

m u s i c a *V* o c a l e

with members of the KC Baroque Consortium
and special guest, John Lenti

Jay Carter & Ryan Olsen, Conductors



Dresden
The Great Garden

Concert underwritten in honor of
Douglas Maag

St. Elizabeth Catholic Church
Kansas City, Missouri
Sunday, March 9, 2025
3:00 p.m.



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DRESDEN
THE GREAT GARDEN

Ich freue mich im Herrn, from Israelsbrunnlein Johann Hermann Schein (1586–1630)

Musikalische Exequien, Part IA, SWV 279 Heinrich Schütz (1585–1672)

Amy Waldron and Victoria Olson, soprano
Zachary Cope, countertenor
Tytus Abrahamson and Douglas McConnell, tenor
Jeffrey Hon and Douglas Maag, bass

Da Jakob die vollendet hatte, from Israelsbrunnlein Schein

Musikalische Exequien, Part IB, SWV 279 Schütz

Musikalische Exequien, Part II, SWV 280 Schütz
Motette, “Herr, wenn ich nur dich habe”

Musikalische Exequien, Part III, SWV 281 Schütz
Canticum Simeonis (Canticle of Simeon the Blessed)

Credo in F Antonio Lotti (1667–1740)

Magnificat in D Jan Dismas Zelenka (1679–1745)

Victoria Olson, soprano
Zachary Cope, countertenor

MUSICA VOCALE

Soprano

Destinee Bush
Megan Caudle
Sarah Hon
Nancy Sparlin
Kaeli Whitener
Amy Waldron
Sara Young

Tenor

Matt Aberle
Jay Carter
Douglas Hartwell
Douglas McConnell
Ryan Olsen
Jakson Pennington
Willie Plaschke

Alto

Melissa Carter
Michelle Cook
Sonja Coombes
Lori Davis
Ashley Miller
Melody Rowell

Bass

Steve Ameling
Garrett Epp
Jeff Hon
Warren Huffman
Douglas Maag
Geoffrey Wilcken

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Violin

Eric Williams
Rob Patterson

Cello

Trilla Ray-Carter

Viola

Brendan Pearson
Rene Burrow

Oboe

Chelsea Kanicsar
Luis De Léon

Theorbo

John Lenti

Portative Organ

Geoffrey Wilcken

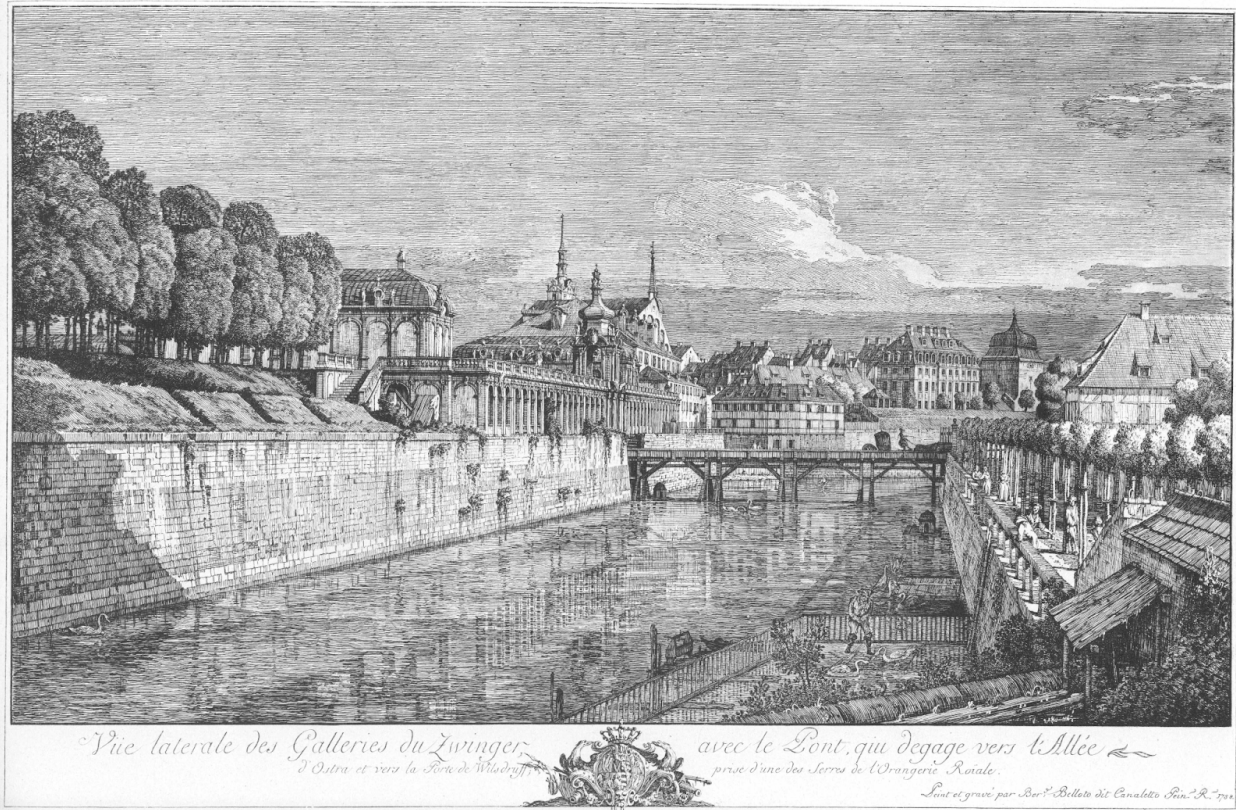
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Geoffrey Wilcken, *Rehearsal Pianist*

PROGRAM NOTES

DRESDEN AS A FORGOTTEN CULTURAL CAPITOL

In the late Renaissance, Dresden emerged as one of the most opulent cities north of the Alps. As the capital city of Saxony, it was the seat of power in one of the Holy Roman Empire's most important regions. The Saxon nobility spent lavishly on music, architecture, and other artistic endeavors, and Dresden rivaled Vienna, Venice, and Florence, frequently poaching artists from those cities. "The Great Garden" originally referred to the opulent palace complex constructed by Johannes Georg III in the 17th century but quickly became a nickname encompassing the whole city and its remarkable artistic scene.



The composers who sought inspiration in Dresden remain household names today. Johann Sebastian Bach, often disgruntled with his employers in nearby Leipzig, envisioned Dresden as a place where the grass truly was greener, and he traveled there on a number of occasions for recuperation, artistic inspiration, and pursuing (unsuccessfully!) better employment. Handel, a native Saxon, returned to Dresden many times throughout his life, and he first heard many of the singers who later appeared in his London productions in Dresden's opera houses. Bach and Handel's most popular contemporary, Georg Phillip Telemann, was a frequent guest of the Hofkapelle, the official musical ensemble of the Electoral Court based in Dresden.

