



THE
SPECTRUM
SINGERS

John W. Ehrlich
Music Director

Music of
Joyful
Anticipation



Saturday, November 23, 2002 at 8:00 p.m.
Emmanuel Church
15 Newbury Street, Boston

The Spectrum Singers cordially invite
you to a post-concert reception in
the Parish Hall, located through the
right door at the front of the sanctuary.

*Please see an usher if you would
like a large-print program.*

Kindly turn off all cell phones,
pagers, and wristwatch prompters.

*This evening's concert is being recorded for
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The Spectrum Singers
John W. Ehrlich, *Music Director*
Instrumentalists of Emmanuel Music

Music of Joyful Anticipation

Canite Tuba	Giovanni Pierluigi da Palestrina (1525?-1594)
Alma Redemptoris Mater	Marian Antiphon
Alma Redemptoris Mater	Johannes Ockeghem (1410?-1497)
Ein Kind ist uns geboren, swv 302	Heinrich Schütz (1585-1672)
O Magnum Misterium	John Harbison (b. 1938)
Sei, lieber Tag, willkommen	Johann Michael Bach (1648-1694)
Hodie Christus Natus Est	Palestrina

≈ *Intermission* ≈

Hodie Christus Natus Est, swv 456	Schütz
Alma Redemptoris Mater	Marian Antiphon
Alma Redemptoris Mater	Guillaume Dufay (ca. 1400-1474)
Three excerpts from A Boy was Born	Benjamin Britten (1913-1976)
Theme:	A Boy was Born
Variation III:	Jesu, as Thou are our Saviour Erin K. Brenner, <i>soprano</i>
Variation V:	In the Bleak Mid-Winter Abbey Thompson, <i>soprano</i>
Hymn to the Virgin	John Joubert (b. 1927) Laura Serafino Harbert & Megan P. Gray, <i>sopranos</i>
Das neugeborne Kindelein	Dietrich Buxtehude (1637-1707)
Deutsches Magnificat, swv 494	Schütz

John W. Ehrlich, *Founder and Music Director of The Spectrum Singers*, has been active as a singer and conductor in the Boston and Cambridge areas for more than thirty years. Son of a concert pianist and a microbiologist, Mr. Ehrlich was born in Grosse Pointe Park, Michigan, and prepared for higher education at Grosse Pointe University School and the New Hampton School. He studied music and conducting while attending the Hartt School of Music, Trinity College, and both Harvard and Boston Universities. His teachers were Robert Shaw, Gregg Smith, G. Wallace Woodworth, Vytautas Marijousius, Iva Dee Hiatt, and Margaret Hillis. Also a singer, Mr. Ehrlich has sung with the Hartford Chamber Choir, Tanglewood Festival Chorus, Cambridge Society for Early Music, John Oliver Chorale, The Chicago Symphony Orchestra Chorus, Boston Baroque, and the Emmanuel Church Choir. For eight seasons he was Music Director of The Master Singers of Worcester. This is Mr. Ehrlich's 23rd season as Music Director of The Spectrum Singers.

The Spectrum Singers gave their first concert under Music Director John W. Ehrlich in December of 1980. Mr. Ehrlich chose the group's name to highlight what he hoped would be the chorus's primary mission: to perform works from all periods of music history – pre-Renaissance through the present day – at a level of historically-informed professionalism equal to the world's finest choral ensembles.

From its beginnings, the chorus has embraced “amateur singers” – gifted vocalists who willingly perform without pay. Today, people from all walks of life sing with The Spectrum Singers, many bringing to the chorus significant experience and skills as choral and solo vocal artists. As a result, the chorus has prospered artistically, and today is widely regarded as one of the finest choral ensembles in the region. In addition to its own annual subscription concert series, the 50-voice chorus has been called upon by composers and other musical ensembles to collaborate in premiere performances of significant choral works and in the concerts of other ensembles. Recent joint ventures have included appearances with the Cantata Singers and The Indian Hill Symphony Orchestra.

