



CHRISTMAS PUDDING

December 2007

Program Order and Notes

Jerusalem, gaude
Frohloket, ihr Völker
Masters in This Hall

Jacobus Gallus (1550-1591)
Felix Mendelssohn (1809-1847)
arr. Alice Parker (b.1925)

Marvel Not, Joseph
Max Calbick, Matthew Shurts, soloists
O Gloriosa Domina
O Magnum Mysterium

Medieval carol
Mikolaj Zielenski (1550-1620)
Cesar Carillo (b.1957)

Kyrie from *Messe de Minuit*
Susan Wray, Jim Branigan, Tom Reingold, soloists
Gloria from *Missa Kenya*
William Corson, tenor
Santo from *Mass for the Caribbean*
Marilyn Kitchell and Matthew Shurts, soloists

M.A.Charpentier (1634-1704)
Paul Basler (b.1963)
Glenn McClure (b. 1964)

INTERMISSION

CHAMBER SINGERS

The Cries of London
Renaissance International Drinking Medley
Quand je bois
So trinken wir alle
Hoy comamos y bebamos
Canto, canto, festa, festa (women)
He That Will an Alehouse Keep (men)
Call George Again, Boy!
La casa di peste drum

Orlando Gibbons (1583-1621)
attr. Pierre Attaignant (c.1494-1552)
Anton Von Bruck (c. 1490-1554)
Juan del Encina (1468-c.1530)
Andrea Gabrieli (c.1520-1586)
Thomas Ravenscroft (c.1582-1635)
John Hilton (c. 1599-1657)
Tudor Jarda (b.1922)

Wassail Medley (Cornish, Apple Tree, Gower)
Lindsay Jackson, Ken Short, soloists
Audite Nova! *Jonathan Brennand, conductor (Sunday)*
Wexford Carol *Joe Keefe, soloist*
Boar's Head Carol *Murray Spiegel, Ellie Escher*

arr. Matlack/Epstein
Orlando di Lasso (1532-1594)
arr. John Rutter (b.1945)
arr. Elizabeth Poston (1905-1987)

Estampie Natalis
Linda Lancaster, Kim Williams, Greg Jung, Ben Schroeder, soloists
Vaclav Nelhybel (1919-1996)
Un Az Der Rebe Zingt
Yiddish Folksong, arr. DeCormier (b.1922)
Laura Kosmich, Jabez Van Cleef, soloists; Randi and Murray Spiegel, dancers

Christmas Pudding
Jonathan Willcocks (b. 1953)

Cantico di Fratere Sole
Kiera Casper, David Green, soloists
Glenn McClure

INSTRUMENTALISTS: Piano: Joan Tracy Organ: Chris Hatcher Steel drums: Glenn McClure
Viola: Brett Deubner Cello: Marnie Kaller Recorder, Piccolo: Kris Lamb Recorder II: Susan
Pilshaw Percussionists: Joe Keefe, Mia Hewitt, Joan Tracy, Glenn McClure. Guitar: Travis
Alexander. Bells: Kiera Casper, Linda Clark, Linda Eriksen, Andy Moody, Rob Morse, Diane
Richton, Kim Williams, Susan White.

WASSAIL! The cold dark winter months have always inspired festivals of eating, drinking,
dancing and celebrating to hold the dark at bay. It is this more worldly, earthy and physical side
of the holiday that we celebrate here, along with some sacred music influenced by the secular.

The first two works are decidedly sacred, but exhort us to celebrate. **Jacobus Gallus**, also
known as Jacob Handl, was the most famous musician serving the Counter-Reformation in
Bohemia. He was a devout Catholic and friend of the Jesuits. The Advent motet, **Jerusalem,**
Gaude, like much of his music, shows the Venetian double-choir influence of the Gabriellis.
Upper and lower voices alternate in different combinations, punctuated by dancing “alleluia”
sections.

Jerusalem, gaude gaudio magno,
quia veniet tibi salvator.
Alleluia.

Jerusalem, rejoice with great joy,
for the savior will come to you.
Alleluia.

Dabo in Sion salutem,
et in Jerusalem gloriam meam.
Alleluia.

I will place in Zion my salvation,
and in Jerusalem my glory.
Alleluia.

Montes et colles humiliabuntur
et erunt prava in directa
et aspera in vias planas.

The mountains and hills will be made low,
and the crooked will become straight
and the rough smooth paths.

Veni, Domine, et noli tardare
Alleluia.

Come, Lord, and do not tarry.
Alleluia.

Juste et pie vivamus
expectantes beatam spem
et adventum Domini.

