

## THE PEABODY RENAISSANCE ENSEMBLE

Mark Cudek,\* director

Adam Pearl,\* vocal coach

## THE BALTIMORE BAROQUE BAND

John Moran\* and Risa Browder,\* directors

Sunday, December 4, 2022 · 2:30 pm  
Church of the Redeemer

Anonymous (ca.1500)

### ***In dulci jubilo***

**Bryce Elliot, counter tenor**

**Mira Fu-En Huang, soprano**

Esaias Reusner (1636–1679)

### ***In dulci iubilo***

**Thomas Potts, lute**

Michael Praetorius (1571–1621)

### ***In dulci jubilo***

**Sarah Shodja, recorder**

**Merrick Ohata, recorder**

**Jeffrey Grabelle, viola da gamba**

Michael Praetorius

### ***In dulci jubilo***

Michael Praetorius

### ***La Sarabande***

**Cameron Kuzepski, virginals**

### ***Quem pastores laudavere***

**Lori Perko, Alix Evans, Leah Wenger, and Elizabeth Beckman, soprano**

Michael Praetorius

### ***Dances from Terpsichore***

Ballet

Reprinse

**Sarah Shodja, recorder**

**Cameron Kuzepski, virginals**

Spagnoletta

**Alix Evans, harp**

Courante Wüstrow

Courante

Jakob Handl (1550–1591)

***Resonet in laudibus***

Michael Praetorius

***Resonet in laudibus***

Michael Praetorius

***Es ist ein Ros entsprungen***

David Manzanares-Salguero, lute

Mira Fu-En Huang, soprano

Martin Luther (1483–1546)

***Vom Himmel Hoch***

T.J. Callahan, bass

Johann Schein (1586–1630)

***Vom Himmel Hoch***

Lori Perko, soprano

Leah Wenger, soprano

T.J. Callahan, bass

Michael Praetorius

***Vom Himmel Hoch***

Jacob Van Eyck (ca.1590–1657)

***Puer nobis nascitur***

Sarah Shodja, recorders

Michael Praetorius

***Bransle de la Torche***

***Bransle double***

***La Volta***

Michael Praetorius

***Puer natus in Bethlehem***

Lori Perko, soprano

Leah Wenger, soprano

T.J. Callahan, bass

## PROGRAM NOTE

Michael Praetorius (1571–1621) was a German composer, arranger, organist, and music theorist. He was one of the most versatile composers of his age, being particularly significant in the development of musical forms based on Protestant hymns.

The name “Praetorius” is the Latinization of his family name “Schultze” (one of many spellings) which means “magistrate.” He was a prolific composer with nineteen publications, each of which is an anthology of various genres. From 1595 he served at the court in Wolfenbüttel, as organist, and from 1604 Kapellmeister to the Duke of Brunswick. When the Duke died in 1613 he retained his position but also traveled frequently to the court in Dresden where he met the composer Heinrich Schütz and was exposed to the new “Italian” style and in particular the polychoral Venetian style. He wrote large-scale works based on Protestant chorale tunes one hundred years before Bach and also published an enormous collection of dances, titled *Terpsichore* (1612), after the Greek muse of dance, as well as the first encyclopedia of music, *Syntagma Musicum*, which appeared in three volumes between 1614 and 1620. The second volume, *De Organographia* (1618), contains an appendix, which is itself an informative encyclopedia of musical instruments with engravings of over one hundred instruments of the period drawn to scale.

Our program is made of works drawn from a wide range of his copious published output. Praetorius included “In dulci júbilo” and “Es ist ein Ros entsprungen” in his nine-volume collection *Musae Sioniae* (1605–1610), which consisted of more than 1200 settings of Lutheran chorale tunes. *Eulogodia Sionia* (1611), with both Latin and Lutheran chorales is the source of the seven-part “Resonet in laudibus” Both “Puer natus in Bethlehem” and “Vom Himmel Hoch” come from his 1619 collection, *Polyhymnia caduceatrix*, consisting of Lutheran chorales set in the new Italianate style. “Quem pastores laudavere” was included in *Puericinium* (1621), a collection of settings intended for children, which would be the composer’s final publication.

