

*Ave!*  
**Harmonium Choral Society**  
**December, 2003**

**PROGRAM:**

Ave Maria	Robert Parsons (c.1530-70)
Ave Maria	Morten Lauridsen (b.1943)
Raduysia (Rejoice) (men)	Anon. 17th century Russian
Tota pulchra es, Maria (women)	Maurice Duruflé (1902-1986)
<i>Margie Berg, intonation</i>	
Tota pulchra es <i>David Green, tenor</i>	Anton Bruckner (1824-1896)
A Hymn to the Virgin	Benjamin Britten (1913-1976)
A Spotless Rose <i>Mark Hewitt, baritone</i>	Herbert Howells (1892-1983)
A Maiden Most Gentle	arr. Andrew Carter (b.1939)
Magnificat <i>Marilyn Eames, soprano</i>	Arvo Pärt (b.1935)
Magnificat <i>with string orchestra</i>	Francesco Durante (1684-1755) (attr. Pergolesi)
<i>Linda Lancaster, soprano; Kim Williams, alto; Steve Fox, tenor; Chris Roemmele, bass</i>	

INTERMISSION

There is No Rose	Medieval Carol
<i>Linda Clark, Drew McDonough, Katherine Clark, Justin Blanding</i>	
There is No Rose	John Joubert (b.1927)
Ave Maria	Josquin des Pres (1450-1521)
Ich freue mich	Gottfried Homilius (1714-1785)
<i>Harmonium Chamber Singers</i>	
Totus Tuus	Henryk Mikolaj Górecki (b.1933)
The Virgin Mary Had a Baby Boy	West Indian spiritual, arr. De Cormier
Durme, Durme	Sephardic folk song, arr. Alice Parker
Hombe	Kenyan Lullaby, arr. Laz Ekwueme (b.1936)
<i>Laura Kosmich, alto</i>	
Rú, Rú Chú	Anon. 16th century Spanish
<i>Ken Hess, Greg Voinier, Adam Aguanno, John Lamb, basses</i>	
Gaudete!	Steven Sametz (b.1954)
<i>Virginia Hicks, Victoria Hall, Beth Wilson, semi-chorus</i>	

Orchestra: Piano: Joan Tracy Organ: Chris Hatcher  
Violin I: Ruth Zumstein, Alan Carriero, Sabrina Berger  
Violin II: Rebecca Harris, Lisa Batchelder  
Viola: Maggie Speier, Peg Roberts  
Cello: Marnie Kaller Bass: Michael Kuennen

## PROGRAM NOTES:

Music in praise of the Virgin has inspired composers throughout the ages. This concert is not just religious, but historical: as we perform some of my favorite pieces of choral music it allows us to draw connections across centuries and continents. Right away we feel the affinity of **Robert Parsons'** sixteenth century *Ave Maria* with **Morten Lauridsen's** lush twentieth century version. Parsons, who became a Gentleman of the Chapel Royal in 1563 (after his drowning in 1570 the vacancy was filled by William Byrd) wrote music for both English and Latin texts. This contrapuntal five-part *Ave Maria* was admired by eighteenth century historian Charles Burney and is thought to date from the period of Marian reaction (1553-8) rather than pre-Reformation. It includes one of the most ecstatic *amens* in English choral music.

**Morten Lauridsen**, head of the composition department at the University of Southern California is also composer-in-residence for the Los Angeles Master Chorale, who premiered the work December 14, 1997. He writes, "This serene setting was specially composed as a seventieth birthday gift to Maestro Salamunovich, who has enriched us through his magnificent and enduring contributions to the art of choral music." His neo-romantic harmonies, rich 8-12 part textures, fluid rhythms and "gentle" dissonances give the music its distinctive sound.

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 thee:  
blessed art thou among women,  
and blessed is the fruit of thy womb,  
Jesus. (*Amen-Parsons ends here*)

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

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

The robust Russian men's chorus sound is found in the seventeenth century kant *Raduysia*. Publisher *Musica Russica* provides the following information: "the **kant** is a type of polyphonic extra-liturgical song which was widespread in Russia, the Ukraine and Byelorussia in the seventeenth and eighteenth centuries. *Raduysia, radost Tvoyu vospevayu* is a sacred kant set to an anonymous text in honor of the Most Holy Virgin Mary. Both the music and the text are of Polish Roman Catholic origin."

