

Harmony Unveiled

A Journey through Early Music

August 3, 2024 • 7:00 p.m.

IT'S A GRAND NIGHT FOR SINGING

Jarvis Conservatory

1711 Main Street • Napa

featuring

Concerto delle donne

BrieAnne Martin | Michelle Pavlova

and



ARETÉ SINGERS

with

Frank Johnson, piano & harpsichord

Jamie Mulfinger, recorder & flute

Naomi Mulfinger, cello

Why Harmony Unveiled: A Journey Through the Secret Music of the Renaissance?

The program provides insights into the Renaissance period, a pivotal time in European history marked by a revival of arts, culture, and intellectual pursuits. It allows the audience to explore the historical context of the music and its role in society. Learning about composers like Giovanni Palestrina, Josquin des Prez, and Gregorio Allegri helps audiences appreciate their contributions to music and their influence on subsequent generations.

The program traces the evolution of harmonic practices from simpler early Renaissance forms to the complex polyphony of the late Renaissance. This highlights the advancements in musical composition and theory during the period. The variety of pieces, from madrigals and sacred motets to instrumental dances, showcases the range of styles and genres that flourished during the Renaissance.

The use of period instruments like the lute, harpsichord, and recorder, as well as historically informed performance practices, educates the audience about how Renaissance music was originally performed. Observing the intricate vocal techniques and polyphonic singing of the Areté Singers provides a deeper understanding of Renaissance choral music.

The program highlights the social functions of music, such as its role in courtly entertainment, religious ceremonies, and public festivals. This gives insight into the daily lives and cultural practices of people during the Renaissance. Learning about the patronage system and how it

supported composers and musicians helps the audience understand the economic and social dynamics of the time.

The variety of vocal and instrumental pieces ensures a dynamic and engaging concert experience, keeping the audience entertained throughout. The technical prowess of the performers, particularly in pieces with intricate polyphony or fast passages, provides thrilling moments of musical virtuosity.

The emotional depth of Renaissance music, from the serene beauty of sacred works to the lively character of dance music, evokes a wide range of feelings and enhances the audience's emotional engagement. Sacred pieces like Palestrina's "Sicut Cervus" and Allegri's "Miserere" offer moments of spiritual reflection and contemplation, adding a profound dimension to the entertainment experience.

Providing context and anecdotes about the pieces, composers, and historical background throughout the program can create an interactive and immersive experience for the audience.

The program "Harmony Unveiled: A Journey through the Secret Music of the Renaissance" is not only an educational journey into the rich history and evolution of Renaissance music but also an entertaining showcase of the era's artistic splendor. It combines historical learning with emotional and sensory experiences, making it a valuable and enjoyable event for audiences of all backgrounds.

Tim Salaver, Music Director

tim@aretesingers.com

www.aretesingers.com

702-286-SING

Jarvis Conservatory

presents

Harmony Unveiled

A Journey Through Early Music

Featuring

Areté Singers

Tim Salaver, Music Director

Sopranos

Kristie Boering
BrieAnne Martin*
Kealie Pretzlav

Tenors

James Donnelly
Monte Meyers
David Knapp
Troy Turriate

Altos

Erica Dunkle
Cadence Strange
Michelle Pavlova*

Basses

Phil Buonadonna
Paul Farrell
Mark Sumner
Julian Nesbitt

***Concerto delle donne**

Recorder and Flute

Jamie Mulfinger

Piano and Harpsichord

Frank Johnson

Cello

Naomi Mulfinger

A Musical Tapestry

| | |
|---|--|
| Amarilli mia bella | Giulio Caccini (1551-1618) |
| James Donnelly • Frank Johnson | |
| Lasso vita mia | John Dowland (1563-1626) |
| Michelle Pavlova • Jamie Mulfinger • Frank Johnson • Naomi Mulfinger | |
| Lord, what is man? | Henry Purcell (1659-1695) |
| Erica Dunkle • Frank Johnson | |
| Pieta Signore | Attributed to Alessandro Stradella (1639-1682) |
| Julian Nesbitt • Frank Johnson | |
| O Thou that Tellest Good Tidings to Zion from <i>Messiah</i> | George Frideric Handel (1685-1759) |
| Cadence Strange • Frank Johnson • Jamie Mulfinger • Naomi Mulfinger | |
| Et Misericordia from <i>Magnificat</i> BWV 243 | Johann Sebastian Bach (1685-1750) |
| BrieAnne Martin • Troy Turriate • Frank Johnson • Jamie Mulfinger • Naomi Mulfinger | |
| Benedictus from <i>B Minor Mass</i> BWV 232 | Johann Sebastian Bach (1685-1750) |
| Troy Turriate • Frank Johnson • Jamie Mulfinger • Naomi Mulfinger | |

A Celebration of the Women of the Renaissance

Concerto delle donne

Music by Luzzasco Luzzaschi (c. 1545–1607)

Concerto delle donne was an ensemble of professional female singers of late Renaissance music in Italy. The term usually refers to the first and most influential group in Ferrara, which existed between 1580 and 1597. The concerto delle donne revolutionized the role of women in professional music and continued the tradition of the Este court as a musical center. Word of the ladies' ensemble spread across Italy, inspiring imitations in the courts of the Medici and Orsini. The founding of the concerto delle donne was among the most important event in the secular music in the late sixteenth century Italy. The composer Luzzasco Luzzaschi directed and wrote music to showcase the ensemble and accompanied them on the harpsichord.

