

MUSICAL ARTS OF SANTA CRUZ
PRESENTS

THE Santa Cruz Chorale

Hope and Joy!

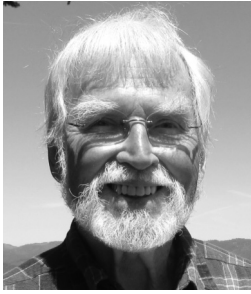
Christian Grube, Conductor & Artistic Director



🕯️ **Saturday, April 22, 2023, 8:00pm**

🕯️ **Sunday, April 23, 2023, 4:00pm**

Holy Cross Church
123 High Street, Santa Cruz



ARTISTIC DIRECTOR

Christian Grube, Artistic Director and Conductor of the Santa Cruz Chorale since July 2006, is emeritus professor of choral conducting at the University of Arts,

Berlin. As director of the Berlin State and Cathedral Boys' Choir and the Chamber Choir of the University of Arts, Professor Grube has conducted and toured with his choirs throughout the world. In 1995, because of the diplomatic influence of his work, he was awarded the National Medal for Distinguished Service, the highest civilian honor given by the German government, and in 2010 he was also awarded the "Felix & Fanny Mendelssohn Medal" for "outstanding contributions to the choral life of Berlin." In April, 2022 he received a United States Certificate of Special Congressional Recognition, honoring him and the Santa Cruz Chorale for their benefit concert on behalf of Ukrainian children. Prof. Grube spends part of the year in Europe, holding workshops and serving as guest conductor with various choral groups.

REMINDERS

🔕 Please turn off cell phones, watch alarms, and other devices that might disrupt the concert.

🔕 Please refrain from taking photos or making audio or video recordings of performances. No such activities are allowed without advance written permission.

🔕 Due to the nature of live performance, all programs are subject to change.

THE SANTA CRUZ CHORALE

Founded in 1983, the Santa Cruz Chorale dedicates itself to two goals: presenting its audiences with distinctive, exciting concerts of choral works from diverse periods, and giving its singers the chance to experience the delight and artistic growth that come from making music at the highest level. The Chorale has recorded five CDs under maestro Grube and has toured in Italy, Croatia, and Spain.

The Chorale's 40-some members, who live throughout Santa Cruz County and beyond, join the ensemble by audition. Although several are professional musicians, all volunteer their time, and all are amateurs in the original sense of that word—people who seriously pursue an art for the love of it.

Christian Grube has been our conductor and artistic director since 2006.

MONTEREY BAY SINFONIETTA

Peter Lemberg and Debbie Bush, *Oboe*

Neil Fairbairn, *Bassoon*

Valerie Tisdell, *Violin*

Shannon D'Antonio, *Violin*

Eleanor Angel, *Viola*

Erik Andersen, *Cello*

Stan Poplin, *Double Bass*

Jonathan Salzedo, *Organ*

SOLOISTS



Michael Desnoyers
Tenor

Sought out for his “rich and resonant” and “sweet, well-projected lyric tenor,” Michael Desnoyers has sung over 50 different roles across San Francisco Bay Area stages, including

performances with Opera San Jose, West Bay Opera, West Edge Opera, Festival Opera, Lamplighters Music Theatre, Ars Minerva, Pocket Opera, and the Mendocino Music Festival. Praised for “a beautifully produced, even voice whose palpable sincerity and flawless legato seemed ideally suited to Mozart,” he has performed most of the major roles in the Mozart tenor repertoire,

He frequently performs as a concert soloist, having sung Mozart’s *Requiem*, *Coronation Mass*, and *Vespere solennes*; Bach’s *Johannes-Passion* and *Matthäus-Passion*; Handel’s *Messiah*, Orff’s *Carmina Burana*, Rossini’s *Petite Messe Solennelle*, and much more.

A passionate and active supporter of music education, Desnoyers has been the Director of Vocal Music at Ruth Asawa School of the Arts since 2019, where he conducts concert choir, chamber singers, stage directs opera, and teaches classes on vocal technique, stylistic performances, AP Music Theory, and Aural Skills 1/2.



Sepp Hammer
Bass

Critics have described Sepp Hammer’s voice as “powerful” (*BostonEdge*) and as showing “warm baritone gravity” (*The Boston Globe*). An experienced concert

artist, Sepp has appeared in the role of Jesus in *St. Matthew Passion* with the California Bach Society, singing with “smoothness, private and sepulchral, with enough low grit to embody the inner strife and luminance of a prophet” (*Berkeley Times*). His other concert engagements in recent seasons have included the role of Eupolemus in Handel’s *Judas Maccabaeus* with Philharmonia Baroque, Bach’s *Schwingt freudig euch empor* with Cantata Collective, Zelenka’s *Gloria* with Chora Nova, Vaughan Williams’ *Five Mystical Songs* with Contra Costa Chorale, and, with various ensembles, Schütz’s *Symphoniae Sacrae*, Bach’s *Magnificat*, Bach’s *B Minor Mass*, Haydn’s *Lord Nelson Mass*, Schubert’s *Mass in G Major*, Brahms’ *Requiem*, Fauré’s *Requiem*, and Duruflé’s *Requiem*.

Sepp holds a master’s degree in vocal performance from New England Conservatory and a bachelor’s degree in physics from the University of California, Berkeley.

MUSICAL ARTS OF SANTA CRUZ
PRESENTS

THE Santa Cruz Chorale

Hope and Joy!

Christian Grube, Conductor & Artistic Director

PROGRAM

- Eile mich, Gott, zu erretten** HEINRICH SCHÜTZ
- Deus in adjutorium meum** BENJAMIN BRITTEN
- Deus in adjutorium** JOHANN PACHELBEL
- Out of the Deep** HENRY PURCELL
- Aus der Tiefe ruf' ich, Herr, zu dir** JOHANN SEBASTIAN BACH
- Dixit Dominus** CLAUDIO MONTEVERDI

PROGRAM NOTES, TEXTS AND TRANSLATIONS

Through the centuries, the Psalms have offered hope and joy in times of adversity, and with settings of Psalms in Latin, English and German we show how composers from different lands, and in different eras, have expressed these universal human emotions. Hope springs eternal in the human breast!