Raduysia, radost Tvoyu vospevayu,  
tok gorkih smutok moih poznavayu.  
Raduysia, Devo, raduysia,  
raduysia, vzivayu.

Rejoice, I hymn Thy Joy,  
[even as] I ponder the stream of my bitter sorrows.  
Rejoice, O Maiden, rejoice,  
Rejoice, I cry out.

Sladkago Hrista drazhayshaya Mati,  
dazhd pomoshch Tvoyu fsem nam poznati.  
Svoyego liudem Sina dazhd,  
Sina dazhd poznati.

O dearest Mother of Sweet Jesus,  
let us all come to know Thy help.  
Let all people come to know,  
Come to know Thy Son.

Contrasting with this approach is Maurice Duruflé's motet for women's voices. The gentle and lilting *Tota pulchra es*, a song of praise to Mary, is set for women's voices in 3- and sometimes 4-part texture. Duruflé's motets, like his *Requiem*, capture the spirit and flow of the Gregorian chants upon which they are based while remaining true to a twentieth century originality. As an organist and student of the great Tournemire and Vierne, Duruflé was steeped in the deep meanings of these ancient chants around which the Catholic liturgy revolved.

Tota pulchra es, Maria,  
et macula originalis non est in te.

Thou art all fair, Mary,  
and the original stain is not in thee.

Vestimentum tuum candidum quasi nix,  
et facies tua sicut sol.  
Tota pulchra es, Maria,  
et macula originalis non est in te.

Your garb is white as snow  
and your face is like the sun.  
Thou art all fair, Mary,  
and the original stain is not in thee.

Tu gloria Jerusalem,  
Tu laetitia Israel,  
Tu honorificentia populi nostri.  
Tota pulchra es, Maria,  
et macula originalis non est in te.

Thou art the glory of Jerusalem,  
Thou art the joy of Israel,  
Thou art the honor of our people.  
Thou art all fair, Mary,  
and the original stain is not in thee.

(Most of) the same text is used in a very different way by the nineteenth century Austrian **Anton Bruckner**. Bruckner's Germanic Romanticism struggles with his devout Catholicism and desire to return to a purer form of church music, to create mini-masterpieces which capture the essence of his harmonic language and a huge range of emotion and expression in a small space. The modal qualities also recall Gregorian chant as does the antiphonal dialogue between tenor soloist and chorus.

Tota pulchra es, Maria.  
Tota pulchra es, Maria.  
Et macula originalis non est in te.  
Tu gloria Jerusalem.  
Tu laetitia Israel.  
Tu honorificentia populi nostri.

Thou art all fair, Mary.  
Thou art all fair, Mary.  
And the original stain is not in thee.  
Thou art the glory of Jerusalem.  
Thou art the joy of Israel.  
Thou art the honor of our people.

Tu advocata peccatorum.  
O Maria, Maria!  
Virgo prudentissima.  
Mater clementissima.  
Ora pro nobis.  
Intercede pro nobis  
ad Dominum Jesum Christum.

Thou art the advocate of sinners.  
O Mary, Mary!  
Virgin most prudent.  
Mother most merciful.  
Pray for us.  
Intercede for us  
before the throne of our Lord Jesus Christ.

England's greatest twentieth century composer remains **Benjamin Britten**. Few works capture the fusion of medieval and modern better than the little gem *A Hymn to the Virgin*. Using a macaronic (both English and Latin) anonymous text from circa 1300, double choir textures, modal harmonies and dissonances that are medieval in flavor, the work sets a mood of Spartan

yet intimate devotion. Of Britten's huge output of choral music this is a very early work, written when the composer was just seventeen years old.

Of one that is so fair and bright

Velut maris stella,  
Brighter than the day is light,  
Parens et puella:  
I cry to thee, thou see to me,  
Lady, pray thy Son for me  
Tam pia,  
That I may come to thee.  
Maria!

Like the star of the sea,

Mother and maiden:

So tender,

Mary!

