

ARSIS

Hieronimus Praetorius

(1560—1629)

Sacred Music for Double Chorus



The Choir of the Church of the Advent

Edith Ho, Music Director

Ross Wood, Associate Conductor



Above: the so-called St. Petri Altar (1508) in side chapel, Jacobikirche, Hamburg.
The Virgin and Child are flanked by St. Peter, left, and St. Anne, right.

Cover: A portion of a painting by Joachim Luhn viewing the city of Hamburg, 1681. The entire painting currently hangs on the north wall of the *Jacobikirche* nave. The large church towers (from left to right) are: *Nicolaikirche*, *Katharinenkirche*, *Petrikirche*, *der Dom* (no longer standing), and *Jacobikirche*.

—Photos: Robert Schuneman.

Sacred Music for Double Chorus by Hieronymus Praetorius

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1	<i>Angelus ad pastores ait</i>	5:54
	<i>Missa super Angelus ad pastores ait</i>	
2	<i>Kyrie</i>	4:10
3	<i>Gloria</i>	6:13
4	<i>Credo*</i>	8:42
5	<i>Sanctus & Benedictus</i>	4:22
6	<i>Agnus Dei</i>	4:34
7	<i>Laudate Dominum*</i>	4:09
8	<i>Ecce Dominus veniet</i>	7:11
9	<i>Ein Kindelein so löbelich</i>	5:24
10	<i>Ecce quam bonum*</i>	4:04
11	<i>Te Deum Patrem ingenitum*</i>	4:08
12	<i>Nunc dimittis*</i>	7:41
13	<i>Cantate Domino</i>	5:37

Total CD Time

72:09

Notes on the Program

Double-Choir Music

In the second half of the sixteenth century, works for divided or double choir became standard in the liturgical repertoire of large European churches. From the artistically progressive city of Venice the style spread throughout Italy and to many other countries, especially Germany. Between the 1560s and the 1630s hundreds of collections of double-choir music were published, and the genre continued to be favored into the eighteenth century.

The origins of divided-choir singing can be traced back many centuries, however, to the practice of psalm singing and to the architectural layout of churches and cathedrals. Singers normally sat in choir stalls facing each other on the left and right sides of the chancel, with each side chanting alternate verses of psalms, hymns, responses, and other liturgical music. This practice created an antiphonal effect which was then adopted for polyphonic choral music, most commonly in eight parts, SATB/SATB. Both this expansion of performing space and the enhanced possibilities for emphasis on textual clarity and for contrast of expression made polychoral music a desirable vehicle for the rising Baroque aesthetic around 1600. German Protestant composers found the polychoral medium attractive and began to compose motets and masses for two, three, and four choirs for Lutheran church services. Several of them learned the style directly from the Italian masters, most notably Andrea and Giovanni Gabrieli in Venice. Others became familiar with it through widely circulated collections of Italian sacred music, as well as the works of Roland de Lassus and Jakob Handl. Hans Leo Hassler, Michael Praetorius, Heinrich Schütz, Johann Hermann Schein, and Samuel Scheidt all benefited from the direct or indirect influence of these composers and gradually introduced distinctively Germanic elements into their own music, such as German texts, chorale melodies, and the use of a wide variety of instruments.

Hieronymus Praetorius (1560–1629)

Hieronymus Praetorius, an especially significant composer who adopted the polychoral style, lived and worked in the large north German city of Hamburg. Of the four city organists from the Hamburg Praetorius family (unrelated to the more prolific Michael Praetorius), Hieronymus created the greatest musical legacy and became the first Hamburg musician of

international renown. While he was organist at the large Jacobikirche (St. James' Church) from 1586–1629, most of his surviving organ works were copied into *The Visby Tablature* (1611); more important and extensive are his early contributions to the German-Venetian polychoral style. His five-volume *Opus musicum* was published in Hamburg between 1599 and 1625 (in eight vocal partbooks and a *basso continuo* part). Created without any direct contact with Italian composers, this huge collection contains 100 Latin and German motets in five to twenty parts (for one to four choirs), six masses, and nine magnificats for double choir. Praetorius's significant body of little-known vocal works displays the early beginnings of Italian influences on north-German sacred music and exhibits a fascinating and imaginative blend of old and new styles during the first two decades of the Baroque era. Succeeding generations adopted more progressive Italianate elements, but Praetorius was the most significant and influential pioneer, both in choral and organ music.