| | |
|---------------------------------|---------------------------------------|
| O primavera gioventù dell'anno | BrieAnne Martin |
| Aura soave | Michelle Pavlova |
| I' mi son giovinetta | BrieAnne Martin • Michelle Pavlova |
| lo v'amo, vita mia | Vittoria Aleotti (c. 1575–after 1620) |
| Vidi speciosam | Vittoria Aleotti (c. 1575–after 1620) |
| Areté Singers | |
| Sicut Cervus | Giovanni Palestrina (1525-1594) |
| Areté Singers • Jamie Mulfinger | |

INTERMISSION

Mystery Unveiled

| | |
|--|---------------------------------|
| Miserere mei, Deus | Gregorio Allegri (c. 1582–1652) |
| Cantor – Troy Turriate | |
| Nymphes des Bois-La déploration de Johannes Ockeghem | Josquin des Prez (c. 1450–1521) |

Renaissance Splendor

| | |
|---|------------------------------------|
| Jubilate Deo | Giovanni Gabrieli (c. 1554–1612) |
| Ave Maria... virgo serena | Josquin des Prez (c. 1450–1521) |
| In te domine speravi | Josquin des Prez (c. 1450–1521) |
| Gloria from <i>Missa Papae Marcelli</i> | Giovanni Palestrina (1525-1594) |
| O Magnum Mysterium | Tomás Luis de Victoria (1548–1611) |
| Areté Singers | |

PROGRAM NOTES

Amarilli mia bella by Giulio Caccini is a beautiful madrigal by Giulio Caccini, featuring expressive melodic lines and a poignant text that reflects the longing for a beloved. Caccini was an influential Italian composer, singer, and instrumentalist of the early Baroque era. He was a member of the Florentine Camerata and played a key role in the development of the stile moderno, which emphasized expressive solo singing.

Lasso vita mia by John Dowland is a melancholic piece by John Dowland, characterized by its expressive harmonies and introspective lyrics. Dowland was an English Renaissance composer, lutenist, and singer, renowned for his lute songs and melancholic musical style. He was a significant figure in the development of English lute music.

Lord, what is man? by Henry Purcell is a devotional song, featuring rich harmonies and expressive vocal lines that explore the nature of humanity and divinity. Purcell was an English Baroque composer known for his mastery of vocal music, including opera, choral works, and songs. He was one of England's greatest composers, leaving a lasting impact on the country's musical tradition.

Pieta Signore attributed to Alessandro Stradella is a moving sacred aria traditionally attributed to Alessandro Stradella, although its authorship is sometimes disputed. The piece expresses a plea for mercy, with a haunting

melody and expressive vocal lines. Stradella was an Italian Baroque composer known for his operas, oratorios, and cantatas. His life was marked by scandal and intrigue, which often overshadowed his musical achievements.

O Thou that Tellest Good Tidings to Zion from *Messiah* by George Frideric Handel is an aria from Handel's oratorio "Messiah." It features a joyful and uplifting melody, reflecting the message of hope and redemption. Handel was a German-born composer who spent most of his career in London, where he became known for his operas, oratorios, and instrumental works. "Messiah" is one of his most celebrated compositions, still widely performed today.

Et Misericordia from *Magnificat* BWV 243 by Johann Sebastian Bach is a duet showcasing the composer's skill in counterpoint and expressive vocal writing. The piece reflects the theme of divine mercy. Bach was a German composer and musician of the Baroque period, known for his prolific output and masterful compositions. His works include orchestral music, sacred and secular vocal music, and instrumental pieces, which have had a profound influence on Western music.

Benedictus from *B Minor Mass* BWV 232 by Bach is a serene and lyrical section characterized by a beautiful flute obbligato and a tender vocal line. It expresses a blessing,

with a reflective and meditative mood. The "B Minor Mass" is one of Bach's monumental works, blending liturgical and concert traditions. Bach's mastery of musical forms and profound expression have made this piece a cornerstone of the choral repertoire.

O primavera gioventù dell'anno by Luzzasco Luzzaschi celebrates the renewal of spring with vibrant and intricate vocal lines. His mastery of the madrigal form influenced contemporaries and later composers who sought to capture the same level of emotional expressiveness in their vocal music.

Aura Soave exemplifies Luzzaschi's skill in creating delicate, expressive madrigals. His innovative use of harmony and text setting influenced early Baroque composers like Monteverdi, who expanded on these techniques in their own works.

I' mi son giovinetta by Luzzaschi playfully highlights the youthful energy and intricate counterpoint characteristic of Luzzaschi's style. His influence on the madrigal genre extended to the early Baroque period, inspiring composers to explore more complex harmonic and textual relationships.

O dolcezze amarissime d'amore by Luzzaschi explores the bittersweet nature of love with rich harmonic textures. Luzzaschi's expressive approach to madrigal composition influenced subsequent generations, encouraging composers to delve deeper into the emotional and harmonic possibilities of vocal music.

Io v'amo, vita mia by Vittoria Aleotti highlights the emotional depth and expressive potential of vocal music. Her contributions as a female composer in a predominantly male field challenged gender norms and paved the way for future generations of women in music.

Vidi speciosam by Aleotti demonstrates her ability to weave intricate polyphony with emotive text setting. Her work is significant not only for its musical quality but also for its role in promoting the visibility of women composers during the Renaissance, influencing later female composers.

Sicut Cervus by Giovanni Palestrina reflects the Counter-Reformation's influence on sacred music, emphasizing clarity and emotional purity to inspire devotion. Palestrina's approach to polyphony, which balanced

complex textures with clear textual delivery, had a lasting impact on the liturgical music of the Catholic Church.

Miserere mei, Deus by Gregorio Allegri is renowned for its ethereal beauty and was traditionally performed during Holy Week in the Sistine Chapel. The piece's mystique and restricted access contributed to its legendary status, and its influence can be seen in the sacred choral works of later composers who sought to emulate its spiritual intensity and simplicity.