All this world was forlorn

Eva peccatrice,  
Till our Lord was y-born  
De te genetrix.  
With *ave* it went away  
Darkest night, and comes the day  
Salutis;  
The well springeth out of thee.  
Virtutis.

Eve having been a sinner,

Of you, his mother.

Of salvation;

Of virtue.

Lady, flow'r of ev'rything,

Rosa sine spina,  
Thou bare Jesu, Heaven's King,  
Gratia divina:  
Of all thou bear'st the prize,  
Lady, queen of paradise  
Electa:  
Maid mild, mother *es Effecta*.  
Effecta.

Thornless rose,

By divine grace:

Chosen:

You are fulfilled.

**Herbert Howells'** anthems and motets are best known as staples of Anglican church repertoire, although he wrote orchestral and chamber music also. After winning a scholarship to the Royal College of Music, he studied composition with Stanford and counterpoint with Wood. Sir Arthur Bliss praised his natural gifts for music. Stanford called Howells his "son in music". At the RCM, he was considered the best of his generation of composers. His *A Spotless Rose* is an early work (1919) full of bittersweet simplicity, and singable melodic lines.

A Spotless Rose is blowing,  
Sprung from a tender root,  
Of ancient seers' foreshowing,  
Of Jesse promised fruit;  
Its fairest bud unfolds to light  
Amid the cold, cold winter,  
And in the dark midnight.

The Rose which I am singing,  
Whereof Isaiah said,  
Is from its sweet root springing  
In Mary, purest Maid;  
For through our God's great love and might,  
The Blessed Babe she bare us  
In a cold, cold winter's night.

**Andrew Carter** was born into a family of tower and handbell ringers, and after a music degree from the northern university at Leeds, he combined school mastering with singing bass in the daily evensongs at York Minster, under the inspiring leadership of Francis Jackson. His compositions and arrangements have been published over a period of 25 years. His carol, *A Maiden Most Gentle*, the first of several to be sung at the Christmas Eve service at King's College, Cambridge, has remained popular since its publication in 1978. It sets a French tune with words paraphrased from the Venerable Bede and is dedicated to the nuns of St. Mary's Convent, York.

A maiden most gentle and tender we sing:  
Of Mary the mother of Jesus our King.  
Ave, ave, ave Maria,  
Ave, ave, ave Maria.

How blessed is the birth of her heavenly child,  
Who came to redeem us in Mary so mild.  
Ave, ave, ave Maria,  
Ave, ave, ave Maria.

The Archangel Gabriel foretold by his call  
The Lord of creation, and Saviour of all.  
Ave, ave, ave Maria,  
Ave, ave, ave Maria.

Three Kings came to worship with gifts rich and rare,  
And marvelled in awe at the babe in her care.  
Ave, ave, ave Maria,  
Ave, ave, ave Maria.

[MUSIC INSERT HERE REPLACING THE LAST VERSE...audience please join in]

Rejoice and be glad at this Christmas we pray;  
Sing praise to the Saviour, sing endless 'Ave'.  
Ave, ave, ave Maria,  
Ave, ave, ave Maria.

"I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements - with one voice, two voices. I build with primitive materials - with the triad, with one specific tonality. The three

notes of a triad are like bells and that is why I call it tintinnabulation." Thus composer **Arvo Pärt** describes the technique he invented, which he calls tintinnabuli (from the Latin, little bells), of which the *Magnificat* (1989) is an excellent example. Although this Estonian composer's early career began with the influences of Prokofiev and Stravinsky, and then moved through a period of twelve-tone serialism and avant-garde "collages," he stopped composing for a while in the late 1960s to study French and Franco-Flemish choral part music from the fourteenth to sixteenth centuries - Machaut, Ockeghem, Obrecht, Josquin. At the very beginning of the 1970s, he wrote a few transitional compositions in the spirit of early European polyphony, the 1971 3rd Symphony dedicated to Neeme Järvi being an example. Pärt turned again to self-imposed silence, during which time he delved back through the medievalism of his 3rd Symphony and through plainchant to the very dawn of musical invention. Pärt's 1976 transformation was so radical as to make his previous music almost unrecognizable as that of same composer. As Pärt's music began to be performed in the west and he continued to struggle against Soviet officialdom, his frustration forced him to emigrate with his family in 1980. They never made it to their intended destination of Israel but, with the assistance of his publisher in the West, settled first in Vienna, where he took Austrian citizenship, then to West Berlin, where he still lives.

