

CHANTICLEER

A Chanticleer Christmas

Cortez Mitchell, Gerrod Pagenkopf, Kory Reid,
Alan Reinhardt, Logan Shields, Adam Ward – *countertenor*
Chris Albanese, Brian Hinman, Andrew Van Allsburg – *tenor*
Eric Alatorre, Matthew Knickman, Marques Jerrell Ruff – *baritone and bass*
William Fred Scott – Music Director

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- Program subject to change -

* These works have been recorded by Chanticleer, and are available at tonight's performance or through our website at www.chanticleer.org:

Ave Maria is available on *Our Heart's Joy & A Chanticleer Christmas* • Joseph lieber, Joseph mein; E la don don and Il est né le divin enfant are available in *Our Heart's Joy* • Noël nouvelet is available in *Christmas with Chanticleer featuring Dawn Upshaw* • O Come All Ye Faithful is available on *Let It Snow*

Notes & Translations

Program notes by Kory Reid, William Fred Scott, Jace Wittig,
Gregory Peebles, and Matthew Oltman

A solis ortus cardine – Plainsong

Gregorian chant, named after Pope Gregory I (c. 540-604), is the term applied to the vast repertoire of liturgical plainchant assembled over the course of several hundred years, roughly 700-1300 A.D. There are almost 3,000 extant chants in the Gregorian repertoire, with texts specific to each day of the Roman Catholic Church's liturgical year. The full text of *A solis ortus cardine* ("From lands that see the sun arise") tells the story of Jesus Christ from conception to resurrection; the first seven stanzas, used for the service of Lauds during the Christmas season, understandably focus on the miracle of Jesus' birth. St. Augustine (4th century) is noted for saying, "To sing is to pray twice." Surely he knew that chant, beautifully sung, could not only be contemplative but also uplifting and jubilant.

A solis ortus cardine ad usque terræ limitem Christum canamus Principem, Natum Maria Virgine.	From lands that see the sun arise, To earth's remotest boundaries, The virgin born today we sing, The Son of Mary, Christ the King.
Beatus Auctor sæculi servile corpus induit: Ut carne carnem liberans Ne perderet quos condidit.	Blest Author of this earthly frame, To take a servant's form He came, That liberating flesh by flesh, Whom He had made might live afresh.
Castæ Parentis viscera Cælestis intrat gratia, Venter puellæ baiulat Secreta quæ non noverat.	In that chaste parent's holy womb, Celestial grace hath found its home: And she, as earthly bride unknown, Yet call that Offspring blest her own.
Domus pudici pectoris Templum repente fit Dei, Intacta nesciens virum Verbo concepit Filium.	The mansion of the modest breast Becomes a shrine where God shall rest: The pure and undefiled one Conceived in her womb the Son.
Enixa est puerperal Quem Gabriel prædixerat, Quem matris alvo gestiens Clausus Joannes senserat.	That Son, that royal Son she bore, Whom Gabriel's voice had told afore: Whom, in his Mother yet concealed, The Infant Baptist had revealed.
Fœno jacere pertulit, Præsepe non abhorruit, Parvoque lacte pastus est, Per quem nec ales esurit.	The manger and the straw He bore, The cradle did He not abhor: A little milk His infant fare Who feeds upon each fowl of air.
Gaudet chorus cælestium Et angeli canunt deum, Palamque fit pastoribus Pastor, Creator omnium.	The heavenly chorus filled the sky, The angels sang to God on high, What time to shepherds watching lone They made creation's Shepherd known.
Jesu, tibi sit Gloria, Qui natus es de Virginie, Cum Patre et Sancto Spiritu, In sempiterna sæcula. Amen.	Jesus, glory be to you, Who was born of the Virgin, With the Father and the Holy Spirit, For all ages. Amen.

Ecce virgo concipiet - William Byrd (c. 1539 - 1623)

William Byrd, called the “Father of Musicke” by his contemporaries, was the most important composer of Elizabethan England. At twenty, Byrd received his first appointment as Organist and Master of the Choristers at Lincoln Cathedral. In 1570 he was appointed a Gentleman of the Chapel Royal and quickly found his way into the graces of the court. A devout Catholic in England—then militantly Protestant—Byrd was forced to go underground for much of his sacred work, composing Latin masses and motets for services held in secret. Byrd’s influence over all aspects of Renaissance composition cannot be overstated: he not only changed the face of church music, but he also resurrected the English song and virtually created the verse anthem.

Published in 1605 in the first of two volumes known as *Gradualia* – a compilation of Byrd’s motets for the major liturgical feast days – the simple text of *Ecce virgo concipiet* informs Byrd’s restrained approach to polyphonic counterpoint. The polyphonic flow is interrupted by sweet suspensions and a myriad of phrase apexes from other vocal lines.

Ecce virgo concipiet et pariet filium: et vocabitur nomen eius Emmanuel.	Behold, a virgin shall conceive and bring forth a son: and shall call his name Emmanuel.
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Hodie nobis caelorum rex - Giovanni Maria Nanino (c. 1543 - 1607)

Giovanni Maria Nanino was one of the most important composers of the Roman school, second in reputation only to Palestrina. It is possible that he studied with Palestrina in the mid-1560s, while Palestrina was *maestro di cappella* at S. Maria Maggiore in Rome, a post that Nanino assumed in 1567. After a brief stint as *maestro di cappella* at S. Luigi dei Francesi, he was admitted as a tenor to the papal choir, a position he retained for the rest of his life. However, he remained associated with the Francesi church as a teacher of boy sopranos, working closely with his brother, Giovanni Bernardino, who assumed the *maestro di cappella* position after he left. Many of the seventeenth century Roman composers passed through this small choir school. While modern histories have largely relegated Nanino to only cursory inspection (being far eclipsed by the greatness of Palestrina), his contemporaries regarded him highly. For example, even though his secular compositions are few, scarcely was an important anthology printed that didn’t include one of his madrigals—and often in an important position within the book. Indeed, in the fifteen years prior to Palestrina’s death, Nanino was considered the undisputed head of the Roman school.

Hodie nobis caelorum rex is a buoyant six-part motet that features antiphonal phrasing, terraced dynamics, and vocal textures that emphasize the emotions and story of the text. With frequent visits to triple meter, the piece bounces back and forth from admiration to celebration in a breath’s time, ultimately settling on exciting cadences that create a sense of warmth for the listener.

Hodie nobis caelorum Rex de Virgine nasci dignatus est, ut hominem perditum ad caelestia regna revocaret. Gaudet exercitus Angelorum: quia salus aeterna humano generi apparuit. Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Gaudet exercitus Angelorum: quia salus aeterna humano generi apparuit.	Today our heavenly King deigned to be born of a virgin, that He might restore mankind to the heavenly kingdom. The army of angels rejoices: because eternal salvation has appeared in human form. Glory to God in the highest, and on Earth peace to men of good will. The army of angels rejoices: because eternal salvation has appeared in human form.
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Pastores loquebantur - Jacob Clemens non Papa (c. 1510 - 1555)

Jacobus Clemens non Papa (so called to distinguish him from Pope Clemens VII and the poet Jacobus Papa, both of whom were contemporaries) was one of the most prolific composers of the early sixteenth century. Born in the Netherlands, he was especially skilled with motets. His writing shows an advanced use of harmonic language as well as an expressiveness of melody directly related to the text. His compositions seem somewhat free from the rules applied to strictly imitative counterpoint—a technique very much in favor amongst other Franco-Flemish composers of the time. In *Pastores loquebantur*, for example, the use of imitation (passing a musical idea from voice to voice) is somewhat limited to the beginning of each phrase or textual idea. Freer counterpoint and expressive text painting keep the music moving onward in a natural gait that seems to reflect the journey of the shepherds as they traveled to Bethlehem.

