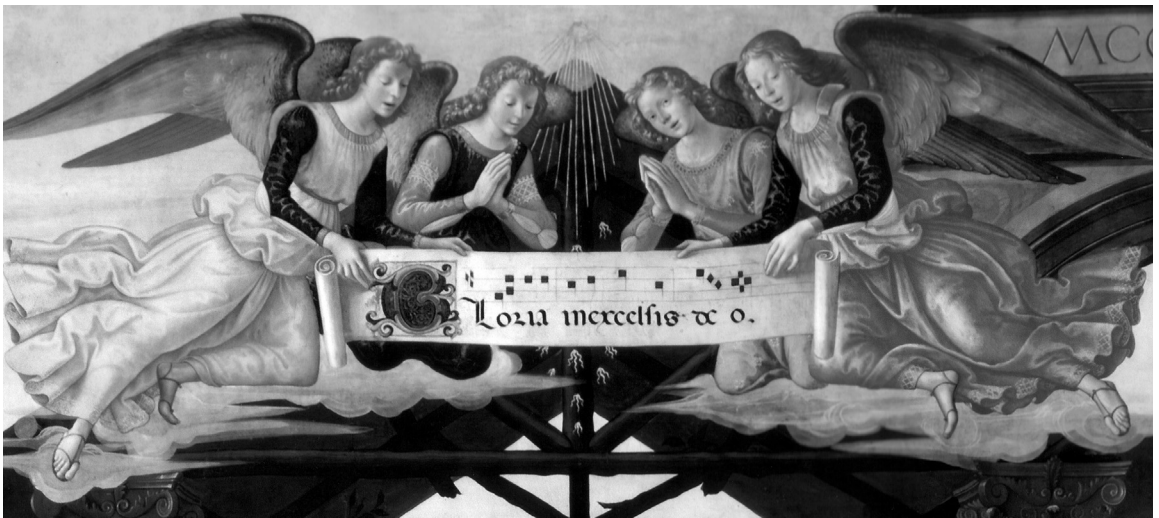


MUSICAL ARTS OF SANTA CRUZ PRESENTS

THE Santa Cruz Chorale

# *Christmas with the Chorale*

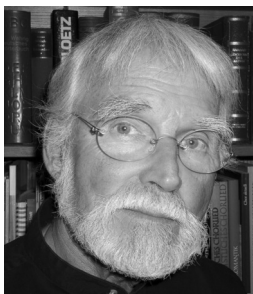
**Christian Grube, Conductor & Artistic Director**



♥ Saturday, December 17, 2016, 8:00pm

♥ Sunday, December 18, 2016, 4:00pm

Holy Cross Church  
126 High Street, Santa Cruz



## ARTISTIC DIRECTOR

Christian Grube, artistic director of the Santa Cruz Chorale since July 2006, is emeritus professor of choral conducting at the University of Arts,

Berlin. As director of the Berlin State and Cathedral Boys' Choir and the Chamber Choir of the University of Arts, Professor Grube has conducted and toured with his choirs throughout the world. In 1995, because of the diplomatic influence of his work, he was awarded the National Medal for Distinguished Service, the highest civilian honor given by the German government.

Professor Christian Grube continues to spend part of the year in Europe, holding workshops and serving as a guest conductor with various choral groups. He teaches conducting at the University of Arts, Berlin, and performs and tours with the University Chamber Choir. The rest of the year he lives in the Santa Cruz Mountains, where he gives private conducting lessons.

### ABOUT THE COVER

The artwork on our program cover is from the upper portion of "Adoration of the Magi" by Domenico Ghirlandaio (1449-1494). It shows four angels holding a scroll with the first notes and words of the *Gloria*. The painting, originally commissioned as an altarpiece for the adjacent church, is now displayed in the gallery of the Ospedale degli Innocenti, which at that time was the orphanage for Florence, Italy.

## ACCOMPANIST

A native of Russia who moved to the U.S. in 1998, pianist Vlada Volkova-Moran holds diplomas from Moscow Tula Music College, Lenin Pedagogical University, and Moscow Tchaikovsky Conservatory. She is active locally as a performing artist, accompanist, and music educator. Ms. Volkova-Moran runs a piano studio and teaches organ privately. She also is an organist for Peace United Church of Christ of Santa Cruz and the Diocesan Choir of Monterey as well as principal accompanist for Cabrillo Symphonic Choir and Temple Beth-El Choir.

Ms. Volkova-Moran performs with Celebrated Piano Ensemble, Santa Cruz Chamber Players, Espresso Orchestra, Loma Prieta Ensemble, and other musicians in Santa Cruz and the Bay Area. She was a solo artist with the Santa Cruz Baroque Festival and is founder and artistic director of the annual New Year's Eve "Organists Kaleidophone" concert series in Santa Cruz.

### Organists Kaleidophone will ring in the New Year

**Sunday, December 31, 2016, 4:00pm**  
**Peace United Church of Christ**  
**900 High Street, Santa Cruz**

The 12th annual New Year's Eve "Organists Kaleidophone" will be held at Peace United Church of Christ, 900 High Street, Santa Cruz, on Sunday, December 31, at 4 p.m. It will be followed by a champagne and chocolate reception. The concert is free. A goodwill offering will be taken at the door with proceeds benefiting the organ maintenance fund. For details, call 831-460-1030 or email [vladamuse@sbcglobal.net](mailto:vladamuse@sbcglobal.net).

## MUSICAL ARTS OF SANTA CRUZ UPCOMING EVENTS 2017

### **Guest Concert: New Choir**

*New Choir and The Santa Cruz Chorale*

**Sunday, March 26, 2017, 4:00pm**

**Holy Cross Church, 126 High Street, Santa Cruz**

#### A DIALOGUE OF HEAVEN AND EARTH

The highly acclaimed New Choir, celebrating its 17th season under founding director Eileen Chang, is noted for presenting diverse, challenging and engaging choral music from many cultures and musical periods.

In this concert, the choir will explore our conversation with the Creator as expressed in the words we exchange with each other and the sounds of creation that surround us.

The music will be a sonic journey from the late Romantic world of Rheinberger and Stanford through evocations of nature by 20th century composers Hugo Alfvén of Sweden and Canadian Murray Schafer to contemporary sound creations by today's rising stars from Latvia, Lithuania, Norway, South Korea and Indonesia. Experience this truly international sonic journey through the universe.

### **Fauré Requiem and Mendelssohn Motets**

*The Santa Cruz Chorale*

**Saturday, June 3, 2017, 8:00pm**

**Sunday, June 4, 2017, 4:00pm**

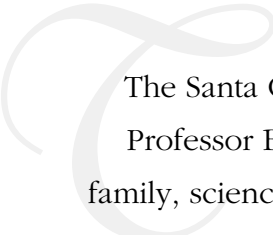
**Holy Cross Church, 126 High Street, Santa Cruz**

Our June concert presents works by two great composers of the Romantic Period: Gabriel Fauré and Felix Mendelssohn. The centerpiece of the program is one of Fauré's most famous works, the *Requiem* for soprano and baritone soloists, choir, orchestra and organ.

The *Requiem* will be preceded by Fauré's beloved *Cantique de Jean Racine*, which shows the influence of Mendelssohn on the young Fauré. As an homage to Mendelssohn, the concert will include two of his cantatas for choir and orchestra.