Though Bach, Handel, and Telemann remain well-known today, the composers and music they admired in Dresden are often overlooked. This concert addresses this neglect, surveying music from the century before Bach as well as works by his Dresden-based contemporaries and close friends.

DRESDEN'S DECLINE IN THE 20TH CENTURY

Dresden successfully weathered many trials over the last 500 years: the Black Death, the Thirty Years War, and sieges by both Frederick the Great and Napoleon Bonaparte. Despite adversity, Dresden maintained a substantial cultural identity and vibrancy that endured, attracting and supporting an array of artists until World War II. At the dawn of the war, the city's reputation was so substantial that Allied leaders were loath to target it. Churchill and other Allied commanders repeatedly removed Dresden from the lists of important strategic targets, affording it an unofficial protected status. As the Allied forces liberated France and approached the German interior, Germany's cities were mercilessly bombed, though Dresden remained largely untouched until February 13, 1945.

In the week prior to the bombings, the Allied command's commitment to Dresden's preservation waned as Stalin's Soviet forces successfully penetrated the eastern front in Poland and closed in on Berlin. The Third Reich's forces had only a single option for countering the oncoming Soviet advance: the path through Dresden. Believing that Soviet success in the east would speedily end the war, and also at Stalin's explicit urging at the Yalta Conference, Allied leadership hastily reconsidered Dresden's 'protected' status, and a reluctant Churchill signed off on plans to bomb the city.

The initial attack lasted only 15 minutes, but in that quarter hour, roughly a thousand tons of explosives and incendiary bombs were dropped on the city center, purposefully igniting a firestorm. Two additional days of merciless bombing followed; Dresden burned for nearly six weeks. The complete destruction of the city center included famous churches (including the Marienkirche and Sophienkirche), the Zwinger Palace and gardens, the Semperoper (Saxony's state opera theater), and Dresden Castle. Pictures of the city are hauntingly similar to those taken in Hiroshima and Nagasaki six months later.

The disturbing photographic record of the destruction is augmented by the accounts of survivors, including many from Allied POWs being held in Dresden because it was 'safe'. Among the most famous accounts is Kurt Vonnegut's semi-autobiographical novel *Slaughterhouse-Five*, which weaves in some of the author's own firsthand experiences in the aftermath of Dresden's destruction.

After the war, restoration of the city to its past splendor was not an option; the East German state in which it was located had no ideological desire to rebuild Dresden as a bourgeois city. Furthermore, East Germany's economic picture was severely impacted by punishing reparation payments to the Soviet Union. Though a few public spaces were restored in the 1970s, including the opera house, most of the central city remained a dismal ruin until German Reunification kicked off a wave of reconstruction.

In the 35 years since Reunification, the pace of construction and restoration projects in Dresden have quickened substantially. The famous Frauenkirche, where Heinrich Schütz was buried and where Bach played a dedicatory organ recital, has been painstakingly reconstructed from the rubble of the original church. The palaces, gardens, and galleries continue to be restored and reopened, though there will likely never be a total restoration of Dresden.

In the 21st century, we are slowly rediscovering The Great Garden and the remarkable art that was born and curated there. The three larger works on this program, written during the city's

most vibrant era, give us some idea of what one might have expected to hear in Dresden's great liturgical spaces.

While the 20th century's events undoubtedly tore apart much of Dresden's cultural fabric, these surviving musical works provide a window into the city's impactful and longstanding cultural legacy—just as we pass the 80th anniversary of the city's near-destruction.

DRESDEN IN THE 17TH CENTURY: THE VENETIAN CONNECTION

Heinrich Schütz (1585–1672) is often credited as one of the most important German composers preceding Bach. Along with his friend and contemporary, Johann Herman Schein (1586–1630), Schütz is credited with importing and implementing Italianate musical styles north of the Alps—particularly innovations stemming from Venice. He held prominent postings in, and around, Dresden throughout most of his long life. Scholars and performers usually focus on his sacred music, but he composed many Italian madrigals and the first German-language opera, *Dafne*, in 1627. Schein's career was centered in nearby Leipzig where he was a direct predecessor of J.S. Bach at the Thomaskirche, and championed Italianate style in the region's intellectual and theological center. The music of Schütz and Schein became a substantial part of the inheritance of later German composers.

Saxon nobles viewed Italianate music as a show of their good taste and power, and as boy choristers, Schütz and Schein both received some exposure to Venetian music. Schütz experienced Venetian music firsthand, travelling to Venice and studying with Giovanni Gabrielli for three years. It is a near certainty that he encountered Claudio Monteverdi and other Italian musical luminaries during his years in Venice, though no direct evidence survives.

The Venetian music Schütz experienced was heavily influenced by sacred music written for Saint Mark's basilica. The Byzantine-style church features five enormous domes and large opposing upper-level balconies, inviting unique musical experiments. Musical works for the basilica's musicians often divided the ensemble into multiple ensembles that were placed around the basilica. These ensembles responded to one another antiphonally, or in a dialogue—and at particularly impactful moments, the whole musical assembly joined in a sort of Venetian equivalent of stereo surround sound. Adding to the musical splendor was the permissive attitudes Venice's bishop extended toward the use of musical instruments in sacred spaces. Increasingly, the instruments not only augmented the sonic offerings of the choirs, but also performed music written just for them. At the same time, a new musical form, Opera, exploded in popularity in Venice.

Unlike Schütz, Schein's exposure to Venetian music is harder to investigate. It is believed that he never left Saxony due to poor health, and he died at the relatively young age of 44. Certainly his long friendship with Schütz was impactful, but the emergence and increasing availability of published music from south of the Alps may have been just as important. Music publishing was still a novelty in much of Europe, but in Venice, the enterprise was booming. Publications of Madrigals were especially sought after by composers and their patrons, and Schein's evocative text settings bear the madrigal's musical thumbprint.

Schütz and Schein didn't merely harvest Venetian music for use in Saxony; they grafted their own German cultural conventions onto the stem of it. The difficulty of retrofitting vernacular Saxon German to a musical style rooted in sacred Latin and the posh Tuscan and Venetian dialects required some careful work. The new style they pioneered persevered and flourished

despite the Thirty Years War. Even in the bloodiest years—when entire towns were razed by war, famine, and plague—Schütz continued writing in the Venetian style, making clever use of scant resources.