Psalm 70, in settings by Schütz, Britten and Pachelbel

🕊 **Eile mich, Gott, zu erretten, SWV 282; Kleine geistliche Konzerte I, Op. 8, no. 1**
Heinrich Schütz (1585-1672). Words: Psalm 70

Heinrich Schütz is considered the greatest German composer before Bach. He introduced into German music the declamatory style of composition, with which he had become acquainted in Italy. His “Eile mich, Gott, zu erretten” is a prime example of this style, which placed greater emphasis on the intensity of expression in solo singing, and which used the rhythms and melody of spoken language to intensify the meaning of words and emotions being set to music.

The text of Psalm 70 fluctuates between despair and hope, and even without speaking German, one understands the intensity of these emotions in Schütz’s setting. One hears desperation as the psalmist calls out to God for deliverance, “**eile mich, Gott, zu erretten...**” and one hears doubt in the tone of passages that follow. But when faith and hope grow that aid will come, one shares the psalmist’s joy, as—three times, and with ever higher notes—he praises God in the highest: “**hoch gelobt, hoch gelobt, hoch gelobt sei Gott.**” But—with the word “but”—one hears the psalmist’s joy abruptly change to misery, for he remembers his own unworthiness: “**ich aber...**” (“**But I am poor and needy**”) is sung with a despairing downward jump of a tritone. Then again, when “**mein Gott, mein Gott, mein Gott**” is sung with excitedly ascending notes, one understands the expression of love and joy—but one also senses a slight tone of desperation stemming from the psalmist’s continuing need. Music is indeed the universal language.

Eile mich, Gott, zu erretten,
Herr, mir zu helfen!
Es müssen sich schämen und zu Schanden werden,
Die nach meiner Seelen stehen.
Sie müssen zurücke kehren und gehöhnet werden,
Die mir Übels wünschen,
Daß sie müssen wiederum zu Schanden werden,
Die da über mich schreien: da, da!
Freuen und fröhlich müssen sein in dir,
Die nach dir fragen und dein Heil lieben,
Immer sagen: Hoch gelobt sei Gott!
Ich aber bin elend und arm.
Gott, eile zu mir,
Denn du bist mein Helfer und Erretter,
Mein Gott, verzeuch nicht!

Make haste, O God to deliver me;
Make haste to help me, O Lord!
Let them be ashamed and confounded
That seek after my soul:
Let them be turned backward, and put to confusion,
That desire my hurt.
Let them be turned back for a reward of their shame
That say, aha, aha.
Let all those who seek Thee rejoice and be glad in Thee:
And let such as love Thy salvation
Say continually, “Let God be magnified!”
But I am poor and needy:
Make haste unto me, O God;
Thou art my help and my deliverer;
O Lord, make no tarrying.

(Transl. KJV)

Deus in adjutorium meum... (from the incidental music to *This way to the Tomb*)

Benjamin Britten (1913-1976). Words: Psalm 70, Gloria Patri

Whereas Schütz's setting of Psalm 70 for a solo voice emphasizes the personal nature of the plea, Britten uses the same text to express the need of many. He wrote his "Deus in adjutorium" between 1944-1945 in an England that was being ravaged by sustained bombing, and it's difficult to imagine that sounds of war in the composition don't reflect those surroundings. Britten, a pacifist and conscientious objector, didn't engage in active battle, but he created what can be interpreted as a dramatic and inspirational musical reenactment of battle, in which the people of Britain—relying on faith—emerge victorious.

The setting opens with a forte call to "Deus," but the actual plea for His aid ("...in adjutorium meum intende") immediately withdraws into *piano*, the line descends, and the lamenting tone lacks conviction that help will come. (This is of course analogous to what Schütz expressed in his setting of the word "but.") As Britten repeats this theme faith grows, and the voices finally overtake each other with confident, demanding *forte* calls of "Deus," "Deus," "Deus." Now, armed with the certainty of His aid, the words "Domino adjuvandum me festina" are sung in an animated *fortissimo* of eager anticipation—and the "musical battle" begins. Sneaking up on the enemy in a conspiratorial *piano* that becomes ever louder, the words "confundantur et vereantur" are sung in a staccato—machine gun like—rhythm. This offensive obviously ends in defeat, for it is followed by a helplessly weeping melody, sung by the men in *pianissimo*: the words, "avertantur retrorsum..." beg the Lord to turn the enemy back, and the line ends with painful dissonances on the word "mala"—the "hurt" inflicted by the enemy. The women echo the men's weeping melody, and all join with miserable wails of "euge, euge, euge." [One hears clearly that Britten is expressing misery with the calls of "euge," but "misery" is not the meaning of this word. The Latin word "euge" (from ancient Greek) translates as "hurrah," or "excellent;" and in the Bible it is the enemy that shouts "euge" as a cry of victory—not the oppressed, crying "euge" in defeat. Perhaps Britten is expressing the fact the triumphant "euge" of the one is simultaneously an "o woe" cry of the other.]

But when the Psalm says that "all those that seek Thee [should] rejoice and be glad," Britten's setting expresses courage for a new attack. The voices enter one after the other (joining forces, so to speak), singing "exsultent et laetentur, in te omnes qui quaerunt te" with eighth notes that press continuously forward in a circular movement, and with an aggressive rhythm that speaks of strength: one envisions a squadron of tanks gradually rolling forward to indeed drive the enemy back. When the following text praises God, the completely changed tone of the music makes it clear that this battle has ended in victory: "magnificetur Dominus..." ("let God be magnified...") is sung with a floating melody of transcendent peace by the sopranos, and with calm, peaceful chords by the other three voices. (Britten fittingly asks the choir to sing these words in a "*pianissimo tranquillo*.")

After expressing the Psalm's final words of doubt and faith, Britten ends his setting with the Gloria Patri that traditionally follows Psalms in various Christian liturgies. For this hymn of praise Britten takes up the lamenting musical theme of "Deus in adjutorium," with which composition began—but changed in character. The tone is now jubilant and light, partly because it is sung a fourth interval higher than the plea of the beginning, but also because the final notes of the musical phrase (on the words "sancto" and on "semper") are softened to a simple minor (whereas the corresponding notes at the beginning were sung in an archaic modal key). More interestingly, when the sopranos and tenors take turns singing "Gloria Patri et Filio," "Sicut erat in principio," "et in saeculcula saeculorum," their repeatedly cascading notes sound like the ringing of English church bells—and all the while, the

altos and basses sing an affirming “a—men,” “a—men,” or “glo-ri-a,” “glo-ri-a.” The latter two words are sung slowly and evenly, swinging back and forth, back and forth, between only two notes—again in imitation of pealing bells. All voices join in the final euphoric calls of “amen,” “amen”—as church bells across England jubilantly proclaim victory and the end of the war! The setting ends in a peaceful *piano*, as the word “amen” is carried away with the sound of the bells.