*In Memoriam*  
Bruce Bridgeman



The Santa Cruz Chorale recently lost one of its long-time singers, Professor Bruce Bridgeman. His was a life well lived, devoted to family, science, environmentalism, social justice, and the joy of music.

We miss Bruce deeply, remember him fondly, and treasure his many and varied contributions to the Chorale over the years.

<http://brucebridgeman.sites.ucsc.edu>

## REMINDERS

🔇 Please turn off cell phones, watch alarms, and other devices that might disrupt the concert.

📷 Please refrain from taking photos or making audio or video recordings of performances. No such activities are allowed without advance written permission.

🔄 Due to the nature of live performance, all programs are subject to change.

## THE MONTEREY BAY SINFONIETTA

Valerie Tisdell, *Violin I*

Alice Talbot, *Violin 2*

Eleanor Angel, *Viola*

Kristin Garbeff, *Cello*

Stan Poplin, *Bass*

Mihail Iliev, *Bassoon*

Vlada Volkova-Moran, *Continuo, Organ*

Jesse Cunha, Jean Laroche, Luiz Razera, Richard Roullard, *Percussion Quartet*

Barbara Gaskell, *Recorder*

## MEMBERS OF THE SANTA CRUZ CHORALE

### Sopranos

Netta Ben-Meir

Joy Jennings Danziger

☆✳️ Suzanne Duval

Margie Erickson

Alexandra Florimonte

Barbara Gaskell

Karen Gordon

Virginia Holcombe

Ruth Kaspar

Stacey Pollard

Alissa Roedig

Gabrielle Stocker

Julia van der Wyk

April Zilber

### Altos

Anne Bonner

✳️ Diane Bridgeman

Mary Crawford

☆ Rosella Crawford-  
Bathurst

Alisa Klaus

Sharon Nelson

Maryruth Priebe

Deana Slater

Cora Sorenson

Lois Van Buren

Mary Ann Wieland

Wendy Wyckoff

### Tenors

Jas Cluff

Kevin Crews

Ron Goodman

Gary Hintz

Paul Lawton

Robert Ley

Jerry Paul

☆✳️ Tom Pennello

Richard Roullard

○ Stanley Williamson

### Basses

Brad Burgon

Roger Chaffin

Jesse Cunha

Denis Haskin

☆ Jean Laroche

Luiz Razera

✳️ Paul Schmitz

Niel Warren

☆ Sectional conductor

✳️ Section leader

○ Singer emeritus

MUSICAL ARTS OF SANTA CRUZ  
PRESENTS

THE Santa Cruz Chorale

# *Christmas with the Chorale*

Christian Grube, Conductor & Artistic Director

## PROGRAM

- Confitebor tibi Domine** . . . . . CLAUDIO MONTEVERDI
- Adventi ének** . . . . . ZOLTAN KODÁLY
- Dixit Maria** . . . . . HANS LEO HASSLER
- A Child is Born in Bethlehem** . . . . . SAMUEL SCHEIDT
- O Magnum Mysterium** . . . . . MORTEN LAURIDSEN
- Lute-book Lullaby** . . . . . ARR. GEOFFREY SHAW  
*Suzanne Duval, Soprano*
- Ave Maria** . . . . . ROBERT PARSONS
- Lux Aurumque** . . . . . ERIC WHITACRE
- The Lamb** . . . . . JOHN TAVENER
- Das neugebor'ne Kindelein** . . . . . DIETRICH BUXTEHUDE

## INTERMISSION

<b>See Amid the Winter's Snow</b> .....	JOHN GOSS
<b>While Shepherds Watched Their Flocks.</b> .....	ARR. DAVID WILLCOCKS
<b>Meklētāja Celš.</b> .....	ANDREJS JANSONS
<b>Cold December Flies Away</b> .....	DALE WOOD
<i>Vlada Volkova-Moran, organist</i>	
<b>Llévame a ver a Jesús.</b> .....	NOEL ESTRADA
<b>Riu, Riu, Chiu</b> .....	ED. RAFAEL MITJANA
<b>Entre le boeuf</b> .....	ANONYMOUS
<b>Guillô, pran ton tamborin</b> .....	ARR. BERNHARD DE LA MONNOYE
<b>Il est né le divin enfant</b> .....	ARR. DAVID WILLCOCKS
<b>Enatus est Emmanuel</b> .....	MICHAEL PRAETORIUS
<b>Concerto "Fatto per la notte di natale"</b> .....	ARCANGELO CORELLI
<i>Monterey Bay Sinfonietta</i>	
<b>Det hev ei rose sprunge</b> .....	OLA GJEILO
<b>Still, Still, Still</b> .....	ARR. PHILIP LEDGER
<b>O Come, O Come, Emmanuel</b> .....	ARR. DAVID WILLCOCKS
<b>Stille Nacht</b> .....	ARR. HERMANN EBENHOECH
<b>Quempas</b> .....	MICHAEL PRAETORIUS

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## PROGRAM NOTES, TEXTS AND TRANSLATIONS

### **Confitebor tibi Domine (Psalm 110)\*** from *Selva morale e spirituale*, c. 1640

Claudio Monteverdi (1567-1643)

[\*Psalm 110 in the Latin “Biblia Sacra Vulgata” is numbered Psalm 111 in the King James Bible]

After the soprano soloist’s opening proclamation “Confitebor tibi, Domine, in toto corde meo...” (“Praise ye the Lord. I will praise the Lord with my whole heart...”), it is interesting to see how Monteverdi treats the two aspects of the Lord’s name. On the one hand the Psalm says it is “holy,” on the other it inspires fear and awe (“Sanctum et terribile nomen ejus”—translated into English as “Holy and reverend is his name”). Monteverdi underlines the holiness of his name by intoning “Sanctum” with great solemnity on long notes. In contrast, the immediately following reference to Him as “terrible” is composed with such short notes that the singer becomes almost tongue-tied trying to pronounce it. By making His “terrible” name virtually impossible to speak, Monteverdi perhaps means to document the fact that humans are completely dumbfounded when trying to comprehend Him.

Confitebor tibi, Domine, in toto corde meo,

In consilio justorum, et congregatione.

Magna opera Domini, exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus; et justitia ejus manet in saeculum saeculi.

Memoriam fecit mirabilium suorum,

Misericors et miserator Dominus;

Escam dedit timentibus se, memor erit in saeculum testamenti sui.

Virtutem operum suorum annuntiabit populo suo,

Ut det illis haereditatem gentium,

Opera manuum ejus veritas et judicium. Fidelia

omnia mandata ejus,

Confirmata in saeculum saeculi, facta in veritate et aequitate.

Redemptionem misit populo suo; mandavit in aeternum testamentum suum.

Sanctum et terribile nomen ejus.

Initium sapientiae timor Domini;

Intellectus bonus omnibus facientibus eum.

Laudatio ejus manet in saeculum saeculi.

Gloria Patri, et Filio, et Spiritui Sancto...

Amen.

Praise ye the Lord. I will praise the Lord with my whole heart,

In the assembly of the upright, and in the congregation.

The works of the Lord are great, sought out of all them that have pleasure therein.

His work is honourable and glorious: and his righteousness endureth for ever.

He hath made his wonderful works to be remembered:

The Lord is gracious and full of compassion.

He hath given meat unto them that fear him: he will ever be mindful of his covenant.

He hath shewed his people the power of his works, That he may give them the heritage of the heathen.