The Spectrum Singers are admired for their nimble flexibility in performance of the entire choral spectrum. While renowned for the special skills they bring to very demanding *a cappella* repertoire, the chorus is also praised for the rich and robust tone and fleet virtuosity it brings to works accompanied by orchestra. Equally of interest is the chorus's breadth of repertoire. Music Director John W. Ehrlich is widely admired for his intriguing and adventuresome programming. Concerts by The Spectrum Singers regularly offer works of great contrast and compelling resonances.

Now in its 23rd season, The Spectrum Singers and Music Director John W. Ehrlich continue their mission of performing familiar and less-well-known works in programs of compelling depth and professional execution to a broad audience of appreciative listeners.

PROGRAM NOTES

Brilliant heraldic trumpets are imitated in the opening moments of Giovanni Palestrina's festive Advent motet *Canite Tuba*, foretelling the coming of the Messiah. Appropriately, the sound and image of brass have been part of the musical and visual imagery of Christmas for centuries. Within the framework of this pageantry, Palestrina's *Canite Tuba* repeats the Biblical prophecies, so familiar from Handel's *Messiah*. Each half of this joyous two-part work closes with text exhorting the long-awaited Redeemer not to delay His arrival on Earth. Eager *Alleluia*s then underscore the wish.

The Marian antiphon *Alma Redemptoris Mater*, was written, it is thought, by Hermannus Contractus in the 11th century. An antiphon is usually a refrain-like device repeated at the end of a psalm verse or other sacred song. Yet the Marian antiphons (chants of worship for the Virgin Mary) are too long and complex in structure to have been employed in this fashion. Rather, they are used in daily religious services, with a different antiphon appropriate for each quarter of the year. *Alma Redemptoris Mater* is sung from Advent (the month leading to Christmas) through the first day of February.

Jean de Ockeghem, a 15th century Flemish composer, was a pupil of Guillaume Dufay and was surely familiar with his master's settings of the same *cantus firmus*. Ockeghem was a prominent and greatly admired composer during his lifetime, and spent many of his productive years in service to the French courts of Charles VII, Louis XI, and Charles VIII. A measure of the esteem in which he was held can be read from this statement of Francesco Florio, a contemporary:

I am sure you could not dislike this man, so pleasing is the beauty of his person, so noteworthy the sobriety of his speech and of his morals, and his graciousness. He alone of all the singers is free from vice and abounding in all virtues.

Though Ockeghem's compositions are few in number, they loom large in Early Music fame. His twelve settings of the Mass ordinary are admired for their extraordinary richness and ingenious construct. Apparent in those works, and also in *Alma Redemptoris Mater* (one of only ten surviving motets) is Ockeghem's characteristic and groundbreaking expansion of the range of voice parts, especially the bass. What one remembers most, though, is this composer's wonderful gift for melodic expression, with each voice part a beautiful melody of its own.

Heinrich Schütz, also known in his day, interestingly, as Henricus Saggitarius, has been characterized by musicologist Joshua Rifkin as "...the greatest German composer of the 17th century and the first of international stature...he played a major part in establishing the traditions of high craftsmanship and intellectual depth that marked the best of his nation's music and musical thought for more than 250 years after his death."

Schütz was born in Kostritz in 1585 – 100 years before J.S. Bach and G.F. Handel – and died in Dresden in 1672. When we add Rifkin's 250 years of influence to the latter date, we are well into the first quarter of the 20th century, the period that witnessed the "arrival" of Paul Hindemith and Carl Orff. While it's true that music

in Germany may at that time have set out in new directions, certainly the terms “high craftsmanship” and “intellectual depth” still apply today – witness the work of Stockhausen, Henze, and Rihm. The three works by Heinrich Schütz which we offer this evening span much of his long career.

The charmingly unadorned beginning of *Ein Kind ist uns geboren* reminds one of a gently rocking cradle song. But as the work progresses one senses a growing degree of complexity. Indeed, after its several shifts from triple to duple time, the work begins to blossom, reaching full bloom on the text “*der Eifer des Herren Zebaoth*” (the zeal of the Lord of Zebaoth) where for twenty-three measures the work ecstatically dwells amidst an extraordinary sequence of overlapping suspensions. It is as if the concept of Christ’s birth at the beginning of the work has now flowered and become the person of the Saviour Himself.