Let us live justly and dutifully,
awaiting a blessed hope
and the coming of the Lord.

Alleluia.

Alleluia.

Felix Mendelssohn's *Frolocket ihr Völker* also exploits the double choir texture, and shows his affinity for early music. Mendelssohn's smaller scale unaccompanied motets, such as the *Sechs Sprüche* Op. 79 (which also includes the well-known *Heilig*) are as important a body of work as his large-scale choral and orchestral works. These were written between 1843 and 1845 when the composer was serving as the choirmaster at the Berlin Cathedral.

Frohlöcket, ihr Völker auf Erden
und preiset Gott!
Der Heiland ist erschienen,
den der Herr verheissen.

Rejoice, give praise to the heavens
and give thanks to God!
The Savior has been sent,
as was proclaimed by the Lord!

Er hat seine Gerechtigkeit
der Welt offenbaret.
Halleluja, halleluja!

He has revealed his righteousness
to the world!
Alleluia, alleluia!

The music for ***Masters in this Hall*** was originally a French dance tune that entered the English folk tradition at some point in the 18th century, and was then set to these words by William Morris in the nineteenth century. The arrangement is by America's great lady of choral music, **Alice Parker**. The founder and artistic director of Melodious Accord, Inc., and a graduate of the Juilliard School and Smith College, Alice is well-known for her musical arrangements for the Robert Shaw Chorale, and has composed a wide variety of original works and arrangements.

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 is Goddés Son 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 milkwhite snow,
Heard I ewes bleat,
While the wind did blow:
Then to Bethlem town

We came two and two,
And in a sorry place
Heard the oxen low. *Refrain*

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. *Refrain*

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

The medieval English carol, *Marvel Not, Joseph*, has always been one of my favorites, for its frank depiction of how Joseph must have reacted when receiving the news, even from an angel, that his betrothed was expecting (“if she be with child –it is not by me!”). In the refrain, or “burden,” the angel exhorts Joseph to “marvel not” and defends Mary’s honor. These 15th century carols were associated with movement, both in and out of the church—they were either danced or used “in procession.”

Marvel not, Joseph, on Mary mild;
forsake her not tho’ she be with child.

I, Joseph, wonder how this may be,
that Mary wax great when I and she
ever have lived in chastity;
if she be with child,
it is not by me.
Marvel not, Joseph.

The Holy Ghost with merciful distens,
in her hath ent’red without offence,
God and man conceived by his presence,
and she virgin pure without violence.
Marvel not, Joseph.

Mikolaj Zielenski was Poland’s leading composer of the early Baroque era. He also is believed to have studied the Venetian style with Gabrieli in Venice. This motet, *O Gloriosa Domina*, was published in Venice in 1611 and dedicated to the Archbishop of Gneizon, whom Zielenski

served from 1608-1615. The unusual text is a verse of a hymn for Lauds in the Common of the Virgin Mary, by Venantius Fortunatus (530-609).

O gloriosa Domina
excelsa super sidera
qui te creavit provide,
lactas sacro ubere.

O glorious Lady,
high above the stars,
with your holy breasts
you feed Him who created you.

As *Marvel Not* addressed the conception, and *O Gloriosa* the feeding of the holy baby, so the text *O Magnum Mysterium* has appealed to many composers for its reverence for the humble animal origins of the Savior. The mystery is that the holy was found in a stable, and the Blessed Virgin's womb (*viscera*, literally "innards") carried the Lord. **César Alejandro Carrillo** is a conductor and composer living in Caracas, Venezuela.

O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum
natum iacentem in praesepeio.

O great mystery
and wondrous sacrament,
that animals should see the new-born Lord,
lying in the manger.

Beata Virgo, cuius viscera
meruerunt portare Dominum
Iesum Christum.

Blessed Virgin, whose womb
was worthy to bear the Lord,
Jesus Christ.

We conclude the first half of our program with a "Composite Mass"—*Kyrie, Gloria* and *Sanctus* taken from 3 different composers. What these works have in common is the use of secular tunes and rhythms in the sacred settings. The *Messe de Minuit* (Midnight Mass) is the best-known composition by French Baroque composer **Marc-Antoine Charpentier** who held prominent church jobs at the Jesuit Chapel in Paris, the convent of Port-Royal, and Sainte-Chapelle. A favorite of Louis XIV, he was overshadowed by his contemporary, Lully, on the secular front, and so devoted himself to sacred music. However, the charm of this mass is that it is based on well-known *noel* melodies. The first section *Kyrie* is based on "Joseph est bien marie," the *Christe* on "Or nous dites Marie," and the last *Kyrie* on "Une jeune pucelle." The organist would have interpolated organ settings of the carols as well.

