



Welcome Yule! **December 13 & 14, 2008**
Program Order

Ave Maris Stella
Gaudete!
Ellie Escher, Linda Clark, Kim Williams, Beth Wilson
Jeff Eames, Adam Aguanno, Max Kreiger, Jason Haddox, *gallery echo*
Bill Corson, tenor, Kiera Casper, soprano, *soloists*
Joe Keefe, Andy Moody, Diane Pivarnik, Susan White, Deborah Wohl, *handbells*
Welcome Yule
John Mochnick (b.1942)
arr. J. Edmund Hughes (b.1947)
John D. T. Powell (b.1963)

Mass in G minor
Kyrie
Gloria
Credo
Sanctus /Osanna I/ Benedictus/ Osanna II
Agnus Dei
Ralph Vaughan Williams (1872-1958)
Marilyn Kitchell, Laura Kosmich, Matt Shurts, George Aronson, *quartet*

Magnificat and Nunc Dimittis “*Collegium Regale*” Herbert Howells (1892 – 1983)
Joe Keefe, *tenor*

Sir Christémas
William Mathias (1943-1992)

INTERMISSION

Nowell, Dieu vous garde!
Meg McGrath, Ken Short, Linda Fagerstrom, Chris Jacoby, Julia Reingold
Pastime with Good Company
Kiera Casper, Beth Shirley, Ted Roper
What Cheer?
Medieval Carol
Henry VIII (1491-1547)
Percussion: John Lamb
William Walton (1902-1983)

Gloria in Excelsis Deo
O Lord, the Maker of All Thing
This Day Christ Was Born
Chamber Singers
Thomas Weelkes (d. 1623)
William Mundy (c.1530-91)
William Byrd (1540-1623)

Sei, lieber Tag, willkommen
Wonderful Peace (Jul, Jul)
Johann Michael Bach (1648-1694)
Gustaf Nordqvist (1886-1946)

See, Amid the Winter’s Snow
Joan O’Donnell, soloist
John Goss (1800-1880)

Throw the Yule Log On, Uncle John
O Little Town of Hackensack
Good King Kong
P.D.Q. Bach (1807-1742)?
P.D.Q. Bach
P.D.Q. Bach

Brian Harlow, organ
Joan Tracy, rehearsal accompanist

Welcome Yule!
Program Notes

The term “**Yule**” refers to the entire season of Christmas, from Christmas Eve through New Year’s and Epiphany. As the theme of this concert, it conjures up a connection of past and present, as well as an English flavor appropriate to our new space here at St. Peter’s. So many of these compositions are new works with old texts or tunes, or 20th century settings deliberately recalling the Renaissance. In addition, the themes of feasting and drinking (which we explored in last year’s *Christmas Pudding* concert) are present, recalling how such traditions as the boar’s head, the hanging of evergreen boughs and mistletoe, lively processions, and the burning of the Yule log have ancient pre-Christian roots.

From Wikipedia:

The modern English word *Yule* likely derives from the word *yoole*, from 1450, which developed from the Old English term *geōl* and *geōla* before 899. The term has been linked to and may originate from the Old Norse *Jól*, which refers to a Germanic pagan feast lasting 12 days that was later Christianized into Christmas. According to the medieval English writer the Venerable Bede, Christian missionaries sent to proselytize among the Germanic peoples of northern Europe were instructed to superimpose Christian themes upon existing local pagan holidays, to ease the conversion of the people to Christianity by allowing them to retain their traditional celebrations.

Ave Maris Stella is a much-loved evening hymn to the Virgin Mary, attributed to Bernard of Clairvaux. It is set here by contemporary choral composer **John Mochnick**, the director of Choral Activities at Southern Illinois University, who is also active with the Moravian Music Foundation. Mochnick’s setting uses a typical alternation of the chant with fuller polyphony, a tradition that goes back to the Renaissance. Although there are modern touches, this setting is true to the mode of the chant, and exploits the overtone series to great effect near the end of the composition.

Ave, maris stella.
Dei Mater alma,
Atque semper Virgo,
Felix coeli porta.

Hail, Star of the Sea,
Loving Mother of God,
And eternal Virgin,
Joyous portal of heaven.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.