Deus in adiutorium meum intende,
Domine ad adjuvandum me festina.
Confundantur et revereantur,
Qui quaerunt animam meam.
Avertantur retrorsum,
Et erubescant, qui volunt mihi mala.
Avertantur statim, erubescentes,
Qui dicunt mihi: euge, euge.
Exsultent et laetentur
In te omnes qui quaerunt te, et dicant semper:
Magificetur Dominus:
Qui diligunt salutare tuum.
Ego vero egenus et pauper sum:
Deus adjuva me, adiutor meus,
Et liberator meus es tu: Domine ne moreris.

Make haste, O God, to deliver me;
Make haste to help me, O Lord.
Let them be ashamed and confounded
That seek after my soul:
Let them be turned backward,
And put to confusion, that desire my hurt.
Let them be turned back for a reward of their shame
That say: aha, aha.
Let all those that seek Thee rejoice
And be glad in Thee: and let such as love Thy salvation
Say continually: let God be magnified.
But I am poor and needy:
make haste unto me,
O God: Thou art my help and my deliverer;
O Lord, make no tarrying.

(Transl. KJV)

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

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

Deus in adiutorium

Johann Pachelbel (1653-1706) Words: Psalm 70:1, Gloria Patri

It's hard to imagine a greater contrast between the tone of the previous settings of Psalm 70 and the one that follows. Pachelbel's setting is pure joy from beginning to end, for even as the choir sings “make haste, o God, to deliver me...” the tone of the music is proclaiming the Psalm's final truth: “Thou art my help and my deliverer....” Since Pachelbel apparently believes that the prayer is certain to be answered the moment it is spoken (“ask and it shall be given”), he considers it unnecessary to continue with the text specifying why help is needed (in this case, that enemies seek the psalmist's destruction, etc.), and after the first verse of the Psalm, he immediately begins the Gloria Patri (that, as noted, belongs at the true ending of a Psalm); the rest of the motet consists of the hymn of praise (albeit with “Alleluia” added for good measure!).

The words “Gloria Patri, et Filio, et Spiritui Sancto” are sung as a duet by the women, and the calls of “**gloria, gloria, gloria**” course with endless joy through their lines. All the while, the continuous repetition of a short sequence of notes in the continuo underlines the eternal nature of their praise—for “gloria” will be sung to Him now and forever. In other words, Pachelbel has composed the opening of his “Gloria Patri” as a “chaconne” (or “passacaglia”)—a musical form well suited to make the intended theological point! [Pachelbel is of course best known for his “Canon in D Major”—a “chaconne.”] After the women's duet, the full choir joins for the final words of the “Gloria Patri,”

saying what Pachelbel has just expressed in musical terms: “sicut erat in principio, et nunc, et semper...” (“...as it was in the beginning, is now and ever shall be...”).

Deus in adiutorium meum intende,
Domine ad adjuvandum me festina.

Make haste, O God, to deliver me;
Make haste to help me, O Lord.

(Transl. KJV)

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

Glory be to the Father and to the Son
And to the Holy Spirit.
As it was in the beginning, is now and ever shall be,
World without end. Amen. Alleluia.

Psalm 130, in settings by Purcell and Bach

🕯️ Out of the Deep

Henry Purcell (1659-1695). Words: adaptation of Psalm 130:1–7 (Purcell bases his adaptation on the English translation of Psalm 130 from the Church of England 1662 Book of Common Prayer.)

In Purcell’s setting, wailing voices rise out of the depths of misery (“**out of the deep...**”), calling on Him with a musical line that searchingly ascends—higher than an octave. All the while, moaning calls of “**Lord, hear;**” “**Lord, hear;**” pass through the voices. The words “**O, let Thine ears consider well the voice of my complaint**” seem to weep, as the psalmist desperately presents his case; but with the words “**there is mercy with Thee...**” the music joyously expresses faith that He will indeed “consider” the plea. This statement of faith is immediately contradicted by a skeptical bass soloist, who sings in despair how he “**looks for the Lord**” and how his soul “**awaits Him.**” In demonstration of his desperation, the notes charge around this way and that, searching for Him in all directions; long, jerky runs on the word “**fleeth**” sob in agony as the bass’s soul attempts to find Him, and an extremely restless continuo underlines his plight.

The Psalm dramatizes the helplessness of the soul by saying that the search for Him takes place in the darkness of night, i.e., “before the morning watch,” and Purcell places particular emphasis on the image of a soul in darkness (analogous to “the dark night of the soul”): the bass ends his aria with stammering repetitions of the phrase: “**my soul fleeth unto the Lord before the morning watch: I say, before, before the morning watch, I say, before, I say before the morning watch.**” Then, with a joyous setting of the Psalm’s final words, the choir reassures the bass—and all of Israel—that with the Lord there is mercy and “plenteous redemption.”

Choir:

Out of the deep have I called to Thee, O Lord, Lord, hear my voice.
O let Thine ears consider well the voice of my complaint, Lord, hear,
O hear the voice of my complaint.
If Thou, Lord, should’st be extreme to mark what is done amiss,
Lord, who may abide it?
But there is mercy with Thee: therefore shalt Thou be feared.

Bass solo:

I look for the Lord; my soul doth wait for him, in His word is my trust.
My soul fleeth unto the Lord before the morning watch:

I say, before the morning watch, I say, before the morning watch.

I say, before the morning watch.

Choir:

O Israel, trust in the Lord,

For with the Lord there is mercy: and with Him is plenteous redemption.

Aus der Tiefe ruf ich, Herr, zu dir (“Out of the depths I call unto Thee, O Lord”), **BWV 131**

Johann Sebastian Bach (1685-1750). Words: Psalm 130. Hymn melody and text (sung by sopranos and altos as commentary to soloists’ Psalm texts): “Herr Jesu Christ, du höchstes Gut,” Bartholomäus Ringwaldt (1532-1599).