John Harbison wrote two settings of *O Magnum Misterium* in 1992. The longer version is the one heard tonight. It was written for the choir of Emmanuel Church, where the composer has been a welcome collaborator in the Church’s music program for many years. The work immediately engages the listener with its compelling texture of overlapping melodic sequences of repeated rising and falling intervals, fittingly ascending with the text “*O magnum,*” and falling when the text speaks “*misterium.*” Later, octave leaps of unusually poignant contrast enhance the text at “*jacentem in praesepio*” and “*portare Dominum,*” the former with unexpected *staccato* markings, and the latter with a *grazioso*-marked legato. These octave leaps – so similar in structure yet so different in their effect upon the listener due to Harbison’s skill in treating the text they illumine – are among many subtle felicities of detail which elevate this work to the reverent glow it achieves. After the richness of the earlier music, fervent and somewhat stark homophonic statements of the traditional *Ave Maria* prayer bring a rapt and inward focus to this remarkable work’s conclusion.

Johann Michael Bach – younger brother of Johann Christoph Bach and father of the great Johann Sebastian’s first wife (his distant cousin) Maria Barbara – was a skilled maker of violins and clavichords and a gifted composer. Though not possessed of the great talent generally associated with the Bach name, his exuberant 6-part motet welcoming the New Year bubbles with charm and simple, heartfelt rejoicing. Richard Marlow has noted this work’s effective and “...lively encounter between a high trio, bright and transparent, and a lower, more weighty quartet.”

Palestrina’s impressive eight-part setting of the Christmas gradual *Hodie Christus Natus Est* reflects the intrinsic drama of its text, in which reiterated shouts of “*noel!*” echo back and forth between antiphonal angelic choirs.

Heinrich Schütz’s *Hodie Christus Natus Est*, despite its “late” SWV number, likely dates from his early days while the young composer was still under the considerable influence of his Venetian teacher, Gabrieli. Spitta thought that it might actually have been composed while Schütz was still in Venice, perhaps in 1610. Beginning with a rich and unmistakably Venetian flourish, the work embarks on a succession of manic *Alleluias* in triple meter, each time contrasted with increasingly variegated duple-meter settings of text beginning with *Hodie*. This is all prelude to the subsequent *Gloria* which rings out triumphantly as the beginning of the finale.

Once achieved, the triple-time *Alleluias* return only to swing into a final duple setting of the same text, which brings this joyful work to its close.

The Marian antiphon *Alma Redemptoris Mater*, which is sung in chant before Guillaume Dufay's ravishing second setting of its melody as *cantus firmus* to his motet of the same name, is one of the most melodic and beautiful in today's *Liber Usualis*, as befits its subject matter. Dufay's setting is for three voices and his celebrated gift for melody is equally bestowed on each. At its very end, time stands still as Dufay asks his singers to pause at each chord change – an effect illustrated in the manuscript by *fermata*s – one of the first times this musical notation appeared in print.

Benjamin Britten's early *a cappella* masterwork, *A Boy was Born*, is a large-scale work of theme and variations for unaccompanied divided chorus, boys' choir and soloists. *A Boy was Born* presents significant challenges of execution to all but the most accomplished of choirs. Perhaps because of this, the composer revised the work in 1958 and added an independent organ part, likely hoping this change would afford the work more performances. The Spectrum Singers will offer three *a cappella* excerpts from the original version of this major Britten opus: Theme, Variation III, and Variation V. The Theme is set as a beautifully harmonized chorale. Each of the two highly contrasted variations frames a haunting, high soprano solo. Variation III speaks in homophonic choral phrases, answered intermittently by a high-arching solo intonation of the name Jesu. Variation V is an extraordinary impressionistic image of a crystalline, feathery snowfall scored for women's voices alone, whose vocal lines drop weightlessly down the staff much like the lightest of snows on a particularly still and frigid night. Floating through and above this misty scrim of sound is a lone soprano whose words tell the metaphorical medieval tale of the wounded knight and the maiden who cares for him in his torment. These few moments of surpassing and haunting beauty give ample evidence of the early flowering of an immensely gifted composer, and of a major work, rightly deserving to be heard.