The vocal works of Praetorius were owned by many north German churches and formed a standard part of their choral repertoire during the entire seventeenth century. For instance, works from Praetorius's *Opus musicum* were sung in the Lübeck Marienkirche (St. Mary's Church) during Dieterich Buxtehude's time, as well as in Sweden, Denmark, and even the Netherlands. At least twenty single motets were reprinted in large, popular anthologies of the time, and many manuscript copies are listed in European library catalogs and inventories.

Church Music in Hamburg

Long before better-known composers such as Georg Philipp Telemann, Johann Mattheson, and C. P. E. Bach brought musical fame to Hamburg, the city enjoyed a rich musical life centered in the four main churches, including the Jacobikirche. Traditionally, the Sunday Mass with Communion was celebrated from 7:00 in the morning until 10:00 or later, while the Saturday and Sunday Vespers began at 1:00 or 1:30 in the afternoon. In Hamburg and most other large cities, the liturgical orders and practices of the immediate post-Reformation times remained in force: the service orders were still based on the traditional Latin models, with only a few German-language substitutions and modifications. Not until 1699 were modernized and simpler service orders approved for Hamburg.

Performances of Praetorius's large-scale sacred works were directed by the city *Cantor* who led the choir of boys, a few teachers, and eight singers paid by the City Council. Also on call

for church performances were eight city instrumentalists and a pool of free-lance players. Although the original printed editions designate no instrumentation and all parts have words, documents of the time describe instruments substituting for or supporting voice parts, and even the large organ playing the music of one complete choir. Because of these rich musical resources provided by the church and the city government, Hamburg's magnificent liturgical music rivaled that heard in other large cities and private court chapels and was considered an essential part of the city's religious and cultural life.

Program Overview

This program's presentation of double-choir music by Hieronymus Praetorius contains one of his six masses and eight of his forty eight-part motets, six of which are receiving their first recording by the Choir of the Church of the Advent. The motets set psalm texts, canticles, and antiphons for specific seasons and services throughout the church year—Advent, Christmas, Easter, and Trinity—including both Vespers and Sunday Communion texts. Although the music of the five-movement mass is based on a Christmas motet, it could be performed at other times without its seasonal connotations. Three motets contain two distinct sections, a standard feature of Latin motets (*Angelus ad pastores ait*, *Nunc dimittis*, and *Ecce Dominus veniet*), and three conclude with the lesser doxology, "Gloria Patri" (*Laudate Dominum*, *Nunc dimittis*, and *Te Deum Patrem ingentum*). The mass movements are also divided at traditional points, as indicated in the Texts and Translations.

Praetorius's Double-Choir Style

Praetorius's style most closely resembles that of Lassus and Hassler, but it is more harmonically conceived and exhibits a greater variety of structures and styles within the same work. Following the early Baroque emphasis on text clarity, the words are most often set syllabically to rhythms that closely reflect speech, but not rigorously so. Longer note values and extended melismas are saved for pictorial purposes and for contrast with the regular metric flow of the music. Normally, lines of text are presented phrase by phrase in distinct sections, but Praetorius often departs from this regularity through repetitions of phrases, whole sections of text, or refrains. In addition to antiphonal echoing between the choirs, the simple repetition of phrases creates balance, emphasis, an increase of intensity, or a sense of finality. Refrains are particularly evident in *Laudate Dominum* and *Cantate Domino*, with their dancing, triple-meter sections

on the opening words. Praetorius often thickens and animates the prevailing chordal texture in his music by creating a kind of "broken homophony." In this broken style, varied rhythms, interpolated rests, syncopations, disjunctive text statements, and motivic interplay create more independence between the parts than is common. The quasi-polyphonic result is mixed with homophonic and imitative sections to produce Praetorius's distinctive polychoral style, a style densely sonorous, often rhythmically exciting, and musically satisfying. *Te Deum Patrem ingentum* best exemplifies the typical Praetorian double-choir style.

