

**Program Order:**

A Spotless Rose	Paul Mealor (b. 1975)
Nowell Sing We	Anon. Medieval carol
<i>Caitlyn Roper &amp; Ken Short; Beth Shirley &amp; Drew McDonough; Ellie Escher &amp; Matthew Swiss</i>	
Past Three O'Clock	Cary Ratcliff (b. 1953)
Upon My Lap My Sovereign Sits	Martin Peerson (c. 1571-c. 1651)
Joseph Lieber, Joseph Mein	Johann Walther (1496-1570)
Maria Wiegenlied	Max Reger (1873-1916)
Mayn Yingele	Gene Glickman (b. 1934)
Durme, Durme	arr. Alice Parker (b. 1925)
Carols and Lullabies: Christmas in the Southwest	Conrad Susa (b.1935)
I. ¡Oh, mi Belén!	
II. El Desembre Congelat	
III. Alegría <i>Greg Voinier, Ted Roper</i>	
IV. A la Nanita Nana	
V. Las Posadas <i>Ben Schroeder, Greg Voinier, Ted Roper, Matthew Shurts</i>	
VI. Campana sobre Campana	
VII. En Belén Tocan a Fuego <i>Sarah Hunter, Nancy Watson-Baker, Matthew Shurts</i>	
VIII. El Noi de la Mare <i>Sarah Hunter, Nancy Watson-Baker, Matthew Shurts, Ben Schroeder</i>	
IX. Chiquirriquitín	
X. El Rorro	
INTERMISSION	
Lulla, Lullaby, My Sweet Little Baby	William Byrd (1539-1623)
Eso Rigor e Repente	Gaspar Fernandes (1570-1629)
<i>John Lamb, Gregory Jung, PJ Livesey, Ken Short, Sharlys Leszczuk, Kim Williams, Andrew Moody, Linda Clark, Beth Shirley, Chris Jacoby, Laura Winslow</i>	
The World's Desire	Eleanor Daley (b. 1955)
Run, Toboggan, Run	Abbie Betinis (b. 1980)
<i>Chamber Singers</i>	
A Carol Collage	arr. John Ferguson (b. 1941)
Echo: <i>Nancy Bangiola, Amy Jensen, Gregory Jung, George Aronson</i>	
What Sweeter Music	Michael Fink (b. 1939)
Kalinka	Russian Folksong, arr. Prokhorov
Pengyou, Ting!	Chinese, arr. Carolyn Jennings (b. 1936)
<i>Jennifer Huang</i>	
Pasko Na Naman!	Felipe P. de Leon (1912-1992), arr. Hernandez
Serenissima Una Noche	Geronimo Gonzalez (c. 1600-33)
The Friendly Beasts	arr. Jeffrey Van (b. 1941)
<i>PJ Livesey, Paula Roper</i>	
God Rest Ye Merry Gentlemen	English Carol (sing along)
Jingle, Bells	J. Pierpont (1822-93), arr. David Blackwell

Merynda Adams, harp; Christopher Keniff, guitar; Joe Keefe, marimba, vibraphone and percussion  
George Moser, organ; Joan Tracy, rehearsal pianist

## Program Notes

*by Dr. Anne Matlack*

It has often struck me that so much Christmas music is lyrical, slow and somnolent. In terms of programming (and working with small children as I do) it is important to find the more upbeat carols as well! When I decided to perform Susa's wonderful work of Hispanic Carols and Lullabies, it seemed appropriate to let that lead the whole concert...as we explore lullabies from many lands, we can cleanse the palate with carols of all kinds!

**Paul Mealor** is a Welsh composer recently made famous by the premiere of his motet, *Ubi Caritas et Amor*, at the Royal Wedding of Prince William and Catherine Middleton at Westminster Abbey, by the Choirs of Westminster Abbey. Mealor studied music at the University of York, followed by composition study with Nicola LeFanu, and in Copenhagen at the Royal Danish Academy of Music with Hans Abrahamsen. Since 2003, he has taught at the University of Aberdeen. In early 2008, Mealor was appointed Principal Conductor of Con Anima Chamber Choir and also conducts the University of Aberdeen Choral Society and Symphony Orchestra. *A Spotless Rose* (2010) is part of a larger choral cycle, *Now Sleeps the Crimson Petal*, and appealed to me for its image of a rose opening, since the rose is a Harmonium symbol as well as a sacred one.

A Spotless Rose is growing,  
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;  
Through God's great love and might  
The Blessed Babe she bare us  
In a cold, cold winter's night.

We process to the Medieval carol, *Nowell Sing We*. This is the original form of English carol: a burden (refrain) with verses, sometimes on a Christmas theme, sometimes historical or secular, and often macaronic, i.e. in two (or more) languages at once.

Refrain:

Nowell sing we, both all and some;  
now *Rex pacificus* is y-come.

Let us sing Nowell, each and every one,  
now that the King of Peace is come.

*Exortum est* in love and liss;  
now Christ his grace he gan us giss,  
and with his body us bought to bliss,  
both all and some.

He has arisen in love and joy;  
Christ has now prepared his grace for us,  
and with his body has redeemed us unto bliss,  
each and every one.

Refrain

*De fructu ventris* of Mary bright,  
Both God and man in her alight;  
Out of disease he did us dight,  
Both all and some.

The fruit of Mary's womb,  
of both God and man;  
Out of misery he prepared us,  
each and every one.

Refrain

*Puer natus* to us was sent;  
To bliss us bought,  
fro bale us blent,  
And else to woe we had y-went,  
Both all and some.

A son was born and sent to us;  
he redeemed us unto bliss,  
took us away from sorrow,  
and we would otherwise have come to grief,  
each and every one.

Refrain

*Lux fulgebit* with love and light;  
In Mary mild his pennon pight,  
In her took kind with manly might,  
Both all and some.