Nymphes des Bois-La déploration de Johannes Ockeghem by Josquin des Prez is a powerful expression of grief and respect. Josquin's ability to convey deep emotion through polyphony influenced many composers, including his student Adrian Willaert and later Baroque masters who admired his intricate contrapuntal techniques.

Jubilate Deo by Giovanni Gabrieli is a prime example of his polychoral style, utilizing spatial separation of choirs to create a dynamic and immersive sound. His innovations in the use of space and instrumentation significantly influenced the development of the Baroque style.

Ave Maria...virgo serena by des Prez is celebrated for its smooth polyphony and expressive text setting, exemplifying the Renaissance ideal of balanced, harmonious vocal music. Josquin's influence on both his contemporaries and later composers is profound, with his techniques being foundational for the development of choral music.

In te domine speravi by des Prez showcases Josquin's skill in contrapuntal writing and his ability to convey spiritual devotion through music. His work laid the groundwork for the complex vocal polyphony that became central to the Baroque choral tradition.

Gloria from Missa Papae Marcelli by Palestrina exemplifies the clarity and balance sought by the Counter-Reformation. Palestrina's approach to text intelligibility and harmonic purity influenced not only sacred music of his time but also served as a model for future generations, including the Baroque and Classical periods.

O Magnum Mysterium by Tomás Luis de Victoria is renowned for its rich harmonies and serene beauty. His work represents the pinnacle of Spanish Renaissance polyphony and influenced later composers with its emotional depth and intricate vocal writing, bridging the gap between Renaissance and Baroque sacred music.

Biographies



Areté Singers is a vocal ensemble known for their exceptional artistry and diverse repertoire. Founded in 2016 by Music Director Tim Salaver, the Areté Singers initially began as performers of holiday carols for community events. Over time, they have expanded their repertoire to encompass a wide range of music genres, including musical theater and classical works.

Areté Singers have graced the stages of Bankhead Theater, Masonic Auditorium, Davies Symphony Hall and San Jose Civic Auditorium, lending their vocal talents to prestigious productions such as *The Legend of Zelda: Symphony of the Goddesses* national tour, *National Geographic's Symphony for our World* International tour, and Sarah Brightman's *Hymn World Tour*.

Additionally, Areté Singers plays a pivotal role as the chorus leaders for the Pacific Chamber Orchestra, showcasing their versatile skills and musical leadership in the realm of classical music, performing Handel's *Messiah*, and musical theater, performing with Franc D'Ambrosio, known as the *Iron Phantom* for the longest run in the *Phantom of the Opera*.

In addition to their local performances, the Areté Singers have been recognized for their talent on a broader scale. They have been invited to perform major works, such as Ralph Vaughan Williams' "*Dona Nobis Pacem*," at Carnegie Hall. Overall, Areté Singers embodies the spirit of artistic pursuit and excellence, delighting audiences with their vibrant performances and contributing to the cultural landscape of their community.

Tim Salaver is an accomplished music director, conductor, and vocalist known for his dynamic leadership and dedication to choral music. He is the founder and Music Director of Areté Singers, a versatile vocal ensemble celebrated for its wide-ranging repertoire, from Renaissance polyphony to contemporary classical works as well as musical theater/Hollywood tunes. Under his direction, Areté Singers have gained acclaim for their artistic excellence and innovative programming.

Since founding Areté Singers in 2016, Tim has led the ensemble to numerous high-profile performances, including collaborations with prestigious organizations and participation in notable

events. The group has performed for productions such as "*The Legend of Zelda: Symphony of the Goddesses*" and "*National Geographic Symphony for Our World*," as well as being featured in Sarah Brightman's "*Hymn World Tour*." Additionally, Areté Singers provide choral leadership for the Pacific Chamber Orchestra, enhancing the ensemble's versatility and reach.

Tim's vision for Areté Singers encompasses both artistic excellence and community engagement. He emphasizes the importance of musical education, historical context, and emotional depth in performances, aiming to create enriching experiences for both performers and audiences. Through his leadership, Areté Singers continues to explore diverse musical traditions, bringing historical masterpieces and contemporary works to life with passion and precision.

Jamie Mulfinger holds a Master of Music degree from SJSU where she studied with Isabelle Chapuis Starr. Ms. Mulfinger is an award recipient for the San Jose Music Study Club Young Artist Award, SJSU Concerto Competition, and Redwood Symphony Concerto Competition, and a semi-finalist in the International William C. Byrd Woodwind Competition. Ms. Mulfinger has performed recorder and flute with San Luis Obispo Early Music Consort that went on tour under the direction of John Warren. She performed principal flute for *Brandenburg Concerto No. 4* with violinist David Wilson and Nova Vista Symphony Orchestra, and performed solo flute with Redwood Symphony performing the *Nielsen Concerto*. Other notable concerts include headlining for Canadian Brass and guest conducting the SJSU Tutti Flutti Choir at Cathedral Basilica St. Josephs. She performed in Masterclasses on the flute for William Bennet, Steven Preston, Julius Baker, Paula Robison, and Jim Walker.

As an avid educational specialist, several of her flute students have won principal flute chair in youth and community orchestras. When not teaching, Ms. Mulfinger is usually practicing and she plays thirteen instruments total: piano, organ, ukulele, guitar, harp, handbells, flute, recorder, clarinet, saxophone, voice, violin, viola. She spent three years as a Junior High band director, conducted Westmont High School honors

choir, adult church choirs, and children's choirs, and taught in the strings department for Valley Christian Schools.