SCHÜTZ & SCHEIN: THE FIRST GERMAN REQUIEM

Schütz' 1635 work, *Musikalische Exequien*, is remarkable in any light, but placed within the context of the unrelenting death of the Thirty Years War, it seems miraculous. Commissioned by Henry II, Count of Gera, the work is part of detailed and complex instructions Henry left to be enacted by his survivors after his death. Two major artistic commissions were references in his plans. The first was an ornate copper coffin inscribed with Henry's chosen scriptures and hymns on both the exterior and interior, work begun during the last year of the Count's life. The second commission specified music for the ceremony along with guidelines about what musical forces and style should be employed. *Musikalische Exequien* represented the first German, Protestant equivalent of a Requiem Mass, and presented a rare opportunity for Schütz to write in the Venetian style with more resources than were generally available at the height of wartime.

The first movement, the work's longest, is a musical setting of each of the texts that were etched on Henry's ornate coffin. Emulating the Venetian tradition, the movement employs soloists, small ensembles, and a larger full choir. Similar to the Kyrie of the Catholic Requiem mass, the first section of the movement is punctuated with full choral passages invoking divine mercy. The longer second section of the movement shares much in common with the Gloria section of the Mass, and is more ornate and celebratory. This larger second section continues the dialogue between a small assembly of soloists and the larger ensemble, incorporating Schütz' ornate harmonizations of chorales written by Martin Luther. Venetian celebratory works often used the same technique, but with Catholic hymns or chants as the basis.

The second movement would have been sung after the sermon and is a short anthem in the style of a Venetian double choir motet. Except for the German text, it could easily be mistaken as a motet written by Gabrielli, Schütz's beloved mentor. The text is sung by two ensembles in a chatty echoing dialogue, creating a pattern of call and response that a listener can instantly follow. At the movement's conclusion both ensembles sing at the same time, powerfully declaiming the text, "...at all times my heart's comfort and my portion".

The work's final movement is the most theatrical, with a large choral ensemble singing the Canticle Nunc Dimittis against a small trio, two sopranos and a bass. Schütz names roles for the trio members: two Seraphim (soprani) who accompany the Blessed Soul (a bass) into heaven. The trio's text is different from the larger ensemble: "Blessed are those who die in the Lord, they rest from their labors." Throughout the movement, the trio's text intersects with the phrases of the larger ensemble's canticle. The contrast is further marked when the instructions in the score are followed, requiring that the trio be placed away from the larger ensemble, potentially even moving around the venue "if the churches provide an opportunity that might increase the effect." The theatrical effect of representing a soul moving from this life to the afterlife is profoundly haunting and surely would have also represented a sense of accomplishment for the composer, the musicians, and the family of the late Count of Gera, whose labor of seeing him buried was finally achieved!

Schütz' work was published in an extravagant commemorative edition in 1636. We know that copies of the work were distributed widely, and Johannes Brahms owned a copy two centuries later. The work may have substantially impacted Brahms' German Requiem, but his other

choral works also evidence some influence, including his famous motet *Warum ist das Licht gegeben dem Mühseligen?*, Op. 74, No.1.

Johann Hermann Schein and Schütz enjoyed a lifelong friendship, and we are inserting two of Schein's works into the *Musikalische Exequien*. Schein followed a career trajectory foreshadowing Bach's: he also held important appointments in Weimar and subsequently became Kantor at Leipzig's Thomaskirche. In 1623, his anthology *Israelsbrünlein* pioneered a new model for the motet that became the inheritance of Bach and other late Baroque masters. The movements of *Israelsbrünlein* set short, memorable paraphrases of scripture in evocative musical settings, highlighting specific words with musical gestures. The text of each movement references scripture, but primarily offers advice and guidance, like Benjamin Franklin's adages from *Poor Richard's Almanack*. Like the Italian madrigal that Schein emulated, each of his phrases makes a musical depiction of the text, surveying the whole continuum from religious ecstasy to lament. Schein was not the only composer to retrofit the madrigal form as a vehicle for expressing spiritual devotion: Monteverdi's 1640 anthology, *Selva morale e spirituale*, applied the same principles to Masses, Canticles, and other Psalm texts.

DRESDEN IN THE AGE OF BACH AND HANDEL

After the Thirty Years War, Saxony's physical and musical infrastructure was substantially improved. In this period, some of the most important cultural markers of Saxon identity were coined in Dresden. Schütz lived long enough to see much of this growth, adding further to Dresden's substantial beauty. The Electors of Saxony bankrolled most of the growth, especially August II who became the Imperial Elector in 1694. His wealth, and Dresden's, skyrocketed when he inherited the titles of King of Poland and Grand Duke of Lithuania in 1697.

Palaces, theatres, public gardens, and art galleries were under perpetual construction. Dresden's skyline was substantially enhanced by the replacement of the 11th century Frauenkirche (Schütz' burial site) with a new, Italian style building with an enormous dome that rivaled St. Peter's Basilica in Rome. The interior was tailored to Lutheran worship, with a prominent placement for an organ. The elaborate instrument installed there featured a dedicatory recital played by Johann Sebastian Bach in 1736. Opulent Catholic spaces were also under construction, including the Hofkirche, the personal chapel of the Imperial Elector.

Architects and artists versed in Italian style, many imported directly from Italy, became a fixture of the booming city. Musicians, particularly those with operatic expertise, also flocked to the city. The most substantial visitor was the Venetian composer Antonio Lotti, who was recruited by Augustus' eldest son, Friederich Augustus, in 1717. During Lotti's two year stay, many of his works—including numerous operas—were performed. Friederich Augustus' wedding was an extraordinary celebration, and the musical events that featured Lotti's music attracted Handel and Telemann. Bach might have attended, but a fractured relationship with his Weimar patron ended with Bach's incarceration at the height of the festivities.

Though best known as an operatic composer, Lotti wrote prolifically in virtually every musical form of his time, especially sacred works. His long association with Saint Mark's Basilica began in 1689, and in 1707 he was appointed to the rank of *maestro di capella*—the same title that Gabrielli and Monteverdi had held in the previous century. While most of his sacred music was written for his Venetian exploits, a few were written for Dresden's Hofkapelle, including his *Credo in F*.

Buried within this work is the *Crucifixus* setting for which Lotti is most known, one that is still routinely performed in Holy Week liturgies. While this extracted section works handily as a standalone piece, when placed within the whole *Credo*, it reveals a more representative view of the composer's style. In truth, Lotti's *Crucifixus* is an anachronistic outlier in comparison to his other works, likely looking back at the works by his Venetian predecessors from the time of Schütz, Monteverdi, and Gabrielli. Contributing to the enduring appeal of the *Crucifixus* is a chain of fifty harmonic suspension, more than one per measure of the movement.