Kyrie eleison,
Christe eleison,
Kyrie eleison

Lord have mercy,
Christ have mercy,
Lord have mercy.

Paul Basler, 1993-94 Fulbright Senior Lecturer in music at Kenyatta University (Nairobi, Kenya), is currently Professor of Music at the University of Florida (1995-96 Teacher of the Year). One of the most performed composers of his generation, and the recipient of many grants, Basler is also an accomplished horn player. He explains:

Missa Kenya was written in June, 1995 for the University of Florida Concert Choir. The concept of writing a Mass had been occupying my thoughts on and off for the past 14 years and my residency in Kenya helped bring the work forward, giving it form and stylistic, tonal integrity. Much of the music and gestures owe their existence to East African choral traditions, fusing together Kenyan musical styles with references to late 20th century American “classical” music – creating a “synthesis” of sorts between two musical cultures. In many ways, this is my gift to the warm, loving friends I left behind in Nairobi. It is a work of great celebration colored with a bit of Catholic mysticism.

<p>Gloria in excelsis Deo Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus, Tu solus Altissimus, Jesu Christe, Cum Sancto Sp̄ritu in gloria Dei Patris. Amen.</p>	<p>Glory to God in the highest And on earth, peace to men of goodwill. We praise you, We bless you, We worship you, We glorify you. We give you thanks for your great glory, O Lord God, King of heaven, God the Father Almighty. O Lord, the only begotten Son, Jesus Christ. O Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, have mercy on us; who takes away the sins of the world, receive our prayer; who sits at the right hand of the Father, have mercy on us. For you alone are holy; you only are the Lord; you alone are the most high, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.</p>
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Glenn McClure is a composer, Arts Integration consultant and steel drummer, whose style mixes classical and ethnic music traditions. He provides the following information:

St. Francis in the Americas: A Caribbean Mass celebrates the marriage of Latin American cultures and the spiritual legacy of the Medieval Italian

Saint, Francis of Assisi. Followers of “Il poverello,” the little poor man, have left their mark on this hemisphere with cities named for the saint (San Francisco) and customs such as Christmas nativity scenes (*nasciamento*). The *Santo* sets one of Francis’s poems in the liturgical context. The music includes references to a traditional Mexican melody and a “comparsa” rhythm. The driving rhythm of this piece is reminiscent of a great deal of Latin American liturgical music, emphasizing the dance-like quality of prayer.

Santo, santo, santo, Signore Dio nostro
Santo, santo, santo, benedite il Signor.
Lodiamo lo Signor,
il sommo bene,
tutto il bene,
altissimo Signor.

Holy, holy, holy, Lord our God;
holy, holy, holy, bless the Lord.
Let us praise the Lord,
the sum of all goodness,
the highest good,
Most High Lord.

La gloria e l’onore, e la benedizione,
santo Signor.

Glory, honor, and blessing,
holy Lord!

Degno e l’agnello che e stato ucciso
di ricever la potenza e la divinita,
La gloria e l’onore, e la benedizion.

Worthy is the Lamb that was slain
to receive power and divinity,
glory, honor, and blessing.

Benedite il Signore, voi opere di Dio,
voi tutti suoi servi, i piccoli, i grandi.
Lodiamolo, esaltiamolo,
nei secoli,
O Dio onnipotente!

Bless the Lord, all you works of God,
all you his servants, great and small!
Let us praise Him, let us exalt Him
now and forever,
Omnipotent Lord!

INTERMISSION

Orlando Gibbons was one of the greats of the Golden Age of English Music. He was a boy chorister at King’s College, Cambridge and organist of the Chapel Royal, later (1619) “Musician for the Virginalls” in James I’s Private Music, and Organist at Westminster Abbey (1623-1625). Although well-known for his church music and madrigals, Gibbons excelled as a composer of instrumental music: keyboard solos and chamber music for viols. *The Cries of London* are an unusual species of composition in which other composers, like Weelkes and Dering, also indulged. The consort of viols (in our case, a “broken” or mixed consort of winds and strings) is joined by voices interjecting the traditional street cries of London hawkers. The traditional *cantus-firmus* “*In Nomine*” (a popular theme based on a fragment of plainchant from the *Benedictus* section of a Taverner mass) unfolds in a middle voice. Musicologist Ian Spink writes: “Bringing ‘high’ (divine?) and ‘low’ (mundane?) together in this way raises again the question of whether the composer meant anything by it. Whatever may have been on his mind

there is no doubt that the result is a wonderful evocation of the noise and hubbub of London street trading around 1600.”

