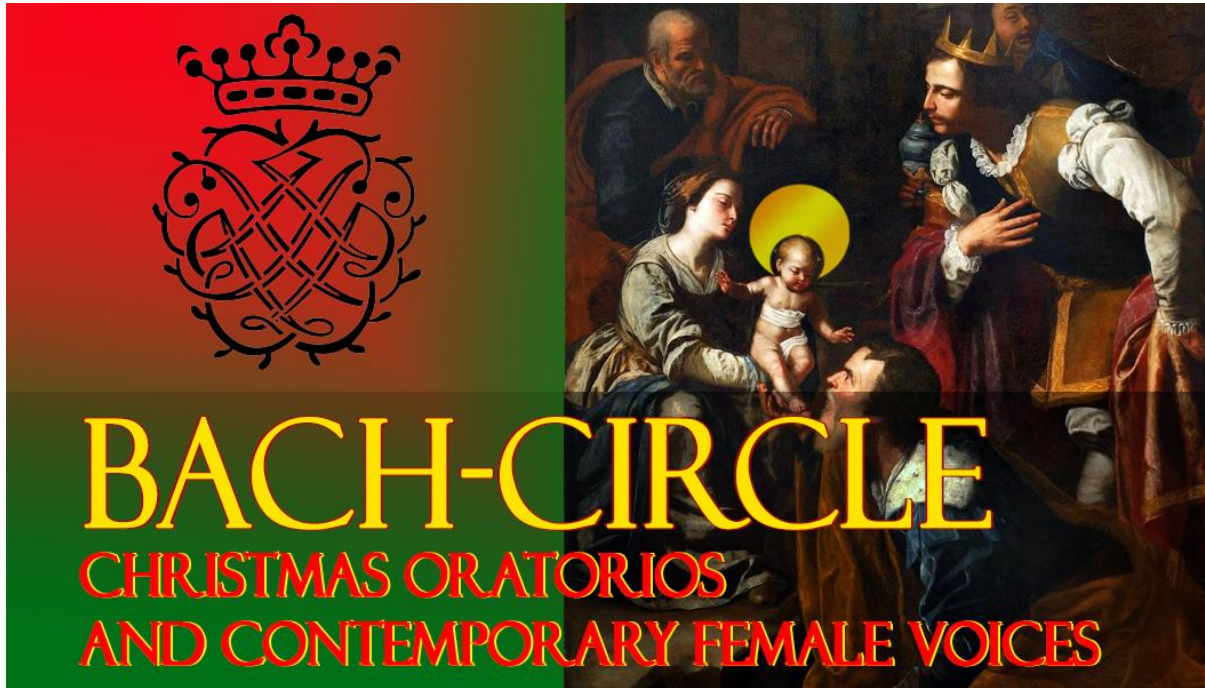


21.
World Class Music
Crescendo
Winner of Chorus America/ASCAP Alice Parker Award
Christine Gevert, Founding Artistic Director
Season



Bringing Heaven to Earth

Sat., December 28, 2024 at 4:00 pm at Trinity Church, Lakeville, CT
Sun., December 29, 2024 at 4:00 pm at Saint James Place, Great Barrington, MA

Support for the concerts has been provided to Crescendo by the Connecticut State Department of Economic and Community Development/Connecticut Office of the Arts (COA) from the Connecticut State Legislature, and the NBT Bank.



Program

“Willkommen, Erlöser der Erden” by Jeremias Du Grain (c. 1700-1756)

The performance of this work is in memory of Ben Luxon.

“Star Light, Star Bright” by Emily Drum

“Schwinget euch himmeln” BuxWV 96 by Dietrich Buxtehude (1637-1707)

“Magnificat” by Emily Drum and MaryAnne Muglia

“Magnificat à 10” by Johann Rosenmüller (1617/19-1684)

☞ *Intermission* ☞

“Machet die Tore weit” by Johann Schelle (1648-1701)

“Magnificat” by Christine Donkin

“Ehre sei dir, Gott, gesungen” BWV 248/5 from *Christmas Oratorio* by
Johann Sebastian Bach (1685-1750)

“Das Word ward Fleisch” by Philipp Heinrich Erlebach (1657-1714)

☞☞

Performers

Soloists

Paulina Francisco, *soprano*

Jordan Rose Lee, *mezzo soprano*

Nicholas Tamagna, *countertenor*

Gene Stenger, *tenor (Evangelist)*

Douglas Williams, *bass*

*Crescendo Period Instrument Orchestra (*principals)*

Edson Scheid* (concertmaster), Emily Hale, Job Salazar Fonseca, Jeremy Rhizor*, *violin*

Madeline Stewart, Jessica Troy*, *viola*

Nathaniel Whittaker, *violoncello* Guinevere Fridley, *bass*

Paul Perfetti* & Brian Kanner, *trumpet*

Ben Harms, *timpani*

Alison Gangler* & Owen Watkins, *oboe & oboe d’amore*

Allen Hamrick, *bassoon*

Juan Mesa, *organ*

*Crescendo Chorus (°Section Leader, *Vocal Ensemble Member)*

Soprano: Louise Brown, Donna Castaner°, Kathy Drake*, Amy Eisen°, Emily Elliot*, Sarah Fay°, Alexandra Ghiz°, Jordan Rose Lee°, Rebecca McFarland*, Sarah Melcher*, Roberta Roll* (Body Work), Elizabeth Tillinghast

Alto: Pat Barton*, Sarah Bleasdale°, Traudi Chiaravalotti, Laura Evans°, Camilla Fallon, Martha Nesbitt, Lauren Paul*, Susan Pettee*, Max Rook°, Mary Sullivan*

Tenor: Jay Crawford-Kelly, Gordon Gustafson, Matthew Kreta°, Randy Orzano*, Peter Perkins°, Kevin Ray°, Douglas Schmolze°

Bass: Adrian Anderson, Jim Barrett°, Brian Farrell*, Andy Kettler*, Tom Schindler, Michael Wise*, Jermaine Woodard Jr.°

Christine Gevert, Direction

About the Music | Text and Translations

Johann Sebastian Bach's musical achievement for me is both the culmination of music until that time, and the root of all music with a certain degree of depth that followed. The 'Bach-Circle' in that sense would include many more composers and compositions than what this program can offer. Bach himself admired the great musicians of his time, and was willing to sacrifice an extraordinary amount of time and effort to learn from them, as we well know from his extended trip to be with his mentor Dietrich Buxtehude in Lübeck. But – in accordance with the values and worldview of his times – he did not view himself and his compositions as something of any relevance for the future. His beliefs moved him to create to the glory of God alone ("In soli Deo gloria"). Whether we believe in God, or agree with the Christian, or even more specifically Lutheran church dogma, and all the ups and downs of the church as an institution over the centuries seems to become irrelevant (at least to me), when hearing Bach's music.

The concept of "The Light of the World" as the incarnation of the Divine is not unique to Christianity. So the mystery and awe in the face of this can resonate with all of us through this festive, and sometimes even mystical music. The year-end is always a moment of reflection, assessment, evaluation, and also of pausing to articulate hopes, goals and dreams for the year to come. The Advent, Christmas, and New Year compositions of Bach's predecessors and contemporaries in our program translate these thoughts and ideas into music that ranges from the era of Monteverdi to the galant style of the mid 18th century. In juxtaposition to this, the three contemporary composers express the emotional and magical aspects of this season in an expanded harmonic and a different structural parameter. And they are female, something which was not common for composers in the Baroque or earlier eras.

Nowadays none of us has to leave their homes to hear new music, as everything is there for us to partake in with just one click... Yet hearing music performed live is still a privilege – as much as it is for the performers to be heard by an audience willing to be there. That connection between the composer, the performer and the listener is as precious and unique as in Bach's times.

By Chistine Gevert

"Willkommen, Erlöser der Erden" by Jeremias Du Grain (c. 1700-1756)

A Christmas cantata for solo bass, chorus, and orchestra by a student of Georg Philipp Telemann, Bach's close friend and musical peer. Du Grain embraces the galant style, which bridged the Baroque and Classical eras in music, and rejected the complexity of Baroque counterpoint by favoring simpler phrases and harmonies, structural clarity, and appealing melodies.