The instrumental dances—ballets, branles, bourrees, courantes, galliards, passamezzi, sarabandes, and voltas—come from *Terpsichore* (1612), a collection of over three hundred dances popular at the French court, which Praetorius arranged for a band of four to six parts. Praetorius learned these tunes from Antoine Emeraud, the dancing master to the Duke of Brunswick, and was assisted in their arrangement by the French violinist François Caroubel.

We are augmenting the program with a few pieces by Praetorius’s contemporaries, for example Reussner’s setting for solo lute of “In dulci júbilo” and van Eyck’s variations on “Puer nascitur est nobie,” and are also including Martin Luther’s original tune “Vom Himmel Hoch” as a prelude to its set.

We are especially excited to be joined by the Baltimore Baroque Band for this performance! The contrast between the consort of viols and the string band makes for a more varied and interesting presentation of this repertoire.

## THE PEABODY RENAISSANCE ENSEMBLE

Mark Cudek,\* director  
Adam Pearl,\* vocal coach

<b>Elizabeth Beckman,</b> soprano	<b>Alix Evans,</b> mezzo-soprano and harp	<b>Jiacheng Li,</b> baritone	<b>Thomas Potts,</b> lute
<b>Joshua Bornfield,†</b> tenor	<b>Jeffrey Grabelle,§</b> treble and bass violas da gamba	<b>David Manzanares- Salguero,</b> lute	<b>Sarah Shodja,‡</b> recorders
<b>T.J. Callahan,</b> bass	<b>Mira Fu-En Huang,†</b> soprano	<b>John Moran,*</b> bass viola da gamba	<b>Leah Wenger,</b> soprano
<b>Cass Durgin,</b> counter tenor	<b>Katarina Kotar,</b> bass viola da gamba	<b>Merrick Ohata,</b> recorders	<b>Colin Wu,</b> tenor viola da gamba
<b>Bryce Elliot,</b> counter tenor		<b>Lori Perko,</b> soprano	
<b>Cameron Falby,†</b> tenor			

\* Faculty  
§ Guest Artist  
‡ Guest Alumni Artist

## THE BALTIMORE BAROQUE BAND

Risa Browder\* and John Moran,\* co-director

<b>Hsiang-Yu Meng,</b> baroque violin I	<b>Emperatriz Hernandez,</b> baroque viola	<b>Alberto Macías Meléndez,</b> baroque cello	<b>Cameron Kuzepski,</b> virginals
<b>Angela Che,</b> baroque violin I	<b>Octavio Macías Meléndez,</b> baroque viola	<b>Yukei Murakami,</b> baroque cello	
<b>Carolyn Foulkes,</b> baroque violin II			
<b>Jinsol Lee,</b> baroque violin II			

\* Faculty

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## THE PEABODY RENAISSANCE ENSEMBLE

The Peabody Renaissance Ensemble (PRE) was founded in 1988 at the Peabody Institute of the Johns Hopkins University by its director, Mark Cudek. PRE is comprised of students, alumni, Highlights from recent seasons include Bach's *St. John Passion* and several cantatas, Handel's *Giulio Cesare* with Peabody Opera, Charpentier's *Messe de Minuit*, Purcell's *Birthday Ode: Come Ye Sons of Art* with the Peabody Renaissance Ensemble, and critically acclaimed performances with Peabody Opera of Charpentier's *Le mariage forcé* and *La descente d'Orphée aux enfers*, as well as collaborations with the Handel Choir of Baltimore, Pro Musica Rara, the Washington Kantorei, and Cantate Chamber Singers. The Band's last live performance before the pandemic was a collaboration with the Baltimore Choral Arts Society on March 1, 2020 in a performance of Monteverdi's *Vespers of 1610* at Shriver Hall.

## THE BALTIMORE BAROQUE BAND

Since its founding in the fall of 2005, BBB alumni have gone on to lead ensembles such as Apollo's Fire, Arcadian Players, and Red Dot Baroque, and to play with a wide variety of prominent early music groups, including Washington Bach Consort, Folger Consort, Bach Sinfonia, Tempesta di Mare, Apollo's Fire, Academie, Hesperus, Harmonious Blacksmith, Corda Nova, Sonambula, Juilliard 415, Orchestra of the Age of Enlightenment (London), Oxford Baroque, and Alkemie, among others. Alumni hold important teaching positions including at Wellesley, George Washington University, UMBC, Baltimore School for the Arts, and the Brandenburg Project (Ann Arbor, Michigan).

