

A CHANTICLEER CHRISTMAS 2017

Timothy Keeler, Cortez Mitchell, Gerrod Pagenkopf,
Alan Reinhardt, Logan Shields, Adam Ward – *countertenor*
Brian Hinman, Matthew Mazzola, Andrew Van Allsburg – *tenor*
Eric Alatorre, Zachary Burgess, Matthew Knickman– *baritone and bass*
William Fred Scott – *Music Director*

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-- INTERMISSION --

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What Cheer?
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Jennings
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Suo Gân*

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A Christmas Medley

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Come An' See

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Trad. English arr. Shaw/Parker
Lewis Redner, William Fred Scott,
Ralph Vaughan Williams
Rosephanye Powell (b. 1962)

*Arrangement commissioned by Chanticleer in 2017,
given by Stephen K Cassidy and Rebecca Powlan, in loving memory of Frances Margaret Andersen
Cassidy.*

- Program subject to change -

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

Program notes by Gerrod Pagenkopf, William Fred Scott, Gregory Peebles and Kory Reid

Christe Redemptor Omnium – Plainsong

Gregorian Chant, named after Pope Gregory I (d.604), is the term applied to the vast repertoire of liturgical plainsong 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 liturgical year in the Roman Catholic Church. *Christe Redemptor Omnium*, dating from the 6th century, is a traditional hymn for Vespers during the Christmas season.

Christe Redemptor omnium, Ex Patre Patris Unice, Solus ante principium Natus ineffabiliter,	Jesus, Redeemer of all things, only-begotten Son of the Father, before the beginning of time begotten beyond all description,
Tu lumen, tu splendor Patris, Tu spes perennis omnium, Intende quas fundunt preces Tui per orbem famuli.	You, light and splendor of your Father, You, the endless hope of all, accept the prayers and praise today that through the world your servants pay.
Memento Salutis auctor, Quod nostri quondam corporis, Ex illibata Virgine Nascendo, formam sumpseris.	Salvation's author, call to mind how, taking the form of humankind, born of a Virgin undefiled, you, in man's flesh became a child.
Sic praesens testatur dies, Currans per anni circulum, Quod solus a sede Patris Mundi salus adveneris;	Thus testifies the present day Through every year in long array, that You, salvation's source alone, have come to bring salvation to the world..
Hunc coelum, terra, hunc mare, Hunc omne quod in eis est, Auctorum adventus tui Laudans exsultat cantico.	Whence sky, and stars, and sea's abyss, and earth, and all that lies therein, shall still, with laud and carol meet, the Author of your Advent greet.
Nos quoque, qui sancto tuo Redempti sanguine sumus, Ob diem natalis tui Hymnu novum concinimus.	And we, who by your precious blood have been redeemed from sin, for this, the day of your birth, create a joyous new song.
Gloria, tibi Domine, Qui natus es de Virgine, Cum Patre et sancto Spiritu, In sempiterna saecula. Amen.	Glory be sung to you, Lord, who was born of the Virgin, whom with the Father and Holy Spirit we adore, both now and forevermore. Amen.

Verbum caro factum est – Hans Leo Hassler (1564-1612)

Arguably one of the first great German composers, Hans Leo Hassler was born in Nuremberg, the second son of organist Isaak Hassler, from whom he also received his earliest musical training. In his early 20s, Hassler sojourned to Venice to study composition and organ-playing with Italian master, Andrea Gabrieli. He would have also encountered a number of leading musicians associated with the Basilica of San Marco, including Gioseffo Zarlino, Claudio Merula, and Giovanni Gabrieli. These studies with the elder Gabrieli were pivotal in the then-flourishing dissemination of the Italianate style in Germany. A lifelong Protestant, his appointment at the Catholic court of Octavian Fugger II in Augsburg, demanded that he compose Mass settings and sacred motets, although he also devoted a significant amount of time composing traditional German lieder and Italianate madrigals and canzonas. His lieder would become important models for many younger German composers, including Johann Staden and Johann Hermann Schein. Hassler's vocal compositions on Latin texts, for both single choir and polychoral groupings, are among the finest German musical works of their time, among them, *Verbum caro factum est*. Scored for six voices, the influence of the Venetian school is clear: Hassler frequently sets the three high voices and the three low voices antiphonally, as if they were two separate choirs singing back and forth. He alternates this polychoral style with polyphonic imitation and full homophonic chords in all six voices, creating a declarative intensity to reflect text: "And the Word was made flesh and dwelt among us."

Verbum caro factum est, Et habitavit in nobis, et vidimus gloriam ejus gloriam quasi unigeniti a Patre plenum gratiae et veritatis.	And the Word was made flesh, and dwelt among us, and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth.
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...from **For the Time Being** -- W. H. Auden (1907-1973)

A Chorus of Angels

Unto you a Child,
A Son is given.
Praising, proclaiming
The ingression of Love,
Earth's darkness invents
The blaze of Heaven,
And frigid silence
Meditates a song;
For great joy has filled
The narrow and the sad,
While the emphasis
Of the rough and big,
The abiding crag
And wandering wave,
Is on forgiveness:
Sing Glory to God
And good-will to men,
All, all, all of them.
Run to Bethlehem.

Noël, Noël – Eustache du Caurroy (1549-1609)

Although not among the most well-known composers today, Eustache du Caurroy was a well-respected, prize-winning composer in his own time. He entered the service of the French court in the early 1570s as a singer in the royal chapel, and by the mid 1590s had been promoted to the rank of composer to the royal chamber. His *Missa pro defunctis* was first performed at the funeral of Henry IV of France (1610) and was the Requiem Mass which was sung at St. Denis for the funerals of French kings for the next several centuries. By the beginning of the 17th century, Du Caurroy had gained wide recognition and was highly esteemed, accumulating several honors and benefices, including a large agricultural estate in Picardy. Du Caurroy had a great interest in mathematics and counterpoint, and he studied the works of Josquin, Willaert, and Zarlino. His compositions, although not without charm, are somewhat conservative and although lyrical and spacious, sometimes lack spontaneity at the expense of theoretical perfection. In this short Christmas work, the excitement of the repeated cries of “*Noël, Noël*” carry the work on angels’ wings of joy. Although a few of his works appeared during his lifetime, the bulk of his production--secular, sacred and instrumental alike--did not appear until just after his death. The composer himself apparently planned for this posthumous publication. Upon his death, the theorist and mathematician Marin Mersenne wrote that “Du Caurroy reigns supreme for the great harmoniousness of his compositions and his rich counterpoint...all the composers of France hold him to be their master.”