Accepting the ‘Ave’
From Gabriel’s mouth
Give us peace,
And reverse the name “Eva”

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Break the sinner’s shackles,
Restore the sight of the blind,
Cast away our evils,
Request those things that are good.

Monstra te esse matrem,
Sumat per te preces

Reveal thy motherhood
So that, through Thee,

Welcome Yule!
Program Notes

Qui pro nobis natus
Tulit esse tuus.

Our prayers may be accepted
By Him who was born our savior.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.

O matchless Virgin,
Whose humility surpasses all others,
Free us from our faults,
And cleanse us.

Vitam praesta puram,
Iter para tutum.
Ut videntes Jesum,
Semper collaetemur.

Purify us,
Give us safe passage,
So that we may see Jesus
And find everlasting joy.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Tribus honor unus.
Amen.

Praise to God the Father,
Glory to Christ we raise,
And to the Holy Spirit
Honor to the Three in One.
Amen.

Gaudete! is another contemporary (2005) setting with ancient roots—a medieval *cantico* (song) from *Piae Cantiones* (1582), a collection of Latin songs sung in Finnish and Swedish cathedral schools. Arizona composer Dr. **J. Edmund Hughes** captures the processional flavor with his use of *ostinati* and bells in the introduction, followed by a rather straightforward rendition of the song which we have exploited for its echo effects. Dr. Hughes shared the following personal story with us:

"Gaudete!" is a very special piece for me. As you can see, it is dedicated to "Alli". Allison (Alli) is my daughter and in March, 2005 was diagnosed with cancer. Alli was the captain of her softball team at Red Mountain HS (Mesa, AZ) and the previous summer, her All-Star softball team made it to the World Series where they placed 6th in the world. As you can expect, the diagnosis came as a shock to all of us. Fortunately, it was detected early and was very treatable. However, she had to go through rigorous chemo treatments - after each treatment we had to take her back to the hospital because of her severe reactions. Through her months of treatment, she was so incredibly positive and inspiring to all those around her.

About the time I was completing "Gaudete!" we were told that she would not need to follow the original plan of 2 years for her chemo treatments. Her cancer was in total remission and her prognosis for a full, healthy life would not be compromised by shortening her treatments. As you know, the word "gaudete" means "rejoice" and did we ever! My wife suggested dedicating "Gaudete!" to her and I also decided to donate all of my royalties from this piece to the Phoenix Children's Hospital where she was treated.

Welcome Yule!
Program Notes

Refrain: Gaudete! Gaudete!
Christus est natus ex Maria virgine,
Gaudete!
Tempus adest gratiae,
hoc quod optabamus;
carmina laetitia devote reddamus.

Rejoice! Rejoice!
Christ is born of the Virgin Mary,
Rejoice!
The time of grace has come
for which we have prayed;
let us devoutly sing songs of joy.

Refrain

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.

Refrain

Ezechielis 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.

Refrain

Ergo nostra concio
psallat jam in lustro;
Benedicat Domino:
salus regi nostro.

Therefore let our assembly sing praises
now at this time of purification;
let it bless the Lord:
greetings to our King.

John D. T. Powell is a British choral conductor and baritone who has also published several choral works. The carol ***Welcome Yule*** is found in a manuscript of the time of Henry VI preserved in the British Museum, but would have been “an old tradition” even then. It enumerates various festivals which occur during the Yuletide season. This setting actually omits a few verses including the Saints’ Days for Stephen, John, and Thomas, and proceeds right from Christmas Day to New Year’s Day and Twelfth Night (Epiphany) then to Candlemas and the Purification of the Virgin (“Queen of Bliss”) on Feb. 2. The lilting and lively rhythm fits the ancient carol well. Powell wrote this for the Bolton School Joint Chamber Choirs of Manchester, England in 2001.

Welcome Yule, thou merry man,
in worship of this holy day!

Welcome be thou, heavenly king,
Welcome born in one morning,
Welcome for whom we shall sing.
Welcome Yule.

Welcome Yule!
Program Notes

Welcome be ye, good new year,
Welcome Twelfth Day both in fere,
Welcome Saintes lief and dear.
Welcome Yule.

Welcome be ye, candlemas,
Welcome be ye, Queen of bliss,
Welcome both to more and less.
Welcome Yule.