Coro & Soli: Willkommen, Erlöser der Erden!

Dir jauchzet entgegen die sehrende Welt.
Zieh ein, grossmächt'ger Gottessohn,
die Luft durchdringt ein Freudenton.
Es schallt das Lied der Himmelssohne,
da Gott zu Menschen sich gesellt.
Sie lassen heut mit frohne Chören
sich samt den Hirten freudig hören
zu aller Feinde Spott und Hohn.

Recitativo (Bass): Da alles sich erfreut,
da Erd und Himmel fröhlich lachen,
da sich die Engel lustig machen,
so ist es keine Zeit, sich bei dem Trauren zu verweilen.
Die Teufel mögen zitternd heulen,
dieweil das Kind, das in der Krippen liegt,
ihr schwarzes Sündenreich besiegt.
Rüstet euch, erboste Feinde!

Aria (Bass): Stürmet und gebet doch eilend die Flucht,
rüstet euch, erboste Feinde
und gebet doch eilend die Flucht.
Will Immanuel mich schützen,
so erzittern und zersplittern eure Pfeil und eure Blitzen,
und euch nährt des Friedens Frucht.

Recitativo (Bass): Gott ist für mich
und schenkt mir in dem Sohne sich,
wie sollte denn mein Blut
nicht noch vielmehr vor Freude wallen?
Auf, auf! Es soll die Luft vor Jauchzen schallen.

Coro & Soli (repeat): Willkommen, Erlöser der Erden!...

Welcome, Savior of the Earth!

The longing world rejoices towards you.
Come in, mighty Son of God,
A tone of joy permeates the air.
The song of the Son of Heaven resounds,
because God associates himself with people.
Today they leave with happy choirs
hear each other joyfully together with the shepherds
to the scorn and scorn of all enemies.

Everyone rejoices,
as earth and sky laugh happily,
while the angels are delighted.
So this is no time to dwell on sadness.
The devils may howl trembling,
while in the manger there lies the Child,
who defeated their empire of dark sin.
Prepare yourselves, angry enemies!

Storm and rush to escape,
prepare yourselves, angry enemies,
and flee quickly.
Immanuel wants to protect me,
your arrows and your lightnings tremble and splinter,
and the fruit of peace feeds you.

God is in my favor,
and gives himself to me in the Son.
How should my blood
not well up in joy?
Up, up! The air should ring with joy.

Welcome, Savior of the Earth!...

“Star Light, Star Bright” by Emily Drum

Emily Drum is a singer, arranger, composer, vocal producer, songwriter, and educator living in Phoenix, AZ. She has been the director, arranger, and producer of the award-winning a cappella group Amplified. Her arrangements have been sung all over the world, in over 15 countries spread across 5 continents. Over time, her contributions to countless vocal projects have landed her 27 Contemporary A Cappella Recording Awards (CARA) nominations and awards.

This unaccompanied piece is a setting of a familiar text, “Star Light, Star Bright”, and is reminiscent of a madrigal with intertwining divisi parts that weave into a shimmering kaleidoscope.

Star light, star bright,
First star I see tonight;
I wish I may, I wish I might
Have the wish I wish tonight.

“Schwinget euch himmeln“, BuxWV 96 by Dietrich Buxtehude (1637-1707)

The famous Kantor of the city of Lübeck writes this New Year cantata, setting each one of the eight verses for a different configuration of solo and ensemble voices, echoed by short instrumental interludes (ritornelli). It is scored for three independent violin parts, and basso continuo. The five-part vocal ensemble fills out the middle range in this composition.

Versus 1 (Tenor):

Schwinget euch himmeln
Hertzen und Sinnen,
Strebet viel höher als Adler empor;
Sterne sein ferne von euren Gewinnen,
Menget euch gänzlich ins Englische Chor.
Jauchzet und singet, singet und klinget
Unserm Erlöser, Beschützer und Held,
Welcher uns machet behalten das Feld.

Soar skyward
Hearts and minds,
Soar much higher than eagles;
The stars will be far from your winnings,
Join the angelical choir with all your being.
Rejoice and sing, sing and raise your voice in praise
Of our savior, protector and hero,
Who leads us to victory.

Versus 2 (Sopranos 1 & 2, Bass):

Laufen die Jahre zum endlichen Ende,
Seine Barmherzigkeit höret nicht auf,
Seine mit Segen erfüllten Hände
Quillen unendlich den seligsten Lauf.
Jauchzet und singet, singet und klinget
Unserm Versorger, der Leiber und Geist
Reichlich versorget und wunderbar speist.

When the years (of your life) are coming to an end,
God's mercy never ceases.
His hands, filled with blessings
Quill endlessly the most blissful run.
Rejoice and sing, sing and raise your voice in praise
Of our provider, who feeds our body and spirit,
Cares for us wonderfully, and provides all we need.

Versus 3 (Soprano 1, Alto, Tenor):

Sehet, wie träufeln die Himmel von oben,
Manna fällt täglich und häufig herab;
Gottes Wort machet uns lachen und loben,
Mutig verachten das höllische Grab.
Jauchzet und singet, singet und klinget
Unserm Geliebten, der himmlische Pracht
Menschliche Herzen beseligen macht

See how from the high heavens
Manna falls daily and abundantly;
God's word makes us laugh and praise,
Bravely we despise the hellish grave.
Rejoice and sing, sing and raise your voice in praise
Of our Beloved, whose heavenly splendor
Fills human hearts with bliss.

Versus 4 (Tutti - Vocal Ensemble):

Wütet, ihr Feinde, ihr rasenden Scharen,
Unseres Beschützers allmächtige Faust
Zeiget sich, dass sie uns können bewahren,
Da euch sein Donner zu Boden gesaut.
Jauchzet und singet, singet und klinget
Unserm Beschützer, der Streiten zerstreut,
Unsere Seelen mit Siegen erfreut.

Rage, you enemies, you furious hordes,
Our protector's almighty fist
It turns out that they can protect us,
Because his thunder rushed to the ground.
Rejoice and sing, sing and raise your voice in praise
Of our protector, who dispels strife,
Who delights our souls with victories.

Versus 5 (Tenor):

Bleibe, O Vater, ach bleibe genädig:
Lübeck lass bleiben dein Liebesgerüst,
Mache von sündlichem Wesen und ledig,
Werde mit heiligen Lippen geküsst.
Betet und ächzet, ächzet und lechzet:
Vater, ach Vater, dein heiliges Wort
Lasse uns seliglich leuchten hinfort.

Remain merciful, O Father,;
May Lübeck your remain in your loving frame.
Help us to part with our sinful nature,
May we be kissed with holy lips.
Pray and sigh, sigh and long:
Father, O Father, let your holy word
Make us shine happily from now on.

Versus 6 (Tutti - Vocal Ensemble):

Lasse die Obrigkeit glücklich regieren!
Schlage die Laster durch diese ins Grab;
Wollst das Rathaus mit Weisheit bezieren,
Schütte viel Gnade auf dieses herab!

Let the authorities rule happily!
Through these, strike the vices into the grave;
If you want to decorate the town hall with wisdom,
Shower much grace upon it!

Betet und ächzet, ächzet und lechzet:
Herrscher, die Herrscher mit Segen beschütt,
Alle vor Schaden und Feinden behüt.

Versus 7 (Sopranos 1 & 2, Bass):

Häufe das Käufen mit reichlichem Segen,
Handel und Wandel erwachse und zu;
Lasse dir Schiffe zum Segen bewegen,
Stärke die Werker mit Leben und Ruh!
Betet und ächzet, ächzet und lechzet:
Vater, dein segenerfüllter Schoss
Mache dein Lübeck erfreuet und gross.

Versus 8 (Tutti - Vocal Ensemble):

Treibe ganz ferne des Krieges Getümmel!
Hunger und Seuchen von hinnen verfliehn.
Halte die Alten aus offenem Himmel,
Lasse die Jungen zur Tugend erziehn!
Betet und ächzet, ächzet und lechzet:
Vater, vertreibe die schädliche Wut,
Kröne mit Segen die Leiber, den Mut. Amen.