Noël, Noël	Noel, Noel
Sors de ton lit,	Rise from your crib,
Paré comme un nouveau soleil.	Dressed like a newly born Sun.
Romps les lieux et descend,	Break through the clouds and come down,
Ange du grand conseil.	Angel of wisest council.
Enfant, mais homme-dieu,	The child, even the Son of God,
Fils du Très-Haut qui porte	Son of the Most High, is one who carries
Ta grand principauté	His great kingdom
Sur ton épaule forte.	On broad shoulders.
Noël, Noël.	Noel, Noel.

Reges terrae – Pierre de Manchicourt (c. 1510-1564)

Pierre de Manchicourt is among the innumerable Renaissance composers whose biographies are mostly unknown. His significance is as the last great composer of the older style of Franco-Flemish polyphony before the more homophonic style favored by later composers became popular. His career took surprising turns: although he was born around 1510 in the French-speaking Flemish town of Bethune, he began his musical training as a choirboy at Arras Cathedral in the 1520s. Before the age of thirty he had become the director of the cathedral choir in Tours, and by 1545 he was *Maître de Chapelle* in Tournai. In 1559, Manchicourt traveled to Madrid and became *maestro di cappella* in the Flemish chapel of Philip II, a position he held until his death five years later.

Except for a comparatively small number of chansons and a handful of secular motets, the bulk of his output is comprised of masses and motets. His motets are particularly significant as they show the three separate stages of early 16th-century motet development, highly unusual to find in the work of a single composer. His early motets have the full, rich textures reminiscent of Ockeghem; his middle period motets mimic the paired

imitative style of Josquin; while his mature style, concerned more with imitative polyphony, resembles the works of Gombert and Clemens non Papa. The motet *Reges terrae*, which is based on the Gospel readings for the Feast of the Epiphany, shows Manchicourt's delight in sheer sonority. Scored for six voices, it is divided into two parts, each part ending with an "Alleluia." Rising intervals of the fourth and the fifth dominate the opening measures, as the melodic material passes from soprano to bass. In the second half of the work, the counterpoint is almost literally inverted, as the text goes from bass voices upward to the top soprano line.

Reges terrae congregati sunt converunt in unum dicentes, eamus in Judaeam et inquiramus: ubi est qui natus est rex magnus cuius stellam vidimus. Alleluia.	The kings of the earth assembled and gathered together into one place saying, Let us go into Judea and ask, "Where is he that is born a great king, whose star we have seen?" Alleluia.
Et venientes invenerunt puerum cum Maria matre eius et procidentibus adoraverunt eum offerentes ei aurum, thus et myrrham. Alleluia.	And coming in, they found the child with Mary his mother and falling down they adored him offering him gold, frankincense and myrrh. Alleluia.

Videntes Stellam – Francis Poulenc (1899-1963)

The American composer Ned Rorem had this to say about Francis Poulenc, "He is among the magic few." It has become obvious that, of the many French composers of the twentieth century, Poulenc is indeed one of the magic few whose music has lasted. Even now his musical gifts -- melodic simplicity, a harmonic palette that juxtaposes the stained-glass colors of the cathedral against the earthier tones of the boulevard and *le jazz hot*, rhythmic squareness and ultimate sincerity -- appeal to the first-time listener as well as to the musicologist of long standing. Especially in Poulenc's religious motets, there is nothing intimidating or fierce, except to the singers and players themselves who must bring his chaste sensibilities to life, all the while singing in tune, communicating the text, and blending with ease. The *Quatre Motets pour le temps de Noel*, of which *Videntes Stellam* is the third, date from 1951 and 1952. Although the composer would live for another decade, his largest body of work was already behind him. The large-scale opera *Les Dialogues des Carmelites*, the monodrama after Cocteau *La Voix Humaine*, and the exuberant choral *Gloria*, were still to come. *Videntes Stellam* is short, and to the point. Half a dozen times the opening text is repeated over slightly shifting tonal centers. Poulenc, like the Wise Men, seems to have been transfixed by this magical star. It is not surprising that more than a little perfume is offered.

Videntes stellam Magi, Gavisi sunt gaudio magno: Et intrantes domum, Obtulerunt Domino aurum, thus et myrrham.	When they saw the star, the Wise Men were greatly delighted, and they entered the house and offered to the Lord gold, frankincense, and myrrh.
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Ab Oriente – Jan Pieterszoon Sweelinck (1562-1621)

Known as the "Orpheus of Amsterdam," Jan Pieterszoon Sweelinck spent his entire life in Amsterdam, never gone for longer than a few days at a time. The last and most important composer of the musically rich "golden era" of the Netherlands, Sweelinck was also a virtuoso organist and one of the most influential and sought-after teachers of his time. Sweelinck's gifts as a teacher, for which he was famous throughout northern Europe, are an essential part of his importance in music history: the founders of the so-called north German organ school of the 17th century (culminating in Bach) were among his pupils. Although Sweelinck never traveled as far as Italy like his Flemish predecessors, he was clearly conversant with the Renaissance motet

style. His surviving vocal music comprises 244 vocal works, among them 39 motets and 153 psalm settings. The sacred vocal compositions were not written to serve a liturgical function and his largest collection, a polyphonic psalter set to French texts, was probably intended for private use among members of the local catholic bourgeoisie who had a preference for the French language. By contrast, the *Cantiones sacrae*, published in 1619, takes texts (mainly) from the Catholic Latin liturgy and employs some of the latest musical techniques of the time, including chromaticism, harmonic and ornamental counterpoint, and sometimes a separate instrumental bass line.