Welcome be ye that are here,
Welcome all and make good cheer,
Welcome all another year.
Welcome Yule.

Ralph Vaughan Williams is arguably the greatest composer Britain has seen since Henry Purcell. In a long and extensive career, he composed music notable for its power, nobility and expressiveness, representing, perhaps, the essence of “Englishness.” Although described by his wife as a “cheerful agnostic,” Vaughan Williams is beloved for his anthems, hymns and carols, and his editing of *The English Hymnal* (1906). Inspired by the scholarship of Sir Richard Terry in resurrecting the music of the English Renaissance, Vaughan Williams’ *Mass in G Minor* recalls the sacred Tudor church music of Tallis and Byrd, and utilizes the spatial and acoustical possibilities of Britain’s cathedrals. Set for double chorus and solo quartet, *a cappella*, the Mass was written in the 1920s, the period of the “Pastoral Symphony” and “The Lark Ascending.” The Mass is dedicated to Gustav Holst and his Whitsuntide Singers, although the premier performance was by the City of Birmingham Choir on December 6, 1922. R.R. Terry directed the first liturgical performance (actually a part of a service) at Westminster Cathedral. The work’s lyrical chant-like lines, modal harmonies and striking cross-relations between major and minor, create a unique twentieth-century work which consciously honors the tradition from which it comes.

1. Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

2. Gloria in excelsis

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,

Glory be to God on high
and on earth peace
to men of good will.
We praise thee.
We bless thee.
We worship thee.

glorificamus te,
gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex cælestis,
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 Altíssimus, Jesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris.
Amen.

We glorify thee.
We give thanks to thee
for thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
That takest away the sins of the world,
receive our prayer.
That sittest at the right hand of the Father,
have mercy upon us.
For Thou only art Holy.
Thou only art the Lord.
Thou only art Most High, Jesus Christ.
With the Holy Ghost:
in the glory of God the Father.
Amen.

3. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem cæli et terræ,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Fílium Dei Unigenitum,
et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de cælis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifíxus etiam pro nobis
sub Pontio Pilato;
passus, et sepultus est,
et resurrexit tertia die,
secundum Scripturas,
et ascendit in cælum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,

I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is seen and unseen.
And in one Lord, Jesus Christ,
the only Son of God,
begotten of the Father before all worlds,
God from God, Light from Light,
true God from true God,
begotten, not made,
of one Being with the Father,
through whom all things were made.
Who for us and our salvation
came down from heaven.
And was incarnate by the Holy Spirit
from the Virgin Mary,
and was made man.
He was crucified for our sake
under Pontius Pilate;
he suffered death and was buried.
He rose again on the third day,
in accordance with the Scriptures;
and ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory

iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi sæculi.
Amen.

to judge the living and the dead,
and his kingdom will have no end.
I believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the Son.
Who, with the Father and the Son
is worshiped and glorified:
He has spoken through the Prophets.
I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the forgiveness of sins.
I look for the resurrection of the dead,
and the life of the world to come.
Amen.

4. Sanctus – Osanna I – Benedictus – Osanna II

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

5. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

Lamb of God,
who takes away the sins of the world,
have mercy upon us.
Lamb of God,
who takes away the sins of the world,
grant us peace.

As a young organist, **Herbert Howells** heard the premiere of Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* in 1910, and made the acquaintance of the yet little known composer. Howells studied at the Royal College of Music with C.V. Stanford, C.H.H. Parry and Charles Wood, three of the "greats" of English music at the time. In 1915 Howells was diagnosed with Graves' Disease and given six months to live, but survived when he became the first person in the country to receive radium treatment. Friends then arranged for a grant for Howells to assist R.R. Terry in editing the Tudor repertoire that he was reviving at Westminster Cathedral. Howells took great interest in this work, absorbing the English Renaissance style. He joined the faculty of the RCM in 1920. During World War II, he served as acting organist of St. John's College, Cambridge.