The works of his hands are verity and judgment; all his commandments are sure.

They stand fast for ever and ever, and are done in truth and uprightness.

He sent redemption unto his people: he hath commanded his covenant for ever:

Holy and reverend is his name.

The fear of the Lord is the beginning of wisdom:


A good understanding have all they that do his commandments:

His praise endureth for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost...

Amen.



 **Adventi ének based on *Veni, veni Emmanuel* (15th century Latin Advent hymn);  
transl. *Hymns Ancient and Modern* (1861)**

Zoltan Kodály (1882-1967)

Kodály was Hungarian, and *Adventi ének* is the Hungarian translation of the well-known hymn *O Come, O Come Emmanuel*. The first verse of the hymn is sung *unisono* as Gregorian plainsong, after which the setting continues in three parts. In each of the following verses this *cantus firmus* moves to a different line: it is sung first by the basses, then by the sopranos then by the altos. In the fifth verse the sopranos and basses sing the *cantus firmus* in octaves. For the final repetition of the “Gaude, gaude!...” refrain, the setting expands to four parts, and the dynamics swell for the first time to a full *fortissimo* of praise. However, in keeping with the flow of the melodic line, a *rallentando* and *diminuendo* bring the composition to a thoughtful and meditative close.

Veni, veni Emmanuel,  
Captivum solve Israel,  
Qui gemit in exilio,  
Privatus Dei Filio.

*Refrain:*

Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.

Veni o Jesse virgula,  
Ex hostis tuos unguia,  
De specu tuos tartari  
Educ et antro barathri,

*Refrain:*

Gaude, gaude!...

Veni, veni o oriens,  
Solare nos adveniens;  
Noctis depelle nebulas,  
Dirasque noctis tenebras,

*Refrain:*

Gaude, gaude!...

Veni clavis Davidica;  
Regna reclude caelica;  
Fac iter tutum superum,  
Et claude vias inferum.

*Refrain:*

Gaude, gaude!...

Veni, veni Adonai,  
Qui populo in Sinai,  
Legem dedisti vertice,  
In majestate gloriae.

*Refrain:*

Gaude, gaude!...

O come, O come, Emmanuel,  
And ransom captive Israel,  
That mourns in lonely exile here,  
Until the Son of God appear.

*Refrain:*

Rejoice, rejoice! Emmanuel  
Shall come to thee, O Israel.

O come, thou rod of Jesse, free  
Thine own from Satan's tyranny;  
From depths of hell thy people save,  
And give them victory o'er the grave.

*Refrain:*

Rejoice, rejoice!...

O come, thou dayspring, from on high,  
And cheer us by thy drawing nigh;  
Disperse the gloomy clouds of night,  
And death's dark shadows put to flight.

*Refrain:*

Rejoice, rejoice!...

O come, thou key of David, come  
And open wide our heav'nly home ;  
Make safe the way that leads on high,  
And close the path to misery.

*Refrain:*

Rejoice, rejoice!...

O come, Adonai, Lord of might,  
Who to thy tribes, on Sinai's height,  
In ancient times didst give the law  
In cloud and majesty and awe.

*Refrain:*

Rejoice, rejoice!...

## **Dixit Maria**

Hans Leo Hassler (1564-1612); words Luke 1:38

The text of *Dixit Maria* consists of only one sentence (which is once repeated), and the music itself at first appears to be fairly straightforward. However, the theme is Mary's reaction to the angel's announcement that she is to bear the Son of God, and much expression has actually been compressed into this short motet.

The piece begins in four-part polyphony, as each voice repeats the statement: "dixit Maria ad angelum" ("Mary said to the angel..."). This line ascends in all voices, reaching its highest point on "angelum" ("angel"). The word "angelum" itself is decorated with a faster little upward musical flourish, and a modulation makes the highest note seem even higher. Perhaps Hassler is thereby imitating Mary's awe-filled gaze as she looks up at the heavenly being.

The next measures are then homophonic, as her actual words, "ecce ancilla Domini," ("behold, I am the handmaid of the Lord") are sung on long notes that tarry on the word "behold"—leaving time to reflect upon the magnitude of this moment. Then, to underline the unfathomable significance of the words, Hassler repeats "ecce ancilla Domini" in a different key a fifth higher. This dramatic change brings a tone of wonder, as the higher range points Mary's elevation.

In the following phrase, a short motif of descending eighth notes graces the words "fiat" and "mihi"—whereby the downward movement musically imitates Mary's humble bow of acceptance: "let it be done" to "me." For the rest of the motet all voices continuously repeat the notes of the descending "fiat" "mihi" motif (now in quarter and half notes), so that as the motif passes through the voices—now with the words "secundum verbum tuum" ("according to your word")—the lines again and again imitate the movement of the obedient bow. The range of the "bowing" motif becomes ever higher, and the increasing musical intensity expresses Mary's growing sense of joy that she is to bear the Son of God.

Dixit Maria ad angelum:

Ecce ancilla Domini,

Fiat mihi secundum verbum tuum.

Mary said to the Angel:

Behold, I am the handmaid of the Lord,

Be it done to me according thy word.

## **A Child is born in Bethlehem**

Samuel Scheidt (1586-1654); transl. from the German G.R. Woodward

This eight-part motet by Samuel Scheidt (the German title is *Ein Kind gebor'n zu Bethlehem*) is based on the Gregorian hymn *Puer natus in Bethlehem*, which has been sung in Christmas services since the thirteenth century. Each verse of the hymn is sung by a solo group, and the choir answers in joyous affirmation.

A Child is born in Bethlehem

Alleluia, alleluia.

And joy is in Jerusalem.

Alleluia, alleluia.

To thee, O Lord, be glory paid,

Alleluia, alleluia.

Thou son of Mary, mother-maid,  
Alleluia, alleluia.

To Holy Trinity give praise,  
Alleluia, alleluia.

With Deo gracias always,  
Alleluia, alleluia.

## **O Magnum Mysterium**

Morten Lauridsen (b. 1943); transl. Wikipedia

In this piece Lauridsen expresses the “great mystery” of Christ’s birth with expansive melodies that soar with quiet intensity over a mainly homophonic accompaniment.

O magnum mysterium, et admirabile sacramentum,  
Et animalia viderent Dominum natum, jacentem in  
praesepe.  
Beata Virgo, cujus viscera meruerunt portare  
Dominum Christum.  
Alleluia.

O great mystery, and wonderful sacrament,  
That animals should see the new-born Lord, lying in a  
manger.  
Blessed is the Virgin whose womb was worthy to bear  
Christ the Lord.  
Alleluia!

## **Lute-book Lullaby from William Ballet’s Lute Book**

Anonymous (England, 16th century); arr. Geoffrey Shaw

The melody is sung by a solo soprano, while the strings accompany with notes that would originally have been played by a lute. All voices join together singing the “la-lu-la” lullaby to the sleeping child.

Sweet was the song the Virgin sang, when she to Bethl’*m* Juda came,  
And was deliver’d of a son, that blessed Jesus hath to name.  
Lulla, lulla, lulla, lullaby.

“Sweet Babe,” sang she, “my Son and eke a Savior born,  
Who hast vouchsafed from on high to visit us that were forlorn.”  
Lulla, lulla, lulla, lullaby.

“Sweet Babe,” sang she, and rocked him sweetly on her knee.

