

*To support the concentration of both the performers and the audience,
please refrain from flash photography and disable the alarms of pagers, cell phones, and watches.*

PROGRAM

I

Ave Maria

David MacIntyre (b. 1952)

The appearance of angels must be a startling thing, as they usually preface their announcements with "Fear not!" In this setting of the first words of Gabriel to Mary, David MacIntyre portrays the angel as a sparkling, shimmering presence. The work was composed in 1995 for the Vancouver, B.C. women's choir, "Elektra."

Ave Maria!

Hail, Mary!

II

Gloria in D

Antonio Vivaldi (1680-1743)

Born into a musical Venetian family, Antonio Vivaldi studied violin with his father, a baker who moonlighted by playing violin in the orchestra at St. Mark's cathedral. In 1703 Antonio was ordained into the priesthood and also took a position teaching violin at the Pio Ospedale della Pieta, a girls' orphanage. The Gloria in D was written for the residents of the orphanage, with male choir members coming either from the instructional staff or a local church.

I. Gloria in excelsis Deo

Gloria in excelsis Deo.

Glory to God in the highest.

Chorus

II. Et in terra pax hominibus

Et in terra pax hominibus bonae voluntatis. And on earth peace to men of good will.

Chorus

III. Laudamus te

*Laudamus te, benedicimus te,
adoramus te, glorificamus te*

We praise Thee, we bless Thee,
we adore Thee, we glorify Thee.

Elizabeth McPherson & Tricia Van Ee, soprano duet

IV. Gratias agimus tibi

Gratias agimus tibi.

We give Thee thanks.

Chorus

V. Propter magnam gloriam

Propter magnam gloriam tuam.

For Thy great glory.

Chorus

VI. Domine Deus

*Domine Deus Rex coelestis,
Deus Pater omnipotens.*

O Lord God, heavenly King,
God the Father almighty.

Rochelle Senti, soprano solo

VII. Domine Fili Unigenite

Domine Fili Unigenite, Jesu Christe

O Lord Jesus Christ, the only-begotten Son.

Chorus

VIII. Domine Deus, Agnus Dei

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father,
who taketh away the sins,

qui tollis peccata,

Lord God, heavenly King,

Domine Deus Rex coelestis,

who taketh away the sins,

qui tollis peccata,

O Lord, the only-begotten Son,

Domine Fili Unigenite,

who taketh away the sins,

qui tollis peccata,

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father,
who taketh away the sins of the world.

qui tollis peccata mundi.

Miserere, Agnus Dei,

Have mercy upon us, Lamb of God,

miserere, Filius Patris,

have mercy upon us, Son of the Father,

miserere nobis.

have mercy upon us.

Dana Ralston, alto solo, with Chorus

IX. Qui tollis peccata mundi

Qui tollis peccata mundi,

Who taketh away the sins of the world,
receive our prayer.

suscipe deprecationem nostram.

Chorus

X. Qui sedes ad dexteram

Qui sedes ad dexteram Patris,

Who sitteth at the right hand of the Father,
have mercy upon us.

miserere nobis.

Holly Meyer, alto solo

XI. Quoniam tu solus sanctus

Quoniam tu solus sanctus,

For Thou alone art holy,

tu solus Dominus,

Thou alone art Lord,

tu solus Altissimus,

Thou alone, O Jesus Christ,

Jesu Christe.

art most high.

Chorus

XII. Cum Sancto Spiritu

Cum Sancto Spiritu,

Together with the Holy Ghost,

in Gloria Dei Patris.

in the glory of God the Father.

Amen.

Amen.

Chorus

Concert Choir

Offering and Intermission

III

Each of the three works in this set of old carols from around the world shows us a different aspect of the Christmas story. In the first, Christ is shown as him who comes to redeem a barren, thorn-filled world from sin. The second carol presents a more typical image of the birth of Christ: warm and comfortable, with no mention of the awesome task for which he was born. The "Coventry Carol" originates in the 16th century "Pageant of the Shearmen and Tailors"; various guilds were responsible for presenting in play form a portion of the redemption story, and this song is sung by the women of Bethlehem in the play, just before Herod's soldiers come to slaughter their children.

Maria Walks Amid the Thorn

15th Century German, arr. Ron Jeffers (b. 1943)

Maria walks amid the thorn, Kyrie eleison [Lord, have mercy],

Which seven years no leaf has borne,

She walks amid the wood of thorn,

Jesus and Maria.

What 'neath her heart does Mary Bear? Kyrie eleison,

A little child does Mary bear,

Beneath her heart he nestles there,

Jesus and Maria.

And as the two are passing near, Kyrie eleison,

Lo, roses on the thorns appear,

Lo, roses on the thorns appear,

Jesus and Maria.

Rocking

Czech Carol, arr. David Willcocks (b. 1919)

Little Jesus, sweetly sleep, do not stir;

We will lend a coat of fur,

We will rock you, rock you, rock you:

See the fur to keep you warm,

Snugly round your tiny form.

Mary's little baby, sleep, sweetly sleep,

Sleep in comfort, slumber deep;

We will rock you, rock you, rock you:

We will serve you all we can,

Darling, darling little man.

Coventry Carol16th Century English, arr. Martin Shaw (1875-1958)*Refrain: Lully, lulla, though 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 do sing,**By by, lully lullay?**Herod, the king, in his raging, charged 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!**Refrain***IV**

The two pieces in this set have a decidedly contemporary flavor. In the first, the English composer William Walton sets a 16th century text to a rollicking dance, with syncopated rhythms, uneven phrase lengths, and rapid dynamic contrasts—Walton would have written great jazz! The traditional favorite “Silent Night” is given a harmonically lush treatment, as performed by the Swedish vocal jazz ensemble, “The Real Group,” of which the arranger is a member.