Welcome Yule!
Program Notes

Howells began his career with orchestral works, but after his second piano concerto received a hostile reception, he stopped composing for a bit. After the tragic death of his son Michael at age 9, he found a new creative outpouring in choral and church music, although like Vaughan Williams, he was not an orthodox Christian. He was commissioned to write a series of service settings tailored for the specific buildings of King's College, Cambridge (the *Collegium Regale*), St. John's College, Cambridge, New College, Oxford, Westminster Abbey, Worcester, St. Paul's, and Gloucester cathedrals, among others. In program notes for a 1967 recording of the *Collegium Regale* service, Howells wrote that, for him, the *Magnificat* and *Nunc Dimittis* settings were especially associated with particular people, as well as places. In the case of the *Collegium Regale* service, the persons in question were Dr. Boris Ord, organist and choirmaster at King's College at the time (the work was written in Cambridge in 1944 and published in 1950), and Eric Milner-White, the Dean of York, who challenged Howells to set a Magnificat in which "the mighty should be put down from their seat without the brute force that would deny this canticle's feminine association. Equally that in the Nunc Dimittis, the Tenor's domination should characterize the gentle Simeon. Only the Gloria should raise its voice." As it does--with stunning excitement!

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness
of his handmaiden.
For behold, from henceforth,
all generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is his Name.
And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm:
he hath scattered the proud
in the imagination of their hearts.
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 empty away.
He remembering his mercy
hath holpen his servant Israel:
as he promised to our forefathers,
Abraham and his seed, forever.

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

Welcome Yule!
Program Notes

Lord, now lettest thou thy servant depart in peace:
according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.

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.

William Mathias was born in Carmarthenshire, in South Wales, where he began composing and playing the piano as a child. He studied at the Royal Academy of Music, and became professor of music and head of the music department at the University of Wales, Bangor from 1970 until 1988. His compositions include an opera *The Servants* (1980), three symphonies and three piano concertos, but he is best known for his numerous works of Anglican church music for chorus and organ. His most famous anthem is *Let the people praise Thee, O God* written for the July 1981 wedding of Prince Charles and Diana Spencer. He founded the North Wales International Music Festival in St Asaph in 1972 and directed it until his death in 1992. Honors included Commanders of the Order of the British Empire (CBE) and an honorary Doctorate from Westminster Choir College in 1987.

Sir Christémas is the fourth movement of a Carol Sequence entitled *Ave Rex*, for organ or large orchestra and chorus, which was commissioned and premiered by the Cardiff Polyphonic Choir in 1969. The vital, jazz-like rhythms and diatonic yet piquant harmonic language are typical features of Mathias' style. Like many 20th century British composers, Mathias recalls his heritage by using an ancient text, in this case, a medieval carol.

Nowell, nowell, nowell, nowell.

Who is there that singeth so,
Nowell, nowell?

I am here, Sir Christémas.
Welcome, my lord Sir Christémas!
Welcome to all, both more and less,
Come near.
Nowell.

Dieu vous garde, beaux sieurs, (God keep you, fine sirs)
tidings I you bring:
A maid hath borne a child full young,
which causeth you to sing:
Nowell.

Welcome Yule!
Program Notes

Christ is now born of a pure maid,
In an ox-stall he is laid,
Wherefore sing we *at a brayde*: (in unison, all together)
Nowell.

Buvez bien par toute la compagnie. (Good health to everyone)
Make good cheer and be right merry,
And sing with us now joyfully:
Nowell.

The actual medieval carol which inspired Mathias is entitled *Nowell: Dieu vous garde!* This carol is from the 15th century or earlier, and like many medieval carols it is florid, rhythmic and macaronic (No—nothing to do with pasta, but lyrics in several languages at once!)

The Chamber Singers follow with a work attributed to Henry VIII (a true Renaissance man!):
Pastime with Good Company.

Pastime with good company,
I love and shall unto I die;
Gruch¹ so will but none deny,
So God be pleas'd, so live will I;
For my pastance²,
Hunt, sing and dance,
My heart is set,
To my comfort,
All goodly sport:
Who shall me let?

Youth must have some dalliance,
Of good or ill some pastance;
Company methinks then best
All thoughts and fancies to digest,
For idleness
Is chief mistress
Of vices all:
Then who can say
But mirth and play
Is best of all?

Company with honesty
Is virtue, vices to flee;
Company is good and ill,
But every man hath his free will.
The best ensue,
The worst eschew³,
My mind shall be;

Welcome Yule!
Program Notes

Virtue to use,
Vice to refuse,
Thus shall I use me.