Pray and sigh, sigh and long:
Lord, shower the rulers with blessings,
So that everyone may be protected from harm and enemies.

Heap possessions with abundant blessings,
Grow and increase our trade and affairs;
May you be moved to bless our fleet,
To strengthen the workers with life and rest!
Pray and sigh, sigh and long:
Father, let your blessed womb
Make your Lübeck happy and great.

Send far away the tumult of war!
Make famine and plagues disappear.
May all our aged feast on heaven's giving,
May our youth be educated in virtue!
Pray and sigh, sigh and long:
Father, drive out harmful anger,
Crown our bodies, our courage with blessings. Amen.

The Magnificat

[text for three compositions: Drum & Muglia, Rosenmüller, and Donkin]

Magnificat anima mea Dominum;
et exsultavit spiritus meus in Deo salutari meo,
quia respexit humilitatem ancillae suae;
Ecce enim ex hoc beatam
me dicent omnes generationes.
quia fecit mihi magna, qui potens est,
et sanctum nomen eius,
Et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui;
deposuit potentes de sede, et exaltavit humiles;
esurientes implevit bonis et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper:
et in Saecula saeculorum. Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
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.
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.
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.
He remembering his mercy hath holpen his servant Israel:
As he promised to our forefathers,
Abraham and his seed for ever.
Glory 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. *Book of Common Prayer (1662)*

“Magnificat” by Emily Drum and MaryAnne Muglia

MaryAnne Muglia is an award-winning composer, singer, and educator known for creating music that is both melodically rich and emotionally impactful. Based in Arizona, she blends contemporary and classical influences to craft compositions and arrangements that resonate deeply with performers and audiences alike. This piece was commissioned by The Helios Ensemble and premiered on November 6th, 2022, conducted by Ben Hansen. The piano part was rewritten for strings for Crescendo's performance today.

“Magnificat à 10” by Johann Rosenmüller (1617/19-1684)

Rosenmüller was organist at the Nikolaikirche in Leipzig, and had been promised the position of cantor. He might have advanced to the position at the Thomaskirche that Bach held several generations later. This did not come to be, as he and several of the schoolboys were arrested and imprisoned on suspicion of homosexuality. Rosenmüller escaped prison and led a successful musical life in Italy. During this 25-year residence as a fugitive in Venice he wrote the Magnificat à 10 for five-voice chorus, strings and basso continuo. Bach must have thought highly of him, because he owned copies of some of his compositions.

Magnificat (Tutti) • Et exsultavit (Sopranos 1 & 2, Tenor) • Quia respexit (Alto, Bass) • Ecce, enim ex hoc (Tutti)
Quia fecit (Vocal Ensemble) • Et misericordia (Soprano, Alto) • Fecit potentiam (Vocal Ensemble, Bass)
Deposuit potentes (Vocal Ensemble, Bass) • Esurientes implevit bonis (Vocal Ensemble) • Suscepit Israel (Soprano, Alto)
Sicut locutus est (Vocal Ensemble) • Gloria Patri (Tutti)

Intermission

“Machet die Tore weit” by Johann Schelle (1648-1701)

A student of Heinrich Schütz, Schelle was J.S. Bach's predecessor as Kantor of the Thomaskirche in Leipzig, starting in 1677. His important legacy was introducing into the Protestant liturgy in Leipzig the German language for Gospel and chorale cantatas, despite the opposition of his employer, the city mayor. Almost all of Johann Schelle's compositions are sacred works, and the one presented here is an Advent cantata for the first Sunday in Advent.

Coro (Tutti): Machet die Tore weit
und die Tür in die Welt hoch,
daß der König der Ehren einziehe.

Open the gates wide,
and door to the world high,
that the honored King may enter.

Versus 1 (Soprano): Auf, mein Herze, schicke dich!
Gott, mein Heiland, der Gerechte,
naht zu dir, und zeigt sich.
Ja, so ehrt er, dein Geschlechte
daß er, Gottes wahrer Sohn
er, der Herre, kömmt zum Knechte
von des hohen Himmelsthron.

Rise up my heart!
God, my savior, the just one
approaches you and appears.
Yes, he so honors your lineage
that he, God's true Son,
He, the Lord comes to the oppressed
from throne of high Heaven.

Versus 2 (Alto): Drum so wirf die Riegel ein
die den Eingang ihm verhindern
und für ihm ein Abschau sein.
Gott wohnt nur bei frommen Kindern
die sich recht nach ihm gericht,
bei Verkehrten und bei Sündern
spürt man seine Zukunft nicht.

So throw away the bolts
that hinder him from entrance,
and be guard for him.
God stays only with pious children
who act righteously.
For wrongdoers and with sinners
God's future is not in sight.

Versus 3 (Tenor): Heil'ge dich mit Reu und Leid
wegen deiner Missetaten
so sind Tür und Tore weit.
Wenn die Vater übertraten
wenn sie Gott zum Zorn erregt,
und nur um Genade baten
ward das Unheil belegt.

Sanctify yourself with repentance and sorrow
because of your misdeeds,
so the door and gates are wide.
When the forefathers transgressed,
when God was brought to anger,
they only asked for mercy,
and calamity was turned away.

Versus 4 (Bass): Denn des Königs sanfter Mut
ist in Liebe ganz entzündet
gegen den, der Busse tut.
Ja, er ist's der Hülfe findet
wenn die Last der Sünden drückt,
wenn uns niemand nicht entbindet
und wir kläglich geh'n gebückt.

Because the King's gentle courage
is quite filled with love
toward the one who repents.
Yes, it is he who finds help
when the burden of sins oppresses,
if someone does not deliver us
we go forth, miserably, bent over.

Versus 5 (Soprano, Alto, Tenor, Bass):
Laß ihn willig dann zu dir,
den gerechten Helfer kommen.
Zeig ihm deines Geists Begier,
daß wenn er ist aufgenommen,
du ihm täglich Opfer bringst
und mit allen werten Frommen
ihm ein Hosianna singst.

Therefore willingly let him,
the righteous helper, come to you.
Show him the desire of your spirit,
so that, when he is risen,
you bring him daily sacrifice and,
together with all the worthy and pious,
sing a Hosanna to him.

Coro (Tutti) (repeat): Machet die Tore weit...

Open the gates wide...

“Magnificat” by Christine Donkin

Canadian composer Christine Donkin's compositions have been performed by Symphony New Brunswick, Symphony Nova Scotia, The Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, the Canadian Guitar Quartet, the DaCapo Chamber Choir, Cantus (the Norwegian choir featured in the soundtrack of Frozen), the Meeks Duo, and esteemed Canadian pianist Dr. Elaine Keillor; and at the Ottawa Chamber Music Festival; Music & Beyond (Ottawa); The Village Trip Festival (New York City); Podium (Canada); the American Choral Directors' Association Convention; and The Big Sing (New Zealand). She has initiated various collaborations, commissioning poets and fellow composers, and working with Peterborough-based Indigenous vocal-percussion ensemble Unity in two projects commissioned by the Peterborough Symphony Orchestra. The ten high voices in her *Magnificat* form a cloud of sound, emanating and reverberating from the soloist's mantra-like repetitions of the beginning of the text. Mezzo soprano soloist: Jordan Rose Lee.

“Ehre sei dir, Gott, gesungen” BWV 248/5 from *Christmas Oratorio* by Johann Sebastian Bach (1685-1750)

This cantata was written for the second Sunday after Christmas, which Johann Sebastian Bach composed as the fifth part of his *Christmas Oratorio*, written for the Christmas season of 1734–35 in Leipzig. The Christmas cantata was first performed on 2 January 1735. Bach was then Thomaskantor, responsible for music at four churches in Leipzig, a position he had assumed in 1723. It is scored for four soloists, for-voice chorus, two oboes d'amore, two violin parts, viola and basso continuo. *Source: Wikipedia article “Ehre sei dir, Gott, gesungen, BWV 248 V”*. A Christmas oratorio presented as a cycle of six cantatas, to be performed on several days during the Christmas period, was not uncommon in Bach's day: Gottfried Heinrich Stölzel, whose church music was not unknown to Bach and Leipzig churchgoers, had composed such Christmas oratorios in 1719 and 1728. Like for his other oratorios, and his Passion settings, Bach employed a narrative based on the Gospel in his Christmas Oratorio. For this cantata it is: Matthew 2:13–23, with the theme: the Flight into Egypt. As usual in most of his oratorios, the *Evangelist* character enunciated the Gospel text in sung recitatives, except the passages in direct speech, which were sung by soloists or choral groups representing the characters who spoke these texts according to the Gospel narrative. Like for most of his German-language church music, Bach used Lutheran hymns, and their Lutheran chorale tunes, in his Christmas Oratorio.