The light will shine with love;  
In Mary mild his pennant is pitched,  
a baby born in his image for us,  
each and every one.

Refrain

*Gloria tibi* ay and bliss:  
God unto his grace he us wiss,  
The rent of heaven that we not miss,  
Both all and some.

Glory to thee always, and bliss:  
May God guide us to his grace,  
so that we shall not lose the reward of heaven,  
each and every one.

Refrain

**Cary Ratcliff**, a native of California, lives and works in Rochester, NY. His scores of commissioned choral works range from the large oratorio *Ode to Common Things* on poems of Pablo Neruda, to the unorthodox *Requiem*, to works for children's chorus. He has served on both the Conducting and Composition faculties at the Eastman School of Music, and produced several albums of Christmas music with folklorists Mitzie Collins and Roxanne Zeigler. A pianist with the Rochester Philharmonic Orchestra for 35 years, he also plays with the Rochester Chamber Orchestra. Harmonium performed several of his arrangements of French carols in 2006. ***Past Three O' Clock***, a favorite of Harmonium carolers, is a 17<sup>th</sup> century song of the London Waits, originally night watchmen who developed into singing bands. According to Ratcliff's notes, these Christmas verses were written by George R. Woodward (1848-1934), a Walsingham vicar, who also wrote the words to *Ding Dong Merrily on High*.

Refrain:

Past three o'clock, and a cold frosty morning,  
Past three o'clock, good morrow masters all!

Born is a baby, gentle as may be,  
Son of the eternal, Father supernal.

Refrain

Seraph choir singeth, angel bell ringeth,  
Hark how they rhyme it, time it and chime it!

Refrain

Light out of starland, leadeth from far land,  
Princes to meet him, worship and greet him.  
Myrrh from full coffer<sup>1</sup>, incense they offer;  
Nor is the golden nugget withholden.

Refrain

Thus they I pray you, up sirs, nor stay you!  
Till ye confess him, likewise, and bless him.

Refain

1- chest

*Upon My Lap My Sovereign Sits* is found in the collection *Private Musicke or First Book of Ayres and Dialogues, Contayning Songs of 4,5, and 6 parts, of sverall sorts...fit for Voyces and Viols, 1620* by English Renaissance composer and organist, **Martin Peerson**. Despite Roman Catholic leanings, he was so highly esteemed for his musical abilities, he held posts central to the Anglican church, at St. Paul's Cathedral and most likely Westminster Abbey as well. His output included both sacred and secular music in forms such as consort music, keyboard pieces, madrigals and motets. Although on a sacred subject, *Upon My Lap* is not really a sacred piece, but an air or lullaby as sung from the point of view of the Virgin Mary.

Upon my lap my sov'reign sits,  
And leans upon my breast;  
Meanwhile, his love sustains my life  
and gives my body rest.

Refrain:

Sing lulla, lullaby, my little Boy,  
Sing lulla, lullaby, mine only joy.

My Babe, my Bliss, my Child, my Choice,  
My Fruit, my Flower, and Bud,  
My Jesus, and my only Joy,  
The sum of all my good.

Refrain

Yet as I am, and as I may,  
I must and will be thine:  
Though all too little for thyself,  
Vouchsafing to be mine.

## Refrain

**Joseph Lieber, Joseph Mein** is baroque organist **Johann Walther's** five-part setting of a fifteenth-century German carol still known today as *Joseph dearest, Joseph mine*. The sing-song quality of the tune evokes the rocking of a baby.

Joseph, lieber Joseph mein,  
hilf mir wiegen mein Kindelein,  
Gott, der will dein Löhner sein  
im Himmelreich,  
der Jungfrau Kind Maria.

Joseph, my dear Joseph,  
help me rock my little child,  
God, who will recompense you  
in heaven,  
is the Virgin Mary's child.

Eia, eia.  
Virgo Deum genuit,  
quem divina voluit clementia.

Oh yes, yes!  
The Virgin has given birth to God,  
whom the divine mercy willed.

Omnes nunc concinite,  
nato regi psallite,  
voce pia dicite:  
sit gloria Christo nostro infantulo.

Now sing all together,  
sing to the newborn king,  
saying with devout voice,  
"Glory be to Christ our babe!"

Hodie apparuit in Israel,  
quem praedixit Gabriel,  
est natus Rex.

Today the one whom Gabriel predicted  
has appeared in Israel,  
has been born King.

**Max Reger's *Maria Wiegenlied*** is obviously inspired by the same carol, but takes off in a late 19<sup>th</sup> century vein. Reger studied and worked in Munich, Wiesbaden and Leipzig, teaching, composing and playing piano and chamber music. He saw himself as the inheritor of the German classical traditions of Beethoven and Brahms, with the extended harmonies of Liszt and Wagner, and sometimes the complex counterpoint of Bach. He is best known for his organ music, but also for chamber music and lieder. He wrote many vocal works; this atypically simple and lyrical lullaby is one of the most famous, found in solo, duet, trio, and, as sung here, choral versions.

Maria sitz am Rosenhag  
Und wiegt ihr Jesuskind,  
Durch die Blätter leise  
Weht der warme Sommerwind.  
Zu ihren Füßen singt ein buntes Vögelein:  
Schlaf, Kindlein, süsse,  
Schlaf nun ein.

Mary sits in the rose garden  
and rocks her Jesus child;  
Through the leaves quietly  
blows the warm summer wind.  
A colorful bird sings at her feet:  
Sleep, little child, sweet one,  
fall asleep now.

Hold ist dein Lächeln,  
Holder deines Schlummers Lust,  
Leg dein müdes Köpfchen  
Fest an deiner Mutter Brust.  
Schlaf, Kindlein, süsse,  
Schlaf nun ein.

Lovely is your smile,  
lovelier still your desire to slumber;  
lay your weary head  
firmly on your mother's breast.  
Sleep, little child, sweet one,  
fall asleep now.