Although he was the most distinguished of Neapolitan eighteenth century opera buffo composers and also wrote instrumental works, **Francesco Durante's** fame rests on his church music and on his considerable reputation as a teacher. Indeed he taught the great Pergolesi, to whom this *Magnificat* was long attributed.

The first movement, *Magnificat anima mea* combines the ancient chanting tone for the *Magnificat* with driving rhythms in the strings and bouncy dance-like baroque melismas. Beginning in the soprano, the chant is passed to alto, soprano, tenor, soprano, alto/soprano, and bass. *Et misericordia* is set for soprano, then alto soloists with violin duet over continuo. Syncopation, suspensions, and descending lines characterize this section which leads right into full chorus and strings at *Fecit potentiam* with its dramatic descending melismas tone-painting the word "dispersit." The descending lines of the *Deposuit potentes* fugue subject portray the "putting down of the mighty," while the dramatic rest near the end of the movement may represent "the rich being sent away empty." *Suscepit Israel* is a charming duet for tenor and bass soloists with violin. The driving rhythms of *Sicut locutus* propel us into the last movement which starts with a grand homophonic *Gloria*. This leads us into a recapitulation of the *Magnificat* chant theme, appropriately at the words *sicut erat in principio* ("as it was in the beginning, is now"-- a musical pun that few composers, including Bach, could resist), combined with a new "amen" melisma.

Magnificat anima mea Dominum,  
et exultavit spiritus meus in Deo salutari meo.

My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my Saviour.

Quia respexit humilitatem ancillae suae;  
ecce enim ex hoc beatam  
me dicent omnes generationes.

For he hath regarded the lowliness of his hand-maiden;  
for behold, from henceforth,  
all generations shall call me blessed.

Quia fecit mihi magna, qui potens est,  
et sanctum nomen ejus.

For he that is mighty hath magnified me,  
and holy is his Name.

Et misericordia ejus a progenie in progenies  
timentibus eum.

And his mercy is on them that fear him  
throughout all generations.

Fecit potentiam in brachio suo;  
dispersit superbos mente cordis sui.

He hath showed strength with his arm;  
he hath scattered the proud in the minds of their hearts.

Deposuit potentes de sede  
et exaltavit humiles.  
Esurientes implevit bonis,  
et divites dimisit inanes.

He hath put down the mighty from their seat  
and hath exalted the humble and meek.  
He hath filled the hungry with good things,  
and the rich he hath sent away empty.

Suscepit Israel puerum suum,  
recordatus misericordiae suae.

He hath helped his servant Israel,  
in remembrance of his mercy.

Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

As he promised to our forefathers,  
Abraham and his seed forever.

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

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

The Chamber Singers juxtapose a medieval English setting of *There is No Rose*, with John Joubert's modern yet similarly transparent setting. Although he has written works in all genres from symphonies to operas, Joubert is best known as a composer of short liturgical choral works since winning the Novello anthem competition in 1952 for his *O Lorde the Maker of al Thing* (on another medieval text). Born in Capetown, he was educated at the South African College of Music and Royal Academy of Music, London.

There is no rose of such virtue  
As is the rose that bare Jesu;  
Alleluia.

For in this rose containèd was  
Heaven and earth in little space;  
Res miranda. [thing to be marvelled at]

By that rose we may well see  
That he is God in persons three,  
Pari forma. [of equal form]  
Leave we all this worldly mirth,  
And follow we this joyful birth;  
Transeamus. [let us cross over]

The great Franco-Flemish composer **Josquin**'s four-voice *Ave Maria* is an exquisitely balanced and delicate work. It is based on chant, presented in points of imitation, with subtly overlapping phrases. In contrast, a central, more homophonic section ("Ave vera virginitas") is in triple meter (symbolizing the Holy Trinity) with tenor and soprano in canon one beat apart. More imitation leads to a final, flawlessly simple ending prayer "O Mother of God, remember me."