In the early 1730s, Bach composed a number of secular cantatas, and he reused parts of them in his *Christmas Oratorio*. The Bass aria and the Chorus and Alto Recitative are based in these cantatas. Nevertheless Bach abandoned the original plan and was compelled to write new music for the opening chorus "Ehre sei dir Gott!". This movement was almost certainly intended to be set to the music of the chorus "Lust der Völker, Lust der Deinen" from BWV 213, given the close correspondence between the texts of the two pieces. *Source: Wikipedia article “Christmas Oratorio”*

Chorus: Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit.
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt,
Weil anheut unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.

Let honour to you, God, be sung,
For you let praise and thanks be prepared.
All the world exalts you
Because our welfare is pleasing to you,
Because today all our wishes have been achieved,
Because your blessing delights us so gloriously.

Recitativo (Tenor/Evangelist): Da Jesus geboren war zu Bethlehem im jüdischen Lande zur Zeit des Königes Herodis, siehe, da kamen die Weisen vom Morgenlande gen Jerusalem und sprachen.

When Jesus was born in Bethlehem in the land of the Jews at the time of King Herod, see, there came wise men from the East to Jerusalem and said:

Chorus (Wise Men): Wo ist der neugeborne König der Juden?

Wise Men Where is the newborn King of the Jews?

Recitativo (Alto): Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust!

Alto Look for him in my breast,
Here he lives, to my delight and his!

Chorus (Wise Men): Wir haben seinen Stern gesehen im Morgenlande und sind kommen, ihn anzubeten.

Wise Men We have seen his star in the East,
and have come to worship him.

Recitativo (Alto): Wohl euch, die ihr dies Licht gesehen,
Es ist zu eurem Heil geschehen!
Mein Heiland, du, du bist das Licht,
Das auch den Heiden scheinen sollen,
Und sie, sie kennen dich noch nicht,
Als sie dich schon verehren wollen.
Wie hell, wie klar muss nicht dein Schein, geliebter Jesu, sein!

Alto Happy are you who have seen the light,
It has appeared for your salvation!
My saviour, you, you are the light
Which shall shine on the Gentiles also
And they, they do not know you yet,
Though they would already worship you
How bright, how clear must your radiance be, beloved Jesus!

Chorale: Dein Glanz all' Finsternis verzehrt,
Die trübe Nacht in Licht verkehrt.
Leit uns auf deinen Wegen,
Dass dein Gesicht und herrlich's Licht
Wir ewig schauen mögen!

Your splendour consumes all darkness,
The gloomy night is changed to light
Lead us in your ways,
So that your face and your glorious light
We may see forever!

Aria (Bass): Erleucht' auch meine finstre Sinnen
Erleuchte mein Herze durch der Strahlen klaren Schein!
Dein Wort soll mir die hellste Kerze
In allen meinen Werken sein;
Dies lasset die Seele nichts Böses beginnen.

Light up, too, my dark inclinations,
Light up my heart with the rays of your clear light!
Your word shall be the brightest candle to me
In all my deeds;
This lets my soul begin nothing evil.

Recitativo (Evangelist): Da das der König Herodes hörte,
erschrak er und mit ihm das ganze Jerusalem.

When King Herod heard this, he was afraid, and with him all Jerusalem.

Recitativo accompagnato (Alto): Warum wollt ihr erschrecken?
Kann meines Jesu Gegenwart euch solche Furcht erwecken?
O! solltet ihr euch nicht vielmehr darüber freuen, weil er dadurch verspricht, der Menschen Wohlfahrt zu verneuen.

Why are you afraid?
Can the presence of my Jesus arouse such fear in you?
Oh ! should you not rather rejoice over this, for he promises in this way to restore the well-being of mankind.

Recitativo (Evangelist): Und ließ versammeln alle Hohenpriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wo Christus sollte geboren werden. Und sie sagten ihm: Zu Bethlehem im jüdischen Lande; denn also stehet geschrieben durch den Propheten: Und du Bethlehem im jüdischen Lande bist mitnichten die kleinst unter den Fürsten Juda; denn aus dir soll mir kommen der Herzog, der über mein Volk Israel ein Herr sei.

And he gathered together all the high priests and scribes among the people, and demanded of them where the Christ should be born. And they said to him: in Bethlehem in the land of the Jews; For it is written by the prophets: And you, Bethlehem in the land of the Jews, are not the least among the princes of Judah; From you will come the prince who will be the lord over my people Israel.

Trio (Soprano, Alto, Tenor): Ach! wann wird die Zeit erscheinen?
Ach, wenn kömmt der Trost der Seinen?
Schweigt, er ist schon würklich hier!
Jesu, ach so komm zu mir!

Recitativo (Alto): Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet
Und sich ihm ganz zu eigen gibet,
Ist meines Jesu Thron.

Chorale: Zwar ist solche Herzensstube
Wohl kein schöner Fürstensaal,
Sondern eine finstre Grube;
Doch, sobald dein Gnadenstrahl
In denselben nur wird blinken,
Wird es voller Sonnen dünken.

Ah, when will the time appear?
Ah, when will he who is the comfort of his people come?
Be silent, he is really already here!
Jesus, ah, then come to me !

My beloved already rules.
A heart that loves his dominion,
And gives itself completely to him as his own,
Is the throne of my Jesus.

Indeed such a room in my heart
Is certainly no fine royal palace
But rather a dark pit;
Yet, as soon as the rays of your mercy
Only gleam within there
It will seem filled with sunlight.

Translation by Francis Browne, published by William Hoffman (bach-cantatas.com)

“Das Wort ward Fleisch” by Philipp Heinrich Erlebach (1657-1714)

Erlebach composer was born in Thuringia, and lived and worked there as Kapellmeister to the Court, a position he held for 33 years. Most of his output (over 1000 compositions) was destroyed in fire. His reknown was for vocal music, and the Christmas cantata on our program is one of 90 church cantatas that were preserved. Johann Sebastian Bach spent 32 years, almost half of his life, in Thuringia.

Coro: Das Wort ward Fleisch
und wohnet unter uns,
und wir sahen seine Herrlichkeit,
eine Herrlichkeit, als des eingebornen Sohns
vom Vater voller Gnade und Wahrheit.

Alto: Ihr werdet finden das Kind
in Windeln gewickelt, und in einer Krippen liegen.

Soprano: Ist das deine Herrlichkeit,
eingeborner Gottes Sohn,
ist dein einiglicher Thron in der Krippen zubereit,
Ach! ach! mein Jesu, das ist schlecht,
wenn du König bist wie Knecht.

Bass: Ihr wisset die Gnade unsers Herren Jesu Christi,
dass ob er wohl reich ist, ward er doch arm um euretwillen,
auf dass ihr durch seine Armut reich wurdet.

Tenor: Ist das meine Herrlichkeit liebster Jesu Gottessohn,
dass ich soll vor deinem Thron leben bis in Ewigkeit,
O, so will ich Jesu dir danken immer für und für.

Coro: Das, das ist ein köstlich Ding dem Herren danken
und lobsingend deinem Namen, du Höchster.

And the Word was made flesh,
and dwelt among us,
and we beheld his glory,
the glory as of the only begotten of the Father,
full of grace and truth.

You will find the child
wrapped in swaddling clothes, and lying in a manger.

Is this your glory,
only begotten Son of God,
your one throne is prepared in the manger,
Oh! Oh! my Jesus, born in humility,
you are a king like a servant.

You know the grace of our Lord Jesus Christ,
that even though he was rich, he became poor because of you, that
through his poverty you might become rich.

Is this my glory, dearest Jesus, Son of God,
that I shall live before your throne forever and ever,
Oh, I want to thank you, Jesus, always and forever.