Harmonically, Praetorius's works are conservative as compared with contemporary Italian music, but they occasionally introduce dissonances to strengthen cadences and often employ close juxtaposition of major and minor triads for expressive impact. Changes of mode may also accompany expressions of mercy, sadness, or sin. To avoid over-use of simple echo techniques, Praetorius may alter the responding statements by a change of pitch level, rearrangement of voice parts, and embellishment or reworking of individual voice parts. In *Nunc dimittis*, the nine repetitions of the words "quia viderunt oculi mei" vividly illustrate Praetorius's imaginative skill in varied alternation. To sustain forward movement and avoid block treatment of the texts, the choir statements usually overlap instead of simply alternating. Normal overlapping on a single chord is occasionally shortened or extended to create a canon between the choirs, most clearly evident in *Ein Kindelein so löbelich*. Ordinarily voice parts sound only with their own choir, but single voices singing with the opposite choir are heard in *Nunc dimittis*, *Ecce Dominus veniet*, and *Ein Kindelein so löbelich*. To vary the texture and sonority (needed in a program of all double-choir works), Praetorius exploits the higher and lower vocal ranges. The sweet mood of *Ein Kindelein so löbelich* is matched by the comparatively high range of all the voices, while *Laudate Dominum* creates the effect of confident and majestic praise with its emphasis on the lower voice parts and thick textures. In *Ecce quam bonum* and *Cantate Domino*, the division into high and low choirs creates stunning contrasts of texture and sonority.

Text Expression

Double-choir works were not heard every week in Hamburg, but within the normal service context of chant, organ music, simple chorales, and the spoken word, their presence created a highly intensified moment of religious and emotional expression. Praetorius's musical evocation of the sacred texts is reserved, in keeping with his north German aesthetic, but frequent

touches of both obvious and more subtle text expression appear. As expected, the full sonority of the combined choirs is typically used to create a broad, majestic final cadence at the end of a section or to illustrate ideas such as “with our whole heart,” “all ye nations,” and “all the earth.” Melismatic passages can emphasize important words or sustain sequential patterns; contrasting rhythmic patterns, syncopations, and shifts of accentuation are often used to intensify or call attention to important words and phrases. Examples of Praetorius’s imaginative rhythms abound in *Laudate Dominum* and in sections of *Ecce Dominus veniet*. Using the number of voices suggested by the text may be found in *Te Deum Patrem ingenitum* where three-voice groups symbolize the Trinity. Rising or falling scale lines apparently fascinated Praetorius, for they occur rather frequently in these motets. In *Angelus ad pastores ait* they are associated with the angels’ descent to the shepherds, but then appear to very different words in the movements of the related parody mass. The opening of *Ecce Dominus veniet* uses scale lines to suggest coming or arriving, and later the lines depict the waters of the world descending from Mount Hermon. But the same device in the beautiful initial statements of “alleluia” creates an entirely different mood. “Descendit” with its expected falling notes fills the middle section of *Ecce quam bonum* to an almost excessive degree. *Nunc dimittis* illustrates a marvelous mood change over a longer span of time. The prayerful opening depicts Simeon accepting the end of his long life in slow note values and smooth melodic lines. After greater activity ends the first section, the second part briefly returns to the initial mood, but becomes increasingly animated at the word “lumen” (light). The motet culminates in a triple-meter setting of “et gloriam plebis tuae Israel” and the closing doxology with its emphasis on “saeculorum. Amen.”

The Christmas motet *Ein Kindelein so löblich* is a rare example of Praetorius setting a German chorale melody. All the phrases of the original melody and text appear at least once in the soprano or bass parts, mostly in an imitative texture rather than the more common cantus-firmus (long-note) manner. The inventive variations of the chorale melody are a fascinating highlight of this motet. The surprising appearance of yet another German-Latin Christmas song, “Joseph, dearest Joseph mine,” which is then interrupted by a vocal fanfare, bring this exuberant motet to a lively, yet gentle, conclusion.

Cantate Domino, the final motet, displays the most imaginative characteristics of Praetorius’s creativity. The division into high and low choirs, enhanced by the virtuosity of the high choir,

suggests alternation between soloists and full choir. The opening section becomes a refrain returning three further times, and the varied rhythmic and melismatic treatment of “cantate” vividly expresses the most joyful “singing to the Lord” one can imagine. The motet is a true masterpiece which few composers (even Praetorius’s contemporary Italians) have matched.

The Parody or Imitation Mass: *Missa super Angelus ad pastores ait*

Renaissance and Baroque composers believed that good musical ideas should be heard in not just one composition, but reused in other works, either reproduced note-for-note or modified in a wide variety of ways. The new work was usually designated as being *super* (on, or based upon) the earlier composition, although with different words. When large portions of a composition were “recycled,” the composer was not being lazy but rather preserving a good piece in another form, often improving or enlarging upon it. Such a mass was called a “parody” or “imitation” mass.