Pastores loquebantur ad invicem: transeamus usque Bethlehem, et videamus hoc verbum, quod factum est, quod fecit Dominus et ostendit nobis. Noe, noe!	The shepherds said to one another: “Let us go now to Bethlehem and see the Word which has come to pass, which the Lord has done and revealed to us.” Noel, noel!
Et venerunt festinantes, et invenerunt Mariam et Joseph, et infantem positum in praesepio. Et reversi sunt pastores, laudantes et glorificantes Dominum. Noe, noe!	And they came with haste and found Mary and Joseph, and the infant lying in a manger. And the shepherds returned, praising and glorifying God. Noel, noel!

Ave virgo sanctissima - Francisco Guerrero (1528 - 1599)

Although his music is relatively neglected today, Francisco Guerrero was second in importance only to Victoria during the Spanish Renaissance. Unlike many of his contemporaries, Guerrero received his musical training in Spain, rather than Rome, studying with his older brother Pedro and, more importantly, Cristóbal de Morales. He taught himself to play the *vihuela* (a Spanish predecessor of the guitar), cornett, and organ. At the recommendation of Morales, Guerrero was appointed *maestro de capilla* at Jaén Cathedral at only seventeen years of age. He went on to serve in the same position at the Seville Cathedral, a post he held until his death. The effort and money he invested in publishing his music paid off in a certain degree of fame during his lifetime, becoming known as far away as South America. Indeed, his music remained widely performed in the cathedrals of Spain and New Spain for more than two hundred years after his death. His setting of *Ave Virgo sanctissima* is a fine example of High Renaissance motet composition, drawing the primary melody from plainsong and developing it imitatively in all vocal parts.

Ave Virgo sanctissima, Dei mater piissima, maris stella clarissima. Salve semper gloriosa margarita pretiosa, sicut lilium formosa, nitens olens velut rosa.	Hail, most holy Virgin most pious Mother of God, bright star of the sea. Hail, ever glorious precious pearl, like a beautiful lily, as full of perfume as the rose.
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Vergine bella (from *Madrigali spirituali*) - Giovanni Pierluigi da Palestrina (c. 1525 - 1594)

Giovanni Pierluigi da Palestrina was born in the town from which he took his name. He was Maestro di Cappella at St. Peter's in Rome from 1551-1554 and again from 1571 until his death in 1594. At a moment in musical history in which the church fathers were beginning to decry too much description (ornamentation) and flair (harmonic invention), Palestrina stuck to a musical style based on seriousness and sobriety. His "strict" approach to counterpoint has been held up as a pedagogical model by students of nearly every succeeding generation. Palestrina achieved a mastery of contrapuntal techniques, meticulous voice leading, and refined treatment of dissonance now universally idealized as the "Palestrina style." This is not to say that Palestrina's music is inexpressive or occasionally daring. In fact, there is a personal and deeply emotional core to all of his sacred works. He wrote in the *prima prattica* style, codified by the treatises of Zarlino, which prioritized the polyphonic form and structure over text.

Vergine bella comes from a collection of spiritual madrigals, published in 1585 Rome, which is a book of non-liturgical songs that are based on sacred themes. Palestrina's madrigals can be identified by his utilization of the vernacular language, romantic/erotic love subjects, freer and sometimes faster tempi, and a heightened sense of word painting. These pieces were most likely performed for aristocratic courts, festivals, and celebrations using small vocal forces.

Vergine bella, che di sol vestita, coronata di stelle, al sommo sole piacesti sì, che 'n te sua luce ascose, amor mi spinge a dir di te parole; ma non so 'ncominciar senza tu' aita, e di colui ch'amando in te si pose: Invoco lei che ben sempre rispose, chi la chiamò con fede.	O beautiful virgin, clothed in the sun crowned with stars, so pleased the high Sun, that he hid his light in you, love urges me to speak of you: but I cannot begin without your help, and His, who lovingly was set in you. I call on her who always replies truly to those who call to her with faith.
Vergine, s' a mercede miseria estrema de l'umane cose già mai ti volse, al mio prego t'inchina; soccorri a la mia guerra, ben ch' i' sia terra, et tu del ciel regina.	Virgin, if the final misery of human life can forever turn to you for mercy, bow down to hear my prayer, and help me in this, my war, though I am earth, and you the queen of heaven.

Joseph lieber, Joseph mein* - Hieronymus Praetorius (1560 - 1629)

Hieronymus Praetorius was born in Hamburg and received most of his music education from his father, Jacob, who was the organist at St. Jacobi church. After a short working stint in Erfurt as an organist, Hieronymus returned to Hamburg so he could collaborate with his father. After his father had passed in 1586, he became and remained the principal organist at St. Jacobi until his own passing in 1629. His notable fame and biggest contribution to the Lutheran church was his compilation of chorales entitled *Melodeyen Gesangbuch*, a book of roughly ninety chorales, of which twenty-one were his own.

This setting of *Joseph lieber, Joseph mein* is of a characteristic sweetness. Its gentleness is derived from the triadic melody and moderate triple meters. The mixture of German and Latin juxtaposes the hieratic with the intimate, and their setting for double choir adds to the fullness of this harmony.

Joseph, lieber Joseph mein, helf mir wiegen das Kindelein, Gott der wird dein Lohner sein, In Himmelreich, der Jungfrau Kind Maria. Eya! Virgo Deum genuit, quem divina voluit clementia. Omnes nunc concinite, nato regi psallite, Voce pia dicite: Sit Gloria Christo nato infantulo. Hodie apparuit in Israel: Quem praedixit Gabriel, est natus rex.	“Joseph, my dear Joseph. help me rock my little child, God, who will reward you in heaven, the child of the Virgin Mary.” Joy! A virgin has given birth to God, whom the divine mercy willed. Now everyone raise your voice, everyone in praise to the newborn King, with heartfelt words: “Glory be to Christ, the newborn. Today He has appeared in Israel: The one foretold by Gabriel is born a King.”
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The Lamb - John Tavener (1944 - 2013)

English composer John Tavener showed his musical talents at a young age, becoming remarkably proficient at organ and piano. He soon turned his attention to composition and attended the Royal Academy of Music, where he won several major competitions and awards. In 1965, Tavener's dramatic cantata, *The Whale*, took London audiences by storm at its premiere, given at the debut concert of the London Sinfonietta. Since that time, he has been commissioned by most of the major organizations in England and the United States, and his music is now widely known and performed around the world. Choral music makes up the largest part of Tavener's *oeuvre*, ranging from simple carols to large-scale works with orchestral accompaniment. His *Song for Athene* was performed at the funeral of Princess Diana in 1997, bringing him worldwide fame and exposing millions of viewers to his trademark sound, steeped in his long association with Greek Orthodoxy. He was knighted in 2000 for his contributions in the field of music. Sir John's music has long held a special place in the hearts of Chanticleer audiences. Tavener's works are featured on two of Chanticleer's GRAMMY Award-winning recordings (*Colors of Love* and *Lamentations and Praises*—the latter of which was commissioned by Chanticleer and is comprised entirely of his work).