The remainder of the *Credo* more accurately shows Lotti as a forward-looking composer, foreshadowing the harmonic progressions that became dominant in the early Classical era. Declamatory vocal lines are augmented and shaded by a string ensemble, achieving something like a theatrical lighting effect. Nearly every sentence is highlighted by subtle changes to the string accompaniment. The work concludes with an exceptionally adventurous, almost unruly fugue, depicting the afterlife in striking contrast with Schütz' pristine and sturdy final bars.

While the German musicians employed at the Electoral court were devotees of the Italian style, many were leery of the imported Italian musicians resident in Dresden. Despite this prevailing attitude of suspicion among his colleagues, Jan Dismas Zelenka was an unabashed devotee of Lotti's music, working alongside Lotti during his multi-year stay in Dresden. Zelenka was something of an import himself, a native of neighboring Bohemia. Following study in Vienna, Zelenka received the patronage of the Bohemian court. His stay in Prague was short—within a year he was poached by the Saxon court in Dresden, remaining in their employment until his death in 1745.

Despite being well liked and highly respected by his patrons and contemporaries, Zelenka's music has been neglected for nearly three centuries. His manuscripts became a possession of his former patrons and were inaccessible until becoming part of the State Library of Saxony in 1919. Telemann attempted to edit and publish some of Zelenka's music, but was never able to access the manuscripts, which were held in a locked cabinet by Maria Josepha, the daughter of Zelenka's patron Augustus III. A scant number of hand copied manuscripts, some by Bach and his sons, were held in music archives in Leipzig, temporarily lost among many centuries of other music. Until his rediscovery in the last forty years, the only opportunity to hear Zelenka's music was when the Czech composer Bedrich Smetana edited and performed a small handful of instrumental works discovered in Prague in the 1860s.

Records indicate that Zelenka was highly regarded by his contemporaries, and he held an especially close friendship with Bach. They wrote frequently and shared compositions throughout Bach's appointment at the Thomaskirche in nearby Leipzig. Zelenka assisted Bach with securing appointments in Dresden that supplemented his Leipzig employment, and later helped secure a position for Bach's son, Wilhelm Friedemann, at the Sophienkirche, the Imperial court's official Lutheran congregation. Zelenka and the younger Bach later assisted Johann Sebastian with performing portions of Bach's *Mass in B minor* at the Sophienkirche. Bach often brought Zelenka's music to Leipzig, performing Zelenka's *Magnificat in D* and numerous other works at the Thomaskirche.

The driving bassline of Baroque music is one of its most recognizable traits, and Zelenka's music features an especially raucous bassline—perhaps because of the composer's own virtuosity as a bass player. In the first movement of the *Magnificat*, an omnipresent and perky bass line is perpetually echoed in other parts across many octaves, with echolike reiterations tightly overlapped in the other voices. Regular, but careful, use of harmonic suspensions, perhaps

Ich freue mich im Herrn

Johann Hermann Schein

Ich freue mich im Herren,
und meine Seele ist fröhlich in meinem Gott,
denn er hat mich angezogen mit den Kleidern
des Heiles und mit dem Rock der
Gerechtigkeit gekleidet.

I am happy in the Lord;
my soul rejoices in God;
because He has clothed me with the garments of salvation
and clothed me in a robe of righteousness.

Wie einen Bräutigam mit priesterlichem
Schmuck gezieret und wie eine Braut in ihrem
Geschmeide bärdet.

Adorned like a bridegroom wearing priestly jewelry,
or as a bride ornamented with gemstones.

~Isaiah 61:10

Musikalische Exequien, Part IA, SWV 279

Heinrich Schütz

Verse:

Nakket bin ich von Mutterleibe kommen,

Naked, I came from my mother's womb.

Response:

Nakket werde ich wiederum dahin fahren.
Der Herr hats gegeben, der Herr hats
genommen, der Name des Herren sei gelobet.

Naked, will I return.
The Lord has given my life, and the Lord has taken it
away,
Praise the name of the Lord.

Choir:

Herr Gott, Vater im Himmel, erbarm dich über uns!

Lord God, Father in heaven, have mercy upon us!

Duet:

Christus ist mein Leben, Sterben ist mein
Gewinn.
Siehe, das ist Gottes Lamm, das der Welt Sünde
trägt.

Christ is my life, the peace of death is my prize.
Behold, this is God's lamb, who carries the world's sin
upon himself.

Choir:

Jesu Christe, Gottes Sohn erbarm dich über uns!

Jesus Christ, Son of God, have mercy upon us!

Duet:

Leben wir, so leben wir dem Herren;
sterben wir, so sterben wir dem Herren;
darum, wir leben oder sterben so sind wir des
Herren.

When alive, we live for the Lord;
when we die, we die for the Lord:
Thus, whether alive or dead, we belong to the Lord.

Choir:

Herr Gott, Heiliger Geist erbarm dich über uns!

Lord God, Holy Spirit, have mercy upon us!

~16th century translations of the Holy Bible

Da Jakob die vollendet hatte

Schein

Da Jacob vollendet hatte die Gebot an seine Kinder, thet er seine Füße zusammen auff's Bett und verschied und ward versamlet zu seinem Volck.

When Jacob finished giving his last words to his children, he drew his feet together, up into his bed and died, and his people gathered around him.

Da fiel Joseph auff seines Vaters Angesicht und weinet uber ihn und küsset ihn.

Then Joseph fell on his father's face, weeping upon him, and kissing him.

~Genesis 49:33 & 50:1

Musikalische Exequien, Part IB, SWV 279

Schütz

Verse:

Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab,

For God loved the world so much, that he gave his only son,

Quartet:

auf daß alle, die an ihn gläuben, nicht verloren werden, sondern das ewige Leben haben.

so that all who believed in him would not be lost, but would live forever.

Chorus:

Er sprach zu seinem lieben Sohn:
die Zeit ist hie zu erbarmen;
fahr hin, meins Herzens werthe Kron,
und sei das Heil der Armen,
und hilf ihn aus der Sünden Not,
erwürg für sie den bitterm Tod
und laß sie mit dir leben.

He said to his beloved son:
The time is now here for mercy,
go forth, my heart's worthy crown,
be the savior of the impoverished
and free them from sin's debt;
Strangle, on their behalf, bitter death
and let them live with you.

Duet:

Das Blut Jesu Christi, des Sohnes Gottes,
machtet uns rein von allen Sünden.

The blood of Jesus Christ, the Son of God,
makes us pure from all sins.

Chorus:

Durch ihn ist uns vergeben die Sünd,
geschenkt das Leben.
Im Himmel soll'n wir haben,
o Gott, wie große Gaben!

Through him are our sins forgiven
and we are gifted with life.
In heaven we shall have,
O God, what great gifts!