Frank Johnson is a composer, arranger, conductor, musical director, pianist, educator, and producer, with performance and composition degrees from Carnegie-Mellon University and the University of Pittsburgh. He served as Founding Director of Pittsburgh Philharmonia; Executive Director of Music at Gretna; and General Director of Mississippi Opera. He has provided music and vocal direction for TheatreWorks Silicon Valley, Marin Theatre, Berkeley Repertory Theatre, Beach Blanket Babylon, American Conservatory Theater, Pocket Opera and many other companies. Among many Bay Area educational institution associations have been San Francisco State University Department of Dance and Theater, and with the Masters Degree Program of American Conservatory Theater. He joined the Jarvis

Conservatory, as musical director and host of IT'S A GRAND NIGHT FOR SINGING, in January 2022.

Naomi Mulfinger studies cello with her teacher and Aunt Sharon Gerber who is a recording artist and composer collaborator for the music band Sleeping at Last and RIAA Gold award recipient. Naomi plays cello in her High School Advanced String Orchestra, travels in the summers for music camps across the US, and most recently performed second chair cellist in her summer orchestra concert in South Carolina. Naomi studies piano with her mom, Jamie Mulfinger, and regularly plays for her church on cello and piano. Naomi studied Latin for two years and Spanish for one year and is a dedicated basketball team player for her High School where she maintains a 4.0 GPA entering her sophomore year.

SOPRANOS



BrieAnne Martin Brie has worked professionally as a performer on Princess Cruise Lines and is currently a member of the Grammy-Award winning San Francisco Symphony Chorus. Ms. Martin has performed lead roles in both opera and musical theater in theaters across the country, including in her native California.

Favorite past roles include: Lola (Cavalleria Rusticana), Frasquita (Carmen), Giovanna (Rigoletto), Virtu (L'incoronazione di Poppea), Cupid (Orpheus and the Underworld), 1st Spirit (Die Zauberflote), Vicki (Full Monty), Ghost of Christmas Future (Christmas Carol), Sarah Brown (Guys and Dolls), Hunyak (Chicago), Gladys Zuwicki (Carnival), Lulu (Cabaret) and Euterpe (Xanadu). Bay Area Premiers include: FLOP! The Musical and The Crone in "What Women Want."

On the concert stage, solo credits include: Chichester Psalms (Bernstein), The Creation (Haydn), and Handel's Messiah. Known for her vocal flexibility and range, BrieAnne has performed and soloed with numerous choral groups, including Sacramento Opera, West Edge Opera, International Orange Chorale and Livermore Valley Opera, and worked under noted directors and conductors Peter Sellars and Michael Tilson Thomas.

Ms. Martin received a Bachelor of Classical Music Performance and a Bachelor of Arts in Dance from San Francisco State University in 2007. As a dancer, she was a corps member of Damage Control Dance Theatre from 2010-2012 and currently dances around the Bay.

Kristie Boering

Kristie has been singing with amateur and semi-professional choruses and in community musical theatre groups since her childhood in Southern California, including the La Jolla Symphony Chorus, Stanford University Chorus, MIT Women's Choir, Oakland Symphony Chorus, Chora Nova, and the UC Alumni Chorus. Her day job is professor of chemistry and of earth and planetary science at UC Berkeley.

Kealie Pretzlav

Kealie has sung in a choir her whole life, in children's choirs, college ensembles, and community groups, for over 20 years. Her favorite place to be is in a chamber group, singing early music, standing next to a bass. When not singing, Kealie enjoys crafting, reading, and the outdoors with her husband and two small kids.

ALTOS



Erica Dunkle

Erica Dunkle, alto, is happy to be making her first appearance with Arete Singers. With a focus on both early and contemporary music, Erica enjoys collaborating in innovative musical endeavors. Her past features include works with the Paperhand Puppet Intervention in North Carolina, Uncaged Library's presentation of Octavia of Earth - a documusical on the life of Octavia Butler, touring Peru and Chile with Ensamble Barroco de Arequipa in the Festival Internacional de Musica Antigua, and collaborating with the visual artist Pedro Lasch as part of his Abstract Nationalism series at the Phillips Collection Galleries in Washington D.C. and the Biennale in Venice, Italy. Erica hails from the Bay Area and currently sings with the International Orange Chorale of San Francisco, a choir devoted to the performance of 20th and 21st century music. Erica received an A.B. in Music from Vassar College and earned her Masters of Social Work at UNC-Chapel Hill. She currently works as the Director of Operations in the Office of Race and Equity Research at the Urban Institute, a non-profit research organization providing data-driven insights to policy-makers, promoting a more equitable and just society.

Cadence Strange

Cadence Strange, Countertenor, is a native of the Bay Area. He currently sings at the Cathedral of Christ the Light under the direction of Jeffrey Parola. He began his musical studies with the three-time Grammy-Award winning Pacific Boychoir Academy, where he has toured abroad to Ecuador, Ireland, and Spain. Cadence has enjoyed singing the National Anthem with PBA in arenas such as UC Berkeley, and both the A's and Golden State Warriors games!

In 2019, Cadence took to the stage, delivering a TedX talk at the Dare to Dream Oakland TedX event, speaking on the importance of classical music in his life. He particularly enjoys singing and performing works of Early music; the music of J.S. Bach, Händel, and Henry Purcell.

During Cadence's tenure as a classical vocalist, he has had the privilege to work under the direction of Kevin Fox (Pacific Boychoir founder), Andrew Brown (Pacific Boychoir), Dr. Lynne Morrow (Oakland Symphony Chorus), Maestro Michael Morgan (Oakland Symphony), Zachary Gordin (Festival Opera), Dr. Rudy Devos (Cathedral of Christ the Light), Michael Tilson Thomas, (San Francisco Symphony), Donata Cabrera (California Symphony) and more!

Cadence has graduated Highschool and will be attending the San Francisco Conservatory of Music in the Fall with a concentration in Voice. He plans to also study Organ and composition!