Opening chorus:

The solo violin begins with a short motif of sadly descending notes, which the oboe immediately contradicts with “yes, but there is hope” notes that happily ascend—complete with a cheery trill. These two motifs succinctly characterize the Psalmist’s conflicting emotions, as his despair grapples with the hope of redemption. The choir sings the words “**aus der Tiefe**” (“out of the depths”), as the first motif descends into the depths of despair, and from the depths, with notes that poignantly, searchingly ascend, the second motif carries the sinner’s words “**ruf ich, Herr, zu dir**” (“I call unto Thee, O Lord”). This entire cantata essentially represents a dialogue between doubt and faith/hope, or as expressed in the New Testament, “I believe, help my unbelief.”

Aus der Tiefe ruf ich, Herr, zu dir.

Herr, Herr, höre meine Stimme, laß deine Ohren

Merken auf die Stimme meines Flehens!

Duet with Bass and choir sopranos

Bass:

So du willst, Herr, Sünde zurechnen,

Herr, wer wird bestehen?

Denn bei dir ist die Vergebung, daß man dich fürchte.

Choir sopranos:

Erbarm dich mein in solcher Last,

Nimm sie aus meinem Herzen,

Die weil du sie gebüßet hast

Am Holz mit Todesschmerzen,

Auf daß ich nicht mit großem Weh

In meinen Sünden untergeh’,

Noch ewiglich verzage.

Out of the depths have I cried unto Thee, O Lord.

Lord, hear my voice, let Thine ears

Be attentive to the voice of my supplications!

(Transl. KJV; Luther transl.: “I call...”)

If Thou, Lord, shouldest mark iniquities,

O Lord, who shall stand?

But there is forgiveness with Thee, that Thou mayest be feared.

(Transl. KJV)

Have mercy on me with my heavy burden,

Take it from my heart,

Since Thou hast atoned for it

By suffering the agonies of death on the Cross,

So I am not drowned

In great woe by my sins,

Nor despair eternally.

(Transl. KG)

Chorus:

Expressing an unwavering faith, the words “my soul waits” (“**meine Seele harret**”) move through the chorus at a slow, unshakeable pace. But as doubt struggles with faith, those patient lines are increasingly interrupted with short, gasping calls of “I hope,” “I hope,” “I hope” (“**ich hoffe**,” “**ich hoffe**,” “**ich hoffe**”).

Ich harre des Herrn, meine Seele harret,
Und ich hoffe auf sein Wort.

Duet with tenor and choir altos

Tenor:

Meine Seele wartet auf den Herrn,
Von einer Morgenwache bis zu der andern.

Choir altos:

Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.

Final chorus:

After a grand call on Israel to hope for the Lord's mercy, this hope develops into an excited anticipation, as breathless calls for His "plenteous redemption" ("**und viel**" "**Erlö-öö-öö-öö-sung**") ascend higher and higher through all voices. In the foregoing duet the sinner begged to be "washed free" of sin by His redeeming blood (as are repentant Old Testament kings), and the word "**erlösen**" courses with virtually endless, joyous coloraturas through the final chorus. However, despite this dramatic demonstration of how His "plenteous redemption" will redeem Israel "from all its iniquities" ("**aus allen seinen Sünden**"), the chorus ends with an unresolved dominant chord, i.e., with one that "awaits" resolution. With this tone of harmonic expectancy Bach conveys God's promise of continuing redemption. For, according to the Bible, redemption is an ongoing process, and (Romans 11:26) "all Israel shall be saved" at the Second Coming.

Israel hoffe auf den Herrn;
Denn bei dem Herrn ist die Gnade,
Und viel Erlösung bei ihm.
Und er wird Israel erlösen aus allen seinen Sünden.

I wait for the Lord, my soul doth wait,
And in His word do I hope.

(Transl. KJV)

My soul waiteth for the Lord,
More than they that watch for the morning.

(Transl. KJV)

And since I thus ponder,
As heretofore lamented,
That I am a tormented sinner
Who is gnawed upon by his conscience,
I long to be washed free of sin by Thy blood,

As were David and Manasse.

(Transl. KG)

Let Israel hope in the Lord:
For with the Lord there is mercy,
And with Him is plenteous redemption.
And He shall redeem Israel from all its iniquities.

(Transl. KJV)

🎵 "**Dixit Dominus,**" from **Selva morale e spirituale**

Claudio Monteverdi (1567-1643). Words: Psalm 110, Gloria Patri

The beginning of Psalm 110 announces that "the Lord said unto my Lord, sit thou at my right hand." These words have been variously interpreted by Jewish and Christian theologians as meaning that the Lord God is speaking to the Lord, who is King David, or that the Lord God is speaking to the Lord, who is His Son Jesus. Whatever the correct interpretation of the Psalm, for the enjoyment of this magnificent music the theological background is perhaps unnecessary. Monteverdi, the grand master of opera and theater, has composed a setting in which we hear battles being fought and enemies destroyed ("**inimicos,**" **inimicos,**" **inimicos scabellum pedum tuorum,**" or "**in medio inimicorum,**" "**in medio inimicorum,**" "**in medio inimicorum tuorum,**" etc.)—but the whole actually sounds more like a jolly romp than serious fighting! Perhaps this is because, regardless of the different interpretations of the text, the

outcome is a foregone conclusion: the “good guys” always win. In any event, after all the bellicose events of the Psalm, Monteverdi ends the “Gloria Patri” with a grandiose “Amen,” that could hardly be more joyous and peaceful.

Tenor and Bass soloists take turns with the choir:

Dixit Dominus Domino meo: sede a dextris meis.
Donec ponam inimicos tuos scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion:
Dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae, in splendoribus
sanctorum;
Ex utero ante luciferum genui te.

Juravit Dominus, et non paenitebit eum:
Tu es sacerdos in aeternum secundum ordinem
Melchisedech.
Dominus a dextris tuis: confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas,

Conquassabit capita in terra multorum.
De torrente in via bibet; propterea exaltabit caput.

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

The Lord said unto my Lord, sit thou at my right hand,
Until I make thine enemies thy footstool.
The Lord shall send the rod of thy strength out of Zion:
Rule thou in the midst of thine enemies.
Thy people shall be willing in the day of thy power, in
the beauties of holiness
From the womb of the morning; thou hast the dew of
the youth.
The Lord hath sworn, and will not repent,
Thou art a priest for ever after the order of
Melchizedek.
The Lord at thy right hand shall strike through kings in
the day of his wrath.
He shall judge among the heathen, he shall fill the
places with the dead bodies;
He shall wound the heads over many countries.
He shall drink of the brook in the way: therefore shall
he lift up the head.