Duet:

Unser Wandel is im Himmel,
von dannen wir auch warten des Heilandes
Jesu Christi, des Herren,
welcher unsern nichtigen Leib verklären wird,
daß er ähnlich werde seinem verklärten Leibe.

Our journey is to heaven,
from there we look for the arrival of the Savior,
Jesus Christ, the Lord,
who will transform our miserable body
to be like his glorified body.

Chorus:

Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall,
des Bleibens ist ein kleine Zeit,
voller Mühseligkeit,
und wer's bedenkt, ist immer im Streit.

This whole place is a valley filled with tears,
fear, need, and sorrow surround us,
our stay here is only for a little while,
full of hardship,
and when one considers it, we are always in conflict.

Duet:

Wenn eure Sünde gleich blutrot wäre, soll sie
doch schneeweiß werden;
wenn sie gleich ist wie rosinfarb, soll sie doch
wie Wolle werden.

Even if your sins were blood-red, they will become
snow-white,
even though matted with amber, they will be as
wool.

Chorus:

Sein Wort, sein Tauf, sein Nachtmahl
dient wider allen Unfall,
der heil'ge Geist im Glauben
lehrt uns darauf vertrauen.

Christ's word, baptism, and communion
protects us from all misfortune;
Our belief in the Holy Spirit
teaches us to trust in them.

Solo:

Gehe hin, mein Volk, in deine Kammer
und schließ die Tür nach dir zu!
Verbirge dich einen kleinen Augenblick,
bis der Zorn vorübergehe.

Go away, my people, into your room
and shut the door behind you!
Hide yourself away for the blink of an eye
until vengeance has passed over you.

Trio:

Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an;
für den Unverständigen werden sie angesehen,
als stürben sie, und ihr Abschied wird für eine
Pein gerechnet,
und ihr Hinfahren für Verderben, aber sie sind
in Frieden.

Just souls are held in God's hand
and no torment can touch them;
The ignorant believe they have them die,
thinking their departure is torment,
that they journey to their doom;
but they are in peace.

Quartet:

Herr, wenn ich nur dich habe,
so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmacht',
so bist du, Gott, allzeit meines Herzens Trost
und mein Teil.

Lord, if I have you only,
then I ask nothing else from the heavens or earth.
For when my body and soul languish,
you are there, God, my heart's comfort and portion.

Chorus:

Er ist das Heil und selig Licht
für die Heiden,
zu erleuchten, die dich kennen nicht,
und zu weiden.
Er ist seines Volks Israel
der Preis, Ehr, Freud und Wonne.

He is salvation and blessed light
for the nations,
Giving light to those who do not know him,
and shepherding them.
For his people Israel
he is the prize, honor, joy, and bliss.

Duet:

Unser Leben währet siebenzig Jahr,
und wenn's hoch kömmt, so sind's achtzig Jahr,

Our life spans seventy years,
and if we are strong, perhaps eighty,

und wenn es köstlich gewesen ist,
so ist es Müh und Arbeit gewesen.

even if we have savored our days,
they have also been filled with trouble and work.

Chorus:

Ach, wie elend ist unser Zeit
allhier auf dieser Erden,
gar bald der Mensch darniederleit,
wir müssen alle sterben,
allhier in diesem Jammertal
ist Müh und Arbeit überall,
auch wenn dir's wohl gellinget.

Ah, how wretched is our time
here on this Earth,
soon humanity will perish,
for we all must die:
here in this tear-flooded valley,
trouble and work are everywhere,
even for those who are successful.

Solo:

Ich weiß, daß mein Erlöser lebt,
und er wird mich hernach aus der Erden
auferwecken,
und werde darnach mit dieser meiner Haut
umgeben werden
und werde in meinem Fleisch Gott sehen.

I know my Savior lives,
and he will raise me up out of the Earth,
and shall again clothe my body,
and covered in my own flesh I shall see God.

Chorus:

Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben,
mein höchster Trost dein Auffahrt ist,
Todsforcht kannst du vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin,
drum fahr ich hin mit Freuden.

Because you arose from death,
I will not stay in the grave,
My greatest comfort is your Ascension,
Banish my fear of death,
because where you are, I soon will be,
to live and be forever,
Therefore, I die with happiness

Herr, ich lasse dich nicht, du segnest mich denn.

Lord, I will not let you go, except if you bless me.

Er sprach zu mir: Halt dich an mich,
es soll dir itzt gelingen,
ich geb mich selber ganz für dich,
da will ich für dich ringen.
Den Tod verschlingt das Leben mein,
mein Unschuld trägt die Sünden dein,
da bist du selig worden.

He said to me: Hold onto me,
and you will be saved;
I give my whole self for you,
and I will be your champion.
For my life devours death,
my innocence carries your sins,
that you might be blessed.

~16th century translations of the Holy Bible

Musikalische Exequien, Part II, SWV 280

Schütz

Motette "Herr, wenn ich nur dich habe"

Herr, wenn ich nur dich habe,
so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmacht',
so bist du doch, Gott,
allezeit meines Herzens Trost und mein Teil.

Lord, might I have only you,
then I ask nothing more of the heavens or earth.
And when my body and soul languish,
there is you, God, my heart's comfort and portion.

~Psalm 73:25-6

Canticum Simeonis (Canticle of Simeon the Blessed)

Verse:

Herr, nun lässest du deinen Diener

Lord, now release your servant...

Chorus:

...in Frieden fahren, wie du gesagt hast.
Denn meine Augen haben deinen Heiland
gesehen,
welchen du bereitet hast für allen Völkern,
ein Licht, zu erleuchten die Heiden,
und zum Preis deines Volks Israel.

...let him go in peace, as you have promised.
Because, with my own eyes, I have seen your salvation,
which is given to all people,
As a light to enlighten all nations,
and as the prize of your people Israel.

Trio:

Selig sind die Toten,
die in dem Herren sterben,
sie ruhen von ihrer Arbeit,
und ihre Werke folgen ihnen nach.

Blessed are the dead
those who die as the Lord's;
they rest from their toiling,
and their deeds follow after them.

Sie sind in der Hand des Herren,
und keine Qual rühret sie.

They are in the God's hand,
and without any torment they rest.

~16th century translations of the Holy Bible

Credo in F

Antonio Lotti

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salute
descendit de caelis.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.

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

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

Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

And was crucified also for us under Pontius Pilate:
suffered, and was buried.

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.

And in one holy catholic and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.

