



Christmas Vespers

MUSIC OF MICHAEL PRAETORIUS

APOLLO'S *fire*

BAROQUE ORCHESTRA
jeannette sorrell

ON PERIOD INSTRUMENTS

Christmas Vespers Music of Michael Praetorius

Selections from *Polyhymnia caduceatrix* (1619), *Musica Sionæ and Puericinium* (1621), and *Terpsichore* (1612)

Compiled and edited by Jeannette Sorrell

APOLLO'S FIRE | The Cleveland Baroque Orchestra | *on period instruments*

with APOLLO'S SINGERS & APOLLO'S MUsETTES

JEANNETTE SORRELL, *direction*

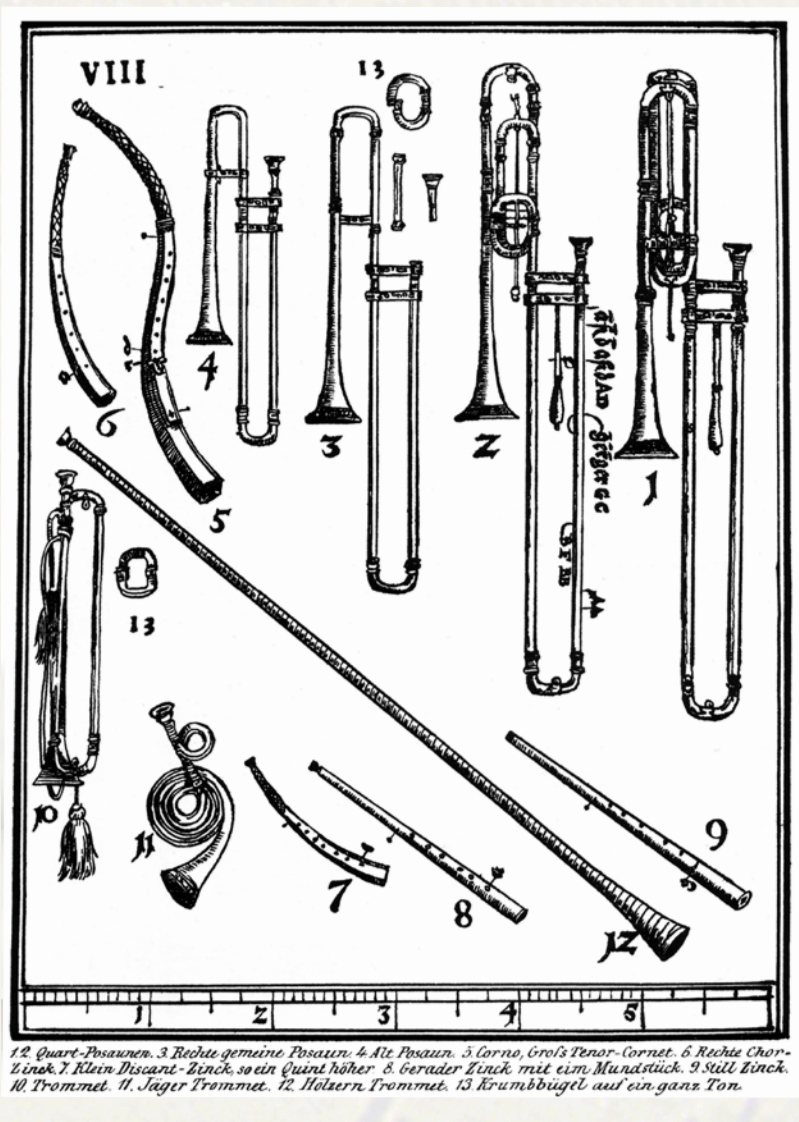
Abigail Clark, Madeline Apple Healey, Peter Simon, *trebles*

Jolle Greenleaf, Nell Snaidas, Sandra Simon, *sopranos*

Kirsten Sollek, *mezzo-soprano* | Ryan Turner & Scott Mello, *tenors* | Paul Shipper, *bass*

PART I: AWAITING THE MESSIAH: A LUTHERAN ADVENT SERVICE

- | | | | |
|---|------|---|------|
| ① PROCESSIONAL: Nun Komm der Heiden Heiland
Chorale melody by Martin Luther,
arrangement/English adaptation Sorrell
Scott Mello & Kirsten Sollek, <i>cantors</i> | 3:15 | ⑥ CREDO: Wir glauben all
Melody by Martin Luther,
harmonized setting from <i>Musica Sionæ</i> (MS)
Nell Snaidas, Jolle Greenleaf, Sandra Simon | 5:35 |
| ② Nun Komm der Heiden Heiland
Polyphonic setting from <i>Polyhymnia caduceatrix</i> (PC) | 5:09 | ⑦ Dances from Terpsichore
Bransle de Poictu – Gaillarde – Bransle gay –
Bransle simple – Bransle double | 4:26 |
| ③ HYMN: Wachet Auf! from PC
Jolle Greenleaf, Kirsten Sollek, Ryan Turner, Paul Shipper | 2:47 | ⑧ GLORIA: Glori sei Gott, from PC | 6:57 |
| ④ CAROL: Puer Natus in Bethlehem, from PC | 4:49 | | |
| ⑤ OFFERTORY: Ach, Mein Herre, from PC
Nell Snaidas, Jolle Greenleaf, Sandra Simon | 7:42 | | |