All five movements of Praetorius’s *Missa super Angelus ad pastores ait* make extensive use of passages from the motet. Musicologists might spend days discovering where and how the musical borrowings appear in the related mass setting, but what might an alert listener notice at one hearing? Most striking in Praetorius’s mass are the rising scale-lines from the motet at the beginning of each mass movement. In the *Sanctus*, however, they reverse direction, and in *Agnus Dei I* they move in longer note values, marvelously fitting the penitential content of the text, only to return to their original values and direction in *Agnus Dei III*. Other recognizable ideas are the rapid-paced alleluias which end both sections of the motet; these are appropriated for similar concluding positions in the mass movements, clearly heard at “Cum Sancto Spiritu” in the *Gloria*. The mass also adopts a sequential passage with very long notes in the soprano part, set originally to the words “Salvator mundi” in the motet. It becomes the whole content of *Kyrie II*, tying “Salvator mundi” in the motet to “Christe” and creating an intensifying plea for mercy. *Kyrie III* seems to be a condensed version of part two of the motet without the *alleluia* music.

Between the opening and ending of the *Gloria*, much of the music is less directly related to the motet. It is either extensively reworked or newly composed, as well as being more adventurous harmonically. The same structure holds for the *Credo*, except where the words “qui propter nos homines” borrow the same sequential passage with long notes heard in the “Christe”

section. The section from “Et incarnatus est” to “non erit finis” is totally new, including the traditional prolonged notes on “Et homo factus est,” and there are lengthy passages for each choir alone. Just before the end, Praetorius inserts a stunning transformation of the triple-meter alleluias from the motet to the words “et vitam.”

The *Sanctus* and *Benedictus* display the motet’s scale-line idea in different tempos; the repeated *Hosanna* sections are set entirely in triple-meter, as expected, but surprisingly not to the music of the motet. Although short, the *Agnus Dei* is the most remarkable movement. The scale-line pattern appears at both slower and normal tempos, and a triple-meter *alleluia* section from the motet expresses both the words “miserere nobis” and “dona nobis pacem.” Furthermore, after having mixed the minor mode with flashes of major throughout the work, Praetorius subtly concludes mostly in major for this comforting final phrase of the mass.

Hearing similar-sounding music at least six times in succession may seem overly repetitious, but during an actual service, segments of the liturgy and other musical selections would separate the movements. Repetition would become recollection and welcome familiarity for the listener. As the mass movements reappear within the liturgy, more echoes of the motet are recognized; although the music is familiar, it is also new and interesting. The parody or imitation technique therefore creates a large unified structure of recurring, similar music over an extended time span, building a familiarity in the hearer’s mind and at the same time allowing the composer to explore, vary, develop, and expand his initial, fertile musical ideas.

—Frederick K. Gable, Professor of Music Emeritus,
University of California, Riverside

Editions of the music:

Angelus ad pastores ait, transcribed from original sources by F. K. Gable.

Missa super Angelus ad pastores ait, newly edited by F. K. Gable and Joseph Chapman.

Te Deum Patrem ingenitum, ed. F. K. Gable, Augsburg Publishing House, 1969.

Hieronimus Praetorius, *Polychoral Motets, Part I: Six Motets for Two Choirs*, ed. F. K. Gable, A-R Editions, 1974.

Texts and Translations

Angelus ad pastores ait

Angelus ad pastores ait: Annuntio vobis gaudium magnum, quia natus est vobis hodie Salvator mundi. Alleluia.

The angel said unto the shepherds: I bring you tidings of great joy, for unto you is born this day the Savior of the world. Alleluia.

Parvulus filius hodie natus est nobis: et vocabitur Deus, fortis. Alleluia.

Unto us this day a Child, a Son is born: and his name shall be the mighty God. Alleluia

Missa super Angelus ad pastores ait — Kyrie

Kyrie, eleison.

Lord, have mercy upon us.

Christe, eleison.

Christ, have mercy upon us.

Kyrie, eleison.

Lord, have mercy upon us.

Missa super Angelus ad pastores ait — Gloria

Gloria in excelsis Deo; Et in terra pax hominibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cœlestis, Deus Pater omnipotens.

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.

Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

That takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

Missæ super Angelus ad pastores ait — Credo

Credo in unum Deum, Patrem Omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia sæcula. 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 salutem descendit de cœlis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato: passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in cœlum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare 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.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

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, the 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, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man: and was crucified also for us under Pontius Pilate; he suffered and was buried: and the third day he rose again according to the Scriptures: and ascended into heaven, and sitteth on the right hand of the Father: and he shall come again, with glory, to judge both the quick and the dead; whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord, and Giver of Life, who proceedeth from the Father and the Son; who with the Father and the Son together is worshipped and glorified; who spake by the Prophets.

Et unam, sanctam, Catholicam et Apostolicam Ecclesiam. Confiteor unum Baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi sæculi. Amen.

Missæ super Angelus ad pastores ait — Sanctus & Benedictus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt cœli et terra gloria tua. Hosanna in excelsis.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Missæ super Angelus ad pastores ait — Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Laudate Dominum

Laudate Dominum omnes gentes: Laudate eum omnes populi. Quoniam confirmata est super nos misericordia ejus. Laudate Dominum omnes gentes et veritas Domini manet in æternum.

And I believe 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.

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

O Lamb of God, that takest away the sins of the world, grant us thy peace.

O praise the Lord, all ye nations; praise him, all ye peoples. For his merciful kindness is ever more and more toward us; O praise the Lord, all ye nations and the truth of the Lord endureth for ever.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.

Ecce Dominus veniet

Ecce Dominus veniet, et omnes sancti ejus cum eo, et erit in die illa lux magna, et exhibit de Jerusalem sicut aqua munda.

Et regnabit Dominus in aeternum super omnes gentes. Alleluia.

Ein Kindelein so löbelich

Ein Kindelein so löbelich ist uns geboren heute von einer Jungfrau säuberlich zu Trost uns armen Leuten. Wär' uns das Kind'lein nicht gebor'n, so wär'n wir allzumal verlor'n. Das Heil ist unser alle. Eia, du süsser Jesu Christ, das du Mensch geboren bist, behüt uns für der Hölle.

Joseph, lieber Joseph mein, hilf mir wiegen das Kindelein, Gott, der wird dein Lohner sein im Himmelreich, der Jungfrauen Kind Maria. Eia, eia, Virgo Deum genuit, quem divina voluit clementia. Omnes nunc concinite, nato regi psallite, voce pia dicite: sit gloria Christo nato infantulo. Hodie apparuit in Israel, quem praedixit Gabriel est natus rex.

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

Behold, the Lord cometh, and all his saints with him, and he shall come on that day of great light, and shall go forth from Jerusalem like pure water.

And the Lord shall reign forever over the nations. Alleluia.

A little Child, worthy of praise, is born to us today of a pure Virgin to comfort us, poor people. Had this Child not been born, we should all have been lost, but salvation is come to us. Eia, thou sweet Jesus Christ, for thou hast been born a man; save us from hell.

Joseph, dearest Joseph mine, help me cradle the Child. May God, the maiden Mary's Child, reward thee in heaven. Eia, eia, God is born to the Virgin, who accepted the divine mercy. Now may all meetly sing to the newborn King, with holy voices sing: Glory to Christ, born a Babe. Today appeareth in Israel he whom Gabriel foretold: a King is born.

Ecce quam bonum

Ecce quam bonum et quam jucundum, habitare fratres in unum! Sicut unguentum in capite, quod descendit in barbam Aaron: quod descendit in oram vestimenti ejus: sicut ros Hermon qui descendit in montem Sion. Quoniam illic mandavit Dominus benedictionem et vitam usque in saeculum.

Te Deum Patrem ingenitum

Te Deum Patrem ingenitum, te Filium unigenitum, te Spiritum Sanctum Paraclitum, sanctam et individuam Trinitatem, toto corde et ore confitemur, laudamus, atque benedicimus: tibi gloria in saecula.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.

Nunc dimittis

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace. Quia viderunt oculi mei salutare tuum, Quod parasti ante faciem omnium populorum; Lumen ad revelationem gentium, et gloriam plebis tuae Israel. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.

Behold, how good and joyful a thing it is, for brethren to dwell together in unity! It is like the precious oil upon the head, that ran down unto the beard, even unto Aaron's beard, and went down to the skirts of his clothing. Like as the dew of Hermon, which fell upon the hill of Sion. For there the Lord promised his blessing and life for evermore.