This, this is a delicious thing, to thank the Lord,
and sing praises to your name, O Most High.



Madonna with child and angels by Giovanni Battista Salvi da Sassoferrato

The Performers



Paulina Francisco is a versatile and engaging interpreter of Baroque and early Classical music. Recent reviews have celebrated her as a soprano of “agility, impact, and vibrant projection” (ClassyKey) who “preserves a finesse of delivery allowing one to savor the ornamentation and agility” (Olyrix).

Paulina is a winner of the 11th edition of Le Jardin des Voix with Les Arts Florissants, and is a soloist in their internationally renowned production of Henry Purcell’s *The Fairy Queen*, with staging and choreography by Mourad Merzouki. Other highlights from the 2023-2024 season include a Young Artist Residency and Kennedy Center debut with Opera Lafayette, singing the role of Thalie in *Les Fêtes de Thalie* with Christophe Rousset, singing the title role in John Eccles’ *Semele* with American Baroque Opera Company, a series of chamber recitals for the Washington Bach Consort, and a summer festival performance with Vox Luminis.

Paulina enjoys an international career of chamber music, solo singing, and opera, and has sung at major festivals and halls throughout the world. In recent seasons she has worked with conductors William Christie, Paul Agnew, Christophe Rousset, and Lionel Meunier, and with chamber music ensemble throughout North America, including TENET Vocal Artists, Bach Akademie Charlotte, Washington Bach Consort, Studio de musique ancienne de Montréal, La Chapelle de Québec, and the Indianapolis Baroque Orchestra. She was a finalist in the 2022 Aria Borealis Bodø Competition (Norway) and the 2021 Handel Aria Competition (United States).



Jordan Rose Lee, soprano, received a Bachelor of Music degree from Western Connecticut State University. At WCSU she was featured as a soloist with the Concert Choir and Chamber Singers, and played several leading roles in the Opera Ensemble's productions. She was the singer of choice for the composition students at WCSU, where she debuted several pieces. Jordan has been a soloist with several nearby choirs including Crescendo, Gaudeamus, St. John's Choir and Stockbridge Festival Chorus. She is the soprano section leader and soloist for South Church, New Britain. Jordan has performed recitals around Connecticut, with special interest in American Art Song, and promoting the work of Women Composers. Jordan is a Speech and Language Pathologist working with young children and families in Northwestern Connecticut.

Countertenor Nicholas Tamagna is an internationally renowned alto singer, celebrated for his performances across prestigious stages. He has been a featured guest with Crescendo for over a decade, and has explored a wealth of unknown repertoire collaborating with Christine Gevert. Notable highlights in past opera seasons include Polinesso in *Ariodante* and *Orfeo* at Israeli National Opera, Hassan in *Cities of Salt* at Royal Opera House Covent Garden, Ermanno in Vinci’s *Gismondo, re di Polonia*, and his Metropolitan Opera debut as Narciso in Handel’s *Agrippina*, broadcast worldwide.



Acclaimed for his role as Armindo in Handel’s *Partenope* at San Francisco Opera, Mr. Tamagna also made a stunning debut at Bayreuth Baroque as Timagene in Vinci’s *Alessandro nell’Indie*. In the next season, he will return to the Badisches Staatstheater in Karlsruhe in the German premiere of Jonathan Dove’s *The Itch*, and he will sing the title role of Giulio Cesare in Michieletto’s acclaimed production of this Händel classic at the Petruzzelli theater in Bari, Italy, which is also his first opera role debut in Italy.

Nicholas is widely recognized for his portrayal of Tolomeo, a role he has performed at Warsaw Kameralny Opera, Göttingen Händelfestspiel, and Reiseopera, as well as in concert versions in Washington DC and New York. Other key roles include Ruggiero in *Alcina* at the Halle Handel Festival, the Refugee in *Flight* at Staatstheater Oldenburg, and *Orfeo* in Gluck’s *Orfeo ed Euridice* at Tel Aviv Opera.

In 2023, Nicholas made his Australian debut in the title role of Legrenzi’s *Giustino* with Pinchgut Opera Sydney. His discography includes *Sultans of Opera* with Pera Ensemble, *Donne all’Opera* with ENEA Barock Orchestra, *Gismondo, re di Polonia*, *Un’alma innamorata* by Raphael Fusco, and *Son of England* with Le Poème Harmonique.

He has performed in prestigious venues such as Carnegie Hall, the Elbphilharmonie, and Opéra Royal de Versailles, under renowned conductors like Harry Beckett, Christopher Moulds, Jory Vinikour and George Petrou. Nicholas continues to engage in exciting new projects, including CD recordings and international tours.



Gene Stenger, tenor. Hailed as an “impressive tenor” (*The New York Times*) who sings with “sweet vibrancy” (*The Cleveland Plain Dealer*) Gene Stenger is one of the country’s most called upon Bach specialists who is also heralded for his performances of oratorios by Handel, Haydn, Mendelssohn, and Mozart.

Mr. Stenger’s 2024-2025 season features solo engagements with the Charlottesville Symphony (Mozart’s *Requiem*), Washington Bach Consort (Bach’s *Christmas Oratorio*), Colorado Bach Ensemble (Bach’s *Christmas Oratorio, St. Matthew Passion, & BWV 20*), Wisconsin Chamber Orchestra (Handel’s *Messiah*), the Harvard University Choirs & Orchestra (world premiere of James Kallembach’s opera, *American Jezebel: The Trial of Anne Hutchinson*), Upper Valley Baroque (Handel’s *L’Allegro, Il Penseroso ed il Moderato*), Academy of Sacred Drama New York (Tosi’s *Il martiro di Santa Caterina*), Crescendo Music (*Bach-Circle: Christmas Oratorios and Contemporary Female Voices*), and Bach Vespers at Holy Trinity New York (*BWV 60, 243, 111, & 249*).

During the 2023-24 season, Gene performed with Resonance Works Pittsburgh for a jump-in offer to sing his first Rossini role, Rodrigo in Rossini’s *La donna del lago*, and was declared “particularly stunning in the role of the heroic tenor, with a vibrant and powerful voice and a charismatic stage presence” (*The Pittsburgh Tatler*).

Originally from Pittsburgh, Gene holds degrees from Yale University’s School of Music, and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. He currently resides in New Haven, where he serves as instructor of voice at Yale.



Douglas Williams, bass-baritone, is a performer living in the Berkshires since 2022. His most recent concert appearances were in “Messiah” with the San Francisco Symphony and the Rhode Island Philharmonic Orchestra. This year he also appeared with the Swedish Chamber Orchestra in Stravinsky’s “The Rake’s Progress” as Nick Shadow, as Nick Arnstein in “Funny Girl,” at the Maine State Music Theatre, and he spoke the narrator role in Aaron Copland’s “Lincoln Portrait,” with the Orchestre Philharmonique de Radio France. Douglas has sung with the Boston Symphony Orchestra, the Berlin Philharmonic, the Houston Symphony, the Munich Philharmonic, the Philadelphia Orchestra, and many baroque orchestras in Europe and North America.



Violinist Edson Scheid has been praised for his “polished playing” (*The Strad*) and for being a “virtuoso violinist” (*The Boston Globe*). His performance of Strauss’s song *Morgen* at Carnegie Hall alongside Joyce DiDonato and Il Pomo d’Oro was described as follows: “The concertmaster, Edson Scheid, proved a worthy foil as violin soloist” (*The New York Times*). A native of Brazil, Edson Scheid is based in New York City. He performs on both modern and period instruments with many ensembles in the United States, and frequently tours in Europe, Asia, North and South America with such ensembles as Les Arts Florissants and Il Pomo d’Oro. Edson Scheid has been featured live in-studio on *In Tune* from BBC Radio 3, and his recording of Paganini’s *24 Caprices* on the baroque violin for the Naxos label has been critically acclaimed: “Far from being mere virtuoso stunts, Scheid’s Caprices abound in the beauty and revolutionary spirit of these works” (*Fanfare Magazine*).

His most recent solo album, “On Paganini’s Trail... H. W. Ernst and more”, has been released under the Centaur label. *Early Music America* praised Edson Scheid for taking "his time through these works, letting them breathe without losing sight of execution or musicality..."