~Ordinary of the Mass

Magnificat in D

Jan Dismas Zelenka

Magnificat anima mea Dominum,
et exsultavit spiritus meus in Deo salvatore 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 in progenies et 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]²,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour,
For He hath regarded the low estate of his
handmaiden.
For behold from henceforth all generations shall call
me blessed
For He that is mighty hath done to me great things
and Holy is His Name
And His mercy is on them that fear Him
from generation to generation.
He hath showed strength with His arm,
He hath scattered the proud
in the imagination of their hearts
He hath put down the mighty from their seats
And exalted them of low degree
He hath filled the hungry with good things
And the rich He hath sent Empty away.
he hath holpen his servant Israel
in remembrance of His mercy,
As he promised to our fathers to Abraham and to his
seed forever.

~Luke 1:46–55

KANSAS CITY BAROQUE CONSORTIUM

KCBC was formed in 2009 to explore period performance on original instruments from the 16th, 17th, and 18th centuries. As the only locally based performing instrumental ensemble that specializes in period performance, the group has grown to 15 regular members. From 2009-2012, KCBC served as ensemble-in-residence for the Jewell Early Music Summer Festival, a music festival and educational workshop founded and directed by Trilla Ray-Carter. The ensemble quickly found itself in demand as a collaborative partner with Kansas City's many choral ensembles including KC Collegium Vocale, Te Deum Choir, Musica Vocale, and the Village Church Choir.

KCBC has performed regularly for the annual Messiah Sing Along at Grace and Holy Trinity Cathedral and for the annual Bachathon presented by the KC American Guild of Organists. In January of 2016, the ensemble became a registered non-profit, and presents an annual summer concert season. With appearances on many local concert series including the Ruel Joyce Recital Series at JCCC, Westport Arts Center Recital Series, the St. Andrew's Happy Hour Concert Series, and Noon Recital Series at Village Presbyterian, KCBC provides important work opportunities for local musicians and offers our community greater access to this specialized art form.

JOHN LENTI, THEORBO

John Lenti, described by the Seattle Times as "a joy to behold" is regularly beheld playing lute, theorbo, and baroque guitar with lots of orchestras, choirs, and opera companies on both coasts of the United States, as well as in the interior, non-coastal part, and a few, coastal or otherwise, in other countries. While orchestral work as an accompanist and concerto soloist comprises most of his career, chamber music is John's primary interest and he enjoys touring with his groups Wayward Sisters, the I-90 Collective, and Ostraka, while appearing as a guest with many other notable ensembles. With various groups he is frequently heard on most early music concert series and at lots of festivals. His recording credits include several well-received albums with some of the aforementioned bands, and his liner notes, program notes, and lectures have drawn praise.



While his time is spent doing a great many things on a great many historical plucked instruments and teaching a bit, his most intense musical love is the English golden-age lute song repertoire, and his sincere desire is to become the Gerald Moore of the lute (currently accepting applications for a quiet Fischer-Dieskau with no vibrato), once that becomes remunerative. His repertoire extends from the early 16th century to the present day, but other than something really neat like an electric theorbo concerto, his commitment to the music of our own time is negligible if not actually averse. A native of South Carolina, John attended the North Carolina School of the Arts and Indiana University, and he studied lute with Jacob Heringman, Elizabeth Kenny, and Nigel North, also receiving valuable guidance from Pat O'Brien, Walter Gray, and Ricardo Cobo.

RYAN OLSEN, ARTISTIC DIRECTOR AND CONDUCTOR

An educator for over twenty years, Dr. Ryan Olsen has taught choral music at all levels in Kansas, Missouri, Arizona, Texas, and Colorado. In August he joined the teaching staff at Olathe West High School as Director of Choirs after previously conducting collegiate choirs and teaching music education courses at Baker University in Baldwin City, KS, Colorado State University in Fort Collins, and Our Lady of the Lake University in San Antonio, TX.

Ryan received his Master and Bachelor Degrees in Music Education from the Conservatory of Music and Dance at the University of Missouri-Kansas City and his Doctor of Musical Arts in Choral Conducting from Arizona State University. He is an active clinician, conductor, and adjudicator at state and national conferences where he has presented on transitioning singers during transgender and adolescent voice change, mindfulness-based instructional strategies, audition for singers and choirs, and numerous other aspects of choral and conducting pedagogy. Dr. Olsen is passionate about the use of early polyphony as sight-reading and performance repertoire and has edited and arranged numerous scores that can be found on his website, www.ryanolsen.com. He is also an advocate for living composers and innovative concert programming, having commissioned and collaborated with composers on new choral works.



Outside of music, Ryan can be found reading, cheering on the KC Current, running, hiking, or on a stand-up paddle board, or playing various tabletop or board games with friends and family. He lives in the Olathe with his wife Erin, a school counselor, and daughter Meredith.

JAY CARTER, ARTISTIC DIRECTOR AND CONDUCTOR

Jay Carter has earned a reputation as one of North America's finest countertenors. A frequent collaborator with both period and modern ensembles, he is recognized as a leading interpreter of Baroque repertoire lauded for luminous tone, stylish interpretations, and clarion delivery. Though a specialist in the earlier repertoire, Carter has premiered modern works by John Tavener, Augusta Read Thomas, Chester Alwes, Sebastian Gottschick, and Anthony Maglione. An avid recitalist, he presents works from outside the standard countertenor repertory including works by Schumann, Poulenc, Wolf, and Howells.



In recent seasons he has appeared with acclaimed conductors including Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of recent seasons include Bach's *Weinachtsoratorium* with Maasaki Suzuki and the Bach Collegium Japan, Vivaldi arias and *Gloria* with Nicholas McGegan and the Saint Louis Symphony, and Bach's *Johannespassion* with Daniel Hyde and the Choir of Men and Boys at St. Thomas Church, New York City. Carter is a featured soloist on recordings with Ars Lyrica, Bach Collegium San Diego, The Kingsbury Ensemble, Yale Schola Cantorum, Westminster Williamson Voices, and others. He has also

served as the artistic director and conductor of Kantorei (Westminster Choir College) and the Schola Cantorum of William Jewell College.

As a scholar and clinician, Carter presents masterclasses and lecture recitals for colleges, universities, and presenting organizations throughout the United States. He has almost two decades of experience in higher education, primarily focusing intently on student-centered and career-centered studio work. He has served on the voice faculty of Westminster Choir College, William Jewell College, and the UMKC Conservatory of Music. Carter holds graduate degrees from the Yale School of Music and Institute of Sacred Music and the University of Missouri–Kansas City Conservatory of Music. His undergraduate studies were undertaken at William Jewell College (Liberty, MO) as a student and mentee of Arnold Epley.

He and his wife (and their much-loved goldendoodle, Pippa) are new empty nesters and live in historic Liberty, MO. Visit www.jaycartercountertenor.com for more information.