The Lamb appeared in its original poetic form in William Blake's *Songs of Innocence* (1789), and within the poem the figure of the lamb takes on the key symbol of innocence. Tavener set the poem with an appropriate technique of simplicity, employing a one-bar melodic phrase—repeating in a fashion redolent of litany—while continually varying the harmonic and chordal textures. The effect is one of both tenderness and transcendence.

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;

Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?

Little Lamb, who made thee?
Dost thou know who made thee?
Little Lamb, I'll tell thee
Little Lamb, I'll tell thee;

He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild.
He became a little child.

I, a child, and thou a lamb,
We are called by his name.
Little lamb, God bless thee!
Little lamb, God bless thee!

Noël nouvelet* - Trad. French, arr. Joseph Jennings/ Matthew Oltman

This medieval carol appears in numerous sources with varying texts. While there are at least thirteen verses, only five are included in this arrangement. The distinctly modal flavor of the melody comes from a quotation of the first five notes of the Marian antiphon *Ave maris stella*. This *noël*, and those like it, were most frequently sung during New Year's celebrations as the title doubly indicates (both *noël* and *nouvelet* have the same root, meaning "new" and "newness"). Other Medieval flavors in this arrangement include open-fifth intervals and drones that progress the piece into a thicker and more intricate final verse.

Noël nouvelet, Noël chantons ici;
Dévotes gens, crions à Dieu merci!
Chantons Noël pour le Roi nouvelet:
Noël nouvelet, Noël chantons ici.

A new Noël, now let us sing Noël;
Devout people, cry to God your thanks!
Sing Noël for the new-born King,
A new Noël, now let us sing Noël.

D'un oiselet après le chant ouïs.
Qui, aux pasteurs, disait: «Partez ici!
En Bethléem trouverez l'Agnelet.»
Noël nouvelet, Noël chantons ici.

Then I heard the song of a little bird,
Who, to the shepherds, said: "Go there!
In Bethlehem you will find the little Lamb."
A new Noël, now let us sing Noël.

En Bethléem Marie et Joseph vis,
L'âne et le boeuf, l'Enfant couché parmi.
La crèche était au lieu d'un bercelet.
Noël nouvelet, Noël chantons ici.

In Bethlehem I saw Mary and Joseph,
The ass and ox, the Infant sleeping among them.
The manger was there instead of a cradle.
A new Noël, now let us sing Noël.

L'étoile y vis, qui la nuit éclairecit,
Qui d'Orient don't elle était sortie,
En Bethléem les trois rois conduisait.
Noël nouvelet, Noël chantons ici.

I saw a star, illuminating the night,
That came from out of the East,
Leading the three kings to Bethlehem.
A new Noël, now let us sing Noël.

L'un portait l'or, l'autre la myrrhe aussi.
L'autre l'encens qui faisait bon senti.
Du Paradis semblait le jardin.
Noël nouvelet, Noël chantons ici.

One carried gold, another also brought myrrh.
The third brought incense, which made a pleasing smell.
Like Paradise seemed the garden.
A new Noël, now let us sing Noël.

A un niño llorando – Guerrero

This devotional *villancico* is one of fifty similar carols attributed to Francisco Guerrero. He sets the innocent, intimate, and magical text in a moderate feeling of three – perhaps a Trinitarian characteristic. The first line of the piece, *A un niño llorando al hielo* translates as "A little child crying in the icy cold". One might expect this text setting to be in a slow minor mode to create an austere effect for the scene, but Guerrero does the opposite. He creates warmth with the harmonies and the layering of vocal textures contrasts with the solo copla line.

A un niño llorando al hielo
van tres Reyes a adorar,
porque el niño puede dar
Reynos, vida, gloria y cielo.

To a little boy crying in the icy cold
Come three kings to adore him,
because the child can bestow
Kingdoms, life, glory, and heaven.

Naçe con tanta baxeza
Aunque es poderoso Rey,
Porque nos da ya por ley
Abatimento y pobreza.

He is born in lowliness
although he is a powerful king,
because he is lawfully giving us
humility and poverty.

Por esto llorando al hielo
van tres Reyes a adorar,
porque el niño puede dar
Reynos, vida, gloria y cielo.

For this reason, though he cries in the icy cold
Three kings are going to adore him,
because the child can bestow
Kingdoms, life, glory, and heaven.

Alma, venid también vos
A adorar tan alto nombre
Veréis que este niño es hombre
Y mayorazgo de Dios.

Oh, do come along with me
To worship his holy name.
You will see this child is the human form
Of the majesty of God.

Staffan var en stalledräng - Jaakko Mäntyjärvi (b. 1963)

Jaakko Mäntyjärvi is a Finnish translator and composer. A professional freelance translator, he is also an active semi-professional musician involved mostly in choral singing. Consequently, most of his output consists of choral works, some 100 of which have been published to date. He describes himself as an eclectic traditionalist. From 2000 to 2005 he was composer-in-residence of the Tapiola Chamber Choir, and he has also taught a course in the history of choral music at the Sibelius Academy in Helsinki. Over the years, the music of Mäntyjärvi has had an honored place in Chanticleer's repertoire. *Die Stimme des Kindes*, the eerie *Canticum Calamitatis Maritimae*, and Mäntyjärvi's setting of Longfellow's poem, *The Tide Rises, the Tide Falls*, quickly became audience favorites. We are proud to be premiering **Staffan var en stalledräng** this season with the support of Gayle and Timothy Ober, Allegro Fund of The Saint Paul Foundation, in honor of their 35th wedding anniversary.

Mäntyjärvi's typical harmonic palette, with its frequent use of diminished chords and dark sonorities, is hardly recognizable in this simple carol setting. Instead the composer creates atmosphere by an almost constant drone (open fifths in the bass part) and rhythmic ostinato (describing the steady hoofbeat of St. Stephen's dapple-grey horse.) Each verse is thirty-six bars in length and the refrain always begins with a slight holding back of the tempo. The contours of the Swedish language are made clear, as Mäntyjärvi breaks down his musical sentences into groupings of four-, five- and even nine-bar lengths. The composer's deep appreciation for the pre-dawn mystery of the narrative is shown in the gentle alternation of major and minor modes.

He writes,

"Staffan var en stalledräng ("Stephen was a stable boy") is a traditional Swedish Christmas carol based on an English and Nordic legend claiming that the first Christian martyr, St Stephen, was a stable boy in King Herod's household. In its most extensive form, the song has four sections: Stephen caring for the horses; Stephen riding out hunting; Stephen sees the star of Bethlehem and foretells the birth of Jesus to King Herod; and a concluding section generically about the Christmas feast, unconnected to Stephen himself. The text in this setting is a hybrid, taken from three different versions of the song; it omits the King Herod scene entirely for conciseness. The melody draws on the traditional Swedish tune of the song but takes some liberties and incorporates scraps of tunes from the Pia Cantiones collection as well."