Edson Scheid holds degrees from the Universität Mozarteum Salzburg, the Yale School of Music and The Juilliard School, where he was the recipient of a Kovner Fellowship. He is a two-time winner of the Historical Performance Concerto Competition at Juilliard, and a recipient of the Broadus Erle Prize at Yale. www.edsonscheid.com



Jeremy Rhizor plays the baroque **violin** and founded the Academy of Sacred Drama, an organization inspired by Baroque academies that champions the performance and research of sacred drama. Noted for playing “virtuosically but with fluid grace” by *The New York Times*, Jeremy performs with early music organizations throughout North America such as Aureas Voces in Nova Scotia, Alchymy Viols in Indiana, Crescendo in Connecticut, Ensemble VIII in Texas, Mountainside Baroque in Maryland, the Washington Bach Consort in Washington, DC, and ARTEK, Bach Vespers, Brooklyn Baroque, the Clarion Society, and Ensemble BREVE in New York. He is collaborating with a number of ensembles to start an historical arts incubator in Upper Westchester County, New York. Recently, Jeremy was the guest concertmaster of the Indianapolis Baroque Orchestra, Lyra Baroque Orchestra, and The American Classical Orchestra. He is currently exploring the relationship between music and prayer and enjoys gardening at his home in North Salem, NY. Jeremy plays on a violin from 2017 by Gabriela Guadalajara in New York. jeremyrhizor.com



Emily Hale, violin. Audiences have described her performances as animated, intuitive and elegant. Fueled by a sense of curiosity and discovery, Emily performs baroque and classical repertoire on period instruments and creates interactive performance experiences. Her credits include recording with the London-based Early Opera Company for a BBC Channel 4 series about life in the 18th century. She’s played chamber music and opera repertoire at the Valletta International Baroque Music Festival in Malta and at the London Handel Festival. In New York, she has appeared with Teatro Nuovo, Four Nations Ensemble and The Sebastians, and in Boston with Arpeggione Ensemble and Emmanuel Music. From intimate house concerts to leading a pop-up baroque orchestra at Boston’s Roslindale neighborhood Porchfest, Emily is focused on connecting with audiences.



Job Salazar, violin. “Every single one of the works was performed with virtuosity and passion.” ... CONARTE, Mexico Former violinist in the Orquesta Sinfónica de Nuevo León (OSUANL) and Ópera Nuevo Leon, and previous Violin Faculty at the Music Department of the Universidad Autónoma de Nuevo León (UANL). He was showcased in the Chamber Music Festival of Nuevo León, Festival Internacional de Música Mexicana, CONARTE, KBYU Radio, and Radio Nuevo León. Salazar-Fonseca currently performs with Crescendo, American Baroque Orchestra, Portland Bach Experience, The Unitas Ensemble, Harvard Baroque Chamber Orchestra, The Oriana Consort and The Halfmoon. He is on the faculty at The Powers Music School and has been a guest artist at Tufts University with the Early Music Ensemble. He holds degrees from BYU-Idaho, The Boston Conservatory at Berklee and The Longy School of Music of Bard College. He studied with Emma Rubinstein, Markus Placci, Saúl Bitran, Marc Dèstrube, Dana Maiben and Rachel Podger. He’s a member of Early Music America and was part of the EPLC (Emerging Professional Artist Council) and the IDEA Task Force from 2020-2023. He is also a member of the VDGS (Viola da Gamba Society of America), and The American Federation of Musicians.



Jessica Troy wears many freelance hats. Ensembles she is a member of or performs regularly with include: Philharmonia Baroque, Trinity Wall Street, the Sebastians, the Orchestra of St. Luke’s, NYC Opera, Festival Orchestra of Lincoln Center (formerly Mostly Mozart). She can be heard on the Marlboro Festival’s 50th anniversary CD in György Kurtág’s *Microludes*, which she prepared with the composer. She has played in numerous Broadway pits (ranging from *Porgy & Bess* to *Tootsie*) and on many film scores (most recently *Joker* and *Little Women*). She has recorded quartet tracks for Lou Reed and Ani DiFranco, performed on TV with Renée Fleming and Whitney Houston, and on film with David Byrne.



Originally from Oakland, California, **Madeline Stewart** is an active violist, violinist, and educator in the Boston area. Currently, she serves as Violin and Viola Faculty at the Boston String Academy, and frequently performs as an orchestral and chamber music artist throughout the US and abroad.

In recent years, Madeline has performed locally in New England with the Boston Modern Orchestra Project, Unitas Ensemble, Phoenix Ensemble, Lowell Chamber Orchestra, and the New Bedford Symphony. In addition to her accomplishments as a modern performer, Madeline is equally adept with period performance. She has appeared with various early music ensembles including San Diego Bach Soloists, Harvard Baroque Chamber Orchestra, and Opera Neo, where she has held both second violin and viola principal positions for period opera productions in San Diego, Tijuana, and Budapest.

Madeline is looking forward to her first set of performances with Crescendo Music, and is performing on her baroque viola made by luthier Timothy Johnson, dated 2015.



Nathan Whittaker, violoncello, enjoys a unique and diverse career as a concert soloist, chamber musician, recitalist, teacher, and historical cello specialist with concert stops ranging from New York to Seattle to Dubai. He is the Artistic Director of Gallery Concerts (Seattle), a concert series of chamber music on period instruments, and regularly performs with the Trinity Baroque Orchestra, Pacific Baroque Orchestra, New York Baroque Incorporated, ARTek, El Mundo, The Sebastians, and the Pacific Northwest Ballet and has served on the faculty of Cornish College of the Arts. He can be heard on recordings by ATMA Musique, Harmonia, and Centaur, as well as live broadcasts by NPR, CBC, and KING FM. Dr. Whittaker holds a Doctorate of Musical Arts from the University of Washington and Bachelors and Masters degrees from Indiana University. He performs on a cello of Mario Gadda from 1957, and a baroque cello of Johann Christian Ficker II from c. 1770.



Guinevere Fridley is a baroque and modern bassist, and viola da gambist in the Boston area. She approaches music from a historically informed performance practice viewpoint, striving to bring the music of the past to life. Guinevere has performed with various ensembles including the Handel and Haydn Society, Arpeggione, Arcadia Players, Eudaimonia, Emmanuel Music, and Church of the Advent. She has served as both a soloist and ensemble member in numerous ensembles at universities in the Boston area. She has participated in many festivals throughout her musical career including the American Bach Soloists Academy, Oregon Bach Festival, Viola da Gamba Society of America's Conclave, and Amherst Early Music Festival. Guinevere holds a Masters degree in Baroque Bass/Violone and in Viola da Gamba from Longy School of Music of Bard College and a Bachelor of Music in Double Bass Performance from Boyer College of Music and Dance at Temple University.



Paul Perfetti, trumpet, is a Boston based freelance trumpeter on modern and historic instruments. As a Broadway show performer, he enjoyed a long tenure as principal trumpet for two national tours of *Les Misérables* from November 1987 thru July 2006. In addition to freelance performing Paul currently serves as a classical and theater music contractor. Organizations include The Handel + Haydn Society, Teatro Nuovo (NY), Aston Magna, Boston Early Music Festival (BEMF), Boston Baroque, Apollo's Fire (OH), Emmanuel Music, and others. Recordings on Telarc, Linn, Coro, Dorian and Centaur. Mr. Perfetti has appeared as a guest lecturer at the Boston Museum of Fine Arts Musical Instrument Collection and at the New England Conservatory of Music. Formerly positions include Artistic Administrator and Personnel Manager of Boston Baroque), and Orchestra Personnel Manager of Emmanuel Music Boston. Mr. Perfetti holds a MM in trumpet performance "with distinction" from the New England Conservatory of Music and a BM from the University of Wisconsin.