**Gene Glickman** is a retired professor of music who taught at Nassau Community College from 1963 to 1999. His Brooklyn-based Ear To The Ground Publishing Company makes exciting choral arrangements of folk and

activist songs from many cultures. Queen's College's James John compiled a list of these songs in 2006 and provided the following notes:

Soon after completing his doctorate in composition at Indiana University in the early 1960s, Gene Glickman became the music director, composer and arranger for several activist theater groups in New York City. He later went on to found four different choruses, including (most recently) the chamber choir Harmonic Insurgence. For these groups, he created nearly one hundred fifty choral arrangements. Glickman's works tell unique stories—some are tragic tales of loss, others are spirited cries for justice, still others are joyful celebrations of diversity. Often rooted in his personal causes, they are deeply heartfelt and meaningful, and many continue to resonate in today's socio-political climate. Conductors will find them accessible, moving and rewarding additions to the repertory.

*Mayn Yingele* is by Yiddish poet Morris Rosenfeld, whose work sheds light on the plight of emigrants from Eastern Europe working in New York's sweatshops. Glickman's choral arrangement masterfully shares the story among the different voice parts, while the accompanying voices repeat the Yiddish "mayn yingele" (my little son).

I have a son, a little son,  
a youngster mighty fine!  
And when I look at him I feel  
that all the world is mine.  
But seldom is he home  
When his child's awake and bright.  
His son is always sound asleep;  
he comes home late at night.

The time-clock drags him off at dawn,  
at night it lets him go.  
I hardly know my flesh and blood,  
His eyes I hardly know.  
He climbs the staircase wearily:  
a figure wrapped in shade.  
Each night his haggard wife describes  
how well the youngster played,  
how sweetly he's begun to talk  
how cleverly he said,  
"When will my daddy come  
and leave a penny near my bed?"

I listen, and I rush inside,  
it must, yes, it must be!  
His father-love begins to burn,  
My child must look at me!

He stands beside the little bed,  
he watches his sleeping son  
Then hush! A dream bestirs his mouth  
"Where has my daddy gone?"  
I touch his eyelids with my lips.  
The blue eyes open then:  
they look at me!

Then quickly shut again.

Your daddy's right beside you dear.  
Here, here's a penny, son!  
He watches, wounded and depressed  
by thoughts he cannot bear.  
One day when you awake my child,  
you'll find that I'm not here.

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 on a different composer every two years to increase awareness of outstanding organ and choral composers in the U.S. **Durme, Durme** is a traditional Ladino (Sephardic) lullaby.

Durme, durme hijiko de Madre,	Sleep, sleep, mother's little one,
Durme, durme s'in ansio y dolor.	free from worry and grief.
Sienti joya palavrikas de tu Madre.	Listen, my joy, to your mother's words,
Las palavras di Shema Yisrael.	the words of <i>Shema Yisrael</i> .
Durme, durme hijiko de Madre,	Sleep, sleep, mother's little one,
Con hermozura di Shema Yisrael.	with the beauty of <i>Shema Yisrael</i> .

**Carols and Lullabies** was commissioned by and dedicated to Philip Brunelle and the Plymouth Music Series of Minnesota, which premiered it in 1992. After **Conrad Susa** graduated *cum laude* from Carnegie Institute of Technology, he became staff pianist with the Pittsburgh Symphony. Susa then studied at Juilliard where he won a number of awards including a Ford Foundation Fellowship. He has written for theater, film and television, opera, band, orchestra and chorus. In 1988, he joined the faculty of the San Francisco Conservatory of Music as Chair of the Composition Department. The composer has provided the following notes about the work:

Four or five years ago (from 1992) Philip Brunelle suggested I write him a companion to Britten's *A Ceremony of Carols*. To a composer, this tempting offer was another way of asking "How's about writing us a hit?" After several years of me writhing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten's harp and to compose connective music and totally re-conceive the carols. In an often overlooked detail in the Christmas Story, the New Baby bawls loudly as the shepherds leave in the final bars of *Chiquirriquitín*. (You may hear him in your mind). His parents now must dandle and soothe him to sleep. Tired themselves, they drift off as the angels hover about them in protective adoration.

### I. ¡Oh, mi Belén!

¡Oh, mi Belén!	Oh, my Bethlehem!
Llegó tu hora bien amada,	Your hour has come, beloved,
¡oh, mi Belén!	oh, my Bethlehem!
La luz que irradias sin cesar,	The light that shines without ceasing,
es como un faro que nos guía	is like a beacon that guides us
en nuestra ruta, noche y día.	on our way, night and day.

## II. El Desembre Congelat

El desembre congelat, confús es retira.  
Abril, de flors coronat,  
tot el món admira.  
Quan en un jardí d'amor,  
neix una divina flor  
D'una rosa bella  
fecunda y poncella.  
El primer Pare causà la nit tenebrosa  
Que a tot el mon ofusca la vista penosa.  
Mes en una mitja nit,  
brilla el sol que n'és eixit  
D'una bella aurora  
que el cel enamora.  
El mes de maig ha florit,  
sense ser encara,  
Un lliri blanc i polit  
de fragancia rara,  
Que per tot el món se sent,  
de Llevant fins a Ponent,  
Tota sa dulcura i olor amb ventura.

The frozen December retreats.  
The whole world admires April,  
crowned by flowers.  
When in a garden of love,  
a divine flower is born  
from a beautiful rose,  
fruitful and fragrant.  
Our first Father brought on the night  
which shrouded the world in darkness.  
But at midnight,  
the risen sun shines  
announcing a beautiful dawn,  
delighting the sky.  
The month of May has blossomed,  
not yet in full flower,  
a white and polished lily,  
of such rare fragrance,  
that from East to West,  
all the world can breathe in  
its sweetness and scent with blessedness.