Trombones, cornettos and trumpets shown in
Michael Praetorius' Syntagma musicum, 1614-1620

PART II: A VESPERS SERVICE FOR CHRISTMAS DAY

- | | |
|--|------|
| ⑨ HYMN: Quem Pastores, from <i>Puericinium</i>
Abigail Clark, Allison Paetz, Allison Miller, Patrick Conklin | 3:13 |
| ⑩ ANTIPHON: Christum wir sollen loben (plainchant)
Chorale melody by Martin Luther | 0:49 |
| ⑪ MAGNIFICAT, Parts I & II, from PC | 5:57 |
| ⑫ CAROL: O Morning Star, from PC
Abigail Clark & Madeline Apple Healey | 2:57 |
| ⑬ MAGNIFICAT, Parts III & IV | 7:32 |
| ⑭ CAROL: Lo, How a Rose E'er Blooming, from MS | 1:40 |
| ⑮ Our Father in Heaven, from MS | 1:02 |
| ⑯ BENEDICTION:
Benedicamus aeterno Regi, from <i>Eulogodia Sionia</i> (1611)
Paul Shipper | 0:49 |
| ⑰ ORGAN VOLUNTARY: Nun lob mein Seel, from MS
Michael Sponseller, organ | 2:33 |
| ⑱ CLOSING HYMN:
In dulci jubilo/Good Christian Friends, Rejoice! from PC
Verse 1: Madeline Apple Healey, Jolle Greenleaf, Scott Mello
Verse 4: Peter Simon, Sandra Simon, Jolle Greenleaf | 7:14 |

Total Time:

74:40



CHRISTMAS IN 17TH-CENTURY GERMANY

by Jeannette Sorrell

Music is a precious gift of God. When I hear music, joy bubbles up inside of me. Anyone who does not respond to this gift is a clod and not fit to be called a man.

—Martin Luther, 16th century

Martin Luther was a man of strong opinions. He did not like the Pope. Specifically, he did not like 95 things that the Pope was doing, so he nailed a list of his 95 complaints to the door of a church in 16th-century Germany. And thus was born the Reformation.

Luther's agenda was to empower each man and woman to think independently, to study the Bible on his own, and to participate actively in the worship service. Though it is well-known that Luther translated the Bible from Latin into German so that the common people could read it, it is less well-known that he adapted both Gregorian plainchant and popular German tavern songs and brought them into the church. Luther was passionate about music, and was responsible for making congregational singing an important part of the Lutheran service. He composed many chorale (hymn) melodies that are still part of the Protestant musical tradition today, including several heard on this recording.

Martin Luther had many students and disciples. One of them was named Praetorius, and that student had a son named Michael. Michael became – along with J.S. Bach – one of the two greatest composers in the history of Protestant church music. Michael Praetorius left us an enormous quantity of sacred music, for children's choir, adult choir, strings, brass, lutes, and soloists. He was also acclaimed as an organist and theorist. His monumental music treatise, *Syntagma musicum* (1619), is considered the most important work of music theory in the early Baroque, and provides musicians with a wealth of practical information.

Living at the same time as Monteverdi, the great revolutionary composer of Italy, Praetorius was aware of the new and virtuosic elements of Monteverdi's music; however, he firmly upheld Luther's ideal that the common people should be able to participate in the music-making in some way. Therefore, while Monteverdi's music requires an entirely professional ensemble of virtuoso singers, such as existed at St. Mark's in Venice, Praetorius channeled his imaginative flair toward writing music that brought together professional singers, humble village choirs, children's voices, and even congregational singing.

Thus, Praetorius' music combines the drama and virtuosity of something like the Monteverdi *Vespers*, with the simple and accessible traditions of Lutheran hymn-tunes that many Protestants know by heart. Praetorius wanted children to participate, and thus many of his pieces are scored for children's voices singing a familiar chorale tune, while professional soloists and instrumentalists weave more virtuosic variations around them.



Though Praetorius produced a vast quantity of sacred music in every form imaginable – from simple duets to large and complex polychoral works – he did *not* write a work called the *Christmas Vespers*. “Christmas Vespers” is the title of the program I have compiled, selecting from amongst the many dozens of Christmas pieces that Praetorius left us. Unlike some early music conductors before me, I am not striving to recreate a complete and authentic 17th-century Vespers service, exactly as it would have been done in Wolfenbüttel on Christmas Day in 1618. Rather, my primary goal was to create a vivid and compelling concert experience. With that in mind, I set out to shape a program that presents *highlights* from typical 17th-century Lutheran Advent and Christmas Vespers services.

This recording is a reflection of that concert experience—a series of five sold-out performances in the Cleveland area in 2005. The first half of the program highlights an Advent service—i.e., one of the four weeks preceding Christmas, when the liturgical focus is on thoughtful preparation of the soul, attentive watching and waiting, and longing for the birth of the Messiah.