## **Ave Maria**

Robert Parsons (c. 1530-1572)

In a quiet and worshipful tone, this setting praises Mary. The sopranos move with long notes and a heavenly calm above the lower voices. The soprano line becomes ever more intense, for each time it begins anew it is one note higher than previously.

Unfortunately little is known about the composer Robert Parsons, but this intimate and lovingly composed *Ave Maria* stands as a worthy monument to his life.

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui. Amen

Hail Mary, full of grace, the Lord is with thee;  
Blessed art thou amongst women,  
And blessed is the fruit of thy womb. Amen.

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## **Lux Aurumque**

**Eric Whitacre (b. 1970);** Latin words, Charles Anthony Silvestri; transl. of poem “Light and Gold,” Edward Esch (dates unknown)

[Whitacre had the idea of putting together a “virtual choir” to sing this piece. He posted a video of himself conducting it on the Internet and invited singers to contribute their voices (“to share your voices and your souls with the world!”), each singing in his or her range (Soprano I, II or III; Alto I or II; Tenor I or II; Bass I or II). The result, after six months’ work, was a choir consisting of one hundred eighty five men and women from twelve countries who had never met, but whose voices blend in the virtual choir. This performance of *Lux Aurumque*, conducted by Whitacre, can be seen on YouTube.]

The voice of a solo soprano shines with the brilliance and transparency of celestial light above the choir accompaniment, as *Lux Aurumque* sings of the ethereal light emanating from the Christmas mystery. There is no syntax in the text, but the “golden light” is described as “heavy.” Heaviness points to descent—and in imitation of this light’s all enveloping descent to Earth (as Divinity is becoming incarnate)—the range of the singing voices becomes lower as the composition progresses. The initially celestial sopranos become earth bound, and in the final bars they come to rest on a low, drawn-out note that floats above the other voices until the very end. The one word they sing—as “angels” singing “softly to the newborn babe”—is “natum.” As this song hovers over the place where He lies, the lower voices intone very slowly and reverently—and in a cradle rocking rhythm—“na-tum,” “na-tum,” “na-tum.”

*Lux aurumque* is written mainly in a minor key and with many dissonances. However, a truly major key is reserved for the final chord on the word “natum”—the essence of Christmas. As a resolution of the preceding sounds in the composition, this change to major at His birth brings a feeling of utter release—a peaceful musical smile.

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

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the newborn baby.

## **The Lamb**

**John Tavener (1944-2013);** poem by William Blake (1757-1827)

Blake’s poem draws a parallel between an innocent lamb in the field (“little Lamb...dost thou know who made thee?”) and Christ who “calls himself a Lamb” and “became a little child.” The Bible refers to Christ as “the Lamb of God” who takes away the sins of the world, and Blake meditates that, just as the Father gives life and loving care to the earthly lamb, He allowed His Son to be born as a human child, and He groomed Him on Earth to fulfill His role as the sacrificial Lamb.

Blake uses the image of a Lamb to illustrate the inseparable union of humanity and divinity in Christ—a bond which is expressed in concrete personal terms when the poet likens himself and all of humanity to lambs: “I, a child, and thou a lamb, we are called by his name.” (Christ said in John 10:14, “I am the good shepherd, and know my sheep.”)

As befits the dual nature of Blake’s Lamb image, Tavener created a musical Lamb motif that consists of two parts, and his entire composition is based on this motif. As the motif is continuously repeated,



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it is sometimes also sung as an inversion (in “retrograde motion”), meaning that the notes and intervals move in reverse order back to the note with which the motif began. This forward/backward movement is a sort of musical palindrome. But Tavener also employs a form of inversion that is an upside down mirroring; in this case the notes and intervals that go up or down in the original motif do so in the opposite direction in the inversion. When both forms of inversion are combined in two voices singing together, the notes of the two lines are in an upside down and backward relationship to each other (called “retrograde inversion”)—while of course the music continues moving forward. The musical lines thus visually complement each other on the page, as two mirrored halves of a whole, and Tavener used this compositional device (for which J.S. Bach is well known) to express the coming together of the “lower” and “higher” realms through the “Lamb.” The inversions themselves obscure the original motif for the listener; however, the back and forth/up and down movement brings the divine and earthly aspects of the Lamb/lamb together as ONE—just as does Blake’s poem. Thus music and word express the never-ending relationship between humanity and God, as well as His intangible omnipresence. It is remarkable that despite the rational structuring, Tavener’s composition does not seem contrived, and that it touches the emotions with an intense immediacy. Tavener instructs that the piece be performed “with extreme tenderness...always guided by the words,” and the gentle lines are indeed composed with such tenderness that, as they are sung, they seem to lovingly caress the “little Lamb.”

[Did Tavener use his motif only to illustrate Christ’s dual nature in an abstract way? Or was his intention more profound? In Christian iconography religious symbols are thought by some to contain a true essence of that for which they stand, and according to this school of thought, contemplation of the religious “Lamb” symbol would channel some of His essence. Perhaps Tavener thought of his Lamb as a sort of musical religious symbol—that hearing it repeated again and again in his composition would have the same effect as the contemplation of a visual religious symbol. If this interpretation is correct, Tavener has fulfilled his declared intentions as a composer. In a tribute to Tavener on his passing (in 2013), *The Guardian* said that he strove “to be a channel through which the music flows....” In his own words: “I wanted to produce music that was the sound of God. That’s what I have always tried to do.”]

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed  
By the stream and o’er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?  
Little Lamb, I’ll tell thee,  
Little Lamb, I’ll tell thee;  
He is called by thy name,  
For he calls himself a Lamb.  
He is meek, and he is mild,  
He became a little child.  
I, a child, and thou a lamb,  
We are called by his name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!



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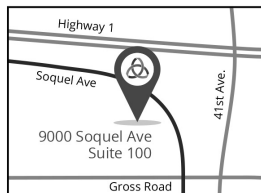
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 **Das neugebor'ne Kindelein (“The Newborn little Child”), Bux WV 13**  
**Christmas Cantata for choir, organ and string quartet; based on a hymn by Cyriakus**  
**Schneegas (1597)**

Dietrich Buxtehude (c. 1637/39-1707); transl. K.G. (The archaic spelling in the musical score has been revised below to read as modern German.)

Buxtehude was one of the most famous and versatile church musicians of his time, and students including Handel and Telemann traveled from afar to Lübeck to learn from him. In 1705, the 20-year-old J. S. Bach himself walked more than 250 miles to Lübeck to meet Buxtehude; he spent three months there to attend the “Abendmusiken” and to hear Buxtehude playing the organ. (Later, both Bach and Handel were interested in becoming Buxtehude’s successor at the Marienkirche in Lübeck, but neither was willing to fulfill one of the requirements, which was that the successor was obligated to marry Buxtehude’s daughter.) To this day Buxtehude’s organ works are standard repertoire for organists all over the world. (The foregoing was taken from Wikipedia.)

The quaint language of Baroque compositions is often naïve and excessively “sweet” for 21st century taste. For example, the addition of the diminutive and endearing suffix “lein” to “Jesus,” “Kind” and “Engel” (“Jesulein,” “Kindelein,” “Engelein”) rather sugarcoats the words. The music of this composition itself at times seems naïve or overly simple, in that after a line has begun, one often knows where it will end or even whether it will be repeated. But none of this detracts from the charm and optimistic tone of “Das neugebor'ne Kindelein.”