Staffan var en stalledräng, – håll dig väl, fålen min! han vattna' sina fålar fem. – allt för den ljusa stjärna.	Stephen was a stable boy, – steady now, steed of mine! he watered his horses five. – all for the shining star.
<i>Ingen dager synes än, synes än! Men stjärnorna på himmelen de blänka.</i>	<i>No dawn is yet seen, yet seen! But the stars they sparkle in the sky.</i>
Två de voro röda, de tjänte väl sin föda.	Two [of them] were red, they earned their keep well.
Två de voro vita, de var varandra lika.	Two [of them] were white, they were alike each other.
Den femte han var apelgrå, den rider Staffan själv uppå!	The fifth -- he was dapple-grey, that one Stephen rides himself!
<i>Ingen dager synes än, synes än! Men stjärnorna på himmelen de blänka.</i>	<i>No dawn is yet seen, yet seen! But the stars they sparkle in the sky.</i>
Innan tuppen galit har, han i stallen redan var.	Before the rooster has crowed, he already was in the stable.
Hastigt lägges sadeln på, innan solen månd' uppgå.	Quickly the saddle is put on, before the sunrise.
Skinnpäls och mössa, hundar och bössa.	Leather coat and cap, dogs and rifle.
<i>Ingen dager synes än, synes än! Men stjärnorna på himmelen de blänka.</i>	<i>No dawn is yet seen, yet seen! But the stars they sparkle in the sky.</i>
Framme han till skogen var, innan någon vaknat har.	He reached the forest before anyone had woken.

I den fula vargens spar fort och oförskräckt han går.	On the trail of the ugly wolf bold and fearless he goes.
Staffan lade ulven ner, och nu finns vargen inte mer.	Stephen brought down the wolf, and now the wolf is no more.
<i>Ingen dager synes än, synes än! Men stjärnorna på himmelen de blänka.</i>	<i>No dawn is yet seen, yet seen! But the stars they sparkle in the sky.</i>
Staffan red till källarknut, där han var van få ölet ut.	Stephen rode to the cellar vault, where he was used to draw the ale.
Nu är eld uti vår spis, Julegröt och julegris.	Now there's a fire in our hearth, Christmas gruel and Christmas pork.
Uppå julen, broder Knut, – håll dig väl, fålen min! som på visan gör han slut. – Hjälp Gud och Sancte Staffan!	After Christmas, Brother Knut* – steady now, steed of mine! brings the song to an end. – Help us God and Saint Stephen!
<i>Ingen dager synes än, synes än! Men stjärnorna på himmelen de blänka.</i>	<i>No dawn is yet seen, yet seen! But the stars they sparkle in the sky.</i>

* St Knut's day (January 13) marks the end of the Christmas season in Sweden and Finland.

E la don don* - Traditional Catalán, arr. Noah Greenberg

The Spanish word *villancico*, which has come to mean “Christmas carol,” in earlier times referred to polyphonic love songs consisting of several stanzas and a refrain, derived from dance lyrics, with a distinctively rustic folk-like flavor. By the middle of the sixteenth century, the term became associated with popular devotional compositions (in Spanish rather than in Latin) introduced into the liturgy on feast days, especially Christmas and Corpus Christi. This and many other villancicos are often attributed to Mateo Flecha the Elder (1481-1553), a composer in the Valencian court, famous for his jokey, quodlibet-like Christmas *ensaladas*. **E la don don** is a lively dialogue and syncopated carol from a large volume entitled, *Villancicos de diversos Autores* (“*Villancicos of Miscellaneous Composers*”) published in 1556.

E la don don, Verges Maria E la don don. Peu cap desanque que nos dansaron.	<i>E la don don</i> , Virgin Mary <i>E la don don</i> . Let's all dance and sing.
<i>Versos:</i> O garcons, aquesta nit Una verges na parit Un fillo qu'es tro polit Que non aut au en lo mon.	<i>Verses:</i> Listen, lads, tonight on earth Has a virgin given birth To a son of peerless worth Like none other ever seen.
Digas nos qui t'ho la dit Que verges n'haja parit Que nos mai havem ausit Lo que tu diu, giranthom.	Tell us who has spread this work, That a virgin birth occurred, For we have never yet heard Such a thing, you silly sheep.
A eo dian los angeus Que cantaven altas veus La grolla n'ecelsis Deus Qu'en Belem lo trobaron.	Angels told us this true, Singing joyfully the news, Glory to God in the highest, There in Bethlehem he sleeps.

Masters In This Hall - Trad. French, arr. Shaw/Parker

Choruses big and small, professional and amateur, have been drawn for over six decades to the straightforward arrangements of Christmas carols by the legendary Robert Shaw and his colleague Alice Parker. In fact, their 1964 album *Christmas Hymns and Carols*, recorded with the Robert Shaw Chorale, achieved the distinction of becoming RCA Victor's first Red Seal Gold Record, with total sales in excess of one million dollars.

Miss Parker, who continues to arrange, teach, compose and conduct, even in her nineties, has described the process of her work with Shaw in sometimes amusing detail:

He'd have me sit at the piano and play my arrangements for him – maybe twelve hours at a time, till the pads of my fingers hurt when I touched the keys. The first thing he would want to hear was the shape of the whole thing. He [had] an enormous love for and respect for and instinct about anything that works vocally. I'd have to play it through without stopping, and he'd stand beside me, and every time he heard something he didn't like his arm would come over my shoulder with a pencil and there'd be a little 'x' on the music... After enough years of doing it I could feel the pencil approaching and I'd look and say, 'how on earth could I have done that!'

*He can recognize a great song in seconds. It has exactly the same quality as any music that survives, which is that there's a right relationship between the tune and the text, and there's a satisfactory relationship – a balancing of parts... that makes it feel alive. There's not a note too many or one too few.**

*from Joseph A. Mussulman, *Dear People... Robert Shaw: A Biography*, Indiana University Press, 1979

Masters in this Hall is a lusty carol not unlike that other “glee club” staple “The Boar’s Head Carol.” Originally in French, the translation we sing is by William Morris and dates from the late 19th century. This arrangement is built around back-and-forth dialogue between voices, an implacable sense of rhythm and, in the collaborative hands of Shaw and Parker, a comprehensive use of contrapuntal techniques which serve the festive quality of the music without becoming pedantic or labored.

Masters in this Hall,
Hear ye news today
Brought from over sea,
And ever I you pray:

Refrain:

Nowell! Nowell! Nowell!
Nowell, sing we clear!
Holpen are all folk on earth,
Born the Son of God so dear:
Nowell! Nowell! Nowell!
Nowell, sing we loud!
God today hath poor folk raised
And cast a-down the proud.

Going o'er the hills,
Through the milk-white snow,
Heard I ewes bleat,
While the wind did blow.
Then to Bethlem town.
We went two and two,
And in a sorry place
Heard oxen low:

Therein did we see
A sweet and goodly May,
And a fair old man,
Upon the straw she lay;
And a little child
On her arm had she,
“Wot ye who this is?
Said the hinds to me:

This is Christ the Lord,
Masters, be ye glad!
Christmas is come in,
And no folk should be sad:

A Virgin Unspotted - William Billings (1746 - 1800)

In the nineteenth century, there was a movement afoot in America to teach the rudiments of music theory and notation to the general public. Various visual aids prevailed, depending on the geographic location. In California, Mission fathers used the “Guidonian hand” for sight singing instruction where the digits of the hand represented specific pitches, and some *padres* such as Narciso Durán in Santa Barbara used different colored notes to indicate different parts. The pedagogical use of visual aids to teach music became widespread on the Eastern seaboard as well, and quickly spread to the South and Midwest—but instead of using the palm or colors to indicate pitches, they used shaped notes. Shape-note singing is based on a rich tradition that is over 200 years old and continues to this day. Normally, groups gather at a local church or courthouse for “dinner-on-the-grounds” and a day of singing. It is not rare for a group to sing shape-note repertoire for the better part of a day. Although spectators are welcome, it is really a participatory tradition where all are encouraged to “make a joyful noise,” even newcomers. It is not stretching the truth to say that one of the inspirations for this entire movement was the life and work of the pioneering, eccentric New Englander, William Billings.