We open with Luther’s famous advent chorale, **Nun Komm der Heiden Heiland** (Come, thou Savior of the Nations). In keeping with Praetorius’ tradition of sprinkling a bit of Latin with mostly the common tongue, we sing the first verse in its original German, and then repeat it in our common tongue, English. The simple plainchant version of the chorale melody is followed by Praetorius’ elaborate polyphonic setting of the tune, scored for soloists, choir and orchestra, as published in his final and most forward-looking collection, *Polyhymnia caduceatrix*. The pieces in this collection feature more virtuosic vocal and instrumental writing than his previous works, and show the influence of Monteverdi and other Italians.

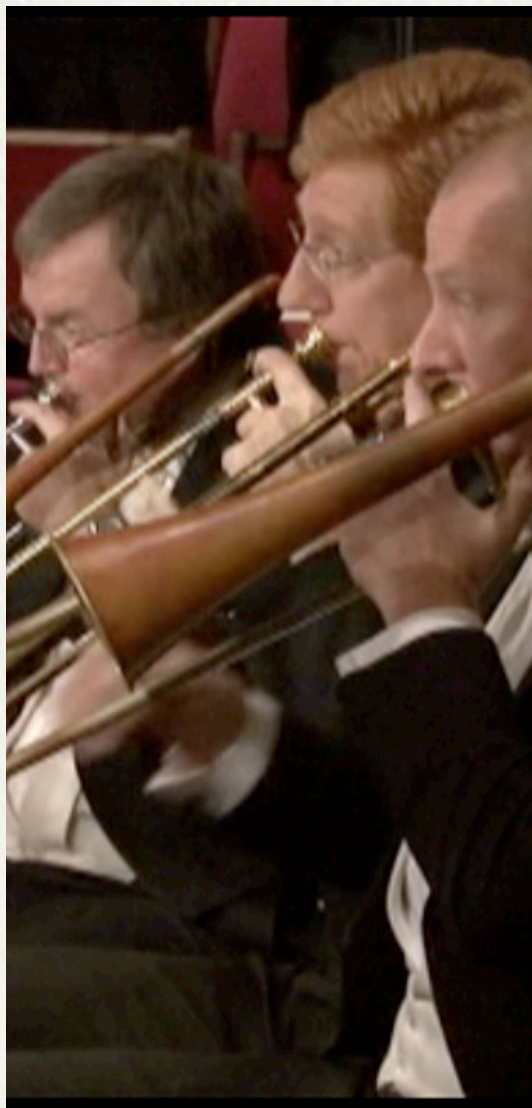
Perhaps the most famous Lutheran Advent hymn is **Wachet Auf** (Wake, for Night is Flying), which calls the faithful to make themselves ready and watchful for the coming Messiah. Praetorius’ setting is quite Monteverdiesque, with four soloists, choir, and virtuoso violins and cornettos.

The spirit of Advent is more penitential than celebratory, and for the offertory one might have a dark and repentant piece such as **Ach, Mein Herre**. This extraordinary work for three sopranos is one of the most moving and dramatic pieces in the *Polyhymnia caduceatrix* collection. Making use of the echo effects that were popular in Italy, this piece seems closely modeled on the *Duo Seraphim* in Monteverdi’s *Vespers of 1610*, where three tenors call dramatically to each other. We do not know for certain whether Praetorius knew the Monteverdi *Vespers*, but it is clear that he was exposed to Italian repertoire during a two-year stay in Dresden.

In the second half, we present highlights from a typical Vespers (evening) service on Christmas Day. The children introduce the subject of the shepherds and the angels with a Latin hymn, **Quem Pastores**. This piece comes from Praetorius’ collection *Puericinium* - works scored specifically for children’s voices. **Quem Pastores** was traditionally performed with four boys placed in four different balcony areas of the church, where they represent the heavenly host of angels.

The central and essential element of a Vespers service was a performance of the Magnificat, that is, Mary’s song of thanks upon learning that she will be the mother of the Messiah. In 17th-century Germany, it was





typical to intersperse a lighter carol or two between portions of the typically complex Magnificat setting. So, we perform Praetorius' beautiful and intricate **Magnificat** from *Polyhymnia* alongside his more accessible carol settings: the ever-popular **O Morning Star** and **Lo, How a Rose E'er Blooming**. Praetorius set these hymns in the common tongue of his congregation – German – and thus we perform them in the common tongue of our home audience.

The great carol **In Dulci Jubilo** dates back to the 14th-century, and has been set by virtually every baroque composer, including J.S. Bach. Protestant listeners today will recognize the tune as “Good Christian Friends, Rejoice!” Praetorius' spectacular setting of the carol features four choirs or groups of soloists, as well as a dramatic “intrada” (processional or fanfare) for trumpets and drums, preceding the final verse. Praetorius does not provide the fanfare; he merely instructs the trumpets to play something for about eight measures. Following the fanfare, I have chosen to perform the final verse in English, since Praetorius' version was already half-Latin and half-German, and the overwhelming Lutheran philosophy was to use the common tongue of the congregation.