ABOUT MUSICA VOCALE

This is the fifteenth season of Musica Vocale performances. Musica Vocale is an ensemble made up of highly-skilled choral musicians that performs choral literature not often performed in the greater Kansas City metropolitan area, and is often joined by instrumental ensembles. This volunteer ensemble is comprised of veteran members of the region's musical community. Most of the choral artists bring extensive experience as music educators and performers and are engaged throughout the region as soloists and conductors.

A Governing Board administers the work of Musica Vocale. Those board members are:

Matt Aberle	Arnold Epley, <i>ex officio</i>
Steve Ameling	Douglas Hartwell
Jay Carter, <i>ex officio</i>	Erica Miller
Melissa Carter	Ryan Olsen, <i>ex officio</i>
Sharon Cheers	Nancy Sparlin
Sonja Coombes	

MUSICA VOCALE THANKS THE FOLLOWING:

Supported in part by the Martha Lee Tranby Music Enrichment Fund

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Belvoir Winery & Inn	Trilla Ray-Carter
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Jeff and Dr. Sarah Hon	Dr. Geoffrey Wilcken, rehearsal accompanist
Kansas City Baroque Consortium	William Jewell College Central Services
Dr. Anthony Maglione, Director of Choral Studies, William Jewell College	
Dr. Josh Maize, Village Presbyterian Church	

MUSICA VOCALE REPERTOIRE 2009–2025

Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is Psalms of Ascent The Serenity Prayer	Johannes Brahms	O Heiland, reiss die Himmel auf, (cont.) Op. 74 No. 2 Fest -und Gedenkensprüche, Op. 109
Anonymous	Chanson Dessus le marché d'Arras	Frank Bridge	The Bee, H.110 Autumn, H.162 Music, When Soft Voices Die, H.76
Aleksander	Svyete Tikhiy	Colin Britton	Afternoon on a Hill
Arcahngelsky	Vzbrannoi voyevodye pobditelnaya	Benjamin Britten	Hymn to St. Cecilia, Op. 27 Rejoice in the Lamb, Festival Cantata, Op. 30 Festival Te Deum, Op. 32 Saint Nicolas, Op. 42 A Wedding Anthem, Amo Ergo Sum, Op. 46 Five Flower Songs, Op. 47 Choral Dances from Gloriana, Op. 53 Cantata Misericordium, Op. 69 Selections from A.M.D.G. (Ad majorem Dei gloriam) (1939)
Dominick Argento	Gloria from The Masque of Angels	Anton Bruckner	Ecce sacerdos magnus, WAB 13 Mass No. 2 in E minor, WAB 27 Psalm 23, WAB 34 Du bist wie eine Blume, WAB 64
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159	Dieterich Buxtehude	Membra Jesu nostri patientis sanctissima, BuxWV 75
Johann Ludwig Bach	Das ist meine Freude, JLB 28	William Byrd	Ave verum corpus Bow thine ear, O Lord (1589) Haec Dies Mass for Five Voices O Lord, Make thy servant Elizabeth our Queen
J. S. Bach	Christ lag in Todes Banden, BWV 4 Du Hirte Israel, höre, BWV 104 O Jesu Christ, meins Lebens Licht, BWV 118 Aus der Tiefe, BWV 131 Gloria in excelsis Deo, BWV 191 Singet dem Herrn ein neues Lied, BWV 225 Der Geist hilft unser Schwachheit auf, BWV 226 Jesu, meine Freude, BWV 227 Fürchte dich nicht, ich bin bei dir, BWV 228 Komm, Jesu, komm, BWV 229 Lobet den Herrn, BWV 230 Mass in F major, BWV 233 Magnificat in D, BWV 243 Christmas Oratorio, BWV 248 Chorale, Dir Jesu, Gottes Sohn, sei Preis, BWV 421 Fuga supra Magnificat, BWV 733	Francisco Lopez Capillas	Aufer a nobis
Samuel Barber	Two Choruses, Op. 8, II. Let down the bars, O Death Reincarnations, Op. 16	Giacomo Carissimi	Jephte
Leonard Bernstein	Missa Brevis (1988)	Pablo Casals	O vos omnes
Hildegard von Bingen	O ignis spiritus paracliti	Joan Cererols	Marizápolos a lo divino, <i>Serafin que con dulce harmonia</i>
Lili Boulanger	Les Sirènes Hymne au Soleil	Marc-Antoine Charpentier	Salve Regina, H. 24 Magnificat a 3, H. 73 Te Deum, H. 146 Nisi Dominus, H. 160 Confitebor tibi Domine, H. 200 Le Reniement de St. Pierre, H. 424
Johannes Brahms	Vier Gesänge, Op. 17 Benedictus (Missa Canonica), WoO 18 No. 2 Es ist das Heil uns kommen her, Op. 29 No. 1 Schaffe in mir, Gott, ein rein' Herz, Op. 29 No. 2 Geistliches Lied, Op. 30 Rhapsody, Op. 53 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1	Bob Chilcott	The Modern Man I Sing
		Rebecca Clarke	There Is No Rose
		Ian David Coleman	The Trumpet Sounds Within-a My Soul (arr.)
		Aaron Copland	Four Motets (1921) In the Beginning (1947) Las Agachadas (1942)