William Billings, Boston-born and bred, is often called the “first American choral composer.” A staunch believer in public music education, his singing school at Stoughton, Massachusetts, was highly revered in his time. His anthems, “glees,” part-songs, “catches” and hymn tunes (of which there are well over 100) were composed for every level of proficiency, all designed to “get people singing.” Billings has the distinction of being the first American composer to publish a book of entirely original works, the *New England Psalm Singer* (1770). The text of **A Virgin Unspotted** comes from an old English carol, but the tune was originally written by Billings, entitled *Judea*. This homophonic Christmas carol appears in his second published book, *The Singing Master’s Assistant* (1778), in which the preface includes a rationale for the book itself – to revise earlier versions of his songs from his first book.

A Virgin unspotted by Prophet foretold,
Should bring forth a Saviour which now we behold,
To be our Redeemer from death, hell and sin,
Which Adam’s transgressions involved us in.

Refrain:

Then let us be merry, put sorrow away,
Our Saviour, Christ Jesus, was born on this day.
Then let us be merry, put sorrow away,
Our Saviour, Christ Jesus, was born on this day.

God sent down an angel from Heaven so high,
To certain poor shepherds in fields as they lie,
And made them no longer in sorrow to stay,
Because that our Saviour was born in this day.

Refrain

Then, presently after the shepherds did spy
A number of angels that stood in the sky;
They joyfully talked and sweetly did sing,
“To God be all glory, our Heavenly King.”

Refrain

To teach us humility all this was done,
To learn us from hence haughty pride for to shun.
The manger His cradle who came from above,
The great God of mercy, of peace and of love.

Refrain

A Christmas Carol - Charles Ives (1874 - 1954), arr. Paul C. Echols

Charles Ives, an eccentric New Englander in the mold of William Billings, studied composition under Horatio Parker at Yale but eventually became a multi-millionaire, not from his music but from the immense success of the life-insurance firm he founded, Ives & Myrick. The music of Ives, whom Leonard Bernstein once dubbed “our Washington, Lincoln, and Jefferson of music” is generally found to be quirky and hard to follow. Not so in this little carol. Ives originally wrote the charming and lightly syncopated melody of *A Christmas Carol* as a simple, solo song with an undulating piano accompaniment matching the rhythm of the vocal line. Paul C. Echols, a musicologist and avid early music specialist with strong ties to Mannes School of Music in New York, included the vocal line in his SATB choral arrangement when he was chief editor of the Charles Ives Society. The simple harmonic progression and lilting quality of the vocal lines create an elegant and innocent soundscape.

Little star of Bethlehem!
Do we see Thee now?
Do we see Thee shining
O'er the tall trees?

Little Child of Bethlehem!
Do we hear thee in our hearts?
Hear the Angels singing:
Peace on earth, good will to men! Noel!

O'er the cradle of a King,
Hear the Angels sing:
In excelsis gloria, Gloria! (Glory in the Highest!)

From his Father's home on high,
Lo! for us He came to die;
Hear the Angels sing:
Venite adoremus Dominum. (Come, let us worship the Lord.)

Courtesy - Charles Beaudrot (b. 1951)

Atlanta composer, tax lawyer, judge, and law professor Charles Beaudrot has been a vital part of the artistic life of that community for four decades. As with many composers of his generation, early experiences as a boy soprano shaped his musical preferences and continue to inform his creative style. He received his first formal musical training under J. Benjamin Smith at Duke University and later at Harvard University under John Ferris. Since 1984, Beaudrot has composed a new choral work each year as his Christmas greeting. According to the composer, “*Courtesy* dates from 2004 and owes its existence to Garrison Keillor and his *Writer's Almanac* series on NPR. A friend who heard Keillor read this wonderful poem by the English poet, historian and politician Hilaire Belloc on one such program suggested the text to me.”

Born in France, but a naturalized English citizen, Belloc along with his contemporaries George Bernard Shaw, H.G. Wells, and G. K. Chesterton were towering forces in the intellectual, political and literary ferment of the Edwardian and early modern age in England. So this charming and tightly rhymed little ballad that calls to mind poems like *The Rime of the Ancient Mariner* comes as a refreshing surprise. In a few short verses Belloc explores the courtesy of the grace of God as revealed in the Annunciation to Mary by the Angel Gabriel, the Visitation of Mary with Elizabeth and the Consolation (or Adoration) of the infant Jesus by the Magi, all as portrayed in three paintings on a monastery wall.

Beaudrot's early experiences as a singer combine with his enjoyment of choral music to make his music friendly to hear, rewarding to sing, and instantly communicative. *Courtesy* frequently alternates solo voices with choral textures. The use of compound meter not only helps to underline the word stresses in the Belloc text, it invokes the sounds of chanting monks. The natural, melismatic, almost Gregorian rise and fall of the melodic line adds an ancient lilt to Belloc's gentle poem.

Of Courtesy, it is much less
Than Courage of Heart of Holiness,
Yet in my Walks it seems to me
That the Grace of God is in Courtesy.

On Monks I did in Storrington fall,
They took me straight into their Hall;
I saw Three Pictures on a wall
and Courtesy was in them all.

The first the Annunciation;
The second The Visitation;
The third, the Consolation of God
that was Our Lady's Son.

The first was of St. Gabriel:
On wings aflame from Heaven he fell;
And as he went upon one knee
He shone with Heavenly Courtesy.

Our Lady out of Nazareth rode,
It was her month of heavy load;
Yet was her face both great and kind,
For Courtesy was in her mind.

The third it was our Little Lord
Whom all the Kings in arms adored;
He was so small you could not see
His large intent of Courtesy.

Our Lord, that was our Lady's Son,
Go bless, People, one by one;
My rhyme is written, my work is done.

Gaudete! (from *Two Medieval Lyrics*) - Steven Sametz (b. 1954)

Steven Sametz is the Ronald J. Ulrich Professor of Music and the Director of Choral Activities at Lehigh University. He is also the Founding Director of the Lehigh University Choral Union. After completing his undergraduate studies at Yale University and the Hochschule für Musik in Frankfurt, he received his Master of Music and Doctor of Musical Arts degrees from the University of Wisconsin-Madison. Dr. Sametz is active as a conductor, editor, and composer whose works have been performed both nationally and internationally. Sametz's association with Chanticleer is longstanding and has resulted in some of the ensemble's most beloved concert repertoire, such as *I Have Had Singing* and *in time of*, the latter of which was recorded on the GRAMMY® award winning CD *Colors of Love*.