Cries

- God give you good morrow my masters, past 3 o'clock, and a fair morning
- Have you any old bellows or trays to mend?
- Have you any rats or mice to kill?
- O yez! If any man or woman can tell any tidings of a grey mare with a long mane and short tail, she halts right down before and is stark lame behind, and was lost this thirtieth day of February, He who can tell any tidings of her, let him come to the Cryer, and he shall have well for his hire.
- Have you any corns on your feet or toes?
- Poor naked Bedlam, Tom's a-cold, A small cut of thy bacon or a piece of thy sow's side, good Bess, God Almighty bless thy wits.
- Good, gracious people, for the Lord's sake pity the poor women, we lie cold and comfortless night and day on the bare boards in the dark dungeon in great misery.
- Lanterns and candlelight, hang out maids for all night, And so we make an end.

Other Items

lily white mussels; codlings; cockles; sprats; lampreys; herrings; haddock; thornbacks; apple pies; pippin' pies; pomegranates; mutton pies; rope; rosemary and bays; chestnuts; walnuts; small nuts; white cabbage; white turnips; white parsnips; white lettuce; pens and ink; peascods; oysters; damsons; garlic; Aqua Vitae; Samphire

The Chamber Singers are pleased to present several short madrigals from around Renaissance Europe which celebrate drinking, another favorite subject (pastime?) of composers.

Pierre Attaignant, Parisian composer, was most famous as a printer—considered to be the first to use single-impression movable type for music-printing. *Quand je bois* is an anonymous *tourdion* (lively dance in triple time—words added later) celebrating *vin claret* in the soprano, while the lower voices attack the flagon and a side of ham.

Quand je bois du vin claret,
ami, tout tourne,
aussi désormais.
je bois Anjou ou Arbois
Chantons et buvons,
a ce flacon faisons la guerre.

While I drink claret, friend,
everything spins round;
and it will be just the same
when I drink wines of Anjou or Arbois.
Let's sing and drink up,
and attack this flagon.

Le bon vin nous a rendu gais,
chantons, oublions nos peines, chantons.
En mangeant d'un gras jambon,
a ce flacon faisons la guerre.

Good wine has cheered us up.
Let's sing and forget our troubles.
While we're eating this juicy ham,
let's attack this flagon.

Buvons bien, la buvons donc,

Let's drink up, drink then

a ce flacon faisons la guerre.

and attack the flagon.

Buvons bien, buvons mes amis,
trinquons, buvons,
vidons nos verres.

Drink up, my friends,
let's see the bottom
of the glass.

We move next to a polphonic setting by **Anton Von Bruck** of *So trinken wir alle*, a popular German drinking song which is used as a *cantus firmus* in the tenor. Although Von Bruck served as Kappellmeister to the Catholic Emperor Ferdinand I for twenty years, and also composed many Lutheran chorales, he is nevertheless best known for his vernacular secular works.

So trinken wir alle
disen Wein mit Schalle,
für ander Wein ist aller Wein ein Fürste!
Trink, mein lieber Dieterlein,
es wird dich nimmer dürsten!
Trink's gar aus!

Let's all drink up
this wine with gusto
for it is a prince among wines!
Drink, my dear little Dieter,
so you'll never be thirsty.
Drink up, then!

Spain is represented by *Hoy comamos y bebamos*, a lively *villancico* by **Juan del Encina**, which exhorts pre-Lenten eating and drinking at carnival time. Next the women present a short Bacchus-praising song, *Canto, canto, festa, festa*, by the influential Venetian composer **Andrea Gabrieli**. The men present a bawdy round, *He That Will An Alehouse Keep*, by the Englishman **Thomas Ravenscroft**, and we conclude with another catch by **John Hilton** in praise of the bartender—*Call George Again, Boy!*

Hoy comamos y bebamos,
y cantemos y holguemos,
Que mañana ayunaremos.

Let's eat and drink today,
sing and be merry,
for tomorrow we fast.

Por honra de Sant Antruejo
Parémonos hoy bien anchos.
En butamos estos panchos,
Recalquemos el pellejo.

In honor of St. Carnival,
let us glut ourselves today,
fill our bellies,
and stuff our hides.

Que costumbres de concejo,
Que todos hoy nos hartemos,
Que mañana ayunaremos.

For it is an established tradition,
that we all gorge ourselves today,
for tomorrow we fast.

Honremos a tan buen santo,
Porque en hambre nos acorra;
Comamos a calca porra,
Que mañana ay gran quebranto.