What Cheer?

William Walton (1902-1983)

*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 each to 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 each to other for his sake: ‘What cheer?’**I tell you all with heart so free: right welcome, welcome ye be to me;**Be glad and merry, for charity!**What cheer? Good cheer! Be merry and glad this good New Year!**—from Richard Hill’s Commonplace Book, 16th century***Silent Night**

Franz Gruber (1787-1863), arr. Anders Jalkeus (1997)

*Silent Night, holy night, all is calm, all is bright**Round yon virgin mother and child. Holy infant so tender and mild,**Sleep in heavenly peace, sleep in heavenly peace.**Silent night, holy night, shepherds quake at the sight;**Glories stream from heaven afar, heav’nly hosts sing alleluia;**Christ the savior is born, Christ, the savior is born!**Silent night, holy night, Son of God, love’s pure light;**Radiant beams from thy holy face with the dawn of redeeming grace,**Jesus, Lord, at thy birth, Jesus, Lord, at thy birth. — Joseph Mohr (1792-1848), tr. John Young***Kantorei****Brief Standing Intermission**

V

In this set we hear three quite contemporary contributions to the Christmas repertoire. John Tavener is a British composer who converted to the Orthodox faith in 1977 and whose music has been influenced by the Orthodox liturgy; this influence appears most notably in Tavener's frequent use of sustained drones, over which a chant-like line is superimposed. Composed in 1989, "Today the Virgin" is more declamatory than contemplative, and sets a modern text by the Abbess of the Orthodox monastery at Normanby in Yorkshire. Eric Whitacre has become one of the most frequently performed composers of choral music in America, and at a very young age. His "Lux Aurumque" uses chord clusters to create an ethereal and timeless effect. Considered to be one of America's leading—and most prolific—composers, Norman Dello Joio has written music in almost all genres. His "The Holy Infant's Lullaby" was composed in 1962 and bears his unmistakable lyricism and jazz-influenced harmonic stamp.

Today the Virgin

John Tavener (b. 1944)

Today the Virgin comes to the cave

To give birth to the Word eternal:

Refrain: Rejoice, O World

With the Angels and the Shepherds

Give glory to the Child!

Alleluia!

Mary my wife, O Mary my wife!

What do I see?

I took you blameless before the Lord

From the priests of the Temple

What do I see?

Refrain

Joseph the Bridegroom, O Joseph the Bridegroom!

Do not fear.

God in his mercy has come down to earth,

He takes flesh in my womb

For all the world to see.

Refrain

Mary, my Bride, O Mary my Bride,

What do I see?

You, a virgin giving birth.

Strange mystery!

Refrain

Joseph the Bridegroom, O Joseph the Bridegroom!

Do not fear.

God in his mercy has come down to earth,

He takes flesh in my womb

For all the world to see.

Refrain

Warned by the Angel we believe

That Mary gives birth inexplicable

To the infant, Christ, our God.

Refrain

– Mother Thekla

Lux Aurumque

*Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.*

Eric Whitacre (*b. 1970*)

Light,
warm and heavy as pure gold
and the angels sing softly
To the new-born baby. – *Edward Esch,*
tr. into Latin by Charles Anthony Silvestri

The Holy Infant's Lullaby

*Sleep, sleep.
O, rest you holy infant, close your eyes to the star shining bright.
Sleep in the arms of your mother who sings to you through the night,
a la ru, a la me.
The angels sing praises in heaven while Mary sings lullaby loo.
Dream of a day, gentle baby, when man learns love from you.
a la ru, a la me.
Sleep, sleep, Holy Child.*

Norman Dello Joio (*b. 1914*)

VI

We conclude tonight's concert with an African carol and an African-American spiritual. The Nigerian carol "Betelehemu" was brought to the United States by Babatunde Olatunji, who was studying at Morehouse College in the mid-1950s. His choral director, Wendell Whalum, arranged the carol for men's voices, and Barrington Brooks subsequently arranged Whalum's version for a choir of mixed voices. André Thomas, currently Choral Director at Florida State University, has arranged the well-known "Go Where I Send Thee" in a jazz/gospel style; its rhythmic drive and urgency sends us on our way to share the good news of Christ's birth.

Betelehemu

*Awa yi o ri Baba gbo jule,
Awa yi o ri Baba fehinti,
Nibo labi Jesu, nibo labi bii.
Betelehemu ilu ara,
Nibo labi Baba o daju.
Iyin, iyin, iyin nifuno,
Adupe fun o, jooni,
Baba olo reo.
Iyin fun o Baba anu,
Baba toda wasi.*

Nigerian Carol, arr. Wendell Whalum & Barrington Brooks

We are glad that we have a Father to trust.
We are glad to have a Father to rely on.
Where was Jesus born? Where was he born?
Bethlehem the city of wonder.
That is where the Father was born for sure.
Praise, praise, praise be to Him.
We thank thee, we thank thee for this day,
Gracious Father.
Praise be to thee,
Merciful Father.

*Josh Christoffels, Danny Fergen, Gabriel Florit, John Hoogeveen, Nicole Noteboom,
Rebecca Schelhaas, Erika Van Den Hul, Zachary Vreeman & Amy Vroom, percussion*

Go Where I Send Thee

Spiritual, arr. André Thomas

Zachary Vreeman, tenor