Brian Kanner, trumpet, specializes in the historic performance of music from the Baroque era, studying natural trumpet with Barry Bauguess and Kris Kwapis. Brian has performed as an ensemble player and soloist with such early music groups as REBEL, Yale Schola Cantorum, Crescendo, Teatro Nuovo, Grand Harmonie, Bourbon Baroque, members of Julliard 415, and the U.S. Army Old Guard's Baroque Trumpet Ensemble, as well as the Westchester Oratorio Society, Burlington Choral Society and Kentucky State Opera. He has also studied and performed at Oberlin College's Baroque Performance Institute (2007-2010), the Maryland Early Brass Festival and the Historic Brass Society.

Brian also performs music from the Civil War and Victorian eras on original 1860s cornets with Federal City Brass Band, 26th North Carolina Regimental Band, Newberry's Victorian Cornet Band and the Coates Band. He has performed at the Smithsonian Museum of American History, Ford's Theater, Lincoln Center, The Kennedy Center, the National Archives, Arlington House, the Vintage Brass Festival and Gettysburg. Brian is past president of the National Association for Civil War Music. Brian graduated from the University of Buffalo, where he played in its symphonic orchestra and studied with Charles Gleaves of the Buffalo Philharmonic.



Ben Harms, timpani and percussion, has played in dance bands and symphony orchestras as well as in chamber and percussion ensembles. He was a founding member of the Naumburg-Award winning CALLIOPE Renaissance Band, an ensemble in which he also performed on wind and string instruments. He has been a decades-long member of the Metropolitan Opera Orchestra.

Ben holds degrees from Cincinnati Conservatory of Music, Curtis Institute, and City University of New York. He was also a Fulbright scholar to Germany. He makes historical percussion instruments at his workshop in New Marlborough, Massachusetts.

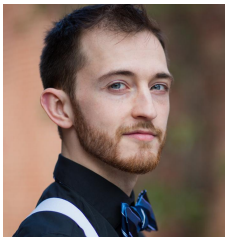


Alison Gangler, oboe, has been able to enjoy a career in Europe and the United States, performing and recording with many well-known ensembles of Historical Performance, as well as now playing actively in the New England region and beyond. She has performed and recorded with groups such as Musica Antiqua Köln, Concerto Köln, Accademia Bizantina (Ravenna, Italy), Freiburg Baroque Orchestra, Akademie für alte Musik Berlin, Concentus Musicus (Vienna), Les Arts Florissant (Paris, France), L'Arpa Festante, and Stuttgart Baroque Orchestra. Since returning to live in the U.S. she has concentrated on performing and teaching from her home location in New Hampshire. She plays regularly with Boston Baroque and Newton Baroque. Alison has recorded for the labels Deutsche Grammophon Archiv, Harmonia Mundi, Teldec, Capriccio, Jaro, and Channel Classics.



Owen Watkins has performed on **baroque oboe**, recorder and early clarinet with many period instrument ensembles in the United States including Boston Baroque, Boston Camerata, Handel and Haydn Society, Washington Bach Consort, Arcadia Players, Ars Lyrica Houston, Opera Lafayette and the Four Nations ensemble. A graduate of the Sydney Conservatorium, Owen also studied at Sweelinck Conservatorium in Amsterdam and Boston University where he graduated with a master's degree in baroque oboe.

In conjunction with a performing career Owen has worked as an instrument maker with Von Huene Workshop for eight years, making recorders, collaborating with Joel Robinson in New York City on historical clarinet and basset horn. During 2014 and 2015 he was woodturner at Morgan Recorders in Daylesford Victoria before working for five years as an instrument technician at Sax and Woodwind in Sydney. Owen currently runs his own workshop in Dover NH where he repairs antique and modern woodwinds and makes baroque oboes based on an original instrument by I W Kenigsperger in the Museum of Fine Arts in Boston.



Praised for his musicality and virtuosity, **Allen Hamrick** enjoys a varied career as a **period bassoonist** and recorder player. As a bassoonist, he has performed with the Boston Early Music Festival, Boston Baroque, The Handel and Haydn Society, the Teatro Nuovo festival, as well as with other ensembles across the country. He has appeared as a recorder player with Minnesota-based La Grande Bande, and has appeared as a recorder player and a dulcian player with La Fiocco, delighting audiences with the "purity of his sound." Upcoming performances include appearances with Boston Baroque, Boston Early Music Festival, and Teatro Nuovo. Allen is also an avid educator, serving as bassoon faculty for the Instrumental and Vocal Extension Program for the school system in Wellesley, MA. Allen holds music degrees from Indiana University, University of North Carolina School of the Arts, and The Juilliard School.



Chilean-American keyboardist **Juan Andrés Mesa** holds both a Master of Music degree in organ and harpsichord performance and a PhD in Music Theory from the Jacobs School of Music at Indiana University. Dr. Mesa has performed solo organ and harpsichord recitals across the US, Canada, Chile, and Argentina, and collaboratively with In Stile Moderno, MIRYAM, the University of Notre Dame's Children's Choir, Exordium ensemble of Bloomington IN, and Crescendo ensemble of Lakeville, CT, among others. Recent engagements include collaborative performances for the Bloomington Early Music Festival (BLEMF), the Quincy Choral Society, and Boston's Society for Historically Informed Performance (SoHip) concert series. Juan is currently College Organist and Associate Professor of Music Performance (organ) at Wheaton College in Norton, MA, Director of Music and Organist at St Leonard's Church in Boston's North End, as well as Music Minister at the Roslindale Congregational Church.

Christine Gevert, conductor, holds a master's degree in organ and early music performance from the Hochschule für Musik und Theater, Hamburg, Germany. After earning a bachelor's degree in music theory from the Conservatorio Nacional de Chile, she studied choral and orchestral conducting in Berlin and harpsichord in London. She has taught at the Berliner Kirchenmusikschule, the Universidad de Chile, and the Pontificia Universidad Católica in Santiago, Chile. While conducting and performing in Europe and South America, she also recorded for Carpe Diem and Alerce. She has led master classes and workshops in early music, harpsichord, and baroque vocal technique at music festivals in Germany, Chile and the U.S., and has taught historic keyboards at the Berlin Church Music School in Germany, and locally at Bard College at Simon's Rock. Ms. Gevert has appeared at the Washington Early Music Festival, the Berkshire Choral Festival, the Fringe concerts of the Boston Early Music Festival, and the Amherst Early Music Festival. In recent years she has given solo harpsichord recitals at the Early Music Festival in Narol, Poland, at the historic Auditorium Wanda Landowska near Paris, at the Metropolitan Museum of Art, and the Brooklyn Beat Festival. She performed at the International Festival of American Renaissance & Baroque Music at the Chiquitan Missions in Santa Cruz, Bolivia. She has authored and published more than eighty historical basso continuo realizations with the Swiss music publisher, Amadeus Verlag. The founder and artistic director of Crescendo and her own baroque ensemble Les Inégales, Christine is currently music director at Trinity Episcopal Church, Lime Rock, CT.



Conducting Student of the Young Artist Program

Ram Tysoe is a Hartford-based vocalist, pianist, and educator. He graduated from The Hartt School with a Bachelor's degree in Music Composition, and now sings professionally with choral ensembles here in the Northeast, as well as gigs with his folk duo "Ram and Ian." Ram is also music director of West Avon Congregational Church and will pursue a Master's in Choral Conducting in the near future.



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Crescendo and its programming

Crescendo is a national-award-winning music performance organization. Now in its 21st season, Crescendo has presented concerts year-round in northwestern Connecticut, the Berkshires, and the mid-Hudson Valley of New York. The organization is based at Trinity Church Lime Rock in Lakeville, CT.

Founder and Artistic Director, Christine Gevert, is celebrated for her innovative approach to programming and performance. Crescendo's audiences are often rewarded with programs of rarely-heard and newly discovered works. Often Ms. Gevert uses original manuscripts to make her own performing editions for chorus, soloists and orchestra because there are no existing published editions. Frequently our programs feature early and contemporary music works alongside each other, creating a contrast for the listener. Eight new works have been commissioned for our chorus and vocal ensemble. The most notable among these is John Myers' "The West Lake Cycle", central work of the program that was awarded the Chorus America/ASCAP Alice Parker Award in 2014. Crescendo has presented ten U.S. premieres. Visual and other arts are part of Crescendo's programs also. Dancers, actors and graphic artists collaborate with Crescendo in multimedia performances that range from visually portraying polyphony in Monteverdi's works by contemporary dancers, to projected animations of European ancient Dance of Death murals, and modern paintings, such as works by Norman Rockwell.