John Joubert was born in South Africa in 1927. His professional training and subsequent musical language is purely British, though with a decided harmonic tang of his own. Perhaps best-known for his beautiful Christmas choral works, of which his *Hymn to the Virgin* is a particularly shining example, his several worthy larger works cry out for performance in this country.

Johann Sebastian Bach embarked on a now-famous trip to Lübeck in 1705 specifically to hear Dietrich Buxtehude play the Marienkirche organ, where the latter was employed as "Werkmeister." There, he had instituted a series of afternoon concerts at the end of Trinity and the beginning of Advent which were called "Abendmusik." An organist of prodigious talents, Buxtehude taught both Bruhns and Pachelbel, enjoyed a considerable reputation, and wrote prolifically for chorus, organ, and other keyboard instruments.

The charming New Year's cantata *Das neugeborne Kindelein* embodies a structure Buxtehude employed in most of his works in this form. A short instrumental introduction is followed by choral verses interspersed with further instrumental contributions, with occasional meter changes at points in the text the composer wished to emphasize. While one would be hard-pressed to suggest that ingenious

invention abides in this work, the listener is nonetheless drawn in by music's happy and energetic consonance. The cheerful optimism heard throughout reaches a high point when the text tells us that, as a consequence of Christ's birth, it is now a time for singing. The German words at this point, "*es ist jetzt Singens Zeit*," fairly buzz with sibilant enthusiasm. And at the very end, Buxtehude trumps the work's occasionally sober modality with a sunny A-major cadence.

Heinrich Schütz's last work, his 1671 setting of the *Deutsches Magnificat*, is written for double chorus, homage perhaps to his earliest days in Venice where polychoral settings were a frequent means of musical expression. This composition neatly sums all of this remarkable artist's protean talents. Abundant word painting, meter shifts, vivid setting of text, rich sonority, delicate texture, bold, forward-looking rhythmic drama – it's all here. In a work so rich, any attempt to suggest "highlights" is almost self-defeating. Nonetheless, such wonderful moments as the following really should be mentioned: the opening few measures on the text "*Meine Seele*" (My soul) where the music begins with one tenor voice and opens like a flower as each voice joins; the powerful, almost percussive music for "*Er übet Gewalt*" (He hath shown strength); and finally the joyful tossing back and forth between choruses of the final words "*zu Ewigkeit, Amen*" (forever, Amen). This is the work of a greatly talented musician at the end of his career, offering one last wonderful gift to his listeners, his performers, and his God.

~ Program notes © 2002 by John W. Ehrlich

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J.S. Bach: *The Six French Suites*
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and Carols Lindsay Chapel
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Thursday, December 19, 2002 at 6:00 pm
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Emmanuel Music

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Canite Tuba

Canite tuba in Sion,
quia prope est dies Domini,
ecce venit ad salvandum nos.
Erunt prava in directa,
et aspera in vias planas:
veni Domine, et noli tardare.
Alleluja.

Rorate cœli de super,
et nubes pluant justum;
aperiatur terra,
et germinet salvatorem.
Ostende nobis Domine,
misericordiam tuam,
et salutare tuum da nobis.
Veni Domine, et noli tardare.
Alleluja.

Giovanni Pierluigi da Palestrina

*Sound the trumpets in Zion,
for the day of the Lord is at hand.
Lo, he comes to save us.
The straight paths have become crooked,
the smooth paths rough.
Come, Lord, and do not tarry.
Alleluia.*

*Drop from above, oh heavens,
and let the skies rain justice;
let the earth open,
and bring forth salvation.
Show us, oh Lord,
Your mercy,
and give to us your bounty.
Come, Lord, and do not tarry.
Alleluia.*

Alma Redemptoris Mater

Alma Redemptoris Mater,
quae per via coeli porta manes
et stella maris, succure cadenti
surgere qui curat populo:
Tu quae genuisti, natura mirante,
Tuum sanctum genitorem:
Virgo prius ac posterius,
Gabrielis ab ore
sumens illud Ave,
peccatorum miserere.