The piece opens exuberantly, as the choir sings of the Babe’s birth, and of the angels’ joy that humankind is now redeemed. “Das neugebor'ne Kindelein” obviously has a Christmas title and theme, but the words also have the character of a New Year’s celebration, for they speak of yet another “new year” of jubilation that His birth brings to the chosen ones. Interestingly, J. S. Bach also composed a cantata with this name (BWV 122), and its first performance was on December 31 (1724)—in other words it was performed as a New Year’s cantata.

The music dances playfully along, but the tone becomes stately for the words “ist Gott versöhnt, und unser Freund” (“if we are reconciled with God and He is our friend...”). These words are sung with firm conviction, after which jumping triads strike out in all directions at humankind’s enemies: “Trotz, Trotz, Trotz...Teufel, Welt und Höllenpfort” (“scorn, scorn, scorn...be to the devil, to the world, and to the gates of hell”); but these “blows” take turns with a melodious phrase that sweetly affirms: “little Jesus is our refuge.” (“Trotz” here is a shortened form of “Trotz bieten,” which is quite a forceful and combative German expression.)

Buxtehude concludes his composition by saying that humanity should nevermore mourn (“was trauern wir dann immerdar?”) and “be of good cheer” (“frisch auf, frisch auf”). The latter words are composed with an onward and upward tone (in keeping with positive expectations for the New Year), as they proclaim that it is now “time to sing, time to sing, time to sing” (“es ist jetzt Singezeit...”)—for baby Jesus turns all suffering away.

Das neugebor'ne Kindelein,  
Das herzeliebe Jesulein,  
Bringt abermal ein neues Jahr  
Der auserwählten Christenschar.

The newborn little Child,  
The dear little baby Jesus,  
Yet again brings a new year  
To the chosen flock of Christians.



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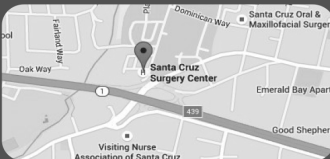
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Des freuen sich die Engelein,  
Die gerne um und bei uns sein,  
Und singen in den Lüften frei,  
Daß Gott mit uns versöhnet sei.

Ist Gott versöhnt, und unser Freund,  
Was kann uns tun der arge Feind.  
Trotz Teufel, Welt und Höllenfort,

Das Jesulein ist unser Hort.

Es bringt das rechte Jubeljahr,  
Was trauern wir dann immerdar?  
Frisch auf, es ist jetzt Singezeit,  
Das Jesulein wendet alles Leid.

The little angels rejoice,  
As they happily accompany and surround us,  
And they sing out freely into the heavens  
That God and we are reconciled.

If we are reconciled with God and He is our friend  
How can the worst enemy harm us?  
Scorn be to the devil, to the world, and to the gates of  
hell,  
Little Jesus is our refuge.

He brings a year of true jubilation,  
So why do we still mourn?  
Be of good cheer, it is now time to sing,  
For little Jesus turns all suffering away.

## INTERMISSION

### See Amid the Winter's Snow

John Goss (1800-1880); arr. David Willcocks

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

#### *Refrain*



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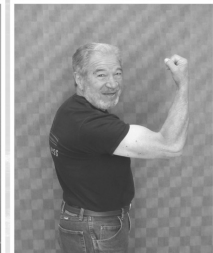
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Sacred infant, all divine,  
What a tender love was thine,  
Thus to come from highest bliss  
Down to such a world as this.

*Refrain*

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

*Refrain*

## **While Shepherds Watched Their Flocks**

**Este's Psalter (1592);** words Nahum Tate (1652-1715); arr. final verse, David Willcocks

While shepherds watched their flocks by night, all seated on the ground,  
The angel of the Lord came down, and glory shone around.

“Fear not,” said he (for mighty dread had seized their troubled minds);  
“Glad tidings of great joy I bring to you and all mankind.

To you in David's town this day is born of David's line  
A Savior, who is Christ the Lord; and this shall be the sign:

The heav'nly Babe you there shall find to human view displayed,  
All meanly wrapped in swathing bands, and in a manger laid.

## **Meklētāja Celš**

**Andrejs Jansons (b. 1938);** Latvian words Karlis Skalbe; English words Vilnis Baumanis

In keeping with the words of this Latvian piece, the music is at first somber and weary; but when the “Rose of Christmas” is seen blooming in the winter sky, the tone becomes lively and joyous.

Meklētāja celš ir galā, Vakars metas, tālu iets

Baltā ziemā, svešā malā Sārti uzplaukst blāzmas zieds.

Vai tur Ziemas svētku roze Debess dārzos ziedus ver?

Brīnumaino krāsu kvēli Acis atdzerdāmas dzer.

Mana debišķīgā roze, Mātes maigo roku dēsts:

Jāuka bērnu dienu gaisma, Brīnišķīgā Kristus vēsts.

Zinu arī tavā sirdī, Šonakt Kristus roze zied,

Un tu izej ziemas laukā klausīties kā zvaigznes dzied!

Day is done and I am weary, walking on these lonely roads;

Suddenly a blazing flower in the wintry sky unfolds.

Lo, behold, the Rose of Christmas blooming brightly at heaven's door,

Oh, to drink its wondrous beauty and to yearn for more and more!

Rose of Christmas, purest flower, sweetest childhood melody,  
beautiful enchanted hour when my mother sang of thee.

I do know the Rose of Christmas also blooms for you tonight,

And for you the heaven glistens peacefully in perfect light.



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## **Cold December Flies Away**

Dale Wood (1934-2003)

### **Vlada Volkova-Moran, organist**

This playful composition is based on the traditional Catalonian carol *El Desembre Congelat*, rooted in the 16th century. Renowned American composer, organist and choral conductor Dale Wood (1934–2003), who lived and worked in California, created this joyous and colorful piece by ornamenting a simple melody in fast notes with a light staccato touch, using high pitch, bell-like registration, echo effects between the manuals, and traditional use of ritornello between the verses of the song, a technique derived from the madrigal. This piece is from his book of a collection of arrangements on international folk hymns, which includes also English, Finnish, Polish, French, and Scottish hymns.

“Dale Wood is known throughout the musical community as a master of melody, and ‘the difficult art of simplicity.’ In addition to his prolific volume of published choral works and hymn tunes, his compositions for handbells, harp, and organ are performed on a regular basis throughout the world. Every Christmas, Easter, and Sunday morning, one can expect to hear his music being sung or played somewhere by small church choirs, renowned organists, symphony orchestras, and choral groups as large and well-known as the Mormon Tabernacle Choir, which has performed and recorded many of his works.” (from *A Tribute to Dale Wood* by James Welch) —note from Vlada Volkova-Moran

## **Llévame a ver a Jesús**

Noel Estrada (1918-1979); arr. Angel M. Mattos Jr.; transl. Diana Nieves-Miranda

Underlying the lively and capricious character of this Puerto Rican piece is the earnest request of a poor barefoot pilgrim trying to hitch a ride on the long hard road to Bethlehem. Singing his jolly little dance-like song, he tries to sweet-talk Melchior—one of the three kings—into taking him along on his camel to see the Christ child

Allegría, alegría, que esta noche en Belén ha nacido  
El Mesías prometido Christo nuestro redentor divino.

Los pastores atestiguan que jamás vieron Niño más bello

Que el Mecías que María llama hijo del Dios de los cielos.