## III. Alegría

Hacia Belén se encaminan  
María con su amante esposo,  
llevando en su compañía  
un todo un Dios poderoso.

Towards Bethlehem they walk,  
Mary with her lovely husband,  
traveling in the company of  
an almighty God.

Refrain:  
¡Alegría y placer!  
Que la virgen va de paso  
con su esposo hacia Belén.

Joy and pleasure!  
For the virgin passes by,  
with her husband, towards Bethlehem.

En cuanto Belén llegaron,  
posada el punto pidieron,  
nadie les quiso hospedar,  
porque tan pobres les Vieron.

When they arrived in Bethlehem,  
they searched for an inn,  
but no one would accommodate them,  
because they were so poor.

Refrain

Los pajarillos del bosque,  
al ver pasar los esposos,  
les cantaban melodías  
con sus trinos armoniosos.

The birds of the forest,  
seeing Mary and Joseph,  
sang songs  
with their harmonious trills.

Refrain



#### IV. A la Nanita Nana

\*A la nanita nana, nanita ea...

Mi Jesús tiene sueño  
bendito sea nanita sea.  
Fuentecilla que corre clara y sonora,  
Ruiseñor q' en la selva,  
cantando lloras,  
Callad mientras la cuna se balancea.

My Jesus is sleepy,  
blessed be He.  
Fountain that runs clear and sonorous,  
Nightingale in the forest,  
singing sadly-  
Hush, while the cradle rocks.

\*- a cooing sound from mother to baby, with no translatable meaning

#### V. Las Posadas

¿Quieres que te quite, mi bien, de las pajas?  
¿Quieres que te adoren todos los pastores?

Shall I lift you, my darling, out of the manger?  
Shall I bring the shepherds to adore you?

Refrain

A la ruru, niño chiquito,  
ya está arrulladito el niño.

*A la ruru*, little child;  
the child is already almost lulled to sleep.

Mi querido Padre, mi Dios y señor,  
Que sufriste alegre del frío su rigor.

My dear Father, my God and Lord,  
you gladly suffered our sorrow.

Refrain

#### VI. Campana sobre Campana

¡Campana sobre campana,  
y sobre campana una!  
Asómate a la ventana,  
y verás al Niño en la cuna.

Bell after bell,  
one bell after another!  
Come to the window,  
and see the child in the cradle.

Belén, campanas de Belén,  
que los ángeles tocan  
¿Que nuevas me traéis?  
Recogido tu rebaño,  
¿Adónde vas pastorcito?  
Voy a llevar al portal requesón,  
manteca y vino.

Bethlehem, bells of Bethlehem,  
that the angels play,  
what news do you bring to me?  
You rounded up your flock:  
Little shepherd, where are you going?  
I'm going to bring to the stable cheese,  
butter and wine.

Si aún las estrellas alumbran,  
¿Pastor dónde quieres ir?  
Voy al portal por si el Niño  
con Él me deja dormir.

If the stars still shine,  
Shepherd, where do you want to go?  
I'm going to the stable to see if the child  
will let me sleep beside him.

#### VII. En Belén Tocan A Fuego

En Belén tocan a fuego,  
del portal salen las llamas.

In Bethlehem a fire begins,  
from the manger come the flames;

Porque dicen que ha nacido  
El Redentor de las almas.

for they say he was born,  
the Redeemer of souls.

Refrain:

Brincan y bailan los peces en el río,  
Brincan y bailan de ver a Dios nacido.  
Brincan y bailan los peces en el agua,  
Brincan y bailan de ver nacida el alba.

Fish in the river jump and dance,  
they jump and dance to see God's birth.  
Fish in the water jump and dance,  
they jump and dance to see the dawn's birth.

En el Portal de Belén  
nació un clavel encarnado,  
que por redimir el mundo  
se ha vuelto lirio morado.

In Bethlehem's stable,  
a carnation was born, the incarnate,  
that by redeeming the world,  
has turned into a purple lily.

Refrain

La Virgen lava pañales,  
y los tiende en el romero.  
Los pajarillos cantaban  
y el agua se iba riendo.

The Virgin washes clothes,  
and hangs them on the rosemary bush.  
The birds sang,  
and the water flowed rejoicing.

Refrain

### VIII. El Noi de la Mare

¿Qué li darem a n'el Noi de la Mare?  
¿Qué li darem que li sápigas bo?  
Li darem panses en unes balances,  
li darem figues en un paneró.

What shall we give to the Child of the Mother?  
What shall we give that the babe will enjoy?  
We shall give him a tray full of raisins,  
then we shall give him figs in a basket.

¿Qué li darem a n'el Noi de la Mare?  
¿Qué li darem a l'hermos Infantó?  
Panses i figues anous i olives,  
panses i figues i mel i mató.

What shall we give to the Child of the Mother?  
What shall we give to her beautiful Child?  
Raisins and dried figs and olives,  
raisins and figs and honey and cheese.

¿Tam-pa-tan-tam, que les figues son verdes?  
¿Tam-pa-tan-tam, que ja madurarán?  
Si no maduren el día de Pasqua,  
madurarán en el día del Ram.

What shall we do if the figs are green?  
What shall we do if the figs will not ripen?  
If they are not ripe for Easter,  
they will ripen on Palm Sunday.

### IX. Chiquirriquitín

Refrain:

Ay, del chiquirritín, chiquirriquitín,  
metidito entre pajas,  
Ay, del chiquirritín, chiquirriquitín,  
Queridi, Queridito del alma.

Oh, in the manger,  
lying in the straw,  
Oh, in the manger,  
darling boy, little darling of our soul.

Por debajo del arco del portaliño

Below the arch of the stable,

se descubre a María, José y el Niño.

we find Mary, Joseph, and the Child.