(Transl. KJV)

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

Program notes by Karen Gordon ©2023



Ehritt Hearing Services

Donelle Ehritt

Audiologist / Hearing Aid Dispenser
AU 46 and HA1110

Phone: (831) 431-6216 ■ Cell: (831) 419-3004

Email: dehritt@gmail.com

5321 Scotts Valley Drive, Ste 100, Scotts Valley

*The Monterey Bay Psychological Association's
past president, Diane Bridgeman, Ph.D.,
extends wishes for wellness, tolerance and joy
for its 2022–2023 season to the Santa Cruz Chorale
and its audience.*

*Music has a unique and essential quality that
promotes collaboration, creativity, contemplation
and conviviality—enjoy!*

Monterey Bay Psychological Association
www.mbpsych.org



**APTOS FEED
& PET SUPPLY**

**Check out our selection
of Raw and Holistic
Dog and Cat
Foods**

7765 Soquel Drive, Aptos
Across from Safeway
831-685-3333

MEMBERS OF THE SANTA CRUZ CHORALE

Sopranos

Catharine Eastman
Margie Erickson
Alexandra Florimonte
Barbara Gaskell
Karen Gordon
Kayce Hobson
Ruth Kaspar
Alissa Roedig
Tammy Sager
Gabrielle Stocker
Julia van der Wyk
Michelle Vera
Lydia Werthen
April Zilber

Tenors

Kevin Crews
Ron Goodman
Gary Hintz
Paul Lawton
Robert Ley
Tom Pennello
Richard Roullard

Basses

Roger Chaffin
Alan Chase
Lars Johannesson
Jean Laroche
Rich Parker
Luiz Razera
Kyle Robertson
Niel Warren
Stafford Warren

Altos

Anne Buelteman
Alison Carrillo
Mary Crawford
Rosella Crawford-
Bathurst
Kūlani Kamaha'o
Alisa Klaus
Eliza Linley
Sharon Nelson
Jaeleen Settegast
Deana Slater
Mary Ann Wieland
Wendy Wyckoff

SANTA CRUZ CHORALE AUDITIONS

Singers with choral experience who read music at an intermediate or advanced level are invited to audition for the Chorale. Call 831-427-8023 or check our website to receive materials that describe the audition and the responsibilities that go along with membership in the ensemble.



Indoor Living

Fireplaces, Inserts and Stoves
Gas, Electric, Wood and Pellet



Outdoor Living

Fireplaces, Fire Tables and Fire Pits, Kitchens
Furniture, Pizza Ovens, Kit Pergolas, Umbrellas



WOODSTOVE & SUN

510 Soquel Avenue

Santa Cruz, CA 95062

(831) 425-5123

www.woodstoveandsun.com

[Instagram@woodstoveandsun](https://www.instagram.com/woodstoveandsun)



NextStage
PRODUCTIONS



We Engage, Educate, Entertain & Enrich
Lives Through the Performing Arts
An organization by and for adults 50+

As a non-profit organization we provide opportunities to engage through drama and music productions and promote health with performing arts classes and activities. Please Join NextStage and showcase your talents.



ARTS
COUNCIL
SANTA
CRUZ
COUNTY

www.NextStageSantaCruz.org
831-688-4337 Voice mail

LocalEyes



Locally Owned
& Operated
Since 1980

We Accept Most Insurance

Santa Cruz County's Only Independent Opticians

Designer Frames | Value Frames | Readers | Sunglasses
Prescriptions Filled | Lenses Carefully Crafted On-Site



(831) 688-1516

www.EyeShapesAptos.com

Deer Park Marketplace #37

Rio Del Mar/Hwy 1 Aptos

Above Deluxe Foods



Open 10-5 Tuesday-Friday

Come Make Music With Us!



Traditional Service
Sundays 10:30 A.M.

Trinity Presbyterian Church
420 Melrose Avenue

Santa Cruz, California 95062

trinitypressc.org trinitysc@sbcglobal.net

831-423-8995

Learn... Socialize...



Community

OSHER LIFELONG LEARNING INSTITUTE at UCSC

Monthly Guest Speakers: animal behavior, California coast, Inka Empire, underwater volcanoes, marine ecosystems, biological clocks, medicine, native Americans

Expert-led Courses: infectious disease, mathematics, theatre, women's history, film, gender, international affairs, molecular biology, supreme court decisions, gravity

Peer-led Interest Groups: architecture, art, bridge, capitalism, current affairs, restaurant dining, history, walking, music, photography, reading, sport, theatre, writing

OLLI.UCSC.edu

Meet new ideas! Make new friends! Keep learning!

SAFE ■ SECURE ■ STRESS-FREE

STORING THE CAPITOLA WAY

Serving the Capitola/Soquel communities since 2011. Locally owned and operated, offering the very best in self-storage convenience. Store the Capitola way!

- Individually alarmed units
- Moving carts for your use
- Clean, safe storage for your belongings
- Climate controlled facility
- Bright LED lighting throughout



Capitola Self Storage
809 Bay Avenue, Suite H
Capitola, CA 95010



831-465-0600 ■ www.capitolaselfstorage.com



Pet Pals

Discount Pet Supplies, Inc.

An Independent, Family Owned Pet Store since 1986

3660 Soquel Drive, Soquel • 831-464-8775

One block west of 41st Avenue

OPEN EVERY DAY 9AM TO 7PM

David Morton's

ROMAN ROAD WALKS

Italy beyond the guidebooks

romanroadwalks.com

SWIFT

CONSULTING
SERVICES, INC.