Llévame a ver a Jesús, ay, Melchor llévame,  
Que quiero adorar al Hijo de Dios en Belén.  
Y el camino es duro y largo, pobre soy y ando descalzo.

Llévame en tu camellito, Melchor, a Belén.  
Que aunque yo no tengo oro que al Niño ofrecer  
Le llevo el tesoro de mi alma en un villancico de amor y de fe.

Ay Melchor llévame a Belén con la estrella de luz.

Ay, Melchor llévame a ver a Jesús.

Joy, joy, for on this night in Bethlehem  
The promised Messiah, Christ our redeemer has been born.

The shepherds proclaim that they have never seen a child as fair

As the Messiah, whom Mary calls the son of God in the Heavens.

Take me to see Jesus, ay, Melchior. Take me,  
For I want to adore the Son of God in Bethlehem.  
The road is hard and long, and I am poor and barefooted.

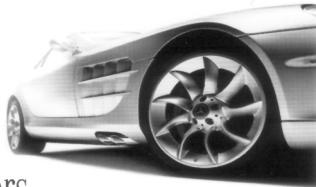
Take me on your little camel, Melchior, to Bethlehem.  
For though I have no gold to offer the Child, I bring  
The treasure of my soul in a “carol” of love and faith.

Ah, Melchior, take me to Bethlehem with the star of light.

Ah, Melchior take me to see Jesus.

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 **Riu, Riu, Chiu from *Cançonero de Uppsala* (the title commonly given to a volume of mostly anonymous Spanish music printed in Venice in 1556)**

Anonymous (Spain, 16th Century); ed. in 1909 by Rafael Mitjana; transl. CPDL

This piece derives from a rustic medieval dance form called “villancico,” and the text is archaic Spanish. The visitation of the Virgin Mary by the Holy Ghost is described in drastic imagery: the rabid wolf—sin—tries to bite the innocent ewe—the Virgin Mary—but God Almighty defends her, preserving her virginity and thereby protecting her from sin. Experts disagree about the precise translation of the words “Riu, riu, chiu la guarda ribera.” “Riu, riu, chiu” is said to imitate the call of a kingfisher, and “la guarda ribera” is usually translated as “the riverbank protects her”—even as God kept the “ewe” safe from the “wolf.” [Or: “with a cry of ‘riu, riu, chiu,’ the kingfisher (God) kept the wolf from our ewe Mary” (sparing her from original sin at birth).]

The arrangement begins with a solo singer, who is answered by the choir singing the refrain. In the following verses men and women take turns singing the part of the soloist, and again the whole choir answers with the refrain.

*Soloist:*

Riu, riu, chiu la guarda ribera,  
Dios guardó el lobo de nuestra cordera.  
Dios guardó el lobo de nuestra cordera.

*Refrain:*

Riu, riu, chiu la guarda ribera,  
Dios guardó el lobo de nuestra cordera.  
Dios guardó el lobo de nuestra cordera.

*Women:*

El lobo rabioso la quiso morder,  
Mas Dios Poderoso la supo defender,  
Quisola hazer que no pudiesse pecar,  
Ni aun original esta Virgen no tuviera.

*Refrain:*

Riu, riu, chiu...

*Men:*

Este qu'és nacido es el gran monarca,  
Christo patriarca de carne vestido;  
Ha nos redimido con se hazer chiquito,  
Aunqu'era infinito, finito se hizera.

*Refrain:*

Riu, riu, chiu...

*Women:*

Muchas profecias lo han profetizado,  
Y aun en nuestros días lo hemos alcançado.  
A dios humanado vemos en el suelo,  
Y al hombre nel cielo por-qu'el le quisiera.

*Refrain:*

Riu, riu, chiu...

*Soloist:*

Riu, riu, chiu,  
The river bank protects her,  
As God kept the wolf from our ewe.

*Refrain:*

Riu, riu, chiu,  
The river bank protects her,  
As God kept the wolf from our ewe.

*Women:*

The rabid wolf tried to bite her  
But God Almighty knew how to defend her.  
He wished to create her impervious to sin,  
Nor was this maid to embody original sin.

*Refrain:*

Riu, riu, chiu...

*Men:*

The newborn child is the mightiest monarch,  
Christ patriarchal invested with flesh.  
He made himself small and so redeemed us:  
He who was infinite became finite.

*Refrain:*

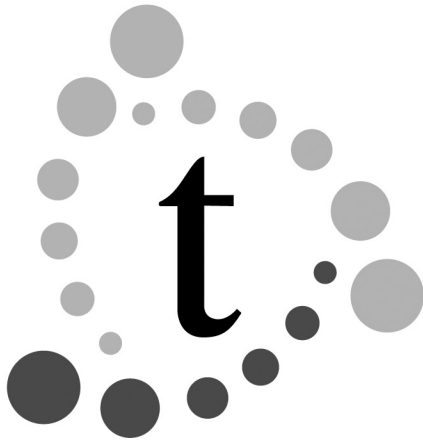
Riu, riu, chiu...

*Women:*

Many prophecies 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.

*Refrain:*

Riu, riu, chiu...



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## **Entre le boeuf**

Anonymous (France, 13th Century); transl. K.G.

This simple little piece describing the Nativity is the oldest French carol still sung today.

Entre le boeuf et l'âne gris  
Dort, dort, dort le petit fils,  
Mille anges divins, mille séraphins  
Volent à l'entour de ce grand Dieu d'amour.

Entre les deux bras de Marie,  
Dort, dort, dort le petit fils,  
Mille anges divins, mille séraphins  
Volent à l'entour de ce grand Dieu d'amour.

Entre les roses et les lys,  
Dort, dort, dort le petit fils,  
Mille anges divins, mille séraphins  
Volent à l'entour de ce grand Dieu d'amour.

Between the ox and the grey ass  
Sleeps, sleeps, sleeps the little Son.  
A thousand angels divine, a thousand seraphim,  
Hover above, above the great God of love.

Between the two arms of Mary  
Sleeps, sleeps, sleeps the little Son.  
A thousand angels divine, a thousand seraphim,  
Hover above, above the great God of love.

Among the roses and the lilies  
Sleeps, sleeps, sleeps the little Son.  
A thousand angels divine, a thousand seraphim,  
Hover above, above the great God of love.

## **Guillô, pran ton tamborin!**

Traditional Provençal; arr. Bernhard de La Monnoye (1641-1728); transl. Jean Laroche

“Robin” and “Guillô” praise the Lord with the same instruments used in the past to honor kings. The playful phrase “tu-re-lu-re-lu” imitates the sound of Robin’s flute, and “pa-ta-pa-ta-pan” that of Guillô’s tambourine. The persistent notes of the accompanying lower voices mimic the drone of a bagpipe or a hurdy-gurdy.

Guillô pran ton tamborin, toi pran ta flûte Robin,

Au son de ces instruments, tu-re-lu-re-lu,  
pa-ta-pa-ta-pan,  
Au son de ces instruments, je dirai Noë gaïment.

C'était la mode autrefois, de louer le Roi des rois,

Au son de ces instruments. Tu-re-lu-re-lu,  
pa-ta-pa-ta-pan,  
Au son de ces instruments il nous enfaut faire autant.

Ce jour le Malin est mort, réjouissons nous de son sort,  
Au son de ces instruments. Tu-re-lu-re-lu,  
pa-ta-pa-ta-pan,  
Au son de ces instruments, faisons la nique à Satan.