In regard to the 2009 collaboration between the Lehigh Choral Union and Chanticleer, the results of which were the cycle of pieces called *Not an End to Loving*, Sametz shared the following remarks:

"Chanticleer represents the highest levels of professional choral singing, just as we strive to achieve the highest levels of amateur choral art. At the heart of this – the love of singing, and doing it to our utmost – we have everything in common. I am deeply honored that the Choral Union has chosen this means of showing its pride in what we have accomplished over the years; creating new music shows us that there is no end of loving (as the title indicates), especially the love that brings us together as singers."

Gaudete! functions as the ecstatic and highly rhythmic second piece of *Two Medieval Lyrics* (the first being *There is no rose of such virtue*). This jubilant song of praise was the result of a 1995 commission for Chanticleer by Marshall Rutter and Terry Knowles. The short anthem makes its great effect by combining irregular, simple, and compound meters with articulations and word-stresses which underline the natural buoyancy of the text. Vocal textures, sonorities, and dynamic contrast plunge the listener into a whirlwind of celebratory sound.

Gaudete, Gaudete!	Rejoice, Rejoice!
Christus est natus	Christ is born
Ex Maria virgine,	Of the virgin Mary,
Gaudete!	Rejoice!

Tempus ad est gratiae,	It is now the time of grace
Hoc quod optabamus;	That we have desired;
Carmina laetitiae,	Let us sing songs of joy,
Devote redamus	Let us give devotion.

Deus homo factus est,	God was made man,
Natura mirante;	And nature marvels;
Mundus renovatus est	The world was renewed
A Christo regnante.	By Christ who is King.

Ezechiellis porta	The closed gate of Ezechiel
Clausa pertransitur;	Has been passed through;
Unde lux est orta	From where the light rises
Salus invenitur	Salvation is found.

Ergo nostra cantio,	Therefore let our assembly now sing,
Psallat iam in lustris;	Sing the Psalms to purify us;
Benedicat Domino:	Let it praise the Lord:
Salus Regi nostro.	Greetings to our King.

Ave Maria* - Franz Biebl (1906 - 2001)

German composer and arranger Franz Biebl studied music at the Humanistic Gymnasium in Amberg, and received Master of Music degrees in composition and choral conducting at the State Music Academy in Munich. Biebl worked as the choral music consultant to the Bavarian State Radio, where he worked relentlessly to fill the station's archives with popular choral music, listening to and encouraging small choral groups all over Germany. As a composer, Biebl strove to expand the German folk-song repertoire, composing hundreds of arrangements for all types of choral ensembles.

Biebl's setting of the Marian antiphon *Ave Maria* exploits the richly sonorous possibilities of double-chorus writing for men's voices. The familiar *Ave Maria* text is sung by a four-voice choir answered by a three-voice group of soloists. This forms a refrain separating the three chanted versicles of the *Angelus*, a devotional text commemorating the Incarnation, resulting in a satisfying blend of medieval melodic sound and warm, multi-voiced choral harmonies. This piece, as well as two versions for mixed chorus, is published by Hinshaw Music of Chapel Hill, North Carolina, under the *Chanticleer Choral Series* label.

Angelus Domini nuntiavit Mariae
et concepit de Spiritu sancto.

The angel of the Lord made his annunciation to Mary
and she conceived by the Holy Spirit.

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui Jesus.

Hail Mary, full of grace, the Lord is with you;
blessed are you among women,
and blessed is the fruit of your womb, Jesus.

Maria dixit: Ecce ancilla Domini;
fiat mihi secundum verbum tuum.

Mary said, "Behold the servant of the Lord;
let it be unto me according to Your word."

Et verbum caro factum est
et habitavit in nobis.

And the Word was made flesh
and dwelt among us.

Sancta Maria, mater Dei,
ora pro nobis peccatoribus.
Sancta Maria, ora pro nobis
nunc et in hora mortis nostrae. Amen.

Holy Mary, mother of God,
pray for us sinners.
Holy Mary, pray for us
now and at the hour of our death. Amen.

Hymne à la Vierge - Pierre Villette (1926 - 1998)

The work of Pierre Villette is comparatively unfamiliar to most American audiences. A student of Maurice Duruflé, Villette followed a different musical path than his more famous peer, Pierre Boulez (another student of Duruflé). He shied away from the *avant-garde* musical language of Boulez—instead, he drew inspiration from Fauré and Messiaen, as well as from Gregorian chant and the long musical history of the Catholic Church. It is perhaps for this reason that his best-known repertoire is in the genre of a *cappella* sacred choral repertoire, like *Hymne à la Vierge*. The majority of the piece is in strict homophony, with occasional pick-ups and phrases that are offset by a beat. Villette employs chromaticism, extended harmony, and stepwise passing tones to create a kaleidoscope of vibrant colors – as if one stood in front of a stained glass portrait of the Virgin Mary while the sun’s rays shone through it.

O toute belle, Vierge Marie, Votre âme trouve en Dieu Le parfait amour Il vous revêt du manteau de la Grâce Comme une fiancée parée de ses bijoux. Alleluia.	O fairest Virgin Mary, Your soul finds in the Lord The perfect love; He clothes you in robes of grace Like a bride attired with jewels. Alleluia.
Je vais chanter ta louange, Seigneur, Car tu as pris soin de moi, Car tu m’as envelopée du voile de l’innocence.	I will sing thy praise, O Lord, For thou hast looked after me, and covered me with the veil of innocence.
Vous êtes née avant les collines O sagesse de Dieu, Porte du Salut Heureux celui qui marche dans vos traces Qui apprête son coeur A la voix de vos conseils. Alleluia.	You were born before the hills, O wisdom of the Lord, Gate of Redemption, Blessed be he who walks in your steps And tunes his heart To the counsels of your voice. Alleluia.
Je vais chanter ta louange, Seigneur, Car tu m’as faite, avant le jour, Car tu m’as fait précéder le jaillissement des sources.	I will sing thy praise, O Lord, For thou hast made me, before dawn, For thou has made me precede the gushing forth of springs.
Avant les astres Vous étiez présente, Mère du Créateur Au profond du ciel Quand Dieu fixait les limites du monde Vous partagiez son coeur Etant à l’oeuvre avec lui. Alleluia.	Before the stars You were there, Mother of the Creator, In the highest Heaven; When God was setting the limits of the world You shared his love As you laboured with him Alleluia.
O toute belle Vierge Marie.	O fairest Virgin Mary.

God Rest Ye Merry, Gentlemen - Trad. English, arr. Leonard de Paur

When Leonard de Paur died in 1998, the *New York Times* obituary stated that between 1947 and 1968 he had conducted more than 2,300 performances with a succession of groups beginning with the legendary de Paur Infantry Chorus, a group he formed from an Army Air Force show called “Winged Victory.” The de Paur Infantry Chorus was made up of 35 “singing veterans” and its repertoire included international folk songs, calypso, African-American spirituals, work songs, and military songs. It became one of the most frequently sought-after performing groups and de Paur’s name synonymous with nobility of sound, precision of attack, dynamic clarity, and courageous programming. Of course, this was not the only reason for his long career or distinguished reputation. From 1936 to 1939 de Paur was music director of the WPA-sponsored Federal Negro Theatre, which produced an all-black production of *Macbeth* directed by the young actor Orson Wells. He also prepared the choirs for the first recording of Virgil Thomson’s *Four Saints in Three Acts* and the 1964 recording of Gershwin’s *Porgy and Bess*, which starred Leontyne Price and William Warfield. At the time of his death, he had been director of community relations for Lincoln Center for almost two decades. His arrangement of the English carol, ***God Rest Ye Merry, Gentlemen***, begins with solo tenors but gradually opens out to two, three, four, and finally six parts in harmony. It is essentially strophic in nature, uncomplicated and happy in its voicings, and straightforward in its appeal. The carol itself was described by a London publisher as “the most popular of Christmas songs.” It is certainly an old one, and probably dates from the 16th century, maybe even earlier.