The Epiphany motet *Ab Oriente* is scored for five voices and represents a fine example of Sweelinck's genius. Each head motive is repeated in almost strict imitative polyphony, the vocal lines are full of vocal display and ornamentation, especially at cadences. Although the motet is primarily polyphonic, Sweelinck chooses to denote certain phrases with stark homophony: "Adorare Dominum" ("to adore the Lord") and in the second half, "Deo vero" ("True God"). Sweelinck even uses a form of word painting for each of the three gifts. Gold is depicted with a legato string of eighth notes; frankincense is slightly more rhythmic, with sixteenth-note ornaments; and myrrh is marked with offbeat entrances containing larger, more virtuosic intervals. *Ab Oriente* is also interesting in that Sweelinck chose to add a very imitative and ecstatic coda on the word "Alleluia." It is amazing to consider that Sweelinck never studied outside of Amsterdam, and his music rivals that of his European contemporaries.

Ab Oriente venerunt Magi in Bethlehem adorare Dominum et apertis thesauris suis, pretiosa munera obtulerunt. Aurum sicut Regi magno, thus sicut Deo vero, myrrhae sepulturi eius. alleluia.	Out of the east came the Wise Men, unto Bethlehem to worship the Lord; and opening their treasury they offered precious gifts. Gold, as for a great king, Incense, as for a true God, Myrrh for his sepulcher. Alleluia.
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Medley, "Star of Wonder" – Joseph H. Jennings (b. 1954)

The haunting *Star of Wonder* was first recorded by The Roches in 1990 on their album *We Three Kings*. The song was written by Terre Roche who, along with her two sisters Maggie and Suzzy, make up this quirky group which has numerous recording and dozens of songs to its credit. This arrangement by Joseph Jennings combines *Star of Wonder* with the equally haunting and ever-popular Christmas song *We Three Kings*, composed by John Henry Hopkins, Jr., in 1857 for a Christmas pageant. The medley concludes with *No Small Wonder*, lushly harmonized by English composer Paul Edwards, whose works frequently have been performed by the choir of King's College and televised worldwide on BBC.

We three kings of Orient are
bearing gifts we traverse afar.
Field and fountain, moor and mountain
following yonder star.
Star of wonder, star of light,
star with royal beauty bright,
westward leading, still proceeding,
guide us to thy perfect light.

Star of wonder in the heavens, are you just a shining star
or should I follow you tonight, star of wonder?
I am just a lonely shepherd watching from a distant hill;

why do you appear to me, star of wonder?

Small wonder the star, small wonder the light,
the angels in chorus, the shepherds in fright;
but stable and manger for God-- no small wonder!

Small wonder the kings, small wonder they bore
the gold and incense, the myrrh, to adore;
but God gives his life on a cross--no small wonder!

Small wonder the love, small wonder the grace,
the power, the glory, the light of his face;
but all to redeem my poor heart--no small wonder!

O Magnum Mysterium – Cristóbal de Morales (c.1500-1553)

Of the famous trio of composers who typified sixteenth-century Spanish church polyphony, Cristóbal de Morales was the oldest. Born in Seville, he probably received his music education at the cathedral there. Morales became maestro de capilla at Ávila (1526-1528) and Plasencia (1521-1531) before moving to Italy to broaden his musical horizons—a common practice for Spanish composers and singers at the time. In 1535, he was appointed to the Sistine Chapel choir in Rome as one of several Spanish singers. Morales resigned from the choir in 1545 and returned to Spain, where he was first maestro at Toledo, then in Andalucía, where he directed music for the Duke of Arcos at Marchena until 1551. His final position was as maestro at Málaga Cathedral. Juan Bermudo, who knew Morales personally, perhaps gave the best short description of Morales' music in the *Declaración de instrumentos* in 1555: "...his music possesses the charm and pleasing sound of Spanish music, yet at the same time it does not lack the profundity, the technical skill and the artifice of foreign music." Morales was a prolific composer; he produced well over one hundred motets for use throughout the liturgical year.

Morales' setting of *O magnum mysterium* from the Christmas Vespers ranks among the most sublime of his works, and just might rival Victoria's more famous setting for its sheer beauty. Scored for soprano and alto voices, the opening chords directly reflect the text, "O wondrous mystery." Morales composes freely between homophony and polyphony, but the polyphony never gets so dense so as to obscure the text. Frequently, two or three voices sing together while the fourth sings a descant of sorts. The music almost never cadences, so this suspended feeling of mystery and wonder pervades until the final chord. With the simple addition of the words, "I considered your works and I trembled ... between two animals," Morales places himself (or us) at the scene, secretly looking on in amazement and awe, adoration and maybe even apprehension.

O magnum mysterium	O great mystery
et admirabile sacramentum,	and wonderful sacrament,
ut animalia viderent Dominum natum	that animals should see the new-born Lord
jacentem in praesepio.	lying in a manger.
Beata Virgo, cujus viscera meruerunt	Blessed is the Virgin, whose womb
portare Dominum Christum.	was worthy to bear Christ the Lord.
Domine, audivi auditum tuum et timui:	Lord, I heard your voice and was afraid:
consideravi opera tua, et expavi:	I considered your works and I trembled:
in medio duorum animalium.	between two animals.

Away in a Manger -- Trad. American, arr. Robert Shaw and Alice Parker

Set to over 40 melodies, it's hardly any wonder why *Away in a Manger* is widely regarded as one of the most popular Christmas hymns in English-speaking countries. The origin of the words is obscure: the first two stanzas appeared as "Luther's Cradle Song" in several late 19th-century religious song primers, attributing this sweetest of texts to that most irascible of theologians. A third stanza ("Be near me, Lord Jesus") was added several years later, again attributed to Luther. To be truthful, Martin Luther had no hand in the composition of either the tune or the text. The song was probably first heard at a children's play about Luther celebrating Christmas with his children. The most popular musical setting in the United States is commonly known as "Mueller," and was first published by James R. Murray in his collection *Dainty Songs for Little Lads and Lasses* in 1887.

Sooner or later in almost any Christmas program, the carol arrangements of Robert Shaw and Alice Parker will be heard. Their countless arrangements of folksongs, spirituals, and hymns -- in every language and style -- remain popular with choruses today not only because of their immediacy and appeal but also due to the singability, the simple sophistication of the harmonies and counterpoint, the desire to communicate to "scholar and civilian" alike. Their setting of *Away in a Manger* reflects the quiet, peaceful mood of the text, beginning as a duet, with "lullay" cooed by the inner parts. The final homophonic section, reminiscent of the hymn's origin, has a quiet and unforgettable dignity.