L'homme et Dieu sont plus d'accord que la flûte et le tambour,  
Au son de ces instruments, tu-re-lu-re-lu,  
pa-ta-pa-ta-pan.  
Au son de ces instruments chantons, dansons,  
sautons en.

Guillô take your tambourine, and you Robin, take your flute.  
To the sound of these instruments, tu-re-lu-re-lu,  
pa-ta-pa-ta-pan,  
To the sound of these instruments, I will joyfully sing Noel.

It was the custom in ages past to praise the King of kings  
To the sound of these instruments, tu-re-lu-re-lu,  
pa-ta-pa-ta-pan,  
To the sound of these instruments, we must also do today.

Today the devil has died, let's rejoice in his demise  
To the sound of these instruments, tu-re-lu-re-lu,  
pa-ta-pa-ta-pan,  
To the sound of these instruments, let's thumb our nose at Satan.

Man and God are in better harmony than the flute and tambourine,  
To the sound of these instruments, tu-re-lu-re-lu,  
pa-ta-pa-ta-pan,  
To the sound of these instruments, let us sing, and dance and jump!

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## **Il est né le divin enfant**

Traditional French; arr. David Willcocks; transl. David Willcocks

Il est né, il est né...

*Refrain:*

Il est né le divin enfant,  
Jouez hautbois, résonnez musettes,  
Il est né le divin enfant,  
Chantons tous son avènement.

Depuis plus de quatre mille ans,  
Nous le promettaient les prophètes  
Depuis plus de quatre mille ans,  
Nous attendions cet heureux temps.

*Refrain*

Ah, qu'il est beau, qu'il est charmant,  
Ah, que ses grâces sont parfaites,  
Ah, qu'il est beau, qu'il est charmant,  
Qu'il est doux ce divin enfant.

*Refrain*

Une étable est son logement,  
Un peu de paille est sa couchette,  
Une étable est son logement,  
Pour un dieu quel abaissement.

*Refrain*

O Jésus, roi tout puissant,  
Si petit enfant que vous êtes;  
O Jésus, roi tout puissant,  
Régnez sur nous entièrement.

*Refrain*

## **Enatus est Emmanuel**

Michael Praetorius (1571-1621); transl. K.G.

Enatus est Emmanuel, Dominus,  
Quem praedixit Gabriel, Dominus,  
Dominus salvator noster est.

Hic jacet in praesepio, Dominus,  
Puer admirabilis, Dominus,  
Dominus salvator noster est.

Haec lux est orta hodie, Dominus,  
Ex Maria Virgine, Dominus,  
Dominus salvator noster est.

He is born, he is born....

*Refrain:*

He is born the divine Christ-child,  
Sound forth the oboes with pipes replying;  
He is born the divine Christ-child,  
Sing we praise to the infant mild.

More than four thousand years on earth,  
Seers his advent were prophesying;  
More than four thousand years on earth,  
Man awaited this joyous birth.

*Refrain*

O what beauty and charm are thine,  
Heav'nly grace to our hearts supplying;  
O what beauty and charm are thine,  
O what sweetness thou Child divine.

*Refrain*

In a manger thou deignst to be,  
Straw the bed whereon thou art lying;  
In a manger thou deignst to be,  
For a God, what humility!

*Refrain*

Jesu, King, whom we bow before,  
Yet an infant all power denying;  
Jesu, King, whom we bow before,  
Rule our hearts now and evermore.

*Refrain*

Born is Emmanuel, the Lord,  
Whom Gabriel announced, the Lord,  
The Lord is our Savior.

Here in the manger lies the Lord,  
An admirable boy, the Lord,  
The Lord is our Savior.

This is the light that arises today, the Lord,  
Born of the Virgin Mary, the Lord,  
The Lord is our Savior.



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October 16, 2016 • 4pm

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January 22, 2017 • 4pm

**Alon Goldstein**

February 19, 2017 • 4pm

**Sofya Melikyan**

March 19, 2017 • 4pm

**Danny Driver**

## *Santa Cruz Chamber Players*

October 29, 2016 • 7:30pm

& October 30, 2016 • 3pm

**Lesser Known Gems  
of the Great Composers**

November 19, 2016 • 7:30pm

& November 20, 2016 • 3pm

**Music That Elevates the Soul:  
Black Cedar Trio**

January 14, 2017 • 7:30pm

& January 15, 2017 • 3pm

**Made in Vienna**

February 11, 2017 • 7:30pm

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**Masterpieces Celebrating  
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March 11, 2017 • 7:30pm

& March 12, 2017 • 3pm

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## NEW MUSIC WORKS

January 28, 2017 • 7:30pm

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December 17, 2016 • 8pm

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**Christmas with the Chorale**

March 26, 2017 • 4pm

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& June 4 • 4pm

**Faure Requiem  
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February 4, 2017 • 7:30pm

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March 26, 2017 • 3:00pm

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April 8, 2017 • 7:30pm

**Musick's Silver Sound:  
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April 29, 2017 • 7:30pm

**Esfera Armoniosa**

## 🎵 Concerto “Fatto per la notte di natale”

Arcangelo Corelli (1653-1713)

### **Monterey Bay Sinfonietta**

*Concerto grosso in G minor, Op. 6, No. 8* by Arcangelo Corelli, known commonly as the Christmas Concerto, was commissioned by Cardinal Pietro Ottoboni and published posthumously in 1714 as part of Corelli's *Twelve concerti grossi, Op. 6*. The concerto bears the inscription *Fatto per la notte di Natale* (made for the night of Christmas). Its composition date is uncertain, but there is a record of Corelli having performed a Christmas concerto in 1690 for the enjoyment of his new patron.

—note from Wikipedia

## 🎵 Det hev ei rose sprunge

Ola Gjeilo (b. 1978). Melody, anonymous German (1587); Norwegian words P. Hognestad (1921); English words C. Winkworth (1869)

[The Norwegian composer Gjeilo studied composition at the Juilliard School of Music and at the Royal College of Music, London. He currently resides in Manhattan, where he works as a freelance composer.]

The words of the composition are based on the sometimes confusing “Rose” imagery often found in Christmas music. Perhaps the best-known example is in the German *Es ist ein Ros entsprungen*, by Michael Praetorius (translated as *Lo, How a Rose E'er Blooming*, or *A Spotless Rose*). There the “Rose” first refers to Mary, but then the words speak of the sweet smelling little “Flower” she brings forth; the little “Flower” is both human and divine, dispels the darkness, and saves humanity from sin.

There is a certain melancholy tone to Gjeilo's piece that is typical of much Scandinavian folk music. At the same time, however, the recurring, forward striving “alleluia, alleluia” has the optimistic character of an inner pilgrimage. The solo soprano elevates the “alleluia” to radiant fulfillment with her final descant line.

Alleluia, alleluia.

Det hev ei rose sprunge, ut av ei rot så grann,  
Som fedrane hev sunge, av Isais rot ho rann;

Og var ein blome blid midt i den kalde vinter,

Ved mørke midnattstid.

Alleluia, alleluia.

Om denne rosa eine, er sagt Jesajas ord,  
Maria møy, den reine, bar rosa til vår jord;  
Og Herrens miskunnsomt, det store un rose sprunge,

Som var i spådom sagt.

Alleluia, alleluia.

Alleluia, alleluia.