Praetorius' vagueness about the fanfare is typical of early 17th-century composers: they left vast and fundamental performance decisions up to the conductor. Monteverdi almost never indicated instrumentation or tempo in his sacred music – it is up to the conductor to orchestrate his works, and also to decide whether a piece is fast, slow, lively or lyrical. Praetorius gave many helpful **suggestions** about orchestration and tempo—each piece is preceded by a paragraph of text laying out **possibilities**: *this line might be played by a violin or cornetto, or just a singer; this passage can be given to trombone if you have one, otherwise, gamba will do; it is recommended to place the trumpets at great distance, or even outside the church; and finally, my favorite: the passages with trumpets should be performed faster than the rest, because trumpets always rush and it's best to go along with them in order not to have chaos.*

We believe that our trumpeters may be a bit more orderly than the Town Criers with whom Praetorius worked. (At least we pay them in money rather than barrels of wine...) I hope that my orchestration and tempo decisions live up to Praetorius' great passion for experimentation and variety of instrumental colors. And finally, we trust that our listeners will bubble up with joy upon hearing this music, as we know that Martin Luther would. *Alleluja, Christus natus est!*

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This recording is dedicated to the memory of EARL RUSSELL,
whose spirit keeps the stone churches of Cleveland and Oberlin ringing with the sounds of early music.
Gratias e benedicamus te.

PART I

① PROCESSIONAL

MEN

Nun komm der heiden Heiland,
Der Jungfrauen kind erkannt,
Des sich wundert alle Welt,
Gott solch geburt ihm bestellt.

Come, thou Savior of the earth!
We await thy humble birth
Filled with wonder, joy and fear,
As the holy hour draws near.

WOMEN

Of a maiden meek and mild,
Shalt thou come, most holy Child.
Fruit of Mary's womb thou art,
Pure of spirit, clean of heart.

CHILDREN

Shining stable in the night,
Shepherds marvel at the light.
Sheep lay quiet in the straw,
Waiting, watching, filled with awe.

ALL

Darkness cannot hide thy flame,
Shining bright as Jesus' name.
Welcome, O my Savior, come!
Child of Mary, God's own Son.

Honor unto God be done;
Honor to his only Son;
Honor to the Holy Ghost;
We prepare thy Child to host.

② NUN KOMM DER HEIDEN HEILAND

Nun komm der Heiden Heiland,
Der Jungfauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

Refrain:

Lob sei Gott dem Vater ton,
Lob sei Gott seim einigen Sohn,
Lob seit Gott dem heiligen Geist,
Immer und in Ewigkeit.

Nicht von Mannsblut noch von Fleisch,
Allein von dem heiligen Geist ist Gottes
Wort worden ein Mensch, Und blüht ein
Frucht Weibes Fleisch.

Refrain.

Der Jungfraun Leib schwanger ward
Doch bleib Keuschheit rein bewahrt, Leucht
herfür manch Tugend schon Gott da war in
seinem Tron.

Refrain.

Der du bist dem Vater gleich
Führ hinaus den Sieg im Fleisch,
Daß dein ewig Gottes Gewalt
In uns das krank Fleisch enthält.

Refrain.

Come, Savior of nations wild,
Of the maiden owned the Child;
Fill with wonder all the earth,
God should grant it such a birth.

Refrain:

Honor unto God be done;
Honor to His only Son;
Honor to the Holy Ghost;
Now, and ever, ending not.

Not of man's flesh or man's blood,
Only of the Spirit of God,
In his Word a man become,
Of woman's flesh the ripened bloom.

Refrain.

Maiden she was found with child,
Chastity yet undefiled;
Many a virtue from her shone;
God was there as in His throne.

Refrain.

Thou, the Father's form express,
Get Thee victory in flesh,
That Thy godlike power in us
Make weak flesh victorious.

Refrain.

③ WACHET AUF!

Wachet auf, ruft un die Stimme
Der Wächter sehr hoch auf der Zinne.
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde
Sie rufen uns mit hellem Munde
Wo seid ihr, klugen Jungfrauen?
Wacht auf, der Bräutigam kommt!
Steht auf, die Lampen nehmt.
Halleluja!
Macht euch bereit zu der Hochzeit.
Ihr müsset ihm entgegen gehn.

*Wake, awake, for night is flying,
The watchmen on the heights are crying;
Awake, Jerusalem, at last!
Midnight hears the welcome voices,
And at the thrilling cry rejoices;
"Come forth, you maidens! Night is past.
The bridegroom comes! Awake;
Your lamps with gladness take!"
Alleluia!
Prepare yourselves to meet the Lord,
Whose light has stirred the waiting guard.*

④ PUER NATUS IN BETHLEHEM

Puer Natus in Bethlehem,
Unde gaudet Hierusalem. Alleluja!

Refrain:
Singet, jubiliret,
triumphieret unserm Herren,
Singet, jubiliret,
triumphieret unserm Herren,
Dem König der Erhen.

Reges de Saba veniunt, Aurum,
thus, myrrham offerunt. Alleluja!
Refrain.

Hic jacet in praesepio
Qui regnat sine termino. Alleluja!
Refrain.

Mein herzens kindlein,
Mein liebstes Freundlein, O Jesu.

In hoc natali gaudio,
Benedicamus Domino. Alleluja!
Refrain.

Laudetur sancta Trinitas,
Deo dicamus gratias. Alleluja!
Refrain.

Mein herzens kindlein,
Mein liebstes Freundlein, O Jesu.

*A boy is born in Bethlehem,
whence Jerusalem rejoices, Alleluia.*

Refrain:
Sing, rejoice,
celebrate our Lord,
Sing, rejoice,
celebrate our Lord,
The King of Glory.