Away in a manger, no crib for His bed,
The little Lord Jesus laid down His sweet head;
The stars in the sky looked down where He lay,
The little Lord Jesus, asleep on the hay.

The cattle are lowing, the poor baby wakes.
But little Lord Jesus, no crying he makes:
I love Thee, Lord Jesus, look down from the sky,
And stay by my cradle to watch lullaby.

Ave Regina caelorum – Tomás Luis de Victoria (1548-1611)

Unquestionably the most famous composer of the Spanish Renaissance, Tomás Luis de Victoria was born in Ávila, and his earliest musical training came as a boy chorister at Ávila Cathedral. In 1565 (after his voice had changed), Victoria received a grant from Philip II to attend the German College in Rome to continue his studies, particularly in singing. The revered Italian composer Giovanni Palestrina was chapel master at the nearby Seminario Romano, and--though we don't know whether Victoria studied with him--it is most probable that Victoria knew him. After he completed his education, Victoria held a variety of overlapping musical positions in Rome: singer, organist, teacher, and composer, and was even ordained as a priest in 1575. He returned to Spain in 1587 as chaplain and chapel master to Dowager Empress Maria at the Convent of the Barefoot Nuns of St. Clare in Madrid. He served the Dowager for 17 years, until her death, and remained at the convent until his own death in 1611. Victoria's many compositions, comprised exclusively of sacred works, brought him a great deal of fame during his lifetime—due in no small part to his ability to publish lavish volumes of his music in Venice.

As she was to all Spanish composers of the time, the Blessed Virgin Mary was a source of great inspiration for Victoria: in addition to several Magnificats, he composed 20-some motets based on Marian texts, as well at least 4 full "parody" masses. It is in these Marian motets that we see Victoria at his finest; great care seems to be given to the setting of the text, florid vocal lines weave in and out of the texture, and sheer beauty seems to be the primary focus. *Ave Regina caelorum* is scored here for eight voices in two choirs, a nod to the Venetian

school of polychoral composers. Victoria's style is reminiscent of Palestrina, but he also preserves his trademark Spanish mysticism. Although the two choirs sing primarily antiphonally, Victoria gives special treatment to words like "Salve" and "vale" by having all eight voices sing together. Victoria once again betrays his Spanish roots by including a more dance-like passage on the text "Gaude gloriosa" ("Rejoice, o glorious one!").

Ave Regina cælorum	Hail, O Queen of heaven
Ave Domina Angelorum	Hail, O Lady of angels
Salve, radix, salve	Hail, thou root, hail
Ex qua mundo lux est orta:	from whom unto the world, a light is given:
Gaude, gaude gloriosa,	Rejoice, rejoice, O glorious one,
Super omnes speciosa,	Lovely beyond all others,
Vale, valde decora,	Farewell, most beautiful maiden,
Et pro nobis, semper Christum exora.	And pray for us, forever to Christ.

Mariä Wiegenlied – Max Reger (1873-1916)

Max Reger is a curiosity. As a composer, he saw himself as part of the tradition of Mozart, Beethoven and Brahms. That his music embraced the extended harmonies of Liszt and Wagner, as well as the complex counterpoint of Bach, seemed only natural to this son of Bavaria. Like Bach and Mozart, he was able to complete musical compositions in his head and write them down without making any notes or drafts. But in today's musical world, Reger's output is mostly known by church organists, most of whom find his fiendishly difficult writing almost impossible to play. Some orchestral conductors have made a specialty of Reger's "Variations on a Theme of Mozart" and the great pianist Rudolf Serkin played his piano concerto occasionally. Highly prolific as a composer, Reger was misunderstood by his public and heavily criticized by the local press.

Reger was born in the Bavarian town of Brand in 1873, of what *Grove's Dictionary of Music and Musicians* calls "Roman Catholic peasant and artisan stock." His earliest compositions date from the mid-1890s, and in them he would show his admiration for Bach; certainly, his organ and chamber works are full of inventive counterpoint. He was drafted into the army in 1896, and this experience was so traumatic that it brought him close to a complete nervous breakdown; it was during this time that he developed a dependence on alcohol. Alcoholism and poor health eventually led to a fatal heart attack at the age of 43. By that time Reger had composed over 145 works. Surprisingly there are no operas in his catalog, despite his life-long fascination with Wagner, nor are there any of the large-scale symphonic poems so popular in the latter half of the 19th century.

Mariä Wiegenlied (*Mary's Lullaby*) is a cool interlude in a heated musical life. It appears as one of the 60 songs in Reger's *Schlichte Weisen* (Simple Melodies), op. 76. Reger composed the songs between 1903 and 1912, in response to the complaint that his music was too challenging. Made famous by numerous operatic sopranos, *Maria Wiegenlied* is probably the most well-known of Reger's music in the vocal world. This heart-warming lullaby is a simple, lyric melody in 6/8 time depicting Mary rocking Jesus to sleep. Although this piece was originally scored for solo voice and orchestra, Reger himself adapted the orchestration for piano.

Maria sitz im Rosenhag	Mary sits in the rosegrove
Und wiegt ihr Jesuskind,	And rocks her child Jesus
Durch die Blätter leise	Softly through the leaves
Weht der warme Sommerwind.	Blows a warm summer wind.
Zu ihren Füßen singt	At her feet sings

Ein buntes Vögelein: Schlaf, Kindlein, süße, Schlaf nun ein!	A colorful little bird: Sleep, child, my sweet, Just go to sleep!
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Hold ist dein Lächeln, Holder deines Schlummers Lust, Leg dein müdes Köpfchen Fest and deiner Mutter Brust! Schlaf, Kindlein, süße, Schlaf nun ein!	Lovely is your smile Lovely is your joy in slumber, Lay your tired little head Against your mother's breast! Sleep, child, my sweet, Just go to sleep!
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Serenísima una noche – Fr. Gerónimo González (fl. 1630s)

Little is known about the life of Friar Geronimo Gonzalez. He worked in churches and as a court musician in Madrid and Seville, and his music was familiar in the New World. Scores for his music have been located in Portugal, as well as in Mexico, Colombia, Ecuador, and Guatemala. Although Gonzales composed serious sacred music, his 61 *villancicos* place him firmly among the ranks of the major Spanish *villancico* composers. Although celebrating the birth of the baby Jesus, the dance-like villancico *Serenísima una noche* is quite secular in feel. It shows some surprising syncopations that the good father Gonzalez may have learned from Central American sources.