1- begrudge
2- pastime
3- avoid

William Walton's 20th century carol *What Cheer?* again uses a 16th century text, from *Richard Hill's Commonplace Book*. Walton composed important chamber works such as *Façade* and the large choral-orchestral *Belshazzar's Feast*, and a film score for *Henry V*. His music is jazz-influenced and modernist for its time. Yet Walton wrote church music throughout his life, influenced by his boyhood as a chorister at Christ Church, Oxford. *What Cheer?* from 1961, has the flavor of a medieval carol with the dissonant harmonic twists.

*Refrain: What cheer? What cheer?
Good 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 heaven 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!

The next three anthems are some of the challenging Tudor repertoire that R.R.Terry was studying and that influenced tonight's other compositions, especially Vaughan Williams' *Mass*.

Thomas Weelkes was organist at both Winchester College and Chichester Cathedral, and famed as a madrigal composer. The *Gloria* exploits the divided chancel (decani vs. cantoris sides) of English churches, and includes range-expanding text-painting of the words "highest" and "excelsis."

Gloria in excelsis Deo. (Glory be to God on high)
Sing my soul to God the Lord
all in glory's highest key.
Lay the Angels' choir abroad
in their highest holy day.
Crave thy God to tune thy heart

unto praise's highest part.
Gloria in excelsis Deo.
Amen.

William Mundy was an earlier composer of sacred works, who began his musical life as a chorister at Westminster Abbey and later as a Gentleman of the Chapel Royal. His expressive motet *O Lord, the Maker of All Thing* has striking cross-relations between major and minor and even crunchy naturals and flats of the same note at the same time. The text comes from *The King's Primer* of 1545 and is a very literal (and to modern sensibilities, odd) translation of a Latin office hymn, "Deus creator omnium" attributed to Ambrose of Milan.

O Lord, the maker of all thing,
We pray thee now in this evening,
Us to defend through thy mercy
From all the deceits of our enemy;

Let neither us deluded be,
Good Lord, with dream or fantasy,
Our hearts waking in thee thou keep,
That we in sin fall not on sleep.

O Father, through thy blessed Son,
Grant us this our petition,
To whom with the Holy Ghost always,
In heaven and earth be laud and praise.
Amen.

The most famous and distinguished of all these Tudor composers was **William Byrd**. He was organist of Lincoln Cathedral and became a Gentleman of the Chapel Royal upon the death of Robert Parsons. He managed to remain a devout Catholic throughout the Elizabethan period, writing for "both sides" i.e. Latin motets (used for Catholic worship, then technically illegal in England) and English anthems and services for the Anglicans. Byrd's six voice *This Day Christ was Born* (from *Psalmes, Songs and Sonnets, 1611*) is more like a madrigal than a sacred motet (like Weelkes' *Gloria*). The use of both double and triple meter, and the obvious madrigalian text painting, such as the low note on "in earth" and the leaps to "God on high" as well as joyful melismas depicting "glad" focus on the rejoicing song of the angels. By titling the piece "A Carrol for Christmas Day," Byrd had the last laugh on the Protestant reformers, as the text is a straightforward translation of the Latin antiphon *Hodie Christus natus est*, traditionally sung at Evening Prayer on Christmas Day in the Roman rite.

This day Christ was born,
This day our Saviour did appear,
This day the Angels sing in earth.
The Archangels are glad.
This day the just rejoice, saying:
Glory be to God on high.
Alleluia.

Welcome Yule!
Program Notes

The Bach family of musicians in the 17th and 18th century was so well-known that the name “Bach” came to be synonymous with “musician.” **Johann Michael Bach** was the father of Johann Sebastian’s first wife, Maria Barbara, and the son of Heinrich Bach of Arnstadt, J.S. Bach’s great-uncle and the founder of the musical dynasty. Born in Arnstadt in 1638, he received early musical training from his father and the town cantor, Jonas de Fletin. In 1673, Johann Michael became the organist and town clerk of Gehren, where he was also an instrument maker. Several organ chorales and about 20 sacred vocal works have survived. *Sei, lieber Tag, willkommen* is a festive motet for six voice chorus and organ for New Year’s Day.