Michelle Pavlova

Michelle Pavlova has immersed herself in the world of music ever since she was young. In 2008, she sang with the San Francisco Girl's Chorus for six years, singing for notable figures such as Nancy Pelosi and Mayor Ed Lee. In college, she graduated with a master's degree in music from San Francisco State University, singing in the University's opera productions, such as Menotti's *Amelia al ballo* and *The Consul*, Johnathan Dove's *Flight*, and had been cast as the lead role in Handel's *Ariodante*. Today, she is proud to have been a part of several Opera productions: West Bay Opera, West Edge Opera, Parallèle Opera, Lamplighters Music Theater, and Philharmonia Baroque Orchestra.

TENORS



Troy Turriate

Troy grew up playing and singing in rock bands. He discovered classical voice in performing arts high school and has never looked back. Troy sang with the several symphony choruses in Florida before moving to the SF Bay Area in 2014. Since then, he has sung with the SF Symphony Chorus, International Orange Chorale, Tactus SF, Arete Singers/Mistletoe Carolers, Berkeley Bach Cantata Group, St. Clement's Episcopal, Unitarian Universalist of Berkeley and guests with several churches. This summer, he will be singing with Festival Opera and joining the San Ramon Valley Chorale as a tenor section lead.

David Knapp

David has been a member of Arete Singers for 2 years. He started studying voice in 2007 with teachers Sarah Franklin and Harvey Marshall. He has appeared with the Pacific Chamber Orchestra in Beethoven's Ninth, Handel's Coronation Anthems, and many seasons of The Messiah. He currently sings chorally with the Valley Concert Chorale in Livermore and with the San Francisco Bay Area Chamber Chorus. David joined the Livermore Valley Opera in 2021 and has performed in the chorus in several productions, including Otello, L'Elisir d'Amore, Tosca, Of Mice

and Men, and The Magic Flute, in which he also sang the role of the First Armored Man.

James Donnelly

James has been participating in choral music since the age of seven when he began singing in the children's choir at his local church. As a teenager, he was a tenor section leader in both the Choral Ensemble and Chamber Choir at Miramonte High, where he also performed in musical theatre productions, and he graduated Miramonte in the class of 2005. After taking a break from singing for several years, in 2017 he resumed singing in church choirs, performing solo pieces for church services, and studying voice in the Bel Canto style with a private teacher.

Monte Meyers

Monte joined the UC Alumni Chorus in 1999 and was so glad he did! Singing with the chorus opened up so many opportunities, adventures, friendships and wonderful performances. he sings Tenor and have really enjoyed the wide variety of music he has performed. And he has travelled the world with this group singing concerts in China, the Baltics, Norway, Bulgaria, Greece, New Zealand and many other countries.

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BASSES



Julian Nesbitt

Julian has been singing since the age of six. After his Kindergarten music teacher told his mother about his love of singing, Julian eventually found his way to Oakland's Pacific Boychoir Academy, which he was a part of for ten years. After graduation, Julian earned a Bachelors in Music from Santa Clara University, where he was an active member of the school's Chamber Singers. Nowadays, Julian performs regularly with several ensembles, including the San Francisco Symphony Chorus, Oakland's Afterglow Chorus, and the Arete Singers among others.

Phil Buonadonna

Phil Buonadonna is a solo/ensemble singer who has been performing in the SF Bay Area since 1998. He currently sings with the San Francisco Symphony Chorus and is the section leader for the Unitarian Universality Church of Berkeley (UUCB) 'Luminescence' Choir. He has performed with the Oakland Symphony Chorus, SF Choral Society, SF City Chorus, SF Masterworks, Lacuna Arts, Areté Singers, the UC Berkeley University Chorus and UC Choral ensembles. He has studied vocal technique with Dr. Brian Baker and Mark Sumner.

Mark Sumner

Mark Sumner has directed singers for fifty-three years and has sung professionally with the Dallas Civic, Tulsa Civic and Los Angeles Opera companies; Los Angeles Master Chorale, Cappella SF, Volti, eXindigo, American Bach Soloists, Areté Singers and was featured in the Grammy Award-winning recording (2007)

singing with Los Angeles Chamber Singers and Cappella. He got his DMA from the University of Southern California after matriculating at Oklahoma State and Southern Methodist Universities. He has also performed in and directed numerous plays and musicals with various community theatre groups in Texas, Oklahoma and California.

He has been a guest adjudicator of choruses and soloists; served as Chairperson of the Oklahoma Music Educators Association and recently returned to Oklahoma to conduct the 220-voice All-State Chorus. Non-singing joys have come from leading dozens of tours around the world; competing as a NABC Master Bridge player; frequent competitive tennis player; being crowned a trivia winner over 300 others by Alex Trebek; being listed as a celebrity at a Turner Classic Film Festival; playing first chair saxophone in the All-State Band; and, finally, at age 70 getting married for the first time.

Paul Farrell

Paul has been singing without distinction since age six, interrupted by a 20-year hiatus starting at age 17. While finding himself in the middle of a church choir at middle age, lights came on and the singing restarted. Choir memberships followed, including the Chancel Choir at the First Unitarian Church, Oakland, University of California Chorus, UC Alumni Chorus and assorted side gigs with the Oakland Symphony Chorus, West Edge Opera, and other groups of singers. Paul sings baritone or bass.

THE COMPOSERS

Giulio Caccini (1551-1618)

An influential Italian composer, singer, and instrumentalist of the early Baroque era, Caccini was a key figure in the development of monody and the stile moderno. He was a member of the Florentine Camerata and played a significant role in the early stages of opera.