Serenísima una noche mas que si fuera un infante. En lo crespo de diciembre, quiso por dicha estrellarse. Ande el baile y al sol que ha nasido por Dios verdadero, oi todos le aclamen.	A most serene night is made greater because of an infant. In the cold of December, made bright by the stars, Step to the dance, and to the sun, for the child of the true God is born; today let us all acclaim him.
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La Virgen lava pañales – Trad. Spanish, arr. Robert Shaw and Alice Parker

Where most Christmas carols tend to be jubilant exultations of joy or hushed lullabies, *La Virgen lava pañales*, a traditional carol from Spain, errs on the side of pensive and somber. Furthermore, this slow folksong doesn't evoke the trademark fiery dance-like rhythms we might associate with music from the Iberian peninsula. Instead there is an intriguing quality of introspection. In this version, arranged by Robert Shaw and Alice Parker, a four-part men's chorus accompanies a solo alto. The slow way in which the melody unfolds (modal, haunting, eerie, even mystical) is hardly a lullaby and the call to the shepherds to "run and adore" provokes neither haste nor confusion on their part. The child is innocent and not even lost: he is near the mouth of the river (or at the seashore, as one translation has it) simply looking for fish. Therein, of course, lies the great spirituality of the carol, for it foreshadows that important verse from St. Matthew's Gospel in which the adult Jesus calls his disciples to be "fishers of men."

La virgen lava pañales, Y los tiende en el romero Y los pajaritos cantan, Y el agua se va riendo.	The Virgin washes swaddling clothes, and keeps them in rosemary; and the little birds sing, and the water runs along laughing.
Pastores, venid; pastores, llegad A adorar al niño que ha nacido ya.	Shepherds, come; shepherds, draw near to worship the Child who has just been born.
El niño, Dios, se ha perdido,	The Child, God, is lost,

Y todos le están buscando.	and everyone is looking for him.
A la orillita del mar	At the seashore
Peces estaba pescando.	He was fishing for fish.

Pastores, venid; pastores, llegad	Shepherds, come; shepherds, draw near
A adorar al niño que ha nacido ya.	to worship the Child who has just been born.

Tu scendi dalle stelle – Saint Alphonsus Maria de’ Liguori (1696-1787), arr. Giuseppe Tiralongo

Saint Alphonsus Maria de’ Liguori, a prominent Neapolitan priest and Scholastic philosopher, wrote this Christmas song at the Convent of the Consolation in the small city of Deliceto in southeastern Italy in 1732. Originally written in the Neapolitan dialect as *Quanno nascette Ninno*, Pope Pius IX reworked the text into standard Italian in the 19th century; from that time on, it has become a popular Christmas song throughout Italy and the world. It is usually associated with the *zampogna*, traditional Italian bagpipes, and for that reason is sometimes referred to as the “Carol of the Bagpipers” (*Canzone d’i zampognari*). The sweet pastorella is a lullaby to the baby Jesus, but hints at the pain and suffering he will face for our own redemption.

Tu scendi dalle stelle, o Re del cielo,	You came down from the stars, o King of heaven,
E vieni in una grotta al freddo, al gelo.	And you came in a cave in the cold, in the frost.
O Bambino mio Divino	O my Divine Baby
Io ti vedo qui tremar.	I see you tremble
O Dio beato,	O blessed God,
Ah! quanto ti costò l'avermi amato!	Ah! How much it costs you for loving me!

A te, che sei del mondo il Creatore	For you, the Creator of the world
Mancano panni e fuoco, o mio Signore.	Are without clothes and fire, my Lord.
Caro eletto pargoletto,	Dear little chosen one,
Quanto questa povertà	How much this poverty
Più m'innamora,	makes me love you more
Giacché ti fece amor povero ancora.	Since love made you more poor.

Tu lasci il bel gioire del divin seno	You leave the beautiful glory of the divine bosom
Per venir a penar su questo fieno.	To come suffer on this little hay.
Dolce amore del mio core,	Sweet love of my heart,
Dove amor ti trasportò!	Where will love take you!
O Gesù mio!	O my Jesus!
Perchè tanto patir? Per amor mio!	Why do you suffer so much? Because you love me!

Ma se fu tuo volere il tuo patire,	But if your suffering was your will,
Perché vuoi pianger poi, perché vagire?	Why, afterwards, do you wish to weep?
Sposo mio, amato Dio,	My bridegroom, beloved God,
Mio Gesù t'intendo sì;	My Jesus, I understand you, yes;
Ah! mio Signore,	Ah! my Lord,
Tu piangi non per duol, ma per amore.	You cry not because of sorrow, but for love.

Keresimesi Qdun De O – Trad. Nigerian, arr. Wendell Whalum

For many decades, the distinguished leadership that Wendell Whalum (1931-1987) provided to the Music Department at Morehouse College in Atlanta was recognized the world over. Dr. Whalum graduated from Morehouse in 1952, earned a Master’s Degree from Columbia University, his Doctorate from University of Iowa and was awarded a second Doctorate, *honoris causa*, from the University of Haiti in 1968. For 34 years

he was Director of the renowned Morehouse College Glee Club. Tall and dignified, without even a hint of levity, Whalum would preside over the complex and polyrhythmic “Betelehemu” at Robert Shaw’s Christmas concerts with the Atlanta Symphony as if the piece were nothing more difficult to prepare or perform than a simple classical motet. His intimate knowledge of African folk music made him an ideal purveyor -- and arranger -- for this exciting Nigerian Christmas song.

Sung in Yoruba, *Keresimesi Qdun De O* goes directly to the heart of the matter. The season, as the text indicates, is one of dance. From the first sounds of the percussion and on through the opening choral exhortation, the feeling is one of ecstasy. The opening chorus is interspersed with verses sung antiphonally between upper and lower voices, as well as in the familiar “call-and-response” pattern. The rollicking 6/8 time signature ensures a celebratory mood.