Crescendo's innovative programming relies on a local base of dedicated and talented auditioned amateurs and professionals who make up the Crescendo Chorus and Crescendo Vocal Ensemble. Crescendo has its own Period Instrument Orchestra and Andean Ensemble, comprised of professionals from New York, Boston, Philadelphia, Washington DC and Hartford. These instrumentalists and the internationally recognized soloists who regularly collaborate with Crescendo, and raise the performances to a level beyond what would be expected of a community organization. Instrumental ensembles, and specialized vocal soloists have been part of Crescendo's programs since the beginning. Some of these performers are: Julianne Baird, soprano, Nicholas Tamagna, countertenor, Pablo Bustos, tenor, Douglas Williams, baritone Peter Sykes (Boston) and Władysław Kłosiewicz, harpsichord, Christopher Belluscio, natural trumpet, Tricia van Oers, recorder, *I Fagiolini* Renaissance Vocal Ensemble, L'Orchestre de Chambre Française, Edson Scheid, Judson Griffin, Jörg-Michael Schwarz, Peter Lekx, baroque violin, Rodrigo Tarraza, traverso, and *Duo Alturas*, ensemble of Andean instruments.

Crescendo is committed to educational, and community outreach—to our own singers, our audiences and local students. Talented local high school singers and young music students are coached by Ms. Gevert as part of our "Young Artist Program", and often play a part in our performances. She and members of the chorus visit local schools to work with students. And over the years Crescendo Chorus and instrumentalists have also performed in some unusual settings: perhaps this fall and winter you will find the group performing Renaissance motets and traditional holiday music for cows, donkeys or horses at a barn or animal sanctuary in the tri-state area.



Crescendo Singers – Photo by Steve Potter

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Trinity Episcopal Church in Lime Rock, CT—our home base, which generously hosts our rehearsals, meetings, workshops, and our concerts. The Rev. Heidi Truax, Senior Warden Linda Lloyd. trinitylimerock.org
Saint James Place in Great Barrington, MA—our concert venue. Fred and Sally Harris. saintjamesplace.net

The Lakeville Journal, The Berkshire Edge, Berkshire Eagle, Chronogram, BerkshireStyle, Litchfield Magazine, WMNR Classical Music Radio, WSBS Radio, The Millbrook Independent, Rural Intelligence, Berkshire Magazine, Berkshire Home & Style, Register Citizen, Republican-American, Elyse Harney, The Register Citizen, Shopper's Guide, The Tri-State Chamber of Commerce, The Southern Berkshire Chamber of Commerce, New England Early Music Calendar, Liana Toscanini-Nonprofit Center of the Berkshires, The Northwest Connecticut Arts Council



Volunteer recognition list

- *Stage Set Up:* Gordon Gustafson (head), Andy Kettler, Richard Dawson, and members and friends of Crescendo
- *Host hospitality:* Marian & David Beers, Louise Brown, ME Freeman, Marilyn Gross & Kim Haussner, Alice Gustafson, Deborah Mark, Linda & John Lloyd, Joy Martorell & Bob Green (Greenworks at White Hollow), Mary Priestman & Alan Turner, Pete & Ann Putzel, Andrea Salvatore & Jim Burns,
 - *Transportation:* Sarah Bleasdale, Emily Elliot, Camilla Fallon, Marilyn Gross, Jeremy Rhizor
- *Dinner hospitality:* Mary & Patrick Sullivan, Andrea Salvatore, "On the Run" Café (Lakeville, CT), Roberta Roll, Debby Mark, Liz Ives, Jay Crawford-Kelly, Peggy Heck, Maureen Bateman, Carol Rand, Martha Nesbit, Camilla Fallon, Traudi Chiaravallotti, Andy Kettler, Donna Marie Castaner
 - *Greeters and Ushers:* Members of Crescendo Chorus and Friends
 - *Program Editing and Design:* Christine Gevert
- *Artwork and Images:* Google Images (Public Domain, Creative Commons 2.0, 3.0 and 4.0 Licenses)
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THANK YOU to our many volunteers who make our productions possible!

As you can see, it takes a village to provide the support needed for the musicians. If you would like to join this village please send an email to: marydpriestman@yahoo.com or write to crescendo@crescendomusic.org

- *Film:* Charlette Media Productions. Find our concert recordings/videos on YouTube: subscribe to our channel **CrescendoCTMANY**

Upcoming Concerts of the 2024-25 Season



Sat., March 1, 2025 at 4 pm Trinity Church, Lakeville, CT
Sun., March 2, 2025 at 4 pm Saint James Place, Great Barrington, MA

This program features motets by the Portuguese composer Vicente Lusitano, one of the earliest known mixed-race composers of African descent, whose works were published in his lifetime. Lusitano's style resembles Josquin des Prez', and is highly complex and of extraordinary beauty. We still know very little about female composers of those times, as it was stigmatized for women to perform in public, or be known as composers. We present sacred and secular vocal and instrumental works by Maddalena Casulana (*Madrigali 1570*), Raffaella Aleotti (*Sacrae cantiones*, Venice 1593), Claudia Sessa (*Canti sacri*), and Claudia Francesca Rusca (*Sacri Concerti*), an Italian nun composer, singer, and organist. Crescendo Vocal Ensemble is joined by Christa Patton, harp and recorder, and is led by Christine Gevert from the organ.

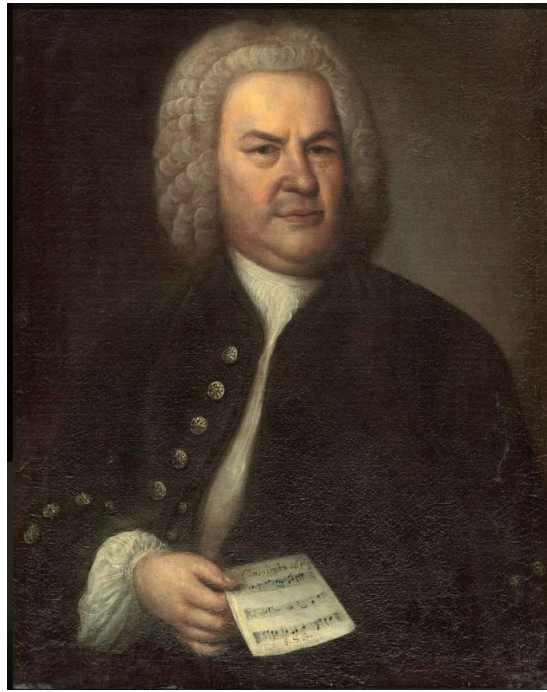


Sat., May 10, 2025 at 6 pm Trinity Church, Lakeville, CT
Sun., May 11, 2025 at 4 pm Saint James Place, Great Barrington, MA

Roman composer Emilio de' Cavalieri wrote and premiered his groundbreaking work *Rappresentatione di anima e di corpo* with great success in 1600. The question remains, whether this work is considered an opera or an oratorio (sacred drama)!

The subject, an allegorical drama, is a lively debate over worldly vanities versus a spiritual life. It features six allegorical figures: *Anima*, the Soul (soprano), *Corpo*, the Body (baritone), Good Counsel (bass), Intellect (tenor), Time (bass), Pleasure (mezzo-soprano), and a chorus that comments on the action, accompanied by a chamber orchestra. Arias, recitatives, ensemble pieces and dance alternate to create a varied and dramatic and entertaining representation of the plot. This is something that we take for granted now, as we are so used to this format in opera, cantata, oratorio, and also the popular contemporary musicals.

Crescendo Chorus, Soloists and Period Instrument Orchestra, led by Christine Gevert



Johann Sebastian Bach, 1746

CRESCENDO – WINNER OF CHORUS AMERICA/ASCAP ALICE PARKER AWARD

Crescendo is dedicated to the performance of music with cultural significance that is of high quality, is emotionally alive and personally meaningful for its audiences and musicians.

Our innovative programming and historically-informed performance practices distinguish us from many music organizations, and we are dedicated to educational outreach—to amateur and professional singers, audiences and students.

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