John Dowland (1563-1626)

Dowland was an English Renaissance composer, lutenist, and singer, renowned for his melancholic lute songs. His works,

characterized by expressive melodies and intricate counterpoint, have made him a key figure in the history of English music.

Henry Purcell (1659-1695)

A leading English composer of the Baroque period, Purcell was known for his mastery of vocal music, including operas, sacred music, and songs. His works are celebrated for their expressive depth and complex harmonies, making him one of England's greatest composers.

Alessandro Stradella (1639-1682)

Stradella was an Italian Baroque composer known for his operas, oratorios, and cantatas. His life was marked by scandal and intrigue, but his musical contributions, particularly in vocal music, were significant and influential during his time.

George Frideric Handel (1685-1759)

A German-born composer who spent much of his career in London, Handel is best known for his operas, oratorios, and instrumental compositions. His oratorio *Messiah* remains one of the most frequently performed choral works in Western music.

Johann Sebastian Bach (1685-1750)

Bach was a German composer and musician of the Baroque period, whose work is revered for its technical mastery and profound emotional depth. His compositions, including the *Brandenburg Concertos*, *Mass in B Minor*, and numerous cantatas, have had a lasting impact on the canon of Western classical music.

Josquin des Prez (c. 1450–1521)

Josquin des Prez was a Franco-Flemish composer who is often considered the greatest composer of the Renaissance. His music, including "Ave Maria... virgo serena" and "In te domine speravi," is known for its intricate polyphony, expressive text setting, and technical mastery. Josquin was funded by various patrons, including the Sforza family in Milan, the Papal Chapel in Rome, and the d'Este family in Ferrara. His influence was vast, shaping the development of Renaissance music and setting a high standard for polyphonic composition that inspired later composers like Palestrina and Lassus, and reaching into the Baroque era with composers like Johann Sebastian Bach.

Giovanni Pierluigi da Palestrina (1525-1594)

Giovanni Pierluigi da Palestrina was an Italian Renaissance composer of sacred music and a master of counterpoint. His compositions, such as "Sicut Cervus" and the "Gloria" from "Missa Papae Marcelli," are celebrated for their clarity, balance, and spiritual depth. Palestrina's music played a crucial role during the Counter-Reformation, where his style was considered a model of church music purity. He was primarily funded by the Catholic Church, serving various positions at St. Peter's Basilica, the Julian Chapel, and the Sistine Chapel. His influence extended to Baroque composers like Johann Sebastian Bach, who studied his works meticulously for their contrapuntal techniques.

Luzzasco Luzzaschi (c. 1545–1607)

Luzzasco Luzzaschi was an Italian composer and organist at the Este court in Ferrara. Known for his madrigals and keyboard music, Luzzaschi's works such as "Toccata del quarto tuono" and "O primavera gioventù dell'anno" demonstrate expressive

melodies and intricate counterpoint. Luzzaschi was funded by the Este family, serving as a court musician. His compositions influenced contemporaries like Carlo Gesualdo and students such as Vittoria Aleotti, and his expressive style bridged the gap between Renaissance and Baroque music.

Tomás Luis de Victoria (1548–1611)

Tomás Luis de Victoria was a Spanish composer, organist, and priest, regarded as one of the greatest composers of sacred music in the Renaissance. His works, such as "O Magnum Mysterium," are known for their emotional intensity and mystical qualities. Victoria was funded by the Spanish monarchy and various church positions, including the royal convent in Madrid. His deeply spiritual compositions influenced Baroque sacred music, particularly the works of Johann Sebastian Bach and Dieterich Buxtehude, who admired Victoria's ability to convey profound religious sentiment.

Giovanni Gabrieli (c. 1554–1612)

Giovanni Gabrieli was an Italian composer and organist known for his work at St. Mark's Basilica in Venice. Gabrieli was a key figure in the Venetian School, celebrated for his innovative use of polychoral techniques and spatial dynamics in works like "Jubilate Deo." He was funded by the church and various Venetian patrons. His compositions marked the transition from Renaissance to Baroque music and significantly influenced composers such as Heinrich Schütz, who studied with Gabrieli, and Claudio Monteverdi, who adopted Gabrieli's dramatic use of contrast and space.

Vittoria Aleotti (c. 1575–after 1620)

Vittoria Aleotti, also known as Raffaella Aleotti, was an Italian composer and nun at the convent of San Vito in Ferrara. Her sacred and secular works, including "Io v'amo, vita mia" and "Vidi speciosam," showcase expressive melodies and sophisticated polyphony. Aleotti was supported by the Este family, who were patrons of the arts in Ferrara. Her compositions contributed to the rich musical tradition of the Ferrara court and inspired future generations of female composers, highlighting the important role of women in Renaissance music.

Gregorio Allegri (c. 1582–1652)

Gregorio Allegri was an Italian composer and singer, best known for his "Miserere mei, Deus," a choral work composed for the Sistine Chapel during Holy Week. Allegri was funded by the Catholic Church, serving as a singer in the Papal Choir. His use of polyphonic techniques and ethereal harmonies influenced many Baroque composers, including Antonio Vivaldi and Johann Sebastian Bach, who admired the work's emotional depth and intricate structure.

Texts and Translations

Amarilli mia bella

Amarilli, mia bella,
non credi, o del mio cor dolce desio,
d'esser tu l'amor mio?
Credilo pur: e se timor t'assale,
dubbio non hai,
prendi questo mio strale,
apri il petto e vedrai
scritto in core
Amarilli, Amarilli,
Amarilli è il mio amore.

Amaryllis, my lovely one,
Don't you believe, o my heart's sweet desire,
That you are my love?
Believe it thus: and if fear assails you,
And you have no doubt,
Take this arrow of mine,
Open your breast and see
Written in my heart
Amaryllis, Amaryllis,
Amaryllis is my love.