Keresimesi òdun de o	Christmas has come
òdun ijo, òdun ayò,	Season of dance, season of joy,
A bi Jesu Kristi sinu aiye,	The Son of God is born in Bethlehem
O wa s’aiye fun t’emi tire.	He lives for your soul.

Òmò Maria, O ku fun wa	The Son of Mary, he died for us,
Òmò Josefu, O ku fun wa	The Son of Joseph, he died for us,
O wa lati gba wa la I’òwò ese,	He came to save us from the evil of sin,
Keresimesi òdun de o.	Christmas has come.

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 was employed 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 and answered by a trio of soloists. Between each of the sung “verses” of text, a soloist chants a shorter bit of scripture. The devotional quality of the text, which commemorates the Incarnation, and the rich chordal sonorities of Biebl’s music create a satisfying blend of medieval chant and warm, twentieth-century harmonies. The version we sing in these concerts, as well as two other editions for mixed chorus, has been 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.
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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.
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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.”
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Et verbum caro factum est et habitavit in nobis.	And the Word was made flesh and dwelt among us.
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Sancta Maria, mater Dei,	Holy Mary, mother of God,
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ora pro nobis peccatoribus.	pray for us sinners.
Sancta Maria, ora pro nobis	Holy Mary, pray for us
nunc et in hora mortis nostrae. Amen.	now and at the hour of our death. Amen.

A Hymn to the Virgin – Benjamin Britten (1913 – 1976)

Benjamin Britten was perhaps the greatest English composer of the twentieth century. His most important contribution to English music was a revival of interest in native operas, which his works still dominate. However, his output ran the full gamut of mediums, including numerous song cycles, choral and instrumental works, and innovative music for amateurs and children. During his lifetime, Britten received numerous awards and honors, including becoming the first musician honored with the title of Life Peer in the Order of Merit. Britten's choral compositions were greatly influenced by the music of Henry Purcell, especially that composer's mastery of the verse anthem (the alternation between soloists for verses and choir for responsories). *A Hymn to the Virgin* (1930) is an ideal example of Britten's emulation of this form while adding his own distinctive imprint. Instead of the traditional verse-refrain form of the verse anthem, Britten has the full choir singing an English text and a solo quartet responding in Latin in close antiphony. The anonymous macaronic, or mixed-language, text is from the fourteenth century—a lovely example of Britten's affinity for early English texts.

Of one that is so fair and bright,
Velut maris stella, (like a star of the sea,)
 Brighter than the day is light,
Parens et puella, (mother and maiden,)
 I cry to thee, thou see to me,
 Lady, pray thy Son for me,
tam pia, (so full of love,)
 that I may come to thee,
Maria. (Mary.)

All this world was forlorn,
Eva peccatrice, (because of sinful Eve,)
 Till our Lord was y-born,
de te genetrice, (Of thee, His mother,)
 With *Ave* it went away,
 darkest night, and comes the day,
salutis; (of salvation;)
 the well springeth out of thee,
virtutis. (the well of virtue.)

Lady, flow'r of everything,
rosa sine spina, (rose without a thorn,)
 Thou bare Jesu, Heaven's king,
gratia divina. (by God's grace.)
 Of all thou bear'st the prize,
 Lady, queen of paradise,
electa: (the chosen one:)
 Maid, mild mother,
es effecta. (thou didst become.)

Methinks I hear a Heavenly Host – 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 churches or courthouses 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). Also known as “The Shepherd’s Carol” or “Shiloh,” *Methinks I hear a Heavenly Host* first appeared in *The Suffolk Harmony* (1786) and was a completely original composition of both text and music by Billings. One of his more theatrical pieces, Billings assigns different verses to various characters, including shepherds and angels. The harmonies are uniquely American, “primitive” perhaps, by European standards of the time, but heartfelt and effective.

Shepherd: Methinks I see an heavenly Host
Of angels on the wing;
Methinks I hear their cheerful notes,
So merrily they sing.

Angel: Let all your fears be banished hence,
Glad tidings I proclaim;
For there is a Savior born today
And Jesus is his name.

Lay down your crooks and quit your flocks,
To Bethlehem repair;
And let your wandering steps be squared
By yonder shining star.

Seek not in courts or palaces;
Nor royal curtains draw;
But search the stable,
See your God extended on the straw.

Narrator: Then suddenly a heavenly Host
around the shepherds throng,
exulting in the threefold God,
and thus addressed their song.

Grand Chorus: To God the Father, Christ the Son,
And Holy Ghost accord
The first and last, the last and first
Eternal praise afford.

What Cheer?– 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. *What Cheer?*, one of only four carols Walton composed in his long life, is infused with his ‘jazz-flavored rhythm’; a dance music mood that, in spite of its brevity, leaves an impression of profuse rhythmic vitality. The harmony is not overly dissonant, and considerable use is made of parallel ‘thirds’ between upper and lower voices. Much of the striking effect of this carol is made by the constant contrasts of loud with soft as the chorus relentlessly asks “What cheer? Good cheer!”

What cheer? Good cheer!
Be merry and glad this good New Year!
“Lift up your hearts and be glad
In Christ’s birth,” the angel bade,
Say to each other, if any be sad:
“What cheer!”

Now the King of heav’n his birth hath take,
Joy and mirth we ought to make:
Say to each other, for this sake:
“What cheer?”

I tell you all with heart so free:
Right and welcome ye be to me;
Be glad and merry for charity!
What cheer? Good cheer!
What cheer? Good cheer!
Be merry and glad this good New Year!

Huron Carol – Trad. Native American, arr. Joseph H. Jennings

Canada’s oldest Christmas song, the *Huron Carol* was probably written as early as 1642 by Jean de Brébeuf, a Jesuit missionary at Sainte-Marie among the Hurons in modern-day Ontario. Brébeuf wrote the lyrics in the native language of the Wendat people, and the song’s melody is based on the a traditional French folk song, “Une jeune pucelle” (“A young maid”). The English version of the hymn uses imagery familiar in the early 20th century, in place of the traditional Nativity story. In the English version, Jesus is born in a lodge of broken bark and wrapped in a robe of rabbit skin. He is surrounded by hunters instead of shepherds, and the Magi are portrayed as chiefs from afar who bring him fox and beaver pelts instead of the more familiar gold, frankincense, and myrrh. The English translation uses a traditional Algonquian name, Gitchi Manitou, for God. The song remains a common Christmas hymn in Canadian churches of many Christian denominations.