God rest ye merry, gentlemen,
Let nothing you dismay,
Remember, Christ, our Saviour
Was born on Christmas day;
To save us all from Satan’s power
When we were gone astray.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy.

From God our Heavenly Father
A blessed Angel came;
And unto certain Shepherds
Brought tidings of the same:
How that in Bethlehem was born
The Son of God by Name.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

Il est né le divin enfant* - Trad. French, arr. John Rutter

Though assumed to be older, the words for the French carol *Il est né le divin enfant* appeared in print first in the mid-nineteenth century in a volume entitled *Noëls Anciens* (“Ancient Carols”). The tune was published a decade prior in a collection called *Ancien airs de chasse* (“Ancient songs of the Hunt”). Though the melodic material is similar to a Norman hunting song, the resemblance is passing. It was, however, enough to add the requisite pedigree of the distant past to this relatively modern carol.

Refrain:

Il est né le divin enfant	He is born, the divine Child,
Jouez hautbois, résonnez musette;	play oboes, resound bagpipes;
Il est né le divin enfant,	He is born the divine Child,
Chantons tous son avènement.	let us all sing of His coming.
Depuis plus de quatre mille ans	For more than four thousand years
Nous le promettaient les prophètes,	the prophets have promised us His coming,
Depuis plus de quatre mille ans	for more than four thousand years
Nous attendions cet heureux temps.	we have waited for this happy time.
Ah! qu'il est beau, qu'il est charmant,	Ah! He is so beautiful, He is so delightful,
Ah! que ses grâces sont parfaites!	Ah! Such perfection of grace!
Ah! qu'il est beau, qu'il est charmant,	Ah! He is so beautiful, He is so delightful,
Qu'il est doux ce divin enfant!	How sweet this divine Child!
Une étable est son logement,	A stable for His lodging,
Un peu de paille est sa couchette;	a bit of straw for His bed;
Une étable est son logement,	A stable for His lodging,
Pour un Dieu quel abaissement!	How humble for a God!
O Jésus, roi tout-puissant,	O Jesus, almighty King,
Si petit enfant que vous êtes,	even though You are a tiny Child;
O Jésus, roi tout-puissant,	O Jesus, almighty King,
Régnez sur nous entièrement.	reign over us completely.

Make We Joy - William Walton (1902 - 1983)

Sir William Walton grew up in a household of vocalists. His mother was a singer and his father a choirmaster – perhaps this is why his vocal development flourished and his violin and piano instruction took a back seat. This is not to say that his musical output is limited to vocal music: in addition to two operas, there are two symphonies, concertos for cello, viola and violin (written for Heifetz), a string quartet, and music for the Olivier films of *Henry V*, *Richard III* and *Hamlet*. His vocal talent at the Christ Church Cathedral at Oxford got the attention of many. He eventually became a student at Oxford when he was sixteen, but never graduated. He drew compositional inspiration from some older contemporaries: Ralph Vaughan Williams, Edward Elgar and Paul Hindemith. *Make We Joy* is a celebratory and macaronic (mixed-language) hymn with modified/modern English deriving from the fifteenth century.

Make we joy now in this fest,	So mighty a Lord is none as He:
<i>In quo Christus natus est. (In which Christ is born)</i>	And to our kind He hath Him knit,
Eya, eya.	<i>Adam parens quod polluit. (Which our father Adam defiled)</i>
<i>A Patre Unigenitus (The only begotten of the Father)</i>	<i>Maria ventre concepit, (Mary conceived in her womb)</i>
Is through a maiden come to us:	The Holy Ghost was aye her with,
Sing we of Him and say 'Welcome'	Of her in Bethlem born He is,
<i>Veni, Redemptor gencium. (Come Redeemer of the nations)</i>	<i>Consors paterni luminis. (Sharing in the light of his Father)</i>
<i>Agnoscat omne seculum (Let every age perceive that)</i>	<i>O Lux beata Trinitas, (O Light of the Holy Trinity)</i>
A bright star made three kings to come,	He lay between an ox and ass,
Him for to seek with their presents,	Beside His mother maiden free,
<i>Verbum supernum prodiens. (The high Word coming forth)</i>	<i>Gloria Tibi Domine! (Glory to Thee, O Lord)</i>
<i>A solis ortus cardine, (From the rising of the sun)</i>	

Sweeter Still - Eric William Barnum (b. 1979), arr. Joseph Jennings

In 2007, Eric William Barnum published *Sweeter Still*, calling it “a Holiday Carol,” for four-voice mixed choir *a cappella*. Using his own poetry, Barnum created in this charming miniature a carol that celebrates the warm emotions that fill our souls around the holiday hearth and home. His musical tricks are few: lush suspensions, occasional dissonances, and hemiolas which shift the accents away from strong beats. Barnum has created a soundscape that sparkles when it should, and warms our hearts as it must. Intermittent “oohs” can emulate the frosty breeze that surrounds us during Christmas, or they can evoke the familiar chords we cherish when we hear carols being “sung by a choir”.

The lights shine brightly all over the town
As Christmas bells toll for miles around;
the wind blowing gently, snow falling softly,
The stars brightly shining for you and for me.

And sweet is the sound of a carol sung by a choir,
And sweet is the warmth and the soft glow from a fire.
But sweeter still is the joy,
when I see the fam’ly round the Christmas Tree.

Silently children dream, hearts full of love
Until they hear sleigh bells up above.
They rush to the window hoping to spy
St. Nick and his reindeer way up in the sky,

And sweet is the sound of a carol sung by a choir,
And sweet is the warmth and the soft glow from a fire;
But sweeter still is life to me,
When love abounds in the joyful sounds around the Christmas tree.

In dulci jubilo - Trad. German, arr. R. L. Pearsall

Robert Lucas Pearsall was exposed to music by his father, an army officer, but his mother preferred that he pursue law and he was offered no formal music instruction. In 1825, after four years of working in the legal profession, a stroke forced him to change careers. He became part of the well-known group of composers called the Cäcilien movement, whose effort was to bring progressive church music back to the roots of chant, with polyphony modeled after Palestrina. Pearsall also founded the Bristol Madrigal Society in 1837, singing tenor in the group which romanticized English madrigals. The medieval German dance-song *In dulci jubilo* is believed to be the oldest of all mixed-language hymns. By adding and subtracting vocal lines, Pearsall creates vocal texture and contrast with a multitude of sonorities.

In dulci jubilo (In sweet joy)
Let us our homage shew:
Our heart’s joy reclineth
In praeseptio; (In a manger)
And like a bright star shineth
Matris in gremio, (In the Mother’s lap)
Alpha es et O! (You are Alpha and Omega)

O Jesu parvule, (O Tiny Jesus)
My heart is sore for Thee!
Hear me, I beseech Thee,
O puer optime; (O best of boys)
My praying, let it reach Thee,
O princeps gloriae. (O Prince of Glory)
Trahe me post te. (Draw me to you)

O patris caritas! (O love of the Father)
O Nati lenitas! (O gentleness of the Son)
Deep were we stained
Per nostra crimina: (Through our sins)
But thou has for us gained
Coelorum gaudia, (Heavenly joy)
O that we were there
O that we were there!