Refrain

Entre el buey y la mula  
Dios ha nacido,  
y en un pobre pesebre  
lo han recogido.

Between an ox and a donkey,  
God was born,  
and in a poor manger  
they received him.

Refrain

## X. El Rorro

Refrain:

A la rururru, niño chiquito,  
duérmase ya mi Jesucito.

*A la rurru*, little child,  
go to sleep now, my tiny Jesus.

Del elefante hasta el mosquito  
guarden silencio, no le hagan ruido.

From the elephant to the mosquito,  
keep quiet, do not make noise.

Refrain

Noche venturosa, noche de alegría,  
bendita la dulce divina María.

Divine night, night of joy,  
Blessed be sweet, divine Mary.

Refrain

Coros celestiales con su dulce acento,  
canten la ventura de este nacimiento.

Celestial choirs with your sweet voices,  
sing the blessing of this birth.

There is a category of sacred lullabies that respond to the Biblical event known as the slaughter of the innocents, going back to the Coventry Carol. This poignant setting of *Lulla, Lullaby* by **William Byrd** from *Psalms, Sonnets and songs of sadness and pietie* (London, 1588) exploits the dissonance of cross-relations and yearning sigh motifs as Mary tries to calm the baby, who cries over the blood of infants shed by Herod. Byrd was a distinguished Tudor composer, who 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 without persecution throughout the Elizabethan period, writing for “both sides” i.e. Latin motets (used for private chapel worship) and in English. With Tallis, he was granted a monopoly on music printing by Elizabeth I in 1575.

Lulla, lullaby, my sweet little baby, what meanest thou to cry?  
Be still, my blessed Babe, though cause thou hast to mourn:  
whose blood most innocent to shed the cruel king has sworn;  
And lo, alas! behold what slaughter he doth make,  
shedding the blood of infants all, sweet saviour, for thy sake.  
A King, a King is born, they say, which King this king would kill:  
oh woe and woeful heavy day, when wretches have their will!

*Eso Rigor e Repente* is a dramatic *villancico* by **Gaspar Fernandes**, from Puebla, Mexico. In this not-so-politically-correct text, different African native groups tell the story, vying to be the best by insulting the others. The text is in a mixture of Portuguese, Spanish, and West African.

Eso rigor e repente:  
 juro aqui se niyo siquito.  
 Que aunque nace poco branquito  
 turu somo noso parente.  
 No tememo branco grande.  
 ¡Tenle primo, tenle calje!  
 Husihe husiha paracia,  
 toca negriyo tamboritiyo.  
 ¡Canta parente!  
 Sarabanda tenge que tenge,  
 sumbacasú cucumbé.  
 ¡Ese noche branco seremo!  
 ¡O jesú, qué risa tenemo!  
 ¡O qué risa, Santo Tomé!  
 Vamo negro de Guinea  
 a lo pesebrito sola;  
 no vamo negro de Angola  
 que saturu negla fea.  
 Queremo que niño vea  
 negro pulizo y galano,  
 que como sa noso  
 hermano tenemo ya fantasia.  
 ¡Toca viyano y follía  
 bailaremo alegremente!  
 Gargantiya legranate yegamo  
 a lo sequitiyo,  
 manteyya rebosico,  
 comfite curubacate.  
 Y le cura ate faxuela  
 guante, camisa, capisayta  
 de frisa, canutiyo de tabaco.  
 ¡Toca preso pero beyaco  
 guitarra alegremente!  
 ¡Toca parente!

Such a sudden hardship:  
 certainly here I'm not favored.  
 But although the child was born a little white,  
 paler than I, we all amount to brothers.  
 We have no fear of the great white one.  
 Come on, cousin, put on your shoes!  
 Play, black children,  
 play the little drum.  
 Sing, everybody!  
 Dance, make noise,  
*sumbacasú cucumbé.*  
 Tonight we'll all be white!  
 Oh Jesus, what laughter we have!  
 Oh, what laughter, Saint Thomas!  
 Let's go, Guinean blacks,  
 to the little manger by ourselves;  
 keep those Angolan blacks away  
 because they're all unpleasant looking.  
 We want the child to see  
 the polished and handsome blacks first,  
 such as our brothers,  
 who already have fine clothes.  
 Play a Spanish song  
 and gaily dance!  
 Necklaces of precious stones we bring  
 to the little one,  
 a head scarf and little shawl,  
 candy and dried fruit.  
 And we bring a small sash,  
 gloves, shirt, a little hooded cape made of wool,  
 and a little cane pipe for tobacco.  
 Play fast but skillfully  
 on the merry guitar!  
 Play, everybody!

**Eleanor Daley** is a Canadian composer, performer, and accompanist. She received her Bachelor of Music Degree in Organ Performance from Queen's University in Kingston, Ontario, and holds diplomas in both organ and piano from the Royal Conservatory of Music in Toronto and Trinity College in England. She has been the Director of Music at Fairlawn Heights United Church in Toronto since 1982. During that time, she has established a thriving choral program for which much of her choral music has been composed. Ms. Daley's *Requiem* was awarded the National Choral Award for Outstanding Choral Composition of the Year in 1994 by the Association of Canadian Choral Conductors (ACCC), and was performed by Harmonium in 2003. *The World's Desire* was written in 2005 for the Halifax Camerata Singers, based on a poem by English writer G.K. Chesterton.

The Christ-child lay on Mary's lap,  
 His hair was like a light.  
 (O weary, weary were the world,  
 But here is all aright.)

The Christ-child lay on Mary's breast  
His hair was like a star.  
(O stern and cunning are the kings,  
But here the true hearts are.)

The Christ-child lay on Mary's heart,  
His hair was like a fire.  
(O weary, weary is the world,  
But here the world's desire.)

The Christ-child stood on Mary's knee,  
His hair was like a crown,  
And all the flow'rs looked up at him,  
And all the stars looked down.