*The kings came there from Sheba,
bringing gold, incense and myrrh. Alleluia.
Refrain.*

*Here lies in the little crib
He whose reign is without end. Alleluia.
Refrain.*

*Child of my heart,
My dearest little friend, O Jesus.*

*For this time of such grace
God be praised in all eternity. Alleluia.
Refrain.*

*Praise be to the holy Trinity,
Now and for evermore. Alleluia.
Refrain.*

*Child of my heart,
My dearest little friend. O Jesus.*

⑤ ACH, MEIN HERR

Ach, mein Herr, straf mich doch nicht
In deinem Zorn
Und züchtige mich nicht
in deinem Grimm.
Herr, sei mir gnädig,
Denn ich bin schwach.
Heile mich, Herr,
Denn meine Gebeine sind erschrocken.

Ach, du Herr, wie so lange?
Wende dich, Herr,
und errette meine Seele.
Hilf mir, um deiner Güte willen. Denn
im Tode gedenket man dein nicht
Wer will dir in der Höllen danken?

Ich bin so müde von Seufzen,
Ich schwemm mein Bette die ganze Nacht,
Und Netze mit meinen Tränen mein Lager.
Meine Gestalt ist verfallen für Trauren
Und ist alt worden
Denn ich allenthalben
geängstiget werde.

*O Lord, rebuke me not in Thine anger,
Neither chasten me
In Thy hot displeasure.*

*Have mercy upon me, O Lord;
For I am weak:
O Lord, heal me;
For my bones are vexed.*

*But Thou, O Lord, how long?
Return, O Lord, deliver my soul:
Oh save me for Thy mercies' sake.
For in death there is no
remembrance of Thee:
In the grave who shall give Thee thanks?*

*I am weary with my groaning;
All the night make I my bed to swim;
I water my couch with my tears.
Mine eye is consumed because of grief;
It waxeth old
Because of all mine enemies.*

⑥ CREDO

Wir glauben all an einen Gott,
Schöpfer Himmels und der Erden,
Der sich zum Vater geben hat,
Daß wir seine Kinder werden.
Er will uns allzeit ernähren,
Leib und Seel auch wohl bewahren,
Allem Unfall will er wehren,
Kein Leid soll uns widerfahren.
Er sorget für uns, hüt und wacht,
Es steht alles in seiner Macht.

Wir glauben auch an Jesum Christ,
Seinen Sohn und unsern Herren,
Der ewig bei dem Vater ist,
Gleicher Gott von Macht und Ehren.
Von Maria, der Jungfrauen,
Ist ein wahrer Mensch geboren
Durch den Heiligen Geist im Glauben,
Für uns, die wir warn verloren,
Am Kreuz gestorben und vom Tod
Wieder auferstanden durch Gott.

Wir glauben an den Heiligen Geist,
Gott mit Vater und dem Sohne,
Der aller Blödeb Tröster heißt
Und mit Gaben zieret schöne.
Die ganz Christenheit auf Erden
Hält in einem Sinn gar eben,
Hie all Sünd vergeben werden,
Das Fleisch soll auch wiederleben.
Nach diesem Elend ist bereit'
Uns ein Leben in Ewigkeit

Amen.

*We all believe in one God,
Creator of heaven and earth,
Who has acted as a father,
That we might be his children.
He will always support us,
Also well guard body and soul,
He will shield us from all mishap,
No harm shall befall us.
He cares for us, guards and protects us;
Everything is within his power.*

*We also believe in Jesus Christ
His Son and our Lord,
Who is forever beside the Father,
Likewise God of might and glory.
From Mary, the Virgin,
A real man is born
Through the Holy Ghost in faith;
To us, who were lost,
He died on the Cross, and through God
Rose again from death.*

*We believe in the Holy Ghost,
God with the Father and the Son,
Who is called comforter of all the foolish
And adorns them with beauteous gifts.
He holds all Christendom on earth
Quite evenly in one spirit;
Here all sins are forgiven,
Flesh shall also live again.
After this misery, a life
Is prepared for us in eternity.*

Amen.

⑦ INSTRUMENTAL

⑧ GLORIA

Glory sei Gott in der Höhe,
Und auf Erden Fried den menschen
ein Wohlgefallen.
Wir loben dich, wir ben dich an,

Wir sagen dir Dank.

Jesu Christe, du allerhöchster,
Herr Gott, Lamm Gottes,
ein Sohn des Vaters,
Ebarme dich unser.

Der du hinnimmst,
die Sünde der Welt,
Nimm an unser Gebet, der du sitzt
Zu der Rechten des Vaters.
Erbarm dich unser.

Denn du bist allein heilig, allein du Herr,
Du bist der Allerhoch Jesu Christe
Samt dem heiligen Geist in der
Herrlichkeit, Gott des Vaters. Amen

*Glory to God in the highest,
and on earth peace to men of goodwill.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee,
We give thanks to Thee for Thy
great glory.*

*Jesus Christ, the most high,
Lord God, Lamb of God,
Son of the Father,
Have mercy upon us.*

*Thou who takest away the sins
of the world,
Receive our prayer. Thou who sittest
At the right hand of the Father,
Have mercy upon us.*

*For Thou only art holy,
Thou only, Jesus Christ, are most high,
With the Holy Ghost in the glory of
God the Father. Amen*

PART II

⑨ QUEM PASTORES LAUDAVERE

Quem pastores laudavere,
Quibus Angeli dixere,
Absit vobis iam timere,
Natus est rex gloriae.