Let's honor such a good saint,
because he will help us when we're hungry.
Let's cram ourselves to the gills,
for tomorrow there'll be a great scarcity.

Comamos, bebamos tanto,
Hasta que nos reventemos,

Let's eat and drink
till we burst,

Que mañana ayunaremos.

for tomorrow we fast.

Canto, canto, festa, festa,
Fuga, fuga ogn'alma mesta.
Sol delicie e sol diletto,
Empie colm'il nostro petto.
Lieti, lieti ogn'hor viviamo,
Baccho, 'ogn'hor cantiamo.

Singing and feasting
dispel all sad spirits.
Only pleasure and delight
fill our breasts.
Let's live forever happy
and always sing the praises of Bacchus.

He that will an alehouse keep must have three things in store:
a chamber and a feather bed, a chimney,
and a hey nonny nonny, hey nonny no.

Call George again, boy, call George again,
And for the love of Bacchus, call George again.

George is a good boy and draws us good wine:
Then fill us more claret, our wits to refine.

George is a brave lad and an honest man;
If you will know him, he dwells at the Swan.

Tudor Jarda, Romanian composer and choral conductor has set *La casa di peste drum* (*The House Across the Road*) in complex percussive rhythms and interesting harmonies which nonetheless preserve the folk element of the music. This Transylvanian carol belongs to a group of choral settings of ancient Romanian *colinde*, carols sung as part of a complex ritual celebrating the “rebirth of the invincible Sun,” the Winter Solstice, by going from house to house.

La casa di peste drum
Florile dalbe,
Boii-s cu coarnile-ntoarse.
Scoala gazda, da-mi colacu,
Ca s-auzi colinda-n prag.
Scoala gazda, da-mi carnat,
S-auzi colinda-n tarnat.
Scoala gazda, da-mi placinta,
Scoala gazda, ca s-auzi
colinda-n tinda,
Ca de-asara stam pe-afara.
Scoala gazda, da-mi placinta,
Scoala gazda, da-mi slanina
Scoala gazda, da-mi colacu,
Scoala gazda, da-mi placinta,
Ca s-auzi colinda-n tinda

At the house across the road,
White flowers,
The oxen have twisted horns.
Wake up, host, give me a colac*,
If you want to hear the carol at your threshold.
Wake up, host, give me a sausage,
So that you'll hear the carol on your porch.
Wake up, host, give me some pie,
Wake up, to hear the carol
in the entrance,
For since last night we've been outside.
Wake up, host, give me some pie,
Wake up, host, give me some bacon,
Wake up, host, give me a colac,
Wake up, host, give me some pie,
If you want to hear the carol in the entrance,

Ca de-asara stam pe-afara.
Vina gazda la corinda!
Sa fiti gazda sanatoas,
Sa platiti colinda noast,
C-un colac frumos de grau,
Si c-o vadra de vin bun;
C-asa- i datu la Craciun:
Sa cantam, sa colindam,
Si gazdelor sa-nchinam
Tot in dalba sanatate.
La multi ani!
Vina gazda la corinda!

For since last night we've been outside.
Come out host, to the caroling!
We wish you, host, good health,
And to pay for our caroling,
With a nice wheat colac,
And with a barrel of good wine;
For this is the custom at Christmastime:
To sing, to go caroling,
And to cheer for our hosts
Good health.
Have a long life!
Come out host, to the caroling!

*colac= traditional round braided loaf of bread

Wassail! This tradition of going from house to house is very strong in the British Isles. In small communities, village “waits” went from farm to farm, bringing good luck with their singing—for which they were rewarded with food and drink. Our medley source is a collection arranged by Jerome Epstein for the Christmas Revels performances. All three of these carols make a particular point of blessing the apple trees to ensure cider for next year!

Cornish Wassail

Now Christmas is come and the New Year begin,
pray open your door and let us come in.

Refrain: With our wassail, wassail, wassail,
And joy come to our jolly wassail.

Here at your door we already do stand,
the jolly wassail boys with bowl in our hand. *Refrain*

We hope that your apple trees prosper and bear,
and bring forth good tidings when we come next year. *Refrain*

English Wassail

Old apple tree, we'll wassail thee,
And hoping thou wilt bear;
The Lord does know where we shall be
To be merry another year.

To blow well and to bear well,
And so merry let us be;
Let ev'ry man drink up his cup:
Here's health to the old apple tree!

Gower Wassail

A wassail, a wassail, throughout all this town.
Our cup it is white and our ale it is brown.
Our wassail is made of the good ale and true,
Some nutmeg and ginger, it's the best we can brew.