Ubi sunt gaudia, (Where are joys)
If that they be not there?
There are angels singing
Nova cantica; (New songs)
And there the bells are ringing
In Regis curia. (In the king’s court)
O that we were there!
There are angels singing
And there the bells are ringing
In Regis curia. (In the king’s court)
O that we were there!
O that we were there!

Infant holy, infant lowly - Trad. Polish, arr. David Willcocks

Few figures in the world of choral music have earned the respect and love that has been accorded to David Willcocks. As a conductor, organist, composer, and arranger he made an indelible mark on the many musicians and audiences who experienced his sublime music-making or encountered his astute musical mind. His performances, especially of English choral masterworks, have served as benchmarks in the field – from his pioneering recording of the magnificent 40-voice motet *Spem in Alium* of Thomas Tallis to his unraveling of the musical mysteries of *Hymnus Paradisi* of Herbert Howells. Our admiration for “Sir David” is generally found in the frequent use we make of his arrangements of Christmas carols, most of which were first heard in the annual Festival of Nine Lessons and Carols from King’s College, Cambridge. **Infant holy, infant lowly** is one such arrangement. According to the fascinating website, hymnary.org, the carol “may date back to the thirteenth or fourteenth century [although] it was not published until the early twentieth century.” Its original text in Polish begins *W żłobie leży*. The familiar translation is by the English musicologist Edith M. G. Reed. The simple, four-part arrangement by Willcocks preserves an air of stillness and intimacy.

Infant holy, infant lowly
For His bed a cattle stall;
Oxen lowing, little knowing
Christ, the babe is Lord of all.
Swift are winging, angels singing
Noels ringing, tidings bringing
Christ, the babe is Lord of all.

Flocks were sleeping, shepherds keeping
Vigil till the morning new;
Saw the glory, heard the story
Tidings of a gospel true.
Thus rejoicing, free from sorrow
Praises voicing greet the morrow
Christ, the babe was born for you.

It Came Upon a Midnight Clear - Trad. American, arr. Joseph Jennings

A traditional American carol melody colors the well-known text of ***the Midnight Clear***, penned in 1849 by Edmund Sears, a Unitarian minister from Massachusetts. This arrangement, by Chanticleer’s Music Director Emeritus Joseph Jennings, was written in 2006 and is featured on the album *Let it Snow*. A haunting tenor solo in verse two provides a placid and serene contrast to the thick homophonic textures that bookend the arrangement.

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:
“Peace on the earth, goodwill to men
From heavens all gracious King!”
The world in solemn stillness lay
To hear the angels sing.

Yet with the woes of sin and strife
The world has suffered long:
Beneath the angels’ strain have rolled
Two thousand years of wrong,
And man, at war with man, hear not
The love song which they bring:
O hush the noise, ye men of strife,
And hear the angels sing!

For lo! the days are hastening on,
By prophet bards foretold,
When with the ever-circling years
Comes round the Age of Gold,
When peace shall over all the earth
Its ancient splendours fling,
And the whole world give back the song
Which now the angels sing.

Who is the Baby? - Rosephanye Powell (b. 1962)

Rosephanye Powell has made a name for herself in the choral worlds of composition, singing, music education, and research study in the preservation and performance of African-American spirituals and gospel music. An avid choral clinician and an insightful adjudicator, she travels the world to share her expertise and her luscious soprano voice. Dr. Powell is the Charles A. Barkley Endowed Professor of Voice and the conductor of the Women's Chorus at Auburn University in Alabama. The celebration and sparkle of this spiritual stems from the answer to the repeated question, **Who is the baby?** Powell's piece features vibrant vocal lines, a wide range of dynamics, the call-and-response patterns of old-fashioned revival meetings, heavy accents and penetrating syncopations.

Who is the baby born in a manger?
Jesus, the Holy one.
Jesus, the Son of God.
Angels from Heaven sing of his glory,
Jesus, the Holy one.
Jesus, the Son of God.

Come see the Christ child,
Let us adore Him,
'Hallelujah! Praise to the King!'
Oh, who is the baby born in a manger?
Jesus, Emmanuel.

Come let us worship Him.
Come let us sing praise, sing praise to the baby.
Hallelujah!
Jesus Christ, the Holy one, born in Bethlehem.

The Virgin Mary Had a Baby Boy - West Indian Spiritual, arr. Robert DeCormier

Robert DeCormier is an American composer and arranger known for his tremendous passion for folk music. He began playing the trumpet when he was only seven years old, but eventually dropped the instrument to study voice and conducting more aggressively. Susan Jackson, in the *Juilliard Alumni Spotlight*, continues the story: "After high school, he went to Maine's Colby College, but soon decided to study music more seriously than he could there, ending up at the University of New Mexico before World War II intervened and he joined the army." He was wounded while serving in Germany and sent back to Staten Island for recovery. He met Pete Seeger, the political and social activist whose interest in folk music seemed just the thing for the inquisitive young musician. Seeger and DeCormier eventually became close friends and colleagues, both as passionate about folk music as they were about social justice. (For a while, DeCormier was undecided about what his career choice might be - a union organizer or a musician.) He ultimately decided to audition for The Juilliard School, where he was accepted and later collaborated with Robert Shaw, whom he called "the hottest thing in choral music in the United States at the time." After Juilliard, he composed and arranged for Broadway shows and, most notably, for Harry Belafonte and the legendary trio Peter, Paul, and Mary. It is no wonder that DeCormier's love for the calypso sounds of the West Indies infect and inform much of his musical work and his arrangement of **The Virgin Mary Had a Baby Boy** is no exception.

The Virgin Mary had a baby boy
And they said that his name was Jesus
He come from the Glory,
He come from the Glorious Kingdom,
Oh yes, believer,
He come from the Glory,
He come from the Glorious Kingdom.

The wise men saw where the baby was born
And they said that his name was Jesus
He come from the Glory,
He come from the Glorious Kingdom.
Oh yes, believer,
He come from the Glory,
He come from the Glorious Kingdom.

The angels sang when the baby was born
And they said that his name was Jesus
He come from the Glory,
He come from the Glorious Kingdom,
Oh yes, believer,
He come from the Glory,
He come from the Glorious Kingdom.

O Come All Ye Faithful* - Trad. English, arr. Jennings

Well-known and loved around the world, the words and music of **O Come, All Ye Faithful** (*Adeste Fideles*) are thought to be quite ancient, though initial attempts to standardize and publish the tune date from the mid-1700s. Jennings' arrangement, written for Chanticleer and featured on *Let it Snow*, blends a rather traditional setting of the first verse with a virtuosic, joyful harmonization of the final verse, "Yea, Lord, we greet Thee, born this happy morning..."

O Come, All Ye Faithful
Joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold Him,
Born the King of Angels;
O come, let us adore Him,
Christ the Lord.

Yea, Lord we greet Thee,
Born this happy morning,
Jesus to Thee be all glory given.
Word of the Father, now in flesh appearing:
O come, let us adore Him,
Christ the Lord.