Lasso vita mia

Lasso vita mia
deh perchè m'inganni
se tu sai ch'io ti bramo
perchè m'uccidi?

Alas, my life,
Ah, why do you deceive me,
If you know that I desire you,
Why do you kill me.

Lord, what is man?

Lord, what is man, lost man,
That thou shouldst be so mindful of him?
That the Son of God forsook his glory,
His abode, to become a poor, tormented man!
The Deity was shrunk into a span,
And that for me, O wondrous love, for me.

Reveal, ye glorious spirits, when ye knew
The way the Son of God took to become man,
Admired ye not, amazed ye not,
O ye blessed spirits,
When ye knew the way the Son of God took to become
man?

Pieta Signore

Pietà, Signore, di me dolente!
Signor, pietà, se a te giunge il mio pregar;
non mi puniscail tuo rigor, meno severi,
clementi ognora, volgi i tuoi sguardi sopra di me.

Have mercy, Lord, on me in my suffering!
Lord, have mercy, if my prayer reaches you;
may your severity not punish me,
always forgiving eyes direct upon me.

Non fia mai che nell'inferno sia dannato,
nel fuoco eterno dal tuo rigor.

Do not allow me in hell,
to be damned in eternal flames by your severity.

Gran Dio, giammai sia dannato
nel fuoco eterno dal tuo rigor,
Pietà, Signore,
Signor, pietà di me dolente,
se a te giunge il mio pregare,
Meno severi, clementi ognora,
volgi i tuoi sguardi, deh! volgi sguardi su me, Signor.

Almighty God, never allow me to be damned
in the eternal flames by your severity,
Have mercy, Lord,
Lord, have mercy on me in my suffering,
if my prayer reaches to you,
Less harshly, always forgiving,
eyes upon me, ah! direct your eyes on me, Lord,

O Thou that Tellest Good Tidings to Zion

O thou that tellest good tidings to Zion,
Get thee up into the high mountain,
O thou that tellest good tidings to Jerusalem,
Lift up thy voice with strength;

Lift it up, be not afraid;
Say unto the cities of Judah, Behold your God!
Arise, shine, for thy light is come,
And the glory of the Lord is risen upon thee.

Et Misericordia

Et misericordia ejus a progenie in progenies
timentibus eum.

And His mercy is on them that fear Him
from generation to generation.

Benedictus

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of the Lord

O primavera gioventù dell'anno

O primavera gioventù de l'anno,
bella madre di fiori,
d'erbe novelle e di novelli amori,
tu torni ben, ma teco
non tornano i sereni
e fortunati di de le mie gioie.

O spring, youth of the year,
beautiful mother of flowers,
of new herbs and new loves,
you return indeed, but with you
do not return the serene
and fortunate days of my joys.

Aura Soave

Aura soave de' bei pensier miei,
chi mi dà vita,
deh, non mi sia rubella,
anzi m'assista e m'aiuti a narrar
la bella e dolce mia pena.

Gentle breeze of my beautiful thoughts,
who gives me life,
ah, do not be harsh to me,
but rather assist me and help me to narrate
my beautiful and sweet pain.

I' mi son giovinetta

I' mi son giovinetta e rido e canto,
e credo con sospir,
pianto o lamento d'innamorar altrui,
ché dentro al core porto tanta dolcezza e tanto amore,
ch'ogni durezza sface.

I am a young girl, and I laugh and sing,
and I believe with sighs,
weeping or lamenting to make others fall in love,
for within my heart, I carry such sweetness and such love,
that every hardness melts away.

Sicut Cervus

Sicut cervus desiderat ad fontes aquarum,
ita desiderat anima mea ad Te, Deus.

As the deer longs for the springs of water,
so my soul longs for you, God

Io v'amo, vita mia

Io v'amo, vita mia,
vulli sovente dire ed ardo ahi lasso.

Chiuse la voc'entro
le labbi amore
e vergogna e timore
e mi cangiar d'huom vivo in muto sasso.

Amor, ma se to vuoi ch'i miei martiri,
lo pur taccia e sospiri.
Tu dilli à lei!
che mi consuma e sface;
e le riscalda il sen con la tua face.

"I love you, my life,
and my love burns me up."

I often tried to say this,
but Love locked my lips
and shame and fear
changed me into a dumb stone.

Love, if I must suffer,
I will stay silent, and sigh;
but, Love, talk to her!
Tell her she undoes me;
and kindle her heart with your torch!

Vidi Speciosam

Vidi speciosam sicut columbam ascendentum desuper
rivos aquarum:
Cuius inaestimabilis odor erat nimis.
Et sicut dies verni, rosarum flores circumdabant eam, et
lilia convallium.

I saw the fair one rising like a dove above the streams of
water:
whose priceless fragrance clung to her garments.
And as on a spring day, she was surrounded by roses and
lily-of-the-valley.

Nymphes des Bois-La déploration de Johannes Ockeghem

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis.*

Nymphes des bois, déesses des fontaines,
Chantres experts de toutes nations,
Changes voz voix fort clères et haultaines
En cris trenchanz et lamentations,
Car d'Atropos les molestations
Vostre Ockeghem par sa rigueur attrappe,
Le vray tresoir de musique et chief d'œuvre,
Qui de trépas dè sormais schappe,
Dont Grant doumaige est que la terre cœuvre.
Acoutez vous d'abitz de deuil,
Josquin, Brumel, Pierchon, Compère,
Et plorez grosses larmes de'œil,
Perdu avez votre bon père.