*Loving Mother of the Redeemer,
open door to heaven and star of the sea,
come quickly to the aid of your people,
fallen, indeed, but striving to rise again.
To nature's astonishment
You were the mother of your Holy Creator
without ceasing to be a virgin,
and heard from Gabriel
that greeting, "hail."
Have pity on us sinners.*

Ein Kind ist uns geboren

Heinrich Schütz

Ein Kind ist uns geboren,
ein Sohn ist uns gegeben,
welches Herrschaft ist auf seiner Schulter,
und er heißt: Wunderbar,
Rat, Kraft, Held, Ewigvater,
Friedefürst,
auf daß seine Herrschaft
groß werde, und des Friedens
kein Ende,
auf dem Stuhle David,
und seinem Königreiche,
daß er's zurichte und stärke
mit Gericht und Gerechtigkeit,
solches wird tun der Eifer
des Herren Zebaoth.

*Unto us a child is born,
unto us a son is given,
whose government is upon His shoulder,
and His name is: Wonderful,
Counselor, Might, Hero, Father Eternal,
Peace-Prince,
so that His government might
grow great, and of peace
there shall be no end,
upon the throne of David,
and his kingdom
that He will ordain and strengthen it
with judgement and justice,
So shall do the zeal
of the Lord.*

Isaiah IX: 6-7

~ translation by Bernard Greenberg

O Magnum Misterium

John Harbison

O magnum misterium,
et admirabile sacramentum
ut animalia viderent
Dominum natum
jacentem in praesepio.
Beata Virgo, cujus viscera
meruerunt portare Dominum.
Ave Maria, gratia plena,
Dominus tecum, Amen.

*O great mystery
and wondrous sacrament
that animals should witness
the Lord's birth,
cast down in a manger.
Blessed Virgin, whose womb
is worthy to bear our Lord.
Hail Mary, full of grace,
The Lord be with you, Amen.*

Sei, lieber Tag, willkommen

Johann Michael Bach

Sei, lieber Tag, willkommen,
willkommen sei du heut!
Heut freuen sich die Frommen,
die Frommen, die allzeit,
allzeit den großen Gott,
Gott, ihren Schöpfer, loben,
ihn loben hoch dort oben,
erlöst aus aller Not.

*Welcome, beloved day,
be welcome today!
Today, true believers rejoice,
true believers who always,
always praise God in his greatness,
God, their creator,
praising him there on high,
freed from any danger.*

Denn an dem Tage brachte
der liebste Gottessohn,
was Freude bei uns machte,
aus seinem Himmelsthron:
Ein schönes neues Jahr,
Glück, Heil und allen Segen
zu Wegen und zu Stegen
der ganzen Christenschar!

*For, on that day,
the dearest Son of God
brought from his heavenly throne
the cause of our rejoicing.
A fine new year,
happiness, salvation, and every blessing
at each step along the way
For the whole company of Christians!*

Drum kommt, ihr Christenbrüder,
kommt her an diesem Tag,
kommt, fallt für Jesu nieder,
damit es euch behag!
Kommt, dankt und bittet ihn,
daß er in diesem Jahre
euch väterlich bewahre
und tue wie vorhin!

*Come, therefore, Christian brethren,
come here on this day,
come fall prostrate before Jesus
to your delight!
Come, give thanks,
and beseech his fatherly protection
this year, and ask that
He should look after you as before.*

Laßt eure Stimmen hören,
laßt klingen Saiten drein,
lobt ihn mit vollen Chören,
laßt alles fröhlich sein!
Singt, singet eurem Gott,
singt, lobet, danket, betet,
vor euren Jesu tretet,
er schützt vor Not und Tod!