Ad quem Magi ambulabant
Aurum, thus, myrrham portabant,
Immolabant haec sincere,
Leoni victoriae.

Nunc Angelorum gloria hominibus
Resplenduit in mundo,
Novi partus gaudia,
Virgo mater produxit,
Et solverus in tenebris illuxit.

Refrain:
Christus natus hodie ex virgine,
sine virile semine est natus rex.

Exultemus cum Maria
In coelesti hierarchia;
Natum premant voce pia,
Dulci cum melodia.

Christo Regi Deo nato,
Per Mariam nobis dato,
Merito resonat vere
Laus, honor et gloria.

Culpae sic datur hodie remissio;
Laetatur homo reus.
Lux de coelo claruit,
Pace iam reparata,
Et genitrix permansit illibata.
Refrain.

*He whom the shepherds greatly praised,
To whom the angels sang
Henceforth fear no more!
To you is born the king of glory.*

*To whom the wise men came,
Bringing with them gold, incense and
myrrh; They truly worshipped
The lion of victory.*

*Now the glory of angels
For mankind shines in the world.
The joys of a new birth
Were produced by a virgin mother
And the true sun shone in the darkness.*

Refrain:
Christ is born today of a virgin;
a king is born without male seed.

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

*Christ the King, God incarnate,
Granted us through Mary,
Let praise, honor and glory
Truly and deservedly resound.*

*Today remission is given from sin;
Guilty man can rejoice.
Light has shown from heaven
As peace has now been restored
And the mother has remained intact.
Refrain.*

⑩ ANTIPHON: CHRISTUM WIR SOLLEN LOBEN

Christum wir sollen loben schon
Der reinen Magd Marien Sohn
So weit die liebe Sonne leuchtt
Und an aller Welt Ende reicht.

*We must now praise Christ,
Son of the spotless Virgin Mary,
As far as the fair sun shines
And reaches to the world's end.*

⑪ MAGNIFICAT, PARTS I & II

Meine Seel erhebt den Herren,
Und mein Geist freuet sich Gottes
Meines Heilandes.

*My soul does magnify the Lord,
And my spirit rejoices in God
My Savior.*

Denn er hat di Niedrigkeit seiner
Maget angesehn.
Sieh von nun an, werden mich
Selig preisen alle Kindes Kind.

*For he has been mindful
Of the humble state of his servant.
From now on all generations
Will call me blessed.*

Denn er hat große Ding an mir getan,
Und des Name heilig ist.

*For the Mighty One has done great
Things for me, and Holy is his name.*

Und seine Barm herzigkeit währet
Immer für bei deinen die ihn fürchten.

*His mercy extends to those who fear him,
From generation to generation.*

Er übet Gewalt mit sienem Arm

*He has performed mighty deeds
With his arm;*

Und zerstreuet die hoffärtig
Sind in ihres Herzens Sinn.

*He has scattered those who are proud
In their inmost thoughts.*

⑫ CAROL: O MORNING STAR

O Morning Star, how fair and bright!
Thou shinest forth
with God's own light,
Aglow with grace and mercy.

Thou root of Jesse, David's son,
My Lord and master, thou hast won
My heart to serve thee solely.

Thou art holy,
Fair and glorious, all victorious,
Rich in blessing, rule, and might
O'er all possessing.

⑬ **MAGNIFICAT, PARTS III & IV**

Er stößet die Gevaltigen vom Stuhl,
Und erhebt die Niedrigen.

*He has brought down rulers from
Their thrones
But has lifted up the humble.*

Die Hungrigen füllet er mit Gütern
Und läßt die Reichen leer.

*He has filled the hungry with good things
But has sent the rich away empty.*

Er gedenkt der Barmherzigkeit
Und hilft seinem Diener Israel auf.

*He has helped his servant Israel,
Remembering to be merciful.*

Und von Ewigkeit zu Ewigkeit.
Amen.

*And as it ever shall be:
World without end. Amen.*

⑭ **LO, HOW A ROSE E'ER BLOOMING**

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

Isaiah 'twas foretold it,
The Rose I have in mind,
With Mary we behold it,
The Virgin Mother kind.
To show God's love aright,
She bore to men a Savior,
When half spent was the night.

⑮ **OUR FATHER IN HEAVEN**

Vater unser im Himmelreich,
Der du uns alle heißest gleich,
Brüder sein und dich rufen an
Und willst das Beten von uns han;
Gib, daß nicht bet allein der Mund;
Hilf, daß es geh aus Herzensgrund.
Amen.

*Our Father in heaven,
Who callest us all to be like brothers,
We beseech Thee:
Hear our prayer!
Let it not merely quicken our lips,
Let it quicken our very heart of hearts.
Amen.*

⑯ **BENEDICTION**

Benedicamus æterno Regi,
Dignanti pro nobis nasci,
De vergineo procedenti utero
Tanquam Sponsus de thalamo,
æterno Domino.