*Requiescat in pace.
Amen.*

*Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them*

Wood-nymphs, goddesses of the fountains,
Skilled singers of every nation,
Turn your voices, so clear and lofty,
To piercing cries and lamentation
Because of Atropos interference,
Has caught your Ockeghem in her trap,
The true treasurer of music and master,
Learned, handsome and by no means stout.
It is with great sorrow that the earth must cover him.
Put on the clothes of mourning,
Josquin, Brumel, Pierre de la Rue, Compère,
And weep great tears from your eyes,
For you have lost your good father.

*May he rest in peace.
Amen.*

Jubilate deo

Jubilate Deo omnis terra,
quia sic benedicetur homo qui timet Dominum.
Deus Israel conjungat vos
et ipse sit vobiscum,
mittat vobis auxilium de sancto
et de Sion tueatur vos.
Benedicat vobis Dominus ex Sion,
qui fecit caelum et terram.
Servite Domino in laetitia!

Let every land praise God,
as the man who fears the Lord is blessed.
May the God of Israel bind you together
and himself be with you,
may he send you help from his holiness
and watch over you from Sion.
The Lord blessed you out of Sion,
he who made heaven and earth.
Serve the Lord with joy

Gloria from *Missa papae marcelli*

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus.
Jesu Christe, cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Glory be to God on high,
and on Earth peace to men of good will.
We praise Thee.
We bless Thee.
We adore Thee.
We glorify Thee.
We give Thee thanks for Thy great glory.
Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of the world,
have mercy on us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy on us.
For thou alone art holy.
Thou only art the Lord.
Thou alone art most high.
Jesus Christ, along with the Holy Spirit
in the glory of God the Father.
Amen.

In te domino speravi

In te Domine speravi
Per trovar pietà in eterno.
Ma in un tristo e obscuro inferno
Fui et frustra laboravi.

Rotto e al vento ogni speranza
Veggio il ciel voltarmi in pianto.
Suspìr lacrime m'avanza
Del mio tristo sperar tanto.

Fui ferito, se non quanto
Tribulando ad te clamavi.
In te Domine speravi.

In Thee O Lord did I hope
To find pity for ever.
But in a sad and dark hell
I was, and suffered in vain.

Broken and thrown to the wind is all hope.
I have seen heaven turn me to weeping.
Only sighs and tears remain
To me of my sad, strong hope.

I was wounded, but in my sorrow
I called upon Thee.
In Thee O Lord did I hope.

Ave Maria...virgo serena

Ave Maria, gratia plena,
Dominus tecum, virgo serena.
Ave cujus conceptio,
Solemni plena gaudio,
Coelestia, terrestria,
Nova replete laetitia.

Ave, cujus nativitas,
Nostra fuit solemnitas,
Ut lucifer lux oriens,
Verum solem praeveniens.

Ave, pia humilitas,
Sine viro fecunditas,
Cuius annunciatio,
Nostra fuit salvatio.

Ave, vera virginitas,
Immaculata castitas,
Cuius purificatio
Nostra fuit purgatio.

Ave praeclara omnibus,
Angelicis virtutibus,
Cujus fuit assumptio
Nostra glorificatio.

O Mater Dei,
memento mei.
Amen.

Hail Mary, full of grace,
The Lord is with thee, serene Virgin.
Hail, thou whose conception,
Full of great joy,
Fills heaven and earth
With new gladness.

Hail, thou whose nativity
Became our great celebration,
As the light-bearing Morning Star
anticipates the true Sun.

Hail, faithful humility,
Fruitful without man,
Whose annunciation
Was our salvation.

Hail, true virginity,
Immaculate chastity,
Whose purification
Was our cleansing.

Hail, glorious one
In all angelic virtues,
Whose assumption
Was our glorification.

O Mother of God,
Remember me.
Amen.

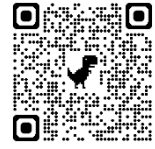
Miserere mei, Deus

1. Miserere mei, Deus: secundum magnam misericordiam tuam.
2. Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.
3. Amplius lava me ab iniquitate mea: et a peccato meo munda me.
4. Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.
5. Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.
6. Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.
7. Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.
8. Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealabor.
9. Auditui meo dabis gaudium et laetitiam: et exultabunt ossa humiliata.
10. Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.
11. Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.
12. Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.
13. Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.
14. Docebo iniquos vias tuas: et impii ad te convertentur.
15. Libera me de sanguinibus, Deus, Deus salutis meae: et exultabit lingua mea iustitiam tuam.
16. Domine, labia mea aperies: et os meum annuntiabit laudem tuam.
17. Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.
18. Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias.
19. Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Ierusalem.
20. Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.
1. Have mercy upon me, O God: after Thy great goodness.
2. According to the multitude of Thy mercies, do away mine offences.
3. Wash me thoroughly from my wickedness: and cleanse me from my sin.
4. For I acknowledge my faults: and my sin is ever before me.
5. Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged.
6. Behold, I was shapen in wickedness: and in sin hath my mother conceived me.
7. But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.
8. Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be whiter than snow.
9. Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice.
10. Turn Thy face from my sins: and put out all my misdeeds.
11. Make me a clean heart, O God: and renew a right spirit within me.
12. Cast me not away from Thy presence: and take not Thy Holy Spirit from me.
13. O give me the comfort of Thy help again: and stablish me with Thy free Spirit.
14. Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee.
15. Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness.
16. Thou shalt open my lips, O Lord: and my mouth shall shew [show] Thy praise.
17. For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings.
18. The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise.
19. O be favourable and gracious unto Sion: build Thou the walls of Jerusalem.
20. Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon Thine altar

O magnum mysterium

O magnum mysterium
Et admirabile sacramentum
Ut animalia viderent Dominum natum
Jacentem in praesepio!
Beata Virgo, cujus viscera
Meruerunt portare
Dominum Christum
Alleluia

O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!



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