Land Use Planning Real Estate Development

JOHN SWIFT

Principal

t 831.459.9992 f 831.459.9998

john@swiftconsultingservice.com swiftconsultingservice.com

500 Chestnut Street, Suite 100, Santa Cruz, CA 95060

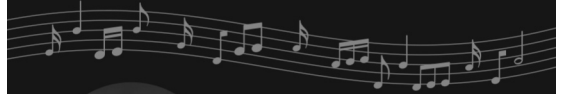


seacliffconst.com
(831) 761-0456

License #819457

- Whole House Remodels
- Kitchens
- Bathrooms
- Additions
- Aging-in-Place Redesigns
- Decks & Outdoor

Like the singers in the Santa Cruz Chorale – who seriously pursue the art of singing for the love of it – I seriously pursue real estate sales for the love of it – I love when my clients find their home and I love when I find the right buyer for my client's home. Helping people buy and sell their homes is my deep passion and I'd love to help you.



Audrey Sullivan Jacob

REALTOR® | DRE 01943629

650.619.0833

ajacob@davidlyng.com

audreyjacob.com



DAVID LYNG
REAL ESTATE

Full Service Japanese Auto Repair

SANTA CRUZ'S TOP CHOICE

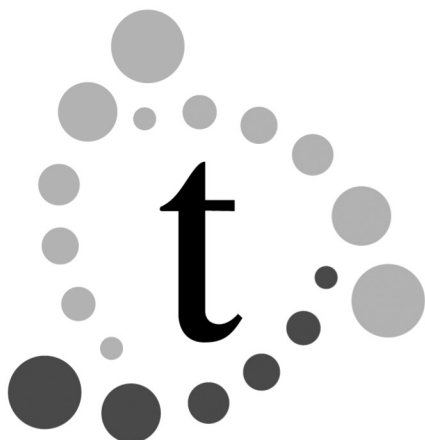
3-Year/36,000 Mile Warranty on Our Work



Your Dealership Service Alternative for Japanese Vehicles

1257 Thompson Ave, Santa Cruz 95062 • 831-464-6855 • www.micksauto.com

Acura Honda Hyundai Infiniti Kia Lexus Mazda Nissan Scion Subaru Toyota



TRINITY
source group, inc.
ENVIRONMENTAL SERVICES

**DELIVERING IN-DEPTH ENVIRONMENTAL
EXPERTISE TO HELP CLIENTS SOLVE
ENVIRONMENTAL CHALLENGES**

**ASSESSMENT • DRILLING
REMEDICATION • DEMOLITION**

Phase I and II Site Assessment | Underground Storage Tank Removal
Soil and Groundwater Remediation | Soil and Groundwater Sampling
UST Fund Experts | Site Closure Specialists

TRINITYSOURCEGROUP.COM • 831.426.5600

PRIORITIZING SERVICE AND SAFETY SINCE 2005

Simply CPR First Aid Training



**This course fulfills requirements for
AHA Healthcare Providers,
California EMSA Childcare Providers,
Teachers, Coaches and Trainers.**

Offering on-site training in a simple, fun, and relaxed environment.

John Laurent, a longtime CPR/AED/FIRST AID Instructor, teaches the necessary tools to save a life based on the American Heart Association guidelines and his 34-year career as a San Jose Firefighter. Classes are low stress, economical, respectful of your time commitments, and exceed all EMSA and OSHA requirements. Participants receive a two-year card of certification upon successful completion of the course.

For information and scheduling, please contact John at
831-345-8176 • simplycprtraining@gmail.com

We are proud to honor
the many talented
performers of the
Santa Cruz Chorale.

**Thank you for
sharing your
beautiful voices
with our local
community.**



Federally Insured by NCUA. Equal Housing Lender

831.479.6000 • www.bayfed.com • 888.4BAYFED



ORTHOPEDIC EXPRESS

THUMBS UP FOR WALK-IN CARE NO APPOINTMENT NEEDED!

URGENT ORTHOPEDIC CARE NOW OPEN IN CAPITOLA

**INJURIES | ACCIDENTS | WOUNDS
SPRAINS | STRAINS | BREAKS | AND MORE**

Tuesday, Wednesday, Thursday
and Friday 10am-4pm

Golden State Orthopedics & Spine
4140 Jade St. #100, Capitola 95010

831-475-4024

www.goldenstateortho.com





Care From The Heart

In Home Care Services

Our agency has provided caregiving services with dignity, determination and kindness since 1995

Call for care today!

831-476-8316

www.CareFromTheHeart.net • Lic# 444700004

Circle Star Motors is the premier service facility in Santa Cruz County for your Mercedes Benz automobile. We are a technology-driven shop that specializes in late-model Mercedes Benz while providing superb service and repair of vintage models.

Circle Star Motors

2750 SOQUEL AVENUE, SANTA CRUZ, CA 95062

WWW.CIRCLESTARMOTORS.COM

831.476.7774

Maximillian Eder
OWNER · FACTORY CERTIFIED
MERCEDES SPECIALIST

**Santa Cruz County's Premier
Mercedes-Benz Service Center
Since 1984**



THE SANTA CRUZ CHORALE

Conductor and Artistic Director

Christian Grube

Board of Directors

Niel Warren, *President*

Alisa Klaus, *Treasurer*

Tom Pennello, *Secretary*

Margie Erickson, Mary Crawford, Alexandra Florimonte,
Gary Hintz, Paul Lawton, Eliza Linley, Lydia Werthen, Christian Grube (ex officio)

Production Credits

Niel Warren, *Event Production*

Paul Lawton, *Stage Management*

Robert Ley, *Printed Program*

Karen Gordon, *Program Notes*

Mary Crawford, Margie Erickson, Jean Laroche, Julia van der Wyk, Christina Waters, *Publicity*

Pamela Burnham, *Box Office*

Jaeleen Settegast, *Facebook*

Kathleen Roberts, *Graphic Artist*

Julia van der Wyk, Jean Laroche, *Website*

Ron Goodman, *Singers' Practice Website*

Deana Slater, Mary Ann Wieland, *Volunteer Coordination*

Tom Pennello, *Music Library*

Tom Pennello, *Rehearsal Recording, CD Compilation and Production*

Contact Information

There are many ways to stay in touch with us.

Visit our website: www.santacruzchorale.org, a good place to find the latest info on concerts and fundraisers, buy tickets, donate, advertise, schedule auditions, and sign up for our newsletter.

You may also leave your email address at the box office and we do the sign up for you.

We do not share your information with third parties
and will send you information so that you won't miss our events.

Like our Facebook page: www.facebook.com/SCZChorale.

Here you can leave feedback, find concert info, links to reviews, photos, fun stuff, and
"events" that allow you to invite friends to our concerts.