*Let your voices be heard,
let your harmonies resound,
sing the chorus of His praise,
let everyone rejoice!
Sing, sing to your God
sing, praise, give thanks and pray,
come before your Jesus,
Your shield from death and danger.*

Hodie Christus Natus Est

Hodie Christus natus est; noe, noe.
Hodie Salvator apparuit; noe, noe.
Hodie in terra canunt angeli,
laetantur archangeli; noe, noe.
Hodie exultant iusti, dicentes:
Gloria in excelsis Deo; noe, noe.

*Christ is born today; noel.
Today the Saviour has appeared; noel.
Today on Earth the angels sing,
archangels rejoice; noel.
Today the righteous exult, saying,
Glory to God in the highest; noel.*

Alma Redemptoris Mater

Alma Redemptoris Mater,
quae per via coeli porta manes
et stella maris, succurre cadenti
surgere qui curat populo:
Tu quae genuisti, natura mirante,
Tuum sanctum genitorem:
Virgo prius ac posterius,
Gabrielis ab ore
sumens illud Ave,
peccatorum miserere.

*Loving Mother of the Redeemer,
open door to heaven and star of the sea,
come quickly to the aid of your people,
fallen, indeed, but striving to rise again.
To nature's astonishment
You were the mother of your Holy Creator
without ceasing to be a virgin,
and heard from Gabriel
that greeting, "hail."
Have pity on us sinners.*

~ © 2002 John W. Ehrlich

A Boy was Born (*three excerpts*)

Benjamin Britten

Theme: A Boy was Born

A Boy was born in Bethlehem;
Rejoice for that, Jerusalem!
Alleluya.

He let himself a servant be,
That all mankind He might set free:
Alleluya.

Then praise the Word of God who came
To dwell within a human frame:
Alleluya.

*~ Text translated from 16th c. German
by N.S.T. in the Oxford Book of Carols*

Variation III: Jesu, as Thou art our Saviour

Jesu, Jesu, Jesu, Jesu,
Save us all through Thy virtue.

Jesu, as Thou art our Saviour
That Thou save us fro' dolour!
Jesu is mine paramour.
Bless'd be Thy name. Jesu!

Jesu was born of a may
Upon Christēmas Day,
She was may befornd and ay,
Blessed be Thy name. Jesu!

~ Anonymous (15th c.)

Variation V: In the Bleak Mid-Winter

In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter
Long ago.

He bare him up, he bare him down,
He bare him into an orchard brown.

Lully, lulley, lully, lulley,
The falcon hath borne
my make away.

In that orchard there was an hall
That was hangēd with purple
and pall.
And in that hall there was a bed,
It was hangēd with gold so red.

Lully, lulley, lully, lulley,
The falcon hath borne
my make away.

In that bed there lieth a knight,
His woundēs bleeding, day
and night.
By that bedside kneeleth a may,
And she weepeth both night and day.

Lully, lulley, lully, lulley,
The falcon hath borne
my make away.

And by that bedside there
standeth a stone,
Corpus Christi written thereon.

~ Chorus verse: Christina G. Rossetti

~ Solo verse: Anonymous (15th c.)

Hymn to the Virgin

John Joubert

Of on that is so fayre and bright

Velut maris stella,

Brighter than the day is light,

Parens et puella:

Ik crie to the, thou see to me,

Levedy, preye thi Sone for me,

Tam pia,

That ic mote come to thee,

Maria.

Levedy, flour of alle thing,

Rosa sine spina,

Thu bere Jhesu, hevene king,

Gratia divina:

Of alle thu berst the pris,

Levedy, quene of paradys,

Electa:

Mayde milde, Moder,

es Effecta.

~Anonymous, 15th Century

Das neugeborne Kindelein

Dietrich Buxtehude

Das neugeborne Kindelein,

das herzeliebe Jesulein

bringt abermal ein neues Jahr

der auserwählten Christen Schar.

The new-born little child,

the dearly beloved little Jesus

brings once again a new year

to his favored Christian flock.

Des freuen sich die Engelein,

die gerne um und bei uns sein

und singen in den Lüften frei,

daß Gott mit uns versöhnet sei.

The little angels rejoice

who are happily around and with us

and singing freely in the heavens

that God may be reconciled with us.