Ave Maria, gratia plena:  
Dominus tecum, Virgo serena.

Hail Mary, full of grace:  
the Lord is with you, serene virgin.

Ave caelorum Domina,  
Maria, plena gratia caelestia, terrestria,  
mundum replens laetitia.

Hail, Lady of Heaven,  
Mary, full of grace, heaven and earth  
are filled with the world's happiness.

Ave cujus nativitas nostra fuit solemnitas,  
ut lucifer lux oriens  
verum solem praeveniens.

Hail whose birth was our festivity,  
like the light from the east  
coming before the true sun.

Ave pia humilitas, sine viro fecunditas,  
cujus annuntiato nostra fuit salvatio.

Hail pious humility, fertility without a man,  
whose annunciation was our salvation.

Ave vera virginitas, immaculata castitas,  
cujus purificatio nostra fuit purgatio.

Hail true virginity, immaculate chastity,  
whose purification was our cleansing.

Ave praeclara omnibus angelicis virtutibus,  
cujus fuit assumptio nostra glorificatio.

Hail most splendid of all with angelic virtues,  
whose assumption was our glorification.

O mater Dei, memento mei. Amen.

O mother of God, remember me. Amen.

**Gottfried August Homilius**, considered the greatest cantor of Dresden's Kreuzchor, was for a while a student of Johann Sebastian Bach. A composer of church music, and a great organist, he was described, in 1790, as “one of the greatest and worthiest organists alive.” This little snippet of *Magnificat* text (first verse translated into German) appropriately depicts the joyful spirit with baroque runs, and quotes the hymn-tune “Nun danket alle Gott” (“Now thank we all our God”) for an added layer of meaning.

**Henryk Mikolaj Górecki's** career spans more than forty years, dating from the post-Stalinist era of the mid-1950s and includes more than seventy works. It was not until the phenomenal success of his third symphony that his music reached an extended audience outside his native Poland. After studying at the conservatory in Katowice, Górecki studied in Paris with Messiaen, followed by a stay in Berlin in 1973 (curtailed by illness). Since returning to Poland his music has remained rooted there, particularly influenced by the Tatra mountain region. His deep awareness of Polish folk culture and religious heritage have been the foundation of his musical language.

His early pieces were concerned with sound masses, block textures, and contrasts, but his style has evolved towards a simplified vocabulary of inward motion, and slowly unfolding textures.

*Totus Tuus* shares this serenity of presentation, with its simple harmonies and mantra-like repetition of the text by Maria Boguslawska. Each slight change of dynamic or note takes on significance. It was composed in 1987 for Pope John Paul II's third visit to his homeland.

Maria, Maria!  
Totus tuus sum, Maria,  
Mater nostri Redemptoris,  
Virgo Dei, Virgo pia,  
Mater mundi Salvatoris.  
Totus tuus sum, Maria!

Mary, Mary!  
I am completely yours, Mary,  
Mother of our Redeemer.  
Virgin Mother of God, blessed virgin,  
Mother of the world's Savior.  
I am completely yours, Mary!



**Robert De Cormier** was the acclaimed music director of the New York Choral Society for seventeen years. A graduate of the Juilliard School of Music, Mr. De Cormier's conducting engagements have taken him from Broadway and opera to the Berkshire Choral Institute, and internationally with his own professional group, the Robert De Cormier Singers. He spent many years as conductor and arranger for Harry Belafonte and was music director for the popular folk trio, Peter, Paul and Mary for over twenty years. His arrangements of spirituals and international folk songs are favorites of choirs everywhere. *The Virgin Mary Had a Baby Boy* is a West Indian spiritual with its roots in Spain and Portugal.

The Virgin Mary had a baby boy,  
An' they said that his name was Jesus.

REFRAIN

He come from the glory,  
(He come down)  
He come from the glorious kingdom.  
O yes, believer,  
He come from the glory,  
(He come down)  
He come from the glorious kingdom.

The wise men saw where the Baby was born,  
An' they said that his name was Jesus.

REFRAIN

The angels sang a-when the Baby was born,  
An' they said that his name was Jesus.