Interact with us on Twitter: [@SantaCruzChoral](https://twitter.com/SantaCruzChoral).

Call us or send a letter with your donation, your questions, or your request
to be added to the mailing list:

P.O. Box 272, Santa Cruz, CA 95061 • 831-427-8023





Cultivating a love of classical music
in young people throughout
Santa Cruz County since 1966.

www.sccys.org

Family. Friends. Community.

We're all in this together.

State Farm® has a long tradition of being there. That's one reason why I'm proud to support The Santa Cruz Chorale.

Here to help life go right.®



Jill Judd, Agent
Insurance Lic#: 0D28538
820 Bay Avenue
Capitola, CA 95010
Bus: 831-462-1666



1801073

State Farm, Bloomington, IL



THE Ugly Mug

A really great place to enjoy
Coffee, Tea, an Espresso Drink
or a Cold Beer

soquel • california • earth

Santa Cruz Chorale would like to thank the Ugly
Mug for its continued support and *great coffee!*

**Bring a friend and this coupon and
receive your second drink FREE**

EXPERT AUTO REPAIR

Specialized Auto is the premier car repair facility for the Santa Cruz and Freedom area. For almost 30 years, we have offered dealership-level service with a personal touch. Our two convenient locations are fully staffed with the area's top service team and are state-of-the-art car repair centers.

Audi | BMW | MINI | Mercedes-Benz | Saab
Volvo | Volkswagen | Japanese | Truck

**Monterey Bay Green Business • AAA Approved
Bosch Certified Service Station
Our Entire Staff is ASE Certified
Factory Trained Technicians
Solar Powered**



Specialized Auto

**SANTA CRUZ: 2415 Chanticleer Avenue
Santa Cruz, CA 95062 • 831-460-6141**

**FREEDOM: 2114 Freedom Blvd
Freedom, CA 95019 • (831) 460-6144**

ACKNOWLEDGMENTS

The Chorale is deeply indebted to the following individuals and institutions for their invaluable help in producing our concerts:

Sister Barbara Ann Long, OP, Liturgist/Musician, Holy Cross Church

Mr. Ron McLain, Holy Cross Church, for his absolutely invaluable assistance with the production of our concerts

Doug Erickson, Executive Director of Santa Cruz Works, for providing amplification equipment that makes rehearsals with masks possible.

The staff and congregation of Holy Cross Church, Santa Cruz

The staff and congregation of the Peace United Church of Christ, Santa Cruz

**30th Anniversary
Season Finale**

**ENSEMBLE
MONTEREY**

CHAMBER ORCHESTRA
Extraordinary Music, A California Original

Cantiamo! and The Cabrillo Youth Chorus

Saturday | May 6 | 7:00 pm | Monterey
Sunday | May 7 | 7:00 pm | Santa Cruz

Presenting works by
Copland, Beethoven and Bach

TICKETS AVAILABLE
at the door, at ensemblemonterey.org
or or by calling 831-333-1283.

Family Medicine | Jeannine Rodems, MD & Adam Yarme, MD

Best of luck to the Santa Cruz Chorale in their 40th Season!

Patient-centered Care

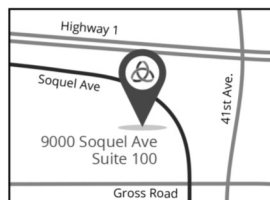
- ✓ Access to your doctor
- ✓ 30 minute appointments
- ✓ Doctors committed to you

Affordable Membership

- ✓ Low Monthly Fees
- ✓ Simple Billing
- ✓ No Hidden Fees

 **Santa Cruz
Direct Primary Care**

Call now for more information
Office: (831) 708-1400
santacruzpc.com





Check out our dope deals!



TREEHOUSE

Cannabis Creating Community

| 3651 Soquel Drive, Soquel | 831.471.8289 |

C10 - 0000105LIC | ourTreehouse.io

@treehousedispensary_sc @treehouse_sc

Overcast, Clearing

Benjamin Britten

Sinfonietta, Op. 1

Arnold Bax

Nonet

Franz Lachner

Nonet

SUNDAY, JANUARY 15, 2023

4:00 PM, Santa Cruz

Community Church

411 Roxas St, Santa Cruz

TICKETS:
EspressOrch.org

Michel Singher
Artistic Director



ESPRESSIVO
a small, intense orchestra

Folk Music

Gustav Holst

St. Paul's Suite

Franz Schubert

Six German Dances, D.90

Ludwig van Beethoven

Romance in G, Op. 40, Shannon D'Antonio, Violin Soloist

Béla Bartók

Divertimento

SUNDAY, JUNE 4, 2023

4:00 PM, Santa Cruz

Community Church

411 Roxas St, Santa Cruz

CONTRIBUTORS TO THE SANTA CRUZ CHORALE

Grand Patrons \$10,000 and up

Anonymous
Cooper Family
Trust
Tom Pennello

Patrons \$5,000 to \$10,000

Google
Niel Warren

Guarantors \$1,000 to \$5,000

Anonymous
Thomas and Pegi
Ard
Preston Boomer
Kathleen and
Gerald Bowden
Alison Carrillo
Roger Chaffin and
Mary Crawford
Margaret and Doug
Erickson
Stocker Family
Fund
Gary and Diane
Hintz
Paul Lawton and
Patty Durkee
Fane and Corie
Opperman
Kyle De Priest
Patricia and
Rowland Rebele
Michael and Lesley
Tierra
Alice Weigel
Jan-Gustav
Werthen

Sponsors \$500 to \$1,000

Anonymous
Denis Haskin
Kathy Hatfield
Joy Family Fund
Douglas Ley
Robert and Nancy
Ley
Gerry Mandel
Susan and Milford
Oliver
Mary and Anne
Weidlich
Mary Wieland and
Ronnie Lipschutz

Benefactors \$250 to \$500

Eileen Balian and
Alexander
Gaguine
Denise Becker
Diane Bridgeman
Nancy Drinkard
Alexandra
Florimonte
Don Gartner and
Donelle Ehritt
Susan Hughes and
Diane Mazzei
Janice and John
Laurent
Phyllis Rosenblum
Jaeleen Settegast
Synopsis Inc. and
The Synopsis
Foundation
Tom Ralston
Concrete
Christina Waters
Woodstove and
Sun, Inc.
Wendy Wyckoff