Anyone who is interested in more information about Baltimore Baroque Band or Historical Performance at Peabody should talk with John Moran after the concert, or write to [jmoran@peabody.jhu.edu](mailto:jmoran@peabody.jhu.edu).

## TEXTS AND TRANSLATIONS

### *In dulci jubilo*

In dulci jubilo  
nun singet und seid froh,  
unsers Herzens wonne  
liegt in presepio  
Und leuchtet als die zonne  
Matris in gremio.  
Ergo merito, ergo merito,  
Und leuchtet als die zonne  
Matris in gremio.

### *In dulci jubilo*

In dulci jubilo nun singet und seid froh,  
Unsers Herzen wohne leit in praesepio  
Und leuchtet als die Sonne matris in gremio  
Alpha es et O.

O Jesu parvule nach dir ist mir so weh  
Tröst mir mein Gemüte o puer optime  
Durch alle deine Güte O Princeps gloriae  
Trahe me post me.

O Patris caritas o nati lenitas  
Wir warn all verloren per nostra crimina  
So hat er uns verboren coelorum gaudia  
Eia wärn wir da.

Ubi sunt gaudia nirgends mehr denn da  
Da die Engel singen nova cantica  
Und die Schellen klingen in Regis curia  
Eia wärn wir da.

### **Quem pastores laudavere,**

Quem pastores laudavere,  
quibus angeli dixere,  
absit vobis jam timere,  
natus est rex gloriæ.

Chorus:  
Nunc angelorum gloria  
hominibus resplenduit in mundo.  
Novi partus gaudia  
Virgo mater produxit,  
Et sol verus in tenebris illuxit  
Christus natus hodie ex virgine.  
Sine virili semine est natus rex.

Exultemus cum Maria  
In coelesti heirarchia  
Natum promat voce pia  
Dulci cum melodia.

Chorus:  
Magnum est nomen Domini Immanuel  
quod est nobiscum Deus;  
redemptori Domino, redempti iubilemus:  
hic est dies et annus iubilætus;  
pueri concinite et psallite,  
Voce pia dicite et plaudite.

In sweet jubilation  
let us sing and be joyful,  
for our heart's desire  
lies in a manger.  
He who shines like the sun  
in his mother's lap.  
Therefore, rightly, therefore, rightly,  
He who shines like the sun  
in his mother's lap.

In sweet jubilation, let us sing and be joyful,  
for our heart's desire lies in a manger.  
He who shines like the sun in his mother's lap.  
The alpha and the omega.

O tiny Jesus for thee I long always;  
Comfort my heart's blindness, O best of boys  
With all Thy loving kindness, O Prince of glory  
Draw me unto thee.

O love of the Father O gentleness of the Son  
Deeply were we stained through our sins  
But Thou for us hast gained the joy of heaven  
O that we were there!

where are joys In any place but there?  
There are angels singing new songs  
And there the bells are ringing in the king's court  
O that we were there!

He whom the shepherds praised,  
to whom the angels sang,  
"Be not afraid"  
the King of Glory is born.

Chorus:  
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.  
Christ is born today of a virgin.  
A King is born without male seed.

Let us rejoice with Mary  
in the heavenly ranks  
Let them extol he who is born,  
with holy voice and sweet melody.

Chorus:  
Great is the name of the Lord, Immanuel,  
which means "God with us";  
to the redeeming Lord we rejoice,  
this is a joyful day and year.  
Boys, sing together and rejoice,  
speak with holy voice and applaud.

Christo regi, Deo nato,  
per Mariam nobis dato,  
merito resonet vere  
Laus honor et gloria.

Chorus:

Pastores palam dicite in Bethlehem  
quem genuit Maria:  
Laus honor et gloria,  
sit Deo in excelsis,  
hominibus pax bonæ voluntatis,  
Sion lauda Dominum cum plausibus,  
salvatorem hominum in sæcula.

### **Resonet I laudibus**

Resonet I laudibus cum iucundis plausibus  
Sion cum fidelibus apparuit  
Quem genuit Maria  
Sunt impletaquae praedixit Gabriel  
Eia, eia

Virgo Deum genuit clementia  
Quem divina voluit clementia  
Hodie apparuit in Israel  
Ex Maria virgine est natus  
Magnum nomen Domini Emanuel,  
Quod annunciatum est per Gabriel.