'Twas in the moon of wintertime
When all the birds had fled,
That mighty Gitchi Manitou
Sent angel choirs instead.
Before their lights the stars grew dim,
And wandering hunters heard the hymn:

Jesus your King is born, Jesus is born
In excelsis gloria.

Within a lodge of broken bark
The tender Babe was found.
A ragged robe of rabbit skin
Enwrapped His beauty round.
And as the hunter braves drew nigh,
The angel song rang loud and high:
Jesus your King is born, Jesus is born
In excelsis gloria.

The earliest moon of wintertime
Is not so round and fair
As was the ring of glory
On the helpless infant there.
The chiefs from far before him knelt
With gifts of fur and beaver pelt:
Jesus your King is born, Jesus is born
In excelsis gloria.

O children of the forest free,
O sons of Manitou,
The Holy Child of earth and heaven
Is born today for you.
Come kneel before the radiant Boy,
Who brings you beauty, peace and joy:
Jesus your King is born, Jesus is born
In excelsis gloria.

Coventry Carol – Trad. English, arr. Jonathan Rathbone (b.1957)

Perhaps one of the earliest known Christmas carols from England, the *Coventry Carol* actually has roots in the theater. Beginning in the 13th century, churches and monasteries throughout England conducted large numbers of theatrical performances to educate otherwise illiterate people about the mysteries of God's creation. One such play, the *Pageant of the Shearman and Tailors*, was held in Coventry during the Feast of Corpus Christi and related the Nativity story from the Annunciation to the Massacre of the Innocents. The *Coventry Carol* (also known as "The Lullay Song") was a lullaby sung by the women of Bethlehem to their babies just before King Herod's soldiers arrive to carry out his edict that all male infants should be killed. Although not a true Christmas carol in subject matter, it has been popular at Christmastime for centuries. Jonathan Rathbone's haunting arrangement begins the plaintive medieval lullaby with its trademark alternating major and minor tonalities and chromatic clashes. As the verses progress, however, Rathbone slowly breaks away from the medieval "hollowness" by adding more 20th century dissonances and harmonies--as if we can hear the mothers of these doomed infants disintegrating right in front of us. Especially moving is the return of the opening verse. Instead of the sparse harmonies at the beginning, Rathbone composes in richly dense, moving block chords, with extra octaves in the soprano and bass voices, sounding not so much like a lullaby anymore, but perhaps a funeral procession.

Lully, lulla, thou little tiny child,
By by, lully lullay

O, sisters too, how may we do
For to preserve this day
This poor youngling for whom we sing,
"By by, lully, lullay."

Herod the king, in his raging,
Chargèd he hath this day
His men of might in his own sight
All young children to slay.

That woe is me, poor child, for thee
And ever morn and day
For thy parting neither say nor sing,
"By by, lully, lullay."

Suo Gân – Trad. Welsh, arr. Lance Wiliford

Wales has a long history of male choral singing, and this setting of *Suo Gân* ("Soothing Song") continues the tradition. Because of its pure and simplistic beauty, this hauntingly beautiful folk song has been set by many composers. While this lullaby is not particularly associated with Christmas, the sentiment fits the season nicely.

Huna blentyn ar fy mynwes, clyd a chynnes ydyw hon; breichiau mam sy'n dynn amdanat, cariad mam sy dan fy mron. Ni cha dim amharu'th gyntun, ni wna undyn â thi gam; huna'n dawel, annwyl blentyn, huna'n fwyn ar fron dy fam.	Sleep, child, at my breast, where you are snug and warm; mother's arms are fast about you, mother's love is in my heart. Nothing will disturb your sleeping, no one will do you harm; sleep softly, dear child, sleep gently on your mother's breast.
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Paid ag ofni, dim ond deilen gura, gura ar y ddôr; paid ag ofni, tan fach unig sua, sua ar lan y môr. Huna blentyn, nid oes yma ddim i roddi iti fraw; gwena'n dawel yn fy mynwes ar yr engyl gwynion draw.	Don't be frightened—it's only a leaf that's knocking, knocking at the door; don't be frightened—it's only a lonely little wave that's lulling, lulling at the seashore. Sleep, child, there's nothing here to fear; smile softly in my embrace at the blessed angels far away.
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Still, Still, Still – Trad. Austrian, arr. Luc Jakobs

If there were ever a carol to personify the peacefulness of falling snow on a cold winter's night, *Still, still, still* might be among the finest. Also referred to as the "Salzburg Melody," this Austrian carol first appeared in an anthology of folk songs in the mid 19th century, but sadly, the authorship is unknown. The German text, which spans six verses in the original version, describes the peace of the infant Jesus and his mother as the baby is sung to sleep.

Still, still, still, Weils Kindlein schlafen will. Maria tut es niedersingen, Ihre keusche Brust darbringen.	Still, still, still The baby wants to rest. His mother Mary softly sings And holds him gently at her breast
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Schlaf, schlaf, schlaf,	Sleep, sleep, sleep,
Mein liebes Kindlein, schlaf.	My little darling, sleep.
Die Engel tun schön musizieren,	The angels lift their voices in joy,
Vor dem Kindlein jubilieren.	To celebrate the birth of the boy.

Good King Wenceslas – Trad. English, arr. Robert Shaw and Alice Parker

As traditional Christmas carols go, *Good King Wenceslas* is unusual in a number of ways. First, although the song has strong ties to Christmas in popular culture, the lyrics make no reference to Christmas. In fact, the song has no connection to Christmas whatsoever. The story told in the carol actually takes place the day after Christmas, the Feast of St. Stephen. Second, the melody used for the carol was originally a 13th century springtime carol first published in a Finnish anthology in 1582. Third, the namesake of the song, Wenceslaus I, or Václav the Good, Duke of Bohemia, was never even a king, although he was posthumously conferred the “regal dignity and title” by Holy Roman Emperor Otto I.