O God, the Father unbegotten, O only-begotten Son, O Holy Ghost the Comforter, holy and undivided Trinity: with our whole heart and voice we confess thee, we praise and bless thee. To thee be glory forever.

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

Lord, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, Which thou hast prepared before the face of all people; To be a light to lighten the Gentiles, and to be the glory of thy people Israel. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end, Amen.

Cantate Domino

Cantate Domino canticum novum: cantate Domino omnis terra. Benedicite nomini ejus: annuntiate de die in diem salutare ejus. Annuntiate inter gentes gloriam ejus, in omnibus populis mirabilia ejus.

O sing unto the Lord a new song: sing unto the Lord, all the earth. Bless his name; show forth his salvation from day to day. Declare his glory among the heathen, his wonders among all people.

The Choir of the Church of the Advent, Boston

Edith Ho, Music Director

Ross Wood, Associate Conductor

Soprano	Alto	Tenor	Bass
Priscilla Anderson	Jennifer Ashe	Kyle Haugen	Glenn Billingsley
Noël Bisson*	Allen Combs	Charles Kamm,	Martin Cowley
Sudie Marcuse	Alice Dampman	<i>cantor</i>	Richard Giarusso
Cheryl Ryder	Martin Near*	Stephen Ng	Erik Sumner
Laura Ziegler*		Steven Soph*	

* soloists in Cantate Domino
Ivan Hansen, Music Librarian

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The Choir of the Church of the Advent

The Choir of The Church of the Advent, Boston, is a professional choir with the prime responsibility of providing appropriate music for the liturgy in this Anglo-Catholic parish. In a year's time they will have sung about fifty mass settings, and over one hundred anthems, motets, canticles, carols, etc., in addition to a body of chants. The repertoire spans all historical periods, from Gregorian chant to world premieres. The Latin polyphonic masses and motets from the Renaissance, however, remain the principal sources of repertoire. Of even greater import than the scope of the repertoire is the high standard of music-making cultivated during Edith Ho's thirty-year tenure. Under her direction the choir has achieved both national and international recognition; their many recordings have received critical acclaim. The choir is known for their effort in performing and recording a sizable amount of music by obscure but significant composers of the Renaissance.

The choir's performances have been broadcast on National Public Radio, BBC Radio 3, and Boston's WGBH, among many others. In 1992 the choir made a highly successful tour of Venezuela. The choir was a featured ensemble in the 1990 American Guild of Organists' National Convention, the 1994 and 2003 Boston Early Music Festival concert series, the 1999 American Guild of Organists' Region I Convention in Worcester, Massachusetts, and the 1999 Boston Conference of the Association of Anglican Musicians. Within three years, the choir gave four all-Crecquillon concerts, being the first ensemble in modern times to give deserved prominence to this important composer's oeuvre. These concerts were performed in Boston and at the Cathedral of All Saints in Albany, New York. In 2004–2006, the choir presented an all-Renaissance concert in St. Thomas Church, New York City, two Manchicourt programs and one of Clemens non Papa in Boston.

Edith Ho

In the summer of 2007, Edith Ho concluded her thirty-year tenure as Organist and Choirmaster at Boston's Church of the Advent. Born in China, she received both the Bachelor's and Master's degrees in organ performance from the Peabody Conservatory of Music in Baltimore, Maryland. Miss Ho undertook advanced studies in organ with Heinz Wunderlich and Helmut Walcha in Germany. She attended choral seminars conducted by Sir David Willcocks and other prominent conductors. In the United States she has held teaching positions on the college level, and as a concert organist has performed on both sides of the Atlantic. In 1994 she received an honorary doctorate from Nashotah House Seminary in Wisconsin, and in 2007 she received the Distinguished Alumni Award from the Peabody Conservatory.

Ross Wood

Ross Wood became Associate Organist and Choirmaster of the Church of the Advent in 2001, after serving as Associate Organist at Trinity Church, Boston, for sixteen years. Mr. Wood has performed recitals throughout the U.S. and Europe, including venues such as Notre-Dame Cathedral, Paris, the National Cathedral in Washington, and St. Patrick's Cathedral and St. Thomas Church in New York. He received his doctorate from Eastman School of Music as a student of Russell Saunders, after undergraduate study with Robert Anderson at Southern Methodist University.



"Trinity" altarpiece (1518), present-day chancel altar, Jacobikirche, Hamburg.

—Photo: Robert Schuneman