Supporters \$100 to \$250

Maryam
Aghamirzadeh
Lisa Ahorner
Anonymous
Chorale member
Roger Bach and
Sheila Wickens
Sarah Bassler and
Mark Haynes
Katherine Beiers
Richard and Lisa
Bruce
Kathryn Canlis
Evelyn Daly
Tatiana and Ryan
Davidson
Thomas Devine
Thomas Ellison and
Lawrence
Friedman
Steve Evers and Jan
Hathaway
Michael and Carol Fay
Mark Forry
Marianne Franks
Craig French
Francis Garcia
Alexandra Goch
and William Hauff
William and
Christine Green
Carolyn and
Howard Hall
Rosemary and
Simon Hayward
Madison Heying
Cynthia Kilian
Alisa Klaus
Carol Laflin
Landmark Dental
Group
Johanna Liebmann

Janet and Stanley
Maleski
Vlada Moran
Sharon Nelson
Open Sky
Properties
Earleen Overend
and Wayne Palmer
Meri and Delwyn
Pezzoni
Frank Ramirez
Michael and Sarah
Ray
Michael Rosati and
Louise West
Nicholas Royal
John and Enid
Rusev
Rosemary and
Michael Sarka
Heinz-Juergen
Schmidt
Molly Shaw
Charles Singer
Hilary Stinton
The Blackbaud
Giving Fund
Thomas Weaver
Norman Zilber
Joan Zimmerman

Contributors \$50 to \$100

Laura and David
Abada
Mari Albanese
Linda Burman-Hall
George Cook and
Mary James
Cynthia Copple
Rosella Crawford-
Bathurst and Rich
Seidner
Rossanna and Chris
Dybdahl

Jean Fetler
Marsha Gilpatrick
Kent Madsen
Jake and Hila
Michaelsen
Ann and Brian
Miller
Thomas Morgan
Glenn Nelson
Erin O'Connell
Deanne Ortiz-
McLendon
Janet Reed
Pauline Seales
Barbara Thomas
John and Andrea
Thomas
Carol and Murray
Walker
Katja Zuske

Friends Up to \$50

Lynne and S.R.
Abraham
Judith Belden
Rebecca and
Lindsey Cramer
Christine
Fahrenbach
Mary Martin Gill
Oskar Leuthold
Patricia McVeigh
Julie Murphy
Nancy Norris and
Eleanor Littlestone
Maureen O'Connell
Robert Stephenson
Robert Strayer and
Suzanne Sturn

New & Vintage Stringed Instruments

BUY • SELL • TRADE

Expert Repairs
Rentals • Lessons



OPEN TUESDAY-SATURDAY FROM 11 TO 6

831.427.1917

1521 Mission Street, Santa Cruz CA 95060

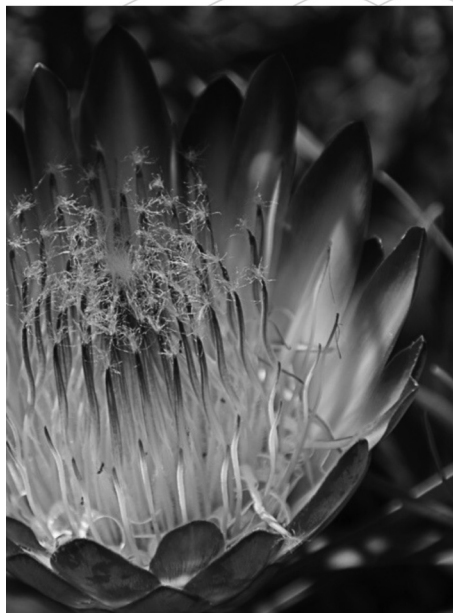
THE.FOLKS@SYLVANMUSIC.COM

WWW.SYLVANMUSIC.COM

Thank you Contributors,
Patrons, and Sponsors
for your part in
40 Years of Santa Cruz Chorale.
Bravo!



MaverickMailing.com



COME VISIT THE

UC Santa Cruz Arboretum

*Enjoy walking among exotic plants from around
the world and visit Norrie's Gift and Garden
Shop for unique gifts, plants, and more.*

HOURS:

Gardens: 9-5

Norrie's: Please see website

CONTACT:



@ucscarboretum



<http://arboretum.ucsc.edu>

SUPPORT THE SANTA CRUZ CHORALE

Ticket income covers only about 34% of the cost of producing concerts. The remaining 66% comes from foundations, businesses—but mostly from people like you. We appreciate your generosity!

Help the Santa Cruz Chorale continue its tradition of distinctive vocal music in Santa Cruz County by supporting us in one of the following ways:

Make a Donation Contribute with your check in the enclosed envelope or with your credit card at our website www.santacruzchorale.org/donate.

Give through the Community Foundation of Santa Cruz County (<https://www.cfsc.org/>) Help the Chorale to develop and flourish in years to come through a gift to one of our two funds: the Santa Cruz Chorale Future Fund and the Santa Cruz Chorale Concert Fund.

Sponsor a Soloist, Chorale Section, Orchestra, or Conductor Bring top-notch musicians to Santa Cruz to join the Chorale in concert.

Become a Concert or Season Sponsor Receive public acknowledgement of your support at concerts and in programs, posters, and press releases.

Name the Chorale in your Will Ensure the Chorale's future by making the ultimate gift.

Transfer Stock Make a tax-deductible donation of stock to the Chorale.

Advertise in our Program Promote your business while supporting the Chorale.

Volunteer Help us put on concerts, seal envelopes, and label fund raising mail. Call 831-427-8023 if you are interested in volunteering.

Join our Mailing List Let us keep in touch with you. Your email address saves us printing and postage; leave it with us at the box office on your way out, or send it to us with the enclosed envelope.

For more information about how you can support the Santa Cruz Chorale, please call 831-427-8023. Donations may be mailed to:

The Santa Cruz Chorale
P.O. Box 272
Santa Cruz, CA 95061

MUSICAL ARTS OF SANTA CRUZ UPCOMING EVENT 2023

In 2023, "Christmas with the Chorale" will be held December 16th at 8pm and December 17th at 4pm.



WOUTJE SWETS
Realtor®
DRE #00803901

831-278-2447
woutje.swets@gmail.com
www.swetsonline.com



Redtree Partners LP

Redtree Partners

Supporting
Excellence
in Our
Community!