*Let us bless the everlasting Lord
Who nobly was born
To us of a virgin womb,
And joined with us,
Everlasting Lord.*

⑰ **INSTRUMENTAL**

® IN DULCI JUBILO

I

In dulci jubilo,
Nun singet und seid froh,
Unsers Herzens Wonne,
Und leuchtet als die Sonne,
Matris in gremio,
Alpha es et ô, ho,
Alpha es et ô, ho.

II

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

III

O Patris caritas,
O nati lenitas,
Wir wären all verloren,
Per nostra crimina,
So hat er uns erworben,
Cœlorum gaudia,
Eya wären wir da.

*In sweet jubilation,
Now sing and rejoice:
Our heart's delight
And light of the sun
Lies in his mother's bosom.
You are the first and the last,
The first and the last.*

*O little Jesus,
I so long for you;
Comfort of my soul,
O best boy,
By all your good,
O prince of glory,
Draw me after you.*

*O love of the Father,
O mildness of the Son!
We were all lost
Through our sins
Until you gained for us
The joys of heaven:
O that we were there!*

IV

Good Christian friends, rejoice
With heart and soul and voice!
Give ye heed to what I say,
Jesus Christ was born today.
He hath oped the heavenly door,
And we are blessed evermore,
Christ is born today!

Praise to God on high!
Christ is born today.
Glory be to God,
Christ is born today!
Praise Him, Praise Him.
Christ is born today!



JEANNETTE SORRELL has won international attention as a leading creative voice among the new generation of early-music conductors. She has been credited by BBC MUSIC MAGAZINE for forging “a vibrant, life-affirming approach to the re-making of early music... a seductive vision of musical authenticity.”

She grew up as a pianist and dancer, studying literature and foreign languages. As a conductor, she was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals. She studied conducting under Roger Norrington, Leonard Bernstein, and Robert Spano. After discovering the harpsichord as a university student, she moved to Amsterdam to study with Gustav Leonhardt. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

As the founder and conductor of Apollo’s Fire, she has toured and performed throughout North America and Europe, including such venues as the BBC Proms in London, the Madrid Royal Theatre, the Grand Théâtre de Bordeaux, London’s Wigmore Hall, the Tanglewood Festival, and the Aspen Music Festival.

As a guest conductor, Sorrell has worked with many of the leading American symphony orchestras. Her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete *Brandenburg Concertos* was met with standing ovations every night, and hailed as “an especially joyous occasion” (PITTSBURGH TRIBUNE-REVIEW). She has also led the New World Symphony (Miami), the Los Angeles Chamber Orchestra, Seattle Symphony, the Opera Theatre of St. Louis with the St. Louis Symphony, Handel & Haydn Society (Boston), and has appeared with the Cleveland Orchestra as guest keyboard artist. In 2014 Ms. Sorrell filled in for British conductor Richard Egarr on five days’ notice, leading the complete *Brandenburg Concertos* and playing the harpsichord solo in *Brandenburg no. 5*, for the closing concert of the Houston Early Music Festival. In 2015 she returned to the Pittsburgh Symphony as conductor/soloist.

Praised for her “inspired leadership” (THE INDEPENDENT, London), Sorrell has attracted national attention and awards for creative programming. She has been a guest several times on the BBC’s interview/performance program *In Tune* and NPR’s *Performance Today*. Five of her 21 commercial recordings have been bestsellers on the BILLBOARD classical chart, including the complete *Brandenburg Concerti* and harpsichord concerti of Bach (with Sorrell as harpsichord soloist and director), which was praised as “a swaggering version... brilliantly played by Sorrell” (THE SUNDAY TIMES, London). She has also released four discs of Mozart, and was hailed as “a near-perfect Mozartian” (FANFARE RECORD MAGAZINE). Other recordings include Handel’s *Messiah*, the Monteverdi *Vespers* and three creative crossover projects: *Come to the River - An Early American Gathering*; *Sacrum Mysterium - A Celtic Christmas Vespers*; and *Sugarloaf Mountain - An Appalachian Gathering*.

Sorrell holds an Artist Diploma from Oberlin Conservatory, and honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society.

APOLLO'S FIRE was founded by the award-winning harpsichordist and conductor Jeannette Sorrell. Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various *Affekts* or passions in the listeners. Apollo's Fire is a collection of creative artists who share Sorrell's passion for drama and rhetoric.

Hailed as “one of the pre-eminent period-instrument ensembles” (THE INDEPENDENT, London), Apollo's Fire has performed four European tours, including sold-out concerts at the BBC Proms in London, the Aldeburgh Festival (UK), Madrid's Royal Theatre, London's Wigmore Hall, Bordeaux's Grand Théâtre, and major venues in Lisbon, Metz (France), and Bregenz (Austria), as well as concerts on the Birmingham International Series (UK) and the Tuscan Landscapes Festival (Italy). Chosen by the TELEGRAPH as one of London's “Best 5 Classical Concerts of 2014,” AF was praised for “*superlative music-making... combining European stylishness with American entrepreneurialism.*”

North American tour engagements include the Tanglewood and Aspen Music Festivals, the Boston Early Music Festival series, the Library of Congress, and major venues in Toronto, Los Angeles, San Francisco and Houston. The ensemble has performed two major U.S. tours of the Monteverdi *Vespers* (2010 and 2014) and a 9-concert tour of the *Brandenburg Concertos* in 2013. Apollo's Fire is signed to Columbia Artists Management (CAMI) for exclusive representation in North and South America, and is managed in the U.K. by Intermusica (London).