### **Es ist ein Ros' entsprungen**

Es ist ein Ros' entsprungen  
Aus einer Würzel zart;  
Als uns die Alten sungen  
aus Jesse kam die Art  
Und hat ein Blümlein bracht  
Mitten im kalten Winter  
Wohl zu der halben Nacht.

Das Röslein das ich meine  
davon Esaias sagt  
Hatuns gebracht alleine  
Marie, die reine Magd  
Aus Gottes ewgem Rat  
Hat sie ein Kind geboren  
Wohl zu der halben Nacht.

### **Vom Himmel Hoch**

Vom Himmel Hoch da komm ich her  
Ich bring euch gute neue Mär  
Der gute Mär bring ich so viel  
Davon ich singen und sagen will.

### **Puer natus in Bethlehem**

Puer natus in Bethlehem, unde gaudet Jerusalem,  
alleluia.

Chorus:

Singet jubiliret triumphiret unserm Herren,  
Dem König der Ehren.

Reges de Saba Veniunt, aurum thus myrrham offerunt,  
alleluia.

Christ the King, God incarnate,  
given to us through Mary,  
May resound with true merit,  
praise, honor, and glory.

Chorus:

Shepherds openly say in Bethlehem  
whom Mary has born.  
Praise, honor, and glory be  
to God on high,  
peace to men of good will.  
Sion, praise today he who of a virgin is born king  
without male seed.

Let Zion resound with praises,  
with happy rejoicing among the faithful.  
He who was born of Mary has appeared.  
All is fulfilled as Gabriel foretold.  
Eia, eia.

A Virgin has given birth to God  
as divine mercy willed.  
Today there appeared in Israel a King,  
born of the Virgin Mary.  
Great is the name of the Lord, Emmanuel,  
which was proclaimed by Gabriel.

A spotless rose is blowing,  
sprung from a tender root.  
Of ancient seers' foreshowing,  
of Jesse promised fruit.  
Its fairest bud unfolds to light  
amid the cold, cold winter,  
and in the dark midnight.

The rose which I am singing,  
whereof Isaiah said,  
is from its sweet root springing  
in Mary, purest maid;  
For through our God's great love and might  
the blessed babe she bare us  
in a cold, cold winter's night.

From heaven above I come.  
I bring you good new tidings,  
Of glad tidings I bring so many,  
Whereof I want to sing and say.

A boy is born in Bethlehem, and so rejoice Jerusalem,  
Alleluia.

Chorus:

Sing! Rejoice! Triumph our Lord,  
The King of Glory!

Kings from Sheba come, they offer gold, frankincense, myrrh,  
Alleluia.

Chorus:  
Singet jubiliret triumphiret unserm Herren,  
Dem König der Ehren.

Hic iacet in praeseptio, Qui regnat sine termino,  
alleluia.

Chorus:  
Singet jubiliret triumphiret unserm Herren,  
Dem König der Ehren.  
Mein Herzens Kindlein,  
mein liebstes Freundlein, O Jesu

Chorale:  
De Matre natus Virgine, Sine virili semine,  
alleluia.

Sine serpentis vulnere, De nostro venit sanguine,  
alleluia.

In carne nobis similis, Peccato sed dissimilis,  
alleluia.

In hoc natali gaudio, Benedicamus Domino,  
alleluia.

Chorus:  
Singet jubiliret triumphiret unserm Herren,  
Dem König der Ehren.  
Mein Herzens Kindlein,  
mein liebstes Freundlein, O Jesu

Chorus:  
Sing! Rejoice! Triumph our Lord,  
the King of Glory!

Here lies in a manger he who rules without limit,  
Alleluia.

Chorus:  
Sing! Rejoice! Triumph our Lord  
the King of Glory!  
My heart's child,  
my dearest little friend, O Jesus.

Chorale:  
Born of a virgin mother without male seed,  
Alleluia.

Without the serpent wound he came of our blood,  
Alleluia.

In flesh like us, but in sin unlike us,  
Alleluia.

For the joy of his birth let us bless the Lord,  
Alleluia.

Chorus:  
Sing! Rejoice! Triumph our Lord,  
the King of Glory.  
My heart's child,  
my dearest little friend, O Jesus.