A spotless rose is blowing, sprung from a tender root,  
Of ancient seers' foreshowing, of Jesse's promised  
fruit;

Its fairest bud unfolds to light amid the cold, cold  
winter,

And in the dark midnight.

Alleluia, alleluia.

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.

Alleluia, alleluia.



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## **Still, Still, Still**

Traditional German; arr. Philip Ledger (b. 1937); English words Meg Peacock

Still, still, still, the night is calm and still.  
The Christ child in his crib lies sleeping,  
Angels round him watch are keeping.  
Still, still, still, the night is calm and still.

Sleep, sleep, sleep: sweet Jesus softly sleep,  
While Mary sings and gently holds you,  
Safely in her arms enfolds you.  
Sleep, sleep, sleep: sweet Jesus softly sleep.

Joy, joy, joy; glad tidings of great joy!  
For through God's holy incarnation  
Christ is born for our salvation.  
Joy, joy, joy, glad tidings of great joy!

## **O Come, O Come, Emmanuel**

Anonymous (France, 15th century); adapted and arr. David Willcocks

O come, O come, Emmanuel!  
Redeem thy captive Israel,  
That into exile drear is gone,  
Far from the face of God's dear Son.

*Refrain:* Rejoice! Rejoice!

Emmanuel shall come to thee, O Israel.

O come, thou branch of Jesse!  
Draw the quarry from the lion's claw;  
From the dread caverns of the grave,  
From nether hell, thy people save.

*Refrain:* Rejoice!...

O come, O come, thou dayspring bright!  
Pour on our souls thy healing light;  
Dispel the long night's ling'ring gloom,  
And pierce the shadows of the tomb.

*Refrain:* Rejoice!...

O come, thou Lord of David's key!  
The royal door fling wide and free;  
Safeguard for us the heav'nward road,  
And bar the way to death's abode.

*Refrain:* Rejoice!...

O come, O come, Adonai,  
Who in thy glorious majesty  
From that high mountain clothed with awe,  
Gavest thy folk the elder law.

*Refrain:* Rejoice!...

## **Stille Nacht**

Franz Gruber (1787-1863), arr. Hermann Ebenhoech (1932-2011); transl. K.G.

*Stille Nacht* was composed in 1818 by an Austrian, and Hermann Ebenhoech, the composer of this arrangement, was also Austrian by birth. Hermann was Christian Grube's friend and conducting student, and also a great fan of the Chorale.

Noche de paz, noche de amor,  
Todo duerme en derredor,  
Entre los astros que esparcen su luz,  
Bella anunciando al niño Jesús  
Brilla la estrella de paz,  
Brilla la estrella de paz.

Night of peace, night of love,  
All around everything sleeps,  
Surrounded by stars that spread their light;  
Beautifully announcing the baby Jesus  
The star of peace is shining.  
The star of peace is shining.



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Silent night, holy night,  
Son of God, love's pure light,  
Radiant beams from thy holy face  
With the dawn of redeeming grace,  
Jesus, Lord at thy birth.

Stille Nacht, heilige Nacht,  
Hirten erst kund gemacht  
Durch der Engel Halleluja.  
Tönt es laut von fern und nah:  
Christus der Retter ist da!

Silent night, holy night,  
First announced to shepherds  
By the angels' halleluja.  
From far and near it resounds:  
Christ the savior has come!

## Quempas

Arr. Michael Praetorius (1571-1621)

The tradition of singing the so-called *Quempas* in German Christmas services dates back to at least the 15th century; the best-known setting, which is by Michael Praetorius, has been sung since 1607. Praetorius combined two Latin hymns and added a refrain. The name *Quempas* comes from the text of the first hymn, “Quem pastores laudavere” (English words Imogen Holst); three verses of this hymn are sung from the four corners of the church. Praetorius’ embedded four-part setting is based on the Latin hymn *Nunc angelorum Gloria* (English words K.G.); the precise source of the refrain (English words K.G.) is not known.

### *Verse 1:*

Shepherds left their flocks astraying,  
God’s command with joy obeying,  
When they heard the angel saying:  
“Christ is born in Bethlehem.”

### *Refrain:*

On this day of Jesus’ birth  
Let us pray for peace on earth.

In a manger lies the child,  
His mother mild a lullaby is singing.  
In Bethlehem this holy night  
Is born the light, salvation to all is bringing.  
Lo, behold, for all to see,  
A miracle is unfolding:  
Enraptured souls His love now are beholding

### *Verse 2:*

Wise Men came from far, and saw him;  
Knelt in homage to adore him;  
Precious gifts they laid before him:  
Gold and frankincense and myrrh.

### *Refrain:*

On this day...

### *Verse 3:*

Let us now in ev’ry nation  
Sing His praise with exultation.  
All the world shall find salvation  
In the birth of Mary’s son.

### *Refrain:*

On this day of Jesus’ birth  
Let us pray for peace on Earth.

**Program notes and texts by Karen Gordon**

## THE SANTA CRUZ CHORALE

Founded in 1983, the Santa Cruz Chorale dedicates itself to two goals: presenting its audiences with distinctive, exciting concerts of choral works from diverse periods, and giving its singers the chance to experience the delight and artistic growth that come from making music at the highest level. The Chorale has recorded three CDs and has toured in Italy, Croatia, and Spain.

The Chorale's 40-some members, who live throughout Santa Cruz County and beyond, join the ensemble by audition. Although several are professional musicians, all volunteer their time, and all are amateurs in the original sense of that word—people who seriously pursue an art for the love of it.

Christian Grube has been our conductor and artistic director since 2006.

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Sister Barbara Ann Long, OP, Liturgist/Musician, Holy Cross Church

Mr. Ron McLain, Maintenance, Holy Cross Church, for his assistance with the production of our concerts

Karen Gordon for her superb, informative and insightful program notes

Suzanne Duval for her spirited, dedicated coaching of us in rehearsal

Eileen Chang and Camille Couture for substitute conducting in rehearsals

Tom Pennello for his very helpful recordings of us in rehearsal and retreat

Rich Seidner for taking all of our paper records out of the box and into the light of the electronic age

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**Give to the Annual Fund** All donors and ticket buyers receive a letter in the Fall during the Annual Fund Campaign. However, the Chorale accepts Annual Fund donations throughout the year to support operations.

**Sponsor a Soloist, Chorale Section, Orchestra, or Conductor** Bring top-notch musicians to Santa Cruz to join the Chorale in concert.

**Become a Concert or Season Sponsor** Receive public acknowledgement of your support at concerts and in programs, posters, and press releases.

**Name the Chorale in your Will** Ensure the Chorale's future by making the ultimate gift.

**Transfer Stock** Make a tax-deductible donation of stock to the Chorale.

**Donate Food and Beverages** Provide food and beverages for our concert concessions table.

**Advertise in our Program** Promote your business while supporting the Chorale.

**Sponsor an Equipment Purchase** Help us recoup the costs of replacing our old stage risers.

**Volunteer** Help us put on concerts, seal envelopes, and label fund raising mail. Call 831-427-8023 if you are interested in volunteering.

**Join our Mailing List** Let us keep in touch with you. Your email address saves us printing and postage; leave it with us at the box office on your way out, or send it to us with the enclosed envelope.

For more information about how you can support the Santa Cruz Chorale, please call 831-427-8023. Donations may be mailed to:

The Santa Cruz Chorale  
P.O. Box 272  
Santa Cruz, CA 95061



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