At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming. Apollo's Fire has released 21 commercial recordings. Five of them have become bestsellers on the classical BILLBOARD chart: the Monteverdi *Vespers*, Bach's *Brandenburg Concertos & Harpsichord Concertos*, and Jeannette Sorrell's three crossover programs: *Come to the River – An Early American Gathering*; *Sacrum Mysterium - A Celtic Christmas Vespers*; and *Sugarloaf Mountain – An Appalachian Gathering*.



APOLLO'S FIRE | THE CLEVELAND BAROQUE ORCHESTRA

STRING BAND

David Greenberg, *concertmaster*
Jennifer Roig-Francoli, *violin*
Karina Schmitz, *viola*
René Schiffer, *viola da gamba*
Ann Marie Morgan, *cello*
Sue Yelanjian, *contrabass*

WIND BAND

Michael Lynn, *recorder*
Kathie Lynne Stewart, *recorder*
Jean Tubéry, *cornetto*
Kiri Tollaksen, *cornetto*
Barry Bauguess, *trumpet*
Norman Engel, *trumpet*
Paul Ferguson, *alto sackbut*
Peter Christensen, *tenor sackbut*
Peter Collins, *bass sackbut*
Matthew Bassett, *timpani*

CONTINUO

Richard Stone, *theorbo*
William Simms, *theorbo*
David Dolata, *theorbo*
Michael Sponseller, *organ*
Jeannette Sorrell, *harpsichord*



APOLLO'S SINGERS | THE CHORUS OF APOLLO'S FIRE

SOPRANOS

Jolle Greenleaf, *soloist*
Nell Snaidas, *soloist*
Sandra Simon, *soloist*
Kathleen Cantrell
Wendy Duncan
Donna Fagerhaug
Anna Levenstein
Gail West

ALTOS

Kirsten Sollek, *soloist*
John McElliott
Ann Mullin
Beverly Simmons
Nadia Tarnawsky

TENORS

Ryan Turner, *soloist*
Scott Mello, *soloist*
Jeffrey Rich
Ross Duffin
Michael Sansoni

BASSES

Paul Shipper, *soloist*
Ian Crane
Nathan Longnecker
Michael McKay
Steve Morse
Daryl Yoder



APOLLO'S MUSETTES | TREBLE ENSEMBLE OF APOLLO'S FIRE

Abigail Clark
Patrick Conklin
Sara Glasure
Gabrielle Haigh
Madeline Apple Healey

Augusta McKay Lodge
Allison Miller
Allison Paetz
Peter Simon



CHILDREN'S CHOIRS

THE OBERLIN CHORISTERS

Katherine Plank, *director*

Kim Anderson, Nolan Barns, Kaley Bartolotta, Elle Benko, Andrea Bestor, Benjamin Board, Miranda Burbridge, Patrick Conklin, Naudia Cruz, Jessica Dakos, Emily Dammeyer, Thomas Fallon, Melissa Fate, Jackie Garn, Sara Glasure, Claire Green, Brittany Hamisfar, Erin Kantola, Jasmine Kennett, Laurel Kennett, Erika Kunath, Stephanie Luczkowski, Molly Lukachko, Anna Marr, Elizabeth Martin, Augusta Jane McKay Lodge, Avalon McKee, Allison Miller, Victoria Palos, Meredith Patrick, Kathlyn Rakvic, Emily Rasmussen, Karen Reynolds, Joseph Rosemark-York, Kierston Rospert, Katie Rudnik, Genevieve Rush, Carl Sadowski, Mary Schieferstein, Bethany Schmitkons, Miranda Scholl, Gretchen Sicker, Hannah Skladan, Russ Smith, Kelsey Solarz, Samantha Stanley, Nora Stewart, Jason Sustar

THE CHILDREN'S CHOIRS OF ST. PAUL'S CHURCH

Drs. Richard & Beth Nelson, *directors*

Members selected from the St. David Choir, the St. Cecilia Choir, and the Youth Choir:
Abigail Clark, Logan Davis, Katie Gildeson, Madeline Apple Healey, Allison Paetz, Jessica Sharkey, Peter Simon, Evelyn Ting

*This recording is made possible by gifts from
Marjorie Kitchell and Spencer Neth,
and Thomas Peterson, Jr.*



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is made possible by a generous gift from
Tom & Marilyn McLaughlin.



CHRISTMAS VESPERS

Music of Michael Praetorius

APOLLO'S FIRE

The Cleveland Baroque Orchestra
on period instruments

with APOLLO'S SINGERS &
APOLLO'S MUSETTES

Jeannette Sorrell, *direction*

Abigail Clark, Madeline Apple Healey,
Peter Simon, *trebles*
Jolle Greenleaf, Nell Snaidas, Sandra Simon, *sopranos*
Kirsten Sollek, *mezzo-soprano*
Ryan Turner & Scott Mello, *tenors*
Paul Shipper, *bass*

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*Special thanks to Barry Baugess for
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www.apollosfire.org



AV2306

Peter Simon in "In Dulci Jubilo"