REFRAIN

As the founder and artistic director of Melodious Accord, Inc., **Alice Parker** is a graduate of the Juilliard School in New York City, and Smith College. She is well known for her musical arrangements for the Robert Shaw Chorale, and has composed a wide variety of musical compositions. Her music is frequently heard, and well received, at conferences and conventions. Parker was honored at the 2000 American Guild of Organists Convention in Seattle as a Distinguished Composer, an honor bestowed to a different composer every two years to increase awareness of outstanding composers in the U.S. writing for the organ and choral fields. *Durme, durme* is a traditional Ladino (Sephardic) lullaby.

Durme, durme hijiko de Madre,  
Durme, durme s'in ansio y dolor;  
Sienti joya palavrikas de tu Madre.  
Las palavras de Shema Yisrael.  
Durme, durme hijiko de Madre,  
Con hermozura de Shema Yisrael.

Sleep, sleep, mother's little one,  
Sleep, sleep, free from worry and grief;  
Listen, my joy, to your mother's words,  
The words of Shema Yisrael.  
Sleep, sleep, mother's little one,  
With the beauty of Shema Yisrael.

*Godwin Sadoh*, Ethnomusicologist, has provided the following information about Professor **Lazarus Edward Nnanyelu Ekwueme**, one of the most learned Nigerian composers. "He was born in 1936 in Nigeria and had much of his music education in Britain and the United States. He studied at such famous schools as the Royal College of Music, London; Durham University, England; and Yale University. While in England, Ekwueme took part in several music and drama activities, and ran his own Laz Ekwueme Chamber Orchestra. As a lecturer in music at the University of Nigeria, Nsukka (1964-66), where he taught composition, theory and history of Western music, singing and conducting, he founded the University of Nigeria Choral Society. In 1974 he was made a Professor of Music at the University of Lagos, where he also founded the Laz Ekwueme National Chorale which became acknowledged as probably the most sophisticated choral group in Africa. Professor Ekwueme is now retired from teaching at the University of Lagos. He is presently a crowned king in Igbo land." *Hombe* is an arrangement of a folk song from Kenya; the language is Luo.

Hombe, hombe, hombe, hombe.  
 Nya thii may wak Ondiek chame,  
 Nya thii maling' Ondiek weye.  
 Hombe, hombe, hombe, hombe.

Hyenas catch a weeping child,  
 But angels watch the sleeping child.

Editor **Noah Greenberg** led the Early Music Movement in the 1950s with his New York Pro Musica series which included *Three Anonymous Spanish Christmas Carols* including the lively villancico, *Rú Rú Chú*. Those words are nonsense syllables, perhaps depicting nightingale sounds. The text is a dramatic allegory. The language is archaic, some words being unfamiliar to today's Spanish speakers. It observes, among other things, the "one born today is actually his mother's father and the one who created her is said to be her son."

Rú, rú chú, la guarda ribera,  
 Dios guardo el lobo de nuestra cordera.

Rú, rú, chú, as he who herds by the river,  
 God kept the wolf far away from our lamb.

El lobo rabioso la quiso morder,  
 mas Dios poderoso la supo defender;  
 quí sola hazer que no pudiesse pecar,  
 ni aun original esta Virgen no tuviera.  
 Rú, rú chú, la guarda ribera,  
 Dios guardo el lobo de nuestra cordera.

The furious wolf tried to bite her,  
 but almighty God protected her well;  
 he made her so she could know no sin,  
 a Virgin unstained by our first father's fault.  
 Rú, rú, chú, as he who herds by the river,  
 God kept the wolf far away from our lamb.

Este qu'es nascido es el gran monarca,  
 Christo patriarca de carne vestido;  
 hanos redimido con se hazer chiquito,  
 aunqu'era infinito, finito se hiziera.  
 Rú, rú chú, la guarda ribera,  
 Dios guardo el lobo de nuestra cordera.

The newborn child is the mightiest monarch,  
 Christ, our Holy Father, made flesh;  
 he made himself tiny and so redeemed us,  
 he who was infinite became finite.  
 Rú, rú, chú, as he who herds by the river,  
 God kept the wolf far away from our lamb.