In 1922, Rev. Bates G. Burt, a self-taught musician, began composing Christmas carols and sending them as seasonal greeting cards to his friends, family, and parishioners. In 1942, he passed the job of composing the music to his son, Alfred Burt, a jazz trumpeter who had just received his music degree from the University of Michigan. The father-son team produced five carols together before Bates' death in 1948. Alfred Burt went on to write a total of fifteen Christmas carols, including the popular *Caroling, Caroling* and *Some Children See Him*. Since 2001, **Abbie Burt Betinis** has been continuing this family tradition begun so long ago by her great-grandfather. Reviewed as “most audacious... edgy and thrilling,” the music of Betinis has been heard in some of the finest concert halls in the United States, and is enjoying growing acclaim abroad. She has been commissioned by more than 40 music organizations including the American Suzuki Foundation, Cantus, Dale Warland Singers, and The Schubert Club. She holds degrees from St. Olaf College and the University of Minnesota, and has done post-graduate work at the European American Musical Alliance in Paris, France, where she studied harmony and counterpoint in the tradition of Nadia Boulanger. A McKnight Artist Fellow, Betinis has also received grants and awards from the American Composers Forum, ASCAP, the Jerome Foundation, and the Minnesota Music Educators Association. She has been Composer-in-Residence for The Schubert Club in St. Paul since 2005, and has also held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble. A three-time cancer survivor, Abbie lives in St. Paul, MN. ***Run, Toboggan, Run*** is the winner of the 2011 Editors' Choice Award from J.W. Pepper. (notes from the composer's website; you can also find her on Facebook).

Anticipation's in the air,  
Run, toboggan, run!  
The snow is fresh and waiting there;  
The children chatter and prepare.  
Run, toboggan, run!

Assemble sweaters, coats and caps,  
The mittens, gloves, and fleeces,  
The scarves and jackets, hats with flaps -  
With buttons, zippers, clips, and snaps -  
So many separate pieces!

A vee of geese flies overhead  
As southward their migration,  
While armed with snowballs, skates, and sled,  
The families frolic, noses red,

With noisy jubilation.

Oh, sledding teaches useful skills,  
Philosophy and science:  
Respect the steepness of the hills;  
And try again, despite the spills,  
To steer with self-reliance.

The safest and most pleasant way  
Is taking turns and sharing;  
Help rescue any runaway,  
And know the risks when you display  
Outrageous feats of daring.

Find happiness to hold and keep.  
The joys of just an hour  
Become a comfort, strong and deep  
To help you when the hills are steep  
With mem'ries' golden power.

December days are cold and dark  
Run, toboggan, run!  
In each of us there glows a spark  
Where joy and hope have left their mark.  
Soon Christmas day will come.

**John Ferguson** is the Elliot & Klara Stockdal Johnson Professor of Organ and Church Music at St. Olaf College in Northfield, MN. He earned a B.M. from Oberlin, an M.M. from Kent State University, and a D.M.A. from the Eastman School of Music, where he studied with Russell Saunders. His responsibilities include directing the church music-organ program, teaching organ and conducting the St. Olaf Cantorei. He is respected as a fine teacher and performer, and his skill as improviser and leader of congregational song has received national acclaim. *A Carol Collage* was written in 2007 specifically for the five fantastic choral ensembles that sing the legendary Christmas Festival at St. Olaf each year: The St. Olaf Choir (SATB), The Chapel Choir (SATB), The Cantorei (SATB), The Manitou Singers (SSAA), and The Viking Chorus (TTBB). Ferguson explains: "All of the carols are drawn from the *Lutheran Hymnal*...the 'glue' piece is the Cameron traditional hymn 'He came Down'...and I selected other carols...choosing a variety of cultural sources to give a global flavor to the collage to remind us that... incarnation is a gift of every place and time." I had the pleasure of hearing the first performance in 2007, which included my daughter Virginia in the St. Olaf Choir. This year marks the 100<sup>th</sup> anniversary of the St. Olaf Christmas Festival, started in 1912 by F. Melius Christiansen.

Why did he come?  
He came down that we may have love;  
halleluja forevermore.

Love has come and never will leave us!  
Love is life everlasting and free.  
Love is Jesus within and among us.  
Love is the peace our hearts are seeking.  
Love! Love! Love is the gift of Christmas.  
Love! Love! Praise to you God on high!

Why did he come?  
He came down that we may have light.

All out of darkness we have light,  
which made the angels sing this night,  
“Glory to God in highest heav’n;  
Peace on the earth, goodwill. Amen.”

Why did he come?  
He came down that we may have hope.

Toda la tierra espera al Salvador,  
y el surco abierto, la obra del Señor;  
es el mundo que lucha por la libertad,  
reclama justicia y busca la verdad.

All the earth waits for the Savior,  
and the open furrow, the work of the Lord;  
it’s the world that fights for liberty,  
demands justice and searches for the truth.

Why did he come?  
He came down that we may have joy.

Jeg er så glad hver julekveld,  
fol da blev Jesus født;  
da lyste stjernen som en sol,  
og engler sang så søtt.

I am so glad each Christmas Eve,  
the night of Jesus’ birth;  
then like the sun the star shone forth,  
and angels sang on earth.

Stille Nacht, heilige Nacht!  
Alles schläft, einsam wacht  
nur das traute, hoch heilige Paar.  
Holder Knabe im lокkigen Haar.  
Schlafe in himmlischer Ruh.

Silent night, holy night!  
All is calm, all is bright  
’round yon Virgin, Mother and Child.  
Holy Infant so tender and mild.  
Sleep in heavenly peace.

Why did he come?  
He came down that we may have peace.  
He came down that we may have love.  
He came down that we may have hope;  
halleluja forevermore.