Sei, lieber Tag, willkommen,
willkommen sei du heut!

Welcome, beloved day,
be welcome today!

Heut freuen sich die Frommen,
die Frommen, die allzeit,
allzeit den grossen Gott,
Gott, ihren Schöpfer, loben,
ihn loben hoch dort oben,
erlöst aus aller Not.

Today, true believers rejoice,
true believers who always,
always praise God in his greatness,
God, their creator,
praising him there on high,
from any danger.

Denn an dem Tage brachte
der liebste Gottessohn,
was Freude bei uns machte,
aus seinem Himmelsthron:
Ein schönes neues Jahr,
Glück, Heil und allen Segen
zu Wegen und zu Stegen
der ganzen Christenschar!

For, on that day,
the dearest Son of God
brought from his heavenly throne
the cause of our rejoicing.
A fine new year,
happiness, salvation, and every blessing
at each step along the way
for the whole company of Christians!

Drum kommt, ihr Christenbrüder,
kommt her an diesem Tag,
kommt, fallt für Jesu nieder,
damit es euch behag!
Kommt, dankt und bittet ihn,
dass er in diesem Jahre
euch väterlich bewahre
und tue wie vorhin!

Come, therefore, Christian brethren,
come here on this day,
come worship Jesus together,
that you may now be blest!
Come, give thanks,
and beseech his fatherly protection
this year, and ask that
He should look after you as before.

Lasst eure Stimmen hören,
lasst klingen Saiten drein,
lobt ihn mit vollen Chören,
lasst alles fröhlich sein!
Singt, singet eurem Gott,
singt, lobet, danket, betet,
vor euren Jesu tretet,
er schützt vor Not und Tod!

Let your voices be heard,
let your harmonies resound,
sing the chorus of His praise
let everyone rejoice!
Sing, sing to your God
sing, praise, give thanks, and pray,
come before your Jesus,
your shield from death and danger.

Welcome Yule!
Program Notes

Gustaf Lazarus Nordqvist was active in Stockholm in the earlier part of the 20th century. He was a professor, organist and composer of hundreds of solo songs, many of them sacred. His carol **Jul, Jul** is about as famous in Scandinavia as “Silent Night” is here.

Jul, jul,
stralande jul,
Glans över vita skögar,
himmelens kronor med gnistrande ljus,
glimmande bagar i alla Guds hus,

psalm, som är sjungen fran tid till tid,
eviga längtan till ljus och frid!

Kom, kom, signade jul!
Sänk dina vita vingar
Över stridernas blod och larm;
Över all suckan ur människobarm,
Över de släkten som ga till ro,
Över de ungas dagande bo!
Kom, kom, signade jul,
Sänk dina vita vingar!

Christmas, Christmas,
brilliant Christmas,
shine over white forests
heaven's crowns with sparkling light,
glimmering bows in all of God's
houses;

psalm, that is sung from time to time,
eternal desire of light and peace!

Come, come, blessed Christmas!
Spread your white wings
over the wars' blood and noise;
over all the sighs of humans,
over the families who are peaceful,
over the young ones' daily lives.
Come, come, blessed Christmas,
spread your white wings!

See, Amid the Winter's Snow, a staple of the Anglican carol repertoire, nobly rejects typical sentimental Victorianism for a purer form of expression. **John Goss** studied under Thomas Attwood and succeeded him as organist at St. Paul's Cathedral in London. He is known for his Choral Evening Services, Anglican chants, and the hymn tune *Lauda Anima* (“Praise, my soul, the King of Heaven.”) He was the teacher of Arthur Sullivan, and was knighted in 1872.

Please sing along with us, as indicated below.

See amid the winter's snow,
Born for us on earth below;
See the tender lamb appears,
Promised from eternal years.

Refrain:

*Hail, thou ever blessed morn;
Hail, redemption's happy dawn;
Sing through all Jerusalem,
Christ is born in Bethlehem.*

Lo, within a manger lies
He who built the starry skies;
He who throned in height sublime,
Sits amid the cherubim.

Refrain

Say, ye holy shepherds, say
What your joyful news today;
Wherefore have ye left your sheep,
On the lonely mountain steep?

