - ry world;
hymn have rolled two thou - sand years of wrong;
cir - cling years shall come the time fore - told,

“Peace on the earth, good will to men, from
a - bove its sad and low - ly plains they
and war - ring hu - man - kind hears not the
when peace shall o - ver all the earth its

The musical score consists of four systems, each with a vocal line and a piano accompaniment line. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are arranged in four systems, corresponding to the four verses of the hymn. The first system contains the first four lines of the first verse. The second system contains the first four lines of the second verse. The third system contains the first four lines of the third verse. The fourth system contains the first four lines of the fourth verse. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

heaven's all - gra - cious King." The world in sol - emn
 bend on hov - ering wing, and ev - er o'er its
 tid - ings which they bring; O hush the noise and
 an - cient splen - dors fling, and all the world give

still - ness lay to hear the an - gels sing.
 Ba - bel - sounds the bless - ed an - gels sing.
 cease your strife and hear the an - gels sing!
 back the song which now the an - gels sing.

Words: Edmund H. Sears (1810-1876), alt. Music: *Carol*, Richard Storrs Willis (1819-1900).



*REGISTRATION
OPEN*

VICTORIA AND THE
SPANISH RENAISSANCE

JULY 7 - 14, 2025 | ÁVILA, SPAIN | BYRD INTERNATIONAL SINGERS 2025



BYRD INTERNATIONAL RENAISSANCE COURSE 2025

ÁVILA, SPAIN | JULY 7-14, 2025

VICTORIA AND THE SPANISH RENAISSANCE

Application Review Date: **December, 16, 2024**

We are pleased to announce that our Renaissance course 2025 will be held in Ávila, Spain, July 7-14, 2025. The course will explore Renaissance polyphony by Spanish composers, including **Tomás Luis de Victoria, Alonso Lobo, Francisco Guerrero, and Cristóbal de Morales.**

The course will be held at the **Parador de Ávila**, located in the former Palacio de Piedras Albas, a 16th-century palace located in the historic centre of the city. The Parador is surrounded by gardens, where you can visit the archaeological collection, which includes sarcophagi, baptismal fonts and a wild boar from the 5th century BC.

We are looking for 32 singers—eight Sopranos, Altos, Tenors, and Basses. Singers will be selected through an application process. Experience singing Renaissance polyphony is preferred, but not required.

We have some **guest** spots available for those that would like to enjoy the course as observers. Guests are welcome to dine with the singers, attend rehearsals and the nightly "sharing" performances, and join in on the general fellowship. Some guests may prefer to use the hotel as a home base for trips they might take during the day. Guests are responsible for planning how they will spend their time at the course.

For more information, visit <https://www.byrdensemble.com/bis2025>