American guitarist and composer **Michael Fink** made this beautiful, onomatopoetic setting of Robert Herrick’s poem *What Sweeter Music* in 1970.

What sweeter music can we bring,  
Than a carol, for to sing,  
The birth of this our heav’nly king?  
Awake the voice! Awake the string!  
Heart, ear, and eye, and ev’rything.  
Awake! the while the active finger  
Runs division with the singer.

*Kalinka* is one of the most popular Russian folksongs. Arranger **Vladimir Prokhorov** explains: “The design—two contrasting parts: masculine and feminine—came to this 19<sup>th</sup> century urban dance song from an old dance

form, in which the movements gradually accelerated until everything whirled in a fiery dance. Kalinka is a snow-ball tree, with white flowers and bright red berries. Its very name is derived from ‘to make red-hot’. In Russian folk tradition, the red color of fire and the berries (malina) become linked together as a symbol of beauty, love and eroticism.”

Refrain:

Kalinka, kalinka, kalinka moya,  
f sadu yagoda malinka, malinka moya.  
Ah!

Kalinka, kalinka, kalinka, my sweet,  
Beauty-berry, in the garden, malinka, my sweet.  
Ah!

Pod sosnoyu, pod zelenoyu,  
spat polozhite vi menia, ah!  
Ay, liuli, liuli, ay, liuli, liuli,  
spat polozhite vi menya.

’Neath a pine tree, ’neath an evergreen tree,  
Lay me down, so I can sleep.  
Liuli, liuli, liuli, liuli,  
Lay me down, so I can sleep.

Refrain

Sosionushka, ti zelenaya,  
ne shumi ti nado mnoy, ah!  
Ay, liuli, liuli, ay, liuli, liuli,  
ne shumi ti nado mnoy.

Ah, you pine tree, ah, you evergreen tree,  
Do not rustle o’er my head.  
Liuli, liuli, liuli, liuli,  
Do not rustle o’er my head.

Refrain

Krasavitsa, dusha devitsa,  
poliubi zhe ti menia, ah!  
Ay, liuli, liuli, ay, liuli, liuli,  
poliubi zhe ti menya.

Ah, my darling, my darling maiden,  
Will you give your love to me?  
Liuli, liuli, liuli, liuli,  
Will you give your love to me?

Refrain

**Carolyn Jennings** is Professor Emerita of Music at St. Olaf College, and holds degrees from the University of Iowa and the University of Michigan. She has written compositions for voices, orchestra and piano, and has received grants from the Minnesota Composers Forum. *Pengyou, Ting!* has an anonymous text that appears in the Chinese hymnal, but Jennings uses a different folk melody from the same hymnal that seems particularly well-suited to this text, ‘the ancient pentatonic melody carrying the text with graceful buoyancy.’

Pengyou, ting zhe hao xin xi:  
Yesu jiang shi wei jiu ni,  
Ben lai ta shi tian shang shen,  
Te lai wei jiu shi shang ren.  
Ting zhe hao xin xi:  
Yesu Jidu, Jiang shi wei  
jiu wo, jiu ni!

Listen, friend, to this good news:  
Jesus came to earth for you,  
came from heav’n where he was Lord,  
came to save us all.  
Listen, hear this good news:  
Jesus Christ came to earth  
for me, for you!

*Pasko Na Naman!* is one of the most popular Christmas songs in the Philippines. It was composed by **Felipe Padilla de Leon**, who was declared Philippine’s National Artist in 1997. Levi Celerio, who wrote the lyrics, was chosen for National Artist in Literature and Music in 1997. This carol reflects the holiday spirit of one of the most revered holidays for Filipinos, reflecting their Catholic heritage. Arranger **George Hernandez** is Artistic Director of San Francisco’s Saringhimig Singers.



Pasko na naman  
O kay tulin ng araw  
Paskong nagdaan tila ba kung kailan lang  
Ngayon ay Pasko dapat pasalamatan  
Ngayon ay Pasko tayo ay magbigayan  
Pasko, Pasko, Pasko na namang muli  
Tanging araw na ting pinakamimithi  
Pasko, Pasko, Pasko na namang muli  
Ang Pagibig naghahari

It's Christmas again  
Oh how swift the days;  
Past Christmas seems just a while ago.  
It's Christmas, now we must be thankful;  
Now it's Christmas let's give to one another.  
Christmas, it's Christmas again,  
Sole day that we long for the most;  
Christmas, it's Christmas again,  
Love reigns.

**Friar Geronimo Gonzalez** worked in Madrid and Seville, and was widely-known in colonial Mexico. Although celebrating the birth of the baby Jesus, the dance-like *villancico* ***Serenissima Una Noche*** is quite secular in feel. It shows some surprising syncopations that the good father Gonzalez may have learned from Central American sources.

Serenissima una noche  
mas que si fuera un infante.  
En lo cresco de Diciembre,  
quiso por dicha estrellarse.  
Ande el baile y al sol  
que ha nasido por dios verdadero,  
oi todos le aclamen.

A most serene night  
is made greater because of an infant.  
In the cool of December,  
made bright by the stars,  
step to the dance, and to the sun,  
for the child of the true god is born;  
today let us all acclaim him.

What we know today as a children's song, ***The Friendly Beasts***, sometimes called an "Old French carol," is actually derived from the 12<sup>th</sup> century Latin conductus, *Orientis Partibus* (sung by Harmonium as a processional in last year's concert). During this song in the medieval mystery plays, the Virgin Mary is seen riding on a live donkey into the cathedral (including braying noises), hence the transition to a song in which animals speak. Guitarist and composer **Jeffrey Van** has premiered over 50 works for guitar, and has performed at Carnegie Hall, the Kennedy Center, on NPR broadcasts, and on many recordings, including eight with the Dale Warland Singers, for whom this carol was arranged. He teaches at the University of Minnesota School of Music. His compositions include works for solo guitar, guitar and other instruments, chorus, vocal solo and organ.