Refrain

As we watched at dead of night,
Lo, we saw a wondrous light;
Angels singing "Peace on earth"
Told us of the Saviour's birth.

Refrain

Sacred infant, all divine,
What a tender love was thine,
Thus to come from highest bliss
Down to such a world as this.

Refrain

Teach, O teach us, Holy Child,
By thy face so meek and mild,
Teach us to resemble thee,
In thy sweet humility:

Refrain

Professor **Peter Schickele** has of course provided the program notes for the (in)famous *A Consort of Choral Christmas Carols* by **P.D.Q. Bach**.

"Nobody's perfect." There is no more convincing illustration of that adage than P.D.Q. Bach, whose father Johann Sebastian Bach's track record with regard to bringing beauty into the world was otherwise unblemished and perhaps unequalled.

P.D.Q. Bach, who was called "a pimple on the face of music" by his brother J.C. Bach, apparently left no musical form undisturbed. This set of thankfully secular Christmas Carols was probably composed during the final years of P.D.Q.'s stay in Wein-am-Rhein, a time of transition from the clumsy excesses of the Soused Period to the clumsy excesses of the Contrition Period. As is the case with most of P.D.Q.'s vocal music, the

Welcome Yule!
Program Notes

original manuscript has never been found. The only extant copies are those published, in English and without any lyricist or librettist mentioned, by the composer's old friend Jonathan "Boozey" Hawkes, who left Wein-am-Rhein and returned to his native Liverpool soon after P.D.Q.'s untimely death. He also married P.D.Q.'s cousin Betty-Sue, but that's another story.

Throw the Yule Log On, Uncle John

Throw the yule log on, Uncle John,
Throw the yule log on, Uncle John.

Put the pickle down, Uncle John,
Put the pickle down, Uncle John.

Ten o'clock on Christmas morn
and all the guests are coming to the door;
Ten o'clock on Christmas morn
and Uncle John's already on the floor.
Though the weather's bitter cold
there's not a frown to mar the festive mood;
Wait 'til they discover that old Uncle John
has eaten all the food.

Hear the hall clock strike, Uncle John,
Hear the hall clock strike, Uncle John.

Please, will you come to Uncle John?
Gather around poor Uncle John.
Please, will you come to Uncle John?
(the no-good good-for-nothing)
Oh, when will you come to Uncle John?
Oh, when will you come to, Uncle John?

O Little Town of Hackensack

O little town of Hackensack,
How still we hear thee snore;
The snow-deck'd streets that reindeer feet
Will soon be prancing o'er.
Thy winsome children wond'ring if
Old Santa Claus will show;
They need not fear; methinks I hear
His endless ho, ho, ho.

O little town of Hackensack,
How yet we see thee lie;
St. Nick hath gone, by now he's on

His way to Tenafly.
Then gifts galore to Peapack and
Secaucus will he bring;
He toucheth down in Morristown
In every town
He do-eth now his thing.

O little town of Hackensack,
At last the dawn doth glow;
The sky is clear, no longer hear
We Santa's "ho ho ho."
Wake up! 'tis time to check out all
The things you got, and then
To drink thy fill and eat until
You're back to sleep again.

Good King Kong Looked Out

Good King Kong looked out on his feet
And he saw that they were large.
"Ho, ho," he said, "we go," he said,
"To make some tracks in the snow,
Forsooth our feet are very large."
Squinch, squinch, squinch...

Good King Kong looked out on his nose
And he saw that it was flat.
"Oh, no," he said, "when we blow," he said,
"The pitch must not be too low,
The royal nose must not be flat."
Honk, honk, honk...

Good King Kong looked out on his ears
And his ears he could not see.
"Oh, dear," he said, "it's clear," he said,
"We must see if we can hear,
Because our ears we cannot see."
Hear, hear, hear...

Good King Kong looked up in the sky
And he saw St. Nick's red sleigh;
"Ho, ho," he said, "whadd'ya know," he said,
"Will you look at that old guy go," he said,
"Uh oh, whoa, past us please do not go.
"Yell yells," he said, "Ring the bells," he said,
"Though a couple don't work very well,
Let's welcome St. Nick and his sleigh."
Ding, dong, clunk...