Refrain: Fol the dol, fol the dol-de-dol,
Fol the dol-de-dol, fol the dol-de-dee,
Fol the der-o, fol the da-dee,
Sing tu-re-lye-do!

Our wassail is made of an elderberry bough
And so, my good neighbour, we'll drink unto thou;
Besides all of that, you'll have apples in store,
Pray let us come in for it's cold by the door. *Refrain*

We hope that your apple trees prosper and bear.
So that we may have cider when we call next year,
And where you've one barrel, I hope you'll have ten,
So that we may have cider when we call again. *Refrain*

We know by the moon that we are not too soon,
We know by the sky that we are not too high,
We know by the stars that we are not too far,
We know by the ground that we are within sound. *Refrain*

Orlando Di Lasso was the most international of all Renaissance composers with works ranging from Masses to French chansons, ribald Italian madrigals and lusty German part-songs such as this one. He travelled the world even as a child; because he had such a beautiful treble voice, he was kidnapped three times by rival choirs. He was a chorister in Mons, Rome and Antwerp, and finally a choirmaster in Munich. *Audite Nova!* begins in Latin to get our attention, and then goes into a German dialect as it describes all the things we will do to the poor goose to enjoy it well!

Audite nova!

Listen to the news!

Der Bau'r von Eselskirchen
der hat ein feiste gaga Gans,
das gyri, gyri, gaga Gans,
Die hat ein langen, faisten,
dicken weidelichen hals,
bring her die Gans!
Hab dirs, mein trauter Hans,
Rupf sie, zupf sie, feud sie
brat sie, zreiss sie, friss sie!

A farmer from Eselkirchen
has a fat goose,
a very, very fat goo-goo-goose.
It has a long fat
thick widely-curving neck;
bring this goose here!
Take it, my dear Hans:
Pluck it, stuff it, broil it,
roast it, carve it, eat it!

Das ist sanct Martins Vogelein
dem können wir nit fiend sein
knecht Heinz.

Bring her ein guten Wein
und schenk uns tapfer ein,
lass umher gahn!

In Gottes nam
trinken wir gut Wein und Bier
auf die gsothe Gans,
auf die bratne Gans,
auf die junge Gans,
dass sie unsnit schaden mag.

This is St. Martin's precious bird,
to whom we must not be an enemy,
Young Heinz.

Bring us first-rate wine
and pour it out boldly:
Don't dawdle!

In God's name
let us drink good wine and beer,
to this boiled goose,
this roasted goose,
this tender goose,
lest it should do us harm.

The Wexford Carol, from County Wexford, Ireland, dates back to the 12th century. This arrangement is by **John Rutter**, former Director of Music at Clare College and founder of the professional Cambridge Singers, and well-published church music composer.

Good people all, this Christmas time,
Consider well and bear in mind
What our good God for us has done,
In sending his beloved Son.
With Mary holy we should pray
To God with love this Christmas Day;
In Bethlehem upon that morn
There was a blessed Messiah born.

The night before that happy tide,
The noble Virgin and her guide
Were long time seeking up and down
To find a lodging in the town.
But mark how all things came to pass:
From ev'ry door repell'd, alas!
As long foretold, their refuge all
Was but an humble oxen stall.

Near Bethlehem did shepherds keep
Their flocks of lambs and feeding sheep;
To whom God's angels did appear,
Which put the shepherds in great fear.
'Prepare and go', the angels said,
'To Bethlehem, be not afraid;
For there you'll find, this happy morn,
A princely babe, sweet Jesus born.'

With thankful heart and joyful mind

The shepherds went the babe to find,
And as God's angel had foretold,
They did our Savior Christ behold.
Within a manger he was laid,
And by his side the virgin maid,
Attending on the Lord of life,
Who came to earth to end all strife.

Good people all, this Christmas time,
Consider well and bear in mind
What our good God for us has done,
In sending his beloved Son.

Elizabeth Poston was an English composer, pianist, writer, and the president of the Society of Women Musicians from 1955–1961. She was encouraged by Peter Warlock and Ralph Vaughan Williams. She collected folksongs, was music director for the BBC, and composed scores for radio and television productions, including the television production of *Howards End*. **The Boar's Head Carol** describes the ancient tradition of sacrificing a boar and presenting its head with apple in mouth at a Yuletide feast. The source for this tune was published in 1521. The tradition has both Anglo--Saxon and Norse roots, is still observed in madrigal dinners around the world, and has been sung at Queen's College, Oxford since the 17th century.