Muchas profecías lo han profetizado,  
 ya un en nuestros días lo hemos alcanzado.  
 A Dios humanado vemos en el suelo  
 y al hombre nel cielo porqu'el le quisiera.  
 Rú, rú chú, la guarda ribera,  
 Dios guardo el lobo de nuestra cordera.

Many a prophecy told of his coming,  
 and now in our days have we seen them fulfilled.  
 God became man, on earth we behold him  
 and see man in heaven because he so willed it.  
 Rú, rú, chú, as he who herds by the river,  
 God kept the wolf far away from our lamb.

Yo vi mil garçones que andavan cantando, por aquí bolando, haziendo mil sones, diziendo a gascones Gloria sea en el cielo, y paz en el suelo que Jesus nasciera. and Peace	I saw a thousand singing angels, Flying above, sounding a thousand voices, telling shepherds, Glory in the heavens, on earth now that Jesus is born.
Ríu, ríu chíu, la guarda ribera, Dios guardo el lobo de nuestra cordera.	Ríu, ríu, chíu, as he who herds by the river, God kept the wolf far away from our lamb.

Pues que ya tenemos lo que desseamos, todos juntos vamos presentes elvemos; todos le daremos nuestra voluntad, pues a se igualar con el hombre viniera.	Now we have gained what we were all desiring, let us go together to bear him our gifts; let each give himself to the God who was willing to come down to earth and be man's equal.
Ríu, ríu chíu, la guarda ribera, Dios guardo el lobo de nuestra cordera.	Ríu, ríu, chíu, as he who herds by the river, God kept the wolf far away from our lamb.

**Steven Sametz** has earned increasing renown in recent years as both composer and conductor. He is Professor of Music and Director of Choral Activities at Lehigh University and also serves as artistic director for the elite *a cappella* ensemble, *The Princeton Singers*. Dr. Sametz has received commissions from the National Endowment for the Arts, the Connecticut Council on the Arts, and the Santa Fe music festival, creating new works for Chanticleer, the Dale Warland Singers, Philadelphia Singers, Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists, and the King of Thailand. Dr. Sametz holds degrees from Yale University, the University of Wisconsin-Madison, and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany. *Gaudete* is an arrangement of the Medieval Carol found in *Jistebnice*, 1420, and *Pie Cantiones*, 1582. It is true to the exciting spirit of the original while adding even more rhythmic complexity with mixed meter, and harmonically quirky twists. The previous piece, *Ríu, Ríu, Chíu* is quoted by the tenors in the center of the piece. With its medieval-to-modern meld, and exciting climactic *accelerando*, it seems a fitting piece with which to end this journey across the centuries.

Gaudete! Christus est natus, ex Maria Virgine: gaudete!	Rejoice! Christ is born, of the Virgin Mary: rejoice!
--	--

Tempus ad est gratiae, Hoc quod optabamus; Carmina laetitiaie Devote reddamus.	The time of grace has come for which we have prayed; Let us devoutly sing Songs of joy.
---	--

Gaudete! Christus est natus, ex Maria Virgine: gaudete!	Rejoice! Christ is born, of the Virgin Mary: rejoice!
--	--

Deus homo factus est, Natura mirante; Mundus renovatus est A Christo regnante.	God is made man, While nature wonders; The world is renewed By Christ the King.
---	--

Ezichielis porta Clausa per transitur; Unde Lux est orta, Salus invenitur.	The closed gate of Ezekiel Has been passed through; From where the Light has risen, Salvation is found.
---	--

Ergo nostra concio  
Psallat jam in lustro;  
Benedicat Domino:  
Salus Reginostro.

Ríu, ríu, chíu  
la guarda riber':  
Dios guardo el lobo  
de nuestra cordera.

Gaudete! Christus est natus,  
ex Maria Virgine: gaudete!

Therefore, let our assembly sing  
Praises now at this time of purification;  
Let it bless the Lord:  
Greetings to our King.

Ríu, ríu, chíu  
as he who herds by the river,  
God kept the wolf  
far away from our lamb.

Rejoice! Christ is born,  
of the Virgin Mary: rejoice!