Jesus our brother, kind and good,  
was humbly born in a stable rude,  
and the friendly beasts around Him stood,  
Jesus our brother, kind and good.

"I," said the donkey, shaggy and brown,  
"I carried his mother uphill and down,  
I carried his mother to Bethlehem town."  
"I," said the donkey, shaggy and brown.

"I," said the cow, all white and red,  
"I gave him my manger for his bed,  
I gave him my hay to pillow his head."  
"I," said the cow, all white and red.

"I," said the sheep with curly horn,  
"I gave him my wool for his blanket warm,  
He wore my coat on Christmas morn."  
"I," said the sheep with curly horn.

"I," said the dove, from the rafters high,  
"I cooed him to sleep that he should not cry,  
We cooed him to sleep, my mate and I."  
"I," said the dove, from the rafters high.

Thus ev'ry beast, by some good spell,  
in the stable dark was glad to tell  
of the gift each gave Emmanuel,  
the gift each gave Emmanuel.

Harmonium concerts have a tradition of sing-along that I like to maintain while respecting the diversity of our audience and the theme of our concert, so I have asked librettist (and husband) Jabez Van Cleef to provide us new words for *God Rest Ye Merry Gentlemen*; please join us!

This crazy arrangement of **J. Pierpont's** classic *Jingle, Bells* by English composer **David Blackwell** is one of the most requested Harmonium audience favorites. It starts out straight-forward, but then there seems to be a bit too much partying in the sleigh! Listen carefully and enjoy the ride!

Dashing thro' the snow  
In a one-horse open sleigh,  
O'er the fields we go,  
Laughing all the way;  
Bells on bobtail ring,  
Making spirits bright;  
What fun it is to ride, and sing  
A sleighing song tonight!

Refrain:

Jingle, bells, jingle, bells,  
Jingle all the way;  
Oh, what fun it is to ride  
In a one-horse open sleigh!

Now the ground is white;  
Go it while you're young,  
Take the girls tonight,  
And sing this sleighing song.  
Just get a bobtailed bay,  
Two forty for his speed;  
Then hitch him to an open sleigh  
And crack! you'll take the lead.

Refrain & "Refrain" (modified)

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**Merynda Adams**, harpist, made her New York debut to a sold out Carnegie Recital Hall as a 1994 winner of the Artists International Competition. She has been described by the Newark Star Ledger as having "played the harp with color and great facility" and is in demand as a soloist and chamber musician, having performed throughout the United States, France, Belgium, the Netherlands and Puerto Rico. Ms. Adams has performed with the New Jersey Symphony Orchestra, New York Grand Opera, New Philharmonic, Lyrica Chamber Music, Northeastern Philharmonic, Colonial Symphony, Westfield Symphony, Lake Placid Sinfonietta and off Broadway in the "The Fantasticks". She is often heard as guest artist in area churches including Cathedral Basilica of the Sacred Heart and St. Patrick's Cathedral. A graduate of the Manhattan School of Music, winner of the South Orange Symphony Artists' Competition and the Goldblatt Award, her teachers include Kathleen Bride, Erika Waardenburg, Gloria Agostini and Elizabeth Fontan-Binoche. She was a founding member and former vice president of the North Jersey Chapter of the American Harp Society and is an Affiliate Artist Teacher at Drew University.

**Christopher Kenniff**, classical guitarist, is a critically acclaimed recitalist and chamber musician. The Newark Star Ledger has described him as having "a lush, liquid tone, remarkably clean fingering and a nicely varied

touch,” while Classical New Jersey writes “Kenniff’s presentation and playing stood out among the concerts of the Access to Art Series. His quiet, poignant play with dynamics was mesmerizing...his playing was idiomatic, beautifully voiced, and technically flawless...he left the listeners with the impression that he himself was thrilled to give the performance.” Active in the performance of contemporary as well as traditional repertoire for the classical guitar, Mr. Kenniff has premiered works by composers Samuel Adler, Emma Lou Diemer, Frank Ezra Levy, and many others. He holds BM and MM degrees from Southern Methodist University and an Artist Diploma from Indiana University. He was awarded first prize at the Councour de Guitarre (Quebec, Canada), the Music Teachers National Association Competition and the National Federation of Music Clubs Biannual Competition. He was also the winner of the Dallas Classical Guitar Society’s Young Artist Auditions and the Dallas Music Teacher’s Award. Mr. Kenniff is the founder and director of the American String Teacher’s Association of New Jersey’s Chamber Music Institute (ASTA/NJ CMI). He has been recognized for contributions as a music educator by the National Foundation for Advancement in the Arts and the New Jersey Guitar and Mandolin Society, and was named 2008 Studio Teacher of the Year by the American String Teacher’s Association of New Jersey. He has recorded two compact discs: *Transfiguration* (works for viola and guitar by Halper, DeFalla, Purcell, Kioulaphides and Adler) and *Christopher Kenniff plays works by Turina, Ponce, Roussell, Tedesco, Dowland, Scarlatti and Mertz*. Mr. Kenniff is a member of Kean University’s Concert Artist Faculty and has performed as a member of the acclaimed ensembles Duo Fresco: New Directions for Viola & Guitar, and Duo Cantiga (soprano & guitar). Mr. Kenniff is playing an instrument made by luthier Garret Lee. ([www.ChristopherKenniff.com](http://www.ChristopherKenniff.com))

**Joseph Keefe**, percussionist, is a percussion performer, educator, composer, and arranger. He performs on percussion instruments regularly with Harmonium and is also a singing member of the group. Keefe is the Ridge High School Marching Band percussion instructor and directs the Ridge High School Percussion Ensemble. He is a graduate of Duke University, where he was the Class of 2004 recipient of the A.J. Fletcher Music Performance Scholarship.