Ist Gott versöhnt und unser Freund,

was kann uns tun der arge Feind?

Trotz Teufel, Welt und Höllenpfort!

Herr Jesu, du bist unser Hort!

Since God is appeased and our friend,

What can the wicked foe (Satan) do to us?

Despite the Devil, sin, and hell's portals,

Lord Jesus, you are our refuge.

Du bringst das rechte Jubeljahr.

Was trauern wir dann immerdar?

Frisch auf, es ist jetzt Singens Zeit:

Herr Jesu, du wendst alles Leid!

You bring us a true jubilee –

Why should we always be downcast?

Look alive! – it's now time for singing:

Lord Jesus, you turn away all barm.

~Cyriacus Scheegrass, 1597

~ © 2002 John W. Ehrlich

Deutsches Magnificat

Heinrich Schütz

Meine Seele erhebt den Herren,
und mein Geist freuet sich
Gottes, meines Heilandes.
Denn er hat die Niedrigkeit
seiner Magd angesehen;
siehe, von nun an
werden mich selig preisen
alle Kindeskind.
Denn er hat große Ding' an mir getan,
der da mächtig ist
und des Name heilig ist.
Er übet Gewalt mit seinem Arm
und zerstreuet, die hoffärtig sind
in ihres Herzens Sinn.
Er stößet die Gewaltigen vom Stuhl,
und erhöhet die Niedrigen.
Die Hungerigen füllet er mit Gütern,
und lasset die Reichen leer.
Er denket der Barmherzigkeit
und hilft seinem Diener Israel auf,
wie er gered't hat unsern Vätern,
Abraham und seinem Samen ewiglich.
Ehre sei dem Vater, und dem Sohn
und auch dem Heiligen Geiste.
Wie es war im Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit,
Amen.

*My soul doth exalt the Lord,
and my spirit doth rejoice in
God, my Saviour:
For He hath beheld the lowliness
of His handmaiden.
Behold, from now on
all generations
shall praise me as blessed.
For He hath for me done great things,
He who is mighty,
and whose name is Holy.
He showeth power with His arm,
and scattereth the haughty
in their own minds' hearts.
He casteth the powerful down from their seat,
and raiseth up the lowly,
He filleth the hungry with goodly things,
And leaveth void the wealthy.
He thinketh of mercy,
and helpeth His servant Israel,
as He told our fathers,
Abraham and his seed, forever.
Glory be to the Father; and to the Son,
And also to the Holy Spirit.
As it was in the beginning, now
And from eternity to eternity,
Amen.*

Luke 1: 46-55

~ translation by Bernard Greenberg

THE SPECTRUM SINGERS

Soprano

Erin K. Brenner
Joy Emerson Brewer
Roberta Chase-Borgatti
Kimiko Cautero Cohen
Jill Fekete*
Ann Ferentz
Valerie Gibson
Megan P. Gray
Laura Serafino Harbert
Elizabeth S. Harmell
Leslie Horst
Carol McKeen
Catherine Meyers
Kate Scott
Anna Andrews Smith
Abbey Thompson
Kathi Tighe
Ree-Ven Wang

Alto

Jennifer Angel
Christine E. Bishop
Jocelyn Burke
Betsy Clifford
Karen Coffman
Karin Denison
Jane Farber
Sara S. Glidden*
Jennifer-Grace Horne
Linda Ingram
Sara D. Kunz
Leslie A. Lanagan
Marilyn Marlette

Tenor

Thomas A. Best*
Ben Cox
Richard W. Drost
Ian Fox
Robert Humphreville
Alex Lewin
Maurice Wong

Bass

Carl Bewig
James E. Frens*
Grant E. Hicks
Edward A. Jacobson
Laurence J. Krenis
Steven L. Solomon
Carter West
Kevin R. Woller

**section leader*

INSTRUMENTALISTS OF EMMANUEL MUSIC

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Danielle Maddon
Dianne Pettipaw
Jodi Hagen

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Joan Ellersick
Kate Vincent

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Shannon Snapp

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Organ

Michael Beattie

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..... *Detach Here*

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