Nowell, nowell, nowell, nowell,
Tidings good I think to tell.

1. The boar's head in hand bear I,
Bedeck'd with bays and rosemary.
And I pray you, my masters, be merry,
Quot estis in convivio. (However many are at the feast.)

Refrain: Caput apri defero, (I bring the boar's head,
Reddens laudes Domino. rendering praises to the Lord.)

2. The boar's head, as I understand,
Is the bravest dish in all the land,
When thus bedeck'd with a gay garland
Let us *servire cantico.* (Let us serve with a song.)
Refrain

3. The boar's head that we bring here
Betokeneth a prince withoute peer
Is born this day to buy us dear.
Nowell, nowell, nowell.
Refrain

4. This boar's head we bring with song,

In worship of him that thus sprang
Of a virgin to redress all wrong.
Nowell, nowell, nowell.

5. Our steward hath provided this
In honor of the King of Bliss;
Which on this day to be served is,
In Reginensi atrio.
Refrain

(In the hall of the Queen*)

Internationally renowned composer **Vaclav Nelhybel** was born on September 24, 1919, in Czechoslovakia. He studied composition and conducting at the Conservatory of Music in Prague (1938-42) and musicology at Prague University and the University of Fribourg, Switzerland. After World War II he was affiliated as both a composer and conductor with Swiss National Radio and became lecturer at the University of Fribourg. In 1950 he became the first musical director of Radio Free Europe in Munich, Germany, a post he held until he immigrated to the United States in 1957. He became an American citizen in 1962. During his long career in the United States he worked as composer, conductor, teacher, and lecturer throughout the world. At the time of his death in 1996, he was composer-in-residence at the University of Scranton in Pennsylvania.

Nelhybel's music is linear and modal, placing great importance on rhythm as well, resulting in a vigorous drive. *Estampie Natalis* is one of his best-known works. An *estampie* is an important form of instrumental dance music of the 13th and 14th centuries consisting of four to seven sections, called *puncta*, each of which is repeated, in the form *aa, bb, cc, etc.*. This modern-medieval work shows great originality and forward motion. The first performance was given in 1975 by the 150-voice Lorain County Community Civic Musicum in Elyria, Ohio, choreographed with 5 dancers combining modern dance with classical ballet.

Puer natus in Bethlehem,
alleluia,
Unde gaudet Jerusalem,
alleluia, alleluia.
In cordis jubilo
Christum natum adoremus
cum novo cantico.

A boy is born in Bethlehem,
Alleluia.
Therefore rejoice Jerusalem,
Alleluia.
In joy of heart
let us adore the newborn Christ
with a new song.

Assumpsit carnem Filius,
Dei Patris altissimus,
Per Gabrielem nuntium,
Virgo concepit Filium,
In cordis jubilo
Christum natum adoremus
Cum novo cantico.

The Son has assumed flesh
of God the Father most high,
announced by the Angel Gabriel,
the virgin has conceived a Son—
In joy of heart
let us adore the newborn Christ
with a new song.

Hic jacet in praesepio,
Qui regnat sine termino.
In hoc natali gaudio,
Benedicamus Domino,
Laudetur Sancta Trinitas,
Deo dicamus gracias,
alleluia!

Here he lies in the manger,
who reigns forever.
In the joy of this birth,
let us bless the Lord,
let the Holy Trinity be praised,
let us give thanks unto God,
Alleluia!

Robert DeCormier served as music director of the New York Choral Society for seventeen years. A graduate of the Juilliard School of Music, Mr. DeCormier's conducting engagements have taken him from Broadway and opera to the Berkshire Choral Institute, the Zimriya World Assembly of Choirs in Israel and numerous concert tours throughout the United States and Canada with his own professional group, the Robert DeCormier Singers. He spent many years as conductor and arranger for Harry Belafonte and as music director for Peter, Paul and Mary. His arrangements of folk music for his current group, COUNTERPOINT, range from *Sidewalks of New York* to Yiddish folk material such as *Un az der rebe singt*. Such Yiddish songs flourished in an Eastern European world that is no more, but the music lives on.

Un az der rebe zingt,
zingen alle chasidim.
Chiribom, bom, bom,
Lai, lai, lai.

And as the rabbi sang,
so sang all the *chasidim*.

Un az der rebe veynt,
veynen alle chasidim.
Oy, oy, oy!

And as the rabbi cried,
so cried all the *chasidim*.

Un az der rebe lacht,
lachen alle chasidim.
Ha, ha, ha!

And as the rabbi laughed,
so laughed all the *chasidim*.