Good King Wenceslas tells the story of a King and his page on a journey as they brave the harsh winter weather. While on their journey, they observe a poor man collecting wood. Wenceslas asks his page to find out where the poor man lives and to gather meat, drink, and firewood so that they can bring it to the poor man's home. During the journey, the page is about to give up the struggle against the cold weather. Wenceslas tells his page to follow in his footsteps, which miraculously emanate heat, and he is able to go on. Although there is no mention of Christmas in this traditional carol, its message of kindness, generosity, and giving to those less fortunate than ourselves, is what makes it so fitting for the season.

Good King Wenceslas looked out on the feast of Stephen
 When the snow lay 'round about, deep and crisp and even:
 Brightly shone the moon that night, though the frost was cruel,
 When a poor man came in sight, gath'ring winter fuel.

“Hither, page, and stand by me, if thou know'st it, telling,
 Yonder peasant, who is he? Where and what his dwelling?”
 “Sire, he lives a good league hence, underneath the mountain
 Right against the forest fence, by Saint Agnes' fountain.”

“Bring me flesh and bring me wine, bring me pine logs hither:
 Thou and I will see him dine when we bear them thither.”
 Page and monarch, forth they went, forth they went together;
 Through the rude wind's wild lament and the bitter weather.

“Sire, the night is darker now, and the wind blows stronger;
 Fails my heart, I know not how, I can go no longer.”
 “Mark my footsteps, good my page; tread thou in them boldly:
 Thou shalt find the winter's rage freeze thy blood less coldly.”

In his master's steps he trod, where the snow lay dinted;
 Heat was in the very sod which the Saint had printed.
 Therefore, Christian men, be sure, wealth or rank possessing,
 Ye who now will bless the poor shall yourselves find blessing.

O Little Town of Bethlehem – Lewis Redner, William Fred Scott, and Ralph Vaughan Williams

Among the most popular Christmas hymns, *O Little Town of Bethlehem* is a truly American product. In the 1860s, Phillips Brooks, Episcopal priest and rector of the Church of the Holy Trinity in Philadelphia, penned the text for the hymn after visiting Bethlehem. He presented the text to the church's organist, Lewis Redner, who was charged with composing the music. Reminiscent of the storied history of Franz Gruber's "Silent Night," Redner recounted: "I was roused from sleep late in the night hearing an angel-strain whispering in my ear, and seizing a piece of music paper I jotted down the treble of the tune as we now have it, and on Sunday morning before going to church I filled in the harmony." The hymn was eventually printed in a tune book called, *The Church Porch*, with the title "St. Louis" (although perhaps "St. Lewis" would have been more appropriate). Our arrangement presents two verses in Redner's well-known setting, a third composed by Music Director William Fred Scott, and the final verse as set to the tune most popular in Great Britain, Ralph Vaughan William's "Forest Green."

O little town of Bethlehem how still we see thee lie!
Above thy deep and dreamless sleep the silent stars go by
Yet in thy dark streets shineth the everlasting light
The hopes and fears of all the years are met in thee tonight.

O morning stars, together proclaim the holy birth,
and praises sing to God the King and peace to men on earth;
For Christ is born of Mary; and, gathered all above,
While mortals sleep, the angels keep their watch of wondring love!

How silently, how silently, the wondrous gift is giv'n!
So God imparts to human hearts the blessings of his heav'n.
No ear may hear his coming; but in this world of sin,
Where meek souls will receive him, [still] the dear Christ enters in.

O holy child of Bethlehem, descend to us we pray,
Cast out our sin and enter in, be born in us today,
We hear the Christmas angels, the great glad tidings tell;
O come to us, abide with us, our Lord Emmanuel.

A Christmas Medley – 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. Chanticleer was excited to include her carol, *Who is the Baby?*, in last year's Christmas program and decided to commission a larger work from her to close this year's concerts.

Of her new medley, composed especially for Chanticleer, Dr. Powell writes:

"During the Christmas season, three spirituals that could be heard often were 'Rise Up Shepherd and Follow,' 'Mary Had A Baby,' and 'Go, Tell It On the Mountain.' At church and school, every Christmas program with a manger scene was accompanied with the choir or congregation singing 'Mary Had A Baby.' And as we decorated the tree, baked or visited on Christmas Day, recordings of Mahalia Jackson singing her gospel rendition of 'Go, Tell It On the Mountain' could always be heard! So I was delighted when invited to incorporate these spirituals in a medley. 'Rise

Up, Shepherd and Follow,' the opening fanfare of the medley, expresses the joy of the shepherds who were compelled to make their way to Bethlehem and see the baby Jesus. It is followed by the tender, jazz ballad 'Mary Had A Baby,' which paints a musical picture of the peaceful night when Mary brought her precious son into the world. The third song, 'Come an' See' is an up-tempo original work composed in the style of the gospel men's quartet. An abbreviated rendering of 'Go, Tell It On the Mountain' is included. In the gospel music tradition, 'Come an' See' ends with a "special" section where the voices express the main ideas of the song repeatedly in varied ways, building in excitement and celebration up to a climactic ending. The medley ends as it began, with an invitation for all to come and see the newborn baby born in Bethlehem. However in the final song he is celebrated as the soon-coming king!"

There's a star in the East on Christmas morn.
Rise up, shepherd an' follow.
It will lead to the place where Christ was born.
Rise up, shepherd an' follow.
Why don't you take good heed to the angel's words.
Rise up, shepherd an' follow.
You'll forget all your flocks an' all your herds.
Rise up, shepherd an' follow.
Follow the Star of Bethlehem.
Rise up, shepherd an' follow.
Why don't you leave yo' sheep and leave yo' lambs.
Rise up, shepherd an' follow.
You oughta leave yo' ewes and leave yo' rams.
Rise up, shepherd an' follow.

Mary had a baby, my Lord.
He was called King Jesus, yes Lord.
What did they call him? King Jesus.
He is called King Jesus,
Mighty Counselor,
King Emmanuel,
Mighty God.
Everlasting Father,
Prince of Peace.
Mary had a baby, yes Lord.

Come an' see,
Come see the Babe in the manger who's the King.
He is the coming King.
He was born of a Virgin, meek and mild,
He is the Son of God, the holy child,
There was no room for Him in the inn,
for the One who would save us from our sins.

Go tell it on the mountain,
Over the hills and everywhere.
Go tell it on the mountain
That Jesus Christ is born.