Carson Cooman	Canticle: Mosaic in Remembrance and Hope (2002)	William Harris	Bring us, O Lord God Faire is the Heaven
Johann Nepomuk David	Deutsche Messe	William Hawley Lupus Hellinck	In Paradisum Mit Fried und Freud ich fahr dahin
Frederick Delius Nathaniel Dett	Two Unaccompanied Partsongs Gently, Lord, O Gently Lead Us Let Us Cheer the Weary Traveler	Michael Hennagin Fanny Mendelssohn Hensel	Walking on the green grass Gartenlieder, Op. 3
Hugo Distler	Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch	Paul Hindemith Gustav Holst	Six Chansons Nunc dimittis, H.127 The Evening-Watch from Two Motets (1924)
Maurice Duruflé	Quatre Motets sur des themes Grègoriens, Op. 10	Arthur Honegger Herbert Howells	King David Magnificat & Nunc Dimittis from St. Paul's Service Requiem
Stewart Duncan	Christus est vita Lord, Afford a Spring to Me Within These Walls	Zoltán Kodály Anna Krause	Missa Brevis The Old Woman Dredges the River
Melissa Dunphy	American DREAMers (2018) Suite Remebrance (2018) What do you think I fought for at Omaha Beach? (2010)	Gail Kubik	Two Choral Scherzos Based on Well-Known Tunes
Edward Elgar	Lux Aeterna, arr. John Cameron They are at rest	Johann Kuhnau Libby Larsen	Tristis est anima mea I Just Lightning
Ēriks Ešēnvalds Gabriel Fauré	Stars (2011) Cantique de Jean Racine, Op. 11 Les Djinns, Op. 12 Pavane, Op. 50	Orlando di Lasso	Chanson Dessus le marché d'Arras Iustorum animae in manu Dei Magnificat in the First Tone for six parts
Frank Ferko	Laus Trinitati, from The Hildegard Motets	Morten Lauridsen	O magnum mysterium Madrigali: Six "Fire Songs" on Italian Rnaissance Poems
Gaspar Fernández	Tlecantimo choquilia / Jesús de mi gorazón	Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Gerald Finzi	Clear and gentle stream In Terra Pax Magnificat My spirit sang all day	Antonio Lotti Sean MacLean	Crucifixus a 8 Pange Lingua
Orlando Gibbons	Almighty and Everlasting God Drop, drop, slow tears Magnificat & Nunc dimittis from Short Service in A-flat O Clap Your Hands Together	Sir James MacMillan Anthony J. Maglione	Ave maris stella The One and the Many Ave maris stella
Alberto Ginastera	Lamentaciones de Jeremias Prophetas, Op. 14	Jaako Mantyjärvi Felix Mendelssohn	Canticum calamitatus maritimae Ave Maria, Op. 23 No. 2 Elijah, Op. 70, MWV A 25 Heilig Psalm 2: Warum toben die Heiden? Psalm 43: Richtete mich, Gott
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24) Salve Regina à trois choeurs	Olivier Messiaen Claudio Monteverdi	O sacrum convivium Ecco mormorar l'onde Lamenti d'Arianna Messa a quattro voci da Cappella (1650) Sfogava con le stelle
Percy Grainger	Irish Tune from County Derry	David Mooney Phillip Moore	The Coulin (arranged by) Three Prayers of Dietrich Bonhöffer
Francisco Guerrero Andreas Hammerschmidt	Usquequo Domine Alleluja, freut euch ihr Christen alle		
Gerre Hancock	Deep River (arr.)		
G. F. Handel	Saul, HWV 53 Ode for the Birthday of Queen Anne, HWV 74 Dixit Dominus, HWV 232 Te Deum in D major, "Queen Caroline", HWV 280		

Wolfgang Amadeus Mozart	Misericordias Domini, KV 222 Venite populi, KV 260	Heinrich Schütz	Ride la Primavera, SWV 7 Singet dem Herrn ein neues Lied, SWV 35 Lobe den Herren, meine Seele, SWV 39 Quid commisisti, o dulcissime puer, SWV 56 Ego sum tui plaga doloris, from Cantiones sacrae, SWV 57 Die Himmel erzählen die Ehre Gottes, SWV 386 Selig sind die Toten, SWV 391 Deutsches Magnificat, SWV 426
Ronald J. Nelson	God, bring thy sword (1967)	Joshua Shank	Color Madrigals: Six Songs on Poems by John Keats
Tarik O'Regan	Ave Maria	George Shearing	Songs and Sonnets
Juan Gutiérrez de Padilla	Deus in adiutorium meum intende Missa ego flos campi Versa est in luctum	John Sheppard	Libera nos, salve nos II Salvator mundi, Domine
Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis Sicut cervus / Sitivit anima mea (Psalm 42)	Williametta Spencer	At the Round Earth's Imagined Corners
Alice Parker	Melodious Accord	Sir John Stainer	God so loved the world, from The Crucifixion
Arvo Pärt	The Deer's Cry	Sir Charles Villiers	My Love's an Arbutus
Stephen Paulus	The Road Home	Stanford	The Bluebird Three Motets, Op. 38 Eight Partsongs, Op. 119
Plainsong 8th century, edited Steven Plank	Te splendor et virtus Paris	Halsey Stevens	Go, Lovely Rose
Krzysztof Penderecki	Agnus Dei (1981)	Igor Stravinsky	Mass
Francis Poulenc	Un soir de neige	Giles Swayne	Magnificat
Giacomo Puccini	Requiem Aeternam, SC 76	Jan Pieterszoon Sweelinck	Gaudete omnes
Josquin des Prez	Missa L'homme armé Sexti toni Planxit autem David	Joan Szymko	Ubi Caritas
Henry Purcell	Hear My Prayer, O Lord, Z. 15 I was glad when they said unto me, Z. 19 My heart is inditing, Z. 30 Jehova, quam multi sunt hostes mei, Z. 135 Te Deum Laudamus and Jubilate Deo for St. Cecilia's Day, Z. 232 Now does the glorious day appear, Z. 332 Welcome to all the pleasures that delight, Z. 339 Music for the Funeral of Queen Mary, Z. 860	Thomas Tallis	Loquebantur variis linguis O nata lux de lumine Te lucis ante terminum
Max Reger	O Tod, wie bitter bist du, Op. 110 Morgengesang, Op. 138 No. 2 Nachtlied, Op. 138 No. 3	Randall Thompson	Alleluia Fare Well
Josef Rheinberger	Abendlied, Op. 69 No. 3	Virgil Thomson	Green Fields (Old Southern Hymn Tune) Fanfare for Peace My Shepherd will supply my need (Psalm 23)
Ned Rorem	From an Unknown Past Three Hymn Anthems, I. Sing, my soul, His wondrous love	Frank Ticheli	There will be rest
John Rutter	What sweeter music	Paula Foley Tillen	A Prayer for Peace
Antonio de Salazar	Atención, atención Psalm 116:10-16 Credidi	Michael Tippett	Five Spirituals from A Child of Our Time
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116 Die mit Threnen seen	Christopher Tye	Sanctus from Missa Euge bone
Franz Schubert	Mass No. 2 in G, D. 167	Patricia Van Ness	Cor meum est templum sacrum
Clara Schumann	Drei gemischte Chöre	Zachary Wadsworth	War-Dreams
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2	Ralph Vaughan Williams	Rest
Robert Schumann	Talismane, Op. 141 No. 4		
William Schuman	Carols of Death		

Gwyneth Walker God's Grandeur
Peace Like a River
William Walton Drop, drop, slow tears
Magnificat & Nunc Dimittis
Thomas Weelkes When David Heard
Judith Weir Illuminare, Jerusalem
James Whitbourn Annelies
Geoffrey Wilcken To See the Earth, Op. 43 No. 2
Life's Symphony, Op. 51 No. 12
Phós, Opus 52
Everyone's Brother, Op. 70 No. 2
(2019)
Fear No More
That Promised Land

Adrian Willaert Chanson Dessus le marché d'Arras
H. W. Zimmermann Psalmkonzert (1958)



**THANK YOU for attending
today's concert.**

We are so glad you are here!

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