Un az der rebe fift,
fifn alle chasidim.

And as the rabbi whistled,
so whistled all the *chasidim*.

Un az der rebe tantzt,
tantzn alle chasidim.
Dai, dai, dai.

And as the rabbi danced,
so danced all the *chasidim*.

Jonathan Willcocks' early musical training was as a boy chorister at King's College, Cambridge (under the direction of his father, David Willcocks of *Carols for Choirs* fame) after which he took a degree in Music from Cambridge University where he held a choral scholarship at Trinity College. As a conductor, Jonathan is the musical director of two large adult choruses—the Portsmouth Choral Union and the Chichester Singers—and of the professional chamber

orchestra Southern Pro Musica. His published music includes major choral works, works for children's choir, and many shorter choral pieces and instrumental works, as well as many recordings. *Christmas Pudding* appealed to me because Harmonium sings many carol “gigs” this time of year to raise money—and the concept of singing all the carols you know in 2 minutes made me laugh. Below is a list of carols in the work: see how many you can catch! The work has a dedication: “Dedicated to those singers who prefer to economize on their carol singing” and the aside: “with apologies to almost everyone.”

Ding Dong Merrily, O Come All Ye Faithful, Coventry Carol, Unto Us A Child is Born, Silent Night, Star Carol (Rutter), Sussex Carol, Away in a Manger, Three Kings (Cornelius), Shepherd's Pipe Carol (Rutter), Twelve Days of Christmas, Bethlehem Noblest of Cities (Stuttgart), Deck the Hall, Angels We have Heard On High, God Rest Ye Merry Gentlemen, Joy to the World, Merry Christmas to You, Good King Wenceslas, Angels from the Realms of Glory, Cowboy Carol (Sargent), I Saw Three Ships, Past Three O'Clock, Once in Royal David's City, Jingle Bells, We Wish You a Merry Christmas!

We close by asking the audience to join us in the refrain of *Cantico di Frate Sol*, another movement from Glenn McClure's *St. Francis in the Americas*: a setting of the saint's most well-known hymn praising “Brother Sun and Sister Moon.” The music is adapted from a folk melody from Ghana. Celebrate with us!

Altissimo, onnipotente bon Signore,
Tu son' le laude,
la gloria e l'onore,
onne benedictione.

Most High, all-powerful, all-good Lord,
All praise is Yours,
all glory, honor,
and blessings.

Ad Te solo, Altissimo, se konfano,
et nullo omo e ne dignu
Te mentovare.

To you alone, most High, do I belong
no mortal lips are worthy
to pronounce Your Name.

Laudato sie, mi Signor cum le creatur,
Laudato sie per Frate Sole,
lo quale e iorno,
et allumini noi per noi,
et ellu e bellu e radiante,
cum grande splendore:
de Te, Altissimo, porta significazione.

Praised are you, my Lord, by your creatures.
Praised are you through Brother Sun,
who is day and through whom
you give light for us.
He is beautiful and radiant
and splendid.
Of you, Most High, he bears resemblance.

Laudato sie per Sora Luna
e Sore stelle.
In celu l'ai formate clarite
et preziose et belle.

Praised are you through Sister Moon
and Sister Stars.
In the heavens, you formed them clear
and precious and beautiful.

Laudato sie per Frate Vento
per aere et nubilo
et sereno et onne tempo,
per lo quale, alle Tue creature
dai sostamento.

Praised are you through Brother Wind,
and for air and all weather,
both cloudy and serene,
through whom to Your creatures
you give sustenance.

Laudato sie per Sora Acqua,
la quale e molto utile et umile
et preziosa et casta.

Praised are you through Sister Water,
who is very useful, humble,
precious, and chaste.

Laudato sie per Frate Focu,
per lo quale ennalumini la nocte:
et ello e bello et iocundo
et robusto et forte.

Praised are you through Brother Fire,
through whom you light the night.
He is beautiful, playful,
robust, and strong.

Laudato sie per Sora Matre Terra,
la quale et sustenta et governa,
et produce diversi fructi
con coloriti fiori et herba.

Praised are you for Sister Mother Earth,
who sustains and governs us,
and produces diverse fruits
with colored flowers and grasses.

Laudato sie, mi Signore,
per quelli ke perdonano
per Tu amore
et sostengono infirmitate et tribulazione.

Praised are you, my Lord,
through those who forgive
and endure sufferings and trials
for love of you.

Beati quelli ke sosteranno
in pace,
ka da Te, Altissimo, sirano incoronati.

Blessed are they who can sustain themselves
in peace.
By you, Most High, they will be crowned