

MUSICAL ARTS OF SANTA CRUZ
PRESENTS

THE Santa Cruz Chorale

Christmas with the Chorale

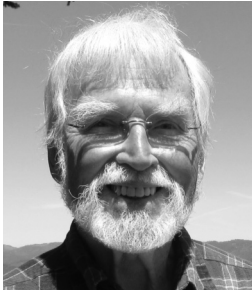
Christian Grube, Conductor & Artistic Director



♥ **Saturday, December 17, 2022, 8:00pm**

♥ **Sunday, December 18, 2022, 4:00pm**

Holy Cross Church
123 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.

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 five CDs under maestro Grube 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.

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.

MUSICAL ARTS OF SANTA CRUZ
PRESENTS

THE Santa Cruz Chorale

*Christmas with
the Chorale*

Christian Grube, Conductor & Artistic Director

PROGRAM

- A solis ortus cardine** ANONYMOUS GREGORIAN
- Christum wir sollen loben schon** LUKAS OSIANDER
- A solis ortus cardine** ANONYMOUS GREGORIAN
- Hosianna dem Sohne Davids** ATTRIB. MICHAEL PRAETORIUS
- Magi veniunt ab oriente** JACOBUS CLEMENS NON PAPA
- Ave Regina/Ave, O Herrin** JOSEF GABRIEL RHEINBERGER
- Regina caeli** VICENTE LUSITANO
- Maria durch ein' Dornwald ging** ARR. HEINRICH KAMINSKI
- Glow** ERIC WHITACRE
- Magnificat** ATTRIB. DIETRICH BUXTEHUDE

Fantasia on “Greensleeves”	RALPH VAUGHAN WILLIAMS
<i>Monterey Bay Sinfonietta</i>	
Laetatus sum	MELCHIOR FRANCK
Wexford Carol	JOHN RUTTER
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Mary’s Song	BRIAN W. HOLMES
Lulajze Jesuniu	ARR. JENS KLIMEK
Den die Hirten lobten sehre	HELMUT WALCHA
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Llévame a ver a Jesús.	ARR. ANGEL M. MATTOS, JR.
A la Nanita Nana	ARR. NORMAN LUBOFF
The Hopeful Mother of God	ARR. O. TOKAR
Stille Nacht	ARR. HERMANN EBENHOECH

PROGRAM NOTES, TEXTS AND TRANSLATIONS

A solis ortus cardine

Anonymous Gregorian. Words: Coelius Sedulius (died ca. 450)

Again our program begins with some of the oldest known Christmas music. This Gregorian line was perhaps composed by St. Ambrose (ca. 340–397), and Sedulius later wrote the Latin text. Transcending time, Gregorian chant conveys traditional religious truths from one generation to the next.

A solis ortus cardine
Ad usque terrae limitem
Christum canamus principem,
Natum Maria virgine.

From the rising of the sun
To the ends of the earth,
Let us sing of Christ the Prince,
Born of the Virgin Mary.

(Transl. CPDL)

Christum wir sollen loben schon

Lukas Osiander (1534-1604)

The prominent theologian and musician Lukas Osiander used Luther's German translation for his homophonic setting of the Gregorian hymn. The piece is full of rich harmonies, and it breaks with the older tradition of placing the *cantus firmus* in the tenor line, following instead the more "modern" custom of placing it in the soprano. The intention was to make it easier for the congregation to participate when such a composition was used in a service.

Christum wir sollen loben schon,
Der reinen Magd Marien Sohn,
So weit die liebe Sonne leucht,

Und an aller Welt Ende reicht.

Christ, we shall praise Thee,
Son of the pure maiden Mary.
Our praise will shine as far as the beams of the
blessed sun,
And reach even unto the ends of the earth.

(Transl. K.G.)

A solis ortus cardine

Anonymous Gregorian

Hosianna dem Sohne Davids

Attributed to Michael Praetorius (1571-1621). Words: Matthew 21:9

With joyous abandon and trumpet-like fanfare, the birth of the Lord is proclaimed in this setting. The words are those called out by the multitudes to welcome Jesus as He entered Jerusalem.

Hosianna, hosianna dem Sohne Davids!
Hosianna, hosianna dem Sohne Davids!
Gelobet sei, der da kommt im Namen des Herren.
Gelobet sei, der da kommt im Namen des Herren.
Hosianna, hosianna in der Höhe!

Hosanna to the Son of David!
Hosanna to the Son of David!
Blessed is he that cometh in the name of the Lord.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest!

(Transl. KJV)

🕯️ **Magi veniunt ab oriente**

Jacobus Clemens non Papa (c. 1512–c. 1555). Ed. Simon Biazeck

The tone of Clemens' composition reflects the humility and quiet reverence of the Wise Men as they follow the star, seeking Him “born King of the Jews.” The calmly flowing lines of polyphony are only interrupted for passages that the composer wishes to particularly emphasize. For example, when the Wise Men say why they want to find Him—that they “are come to worship the Lord” (“venimus cum muneribus adorare Dominum”)—their words are sung in homophony, as one voice united in worship. The polyphony then continues, and when the Wise Men finally find Him, a most dramatic interruption of the polyphony points to the magnificence of the gifts they bring to honor the newborn King: with one grand, radiant homophonic chord for each syllable of the words “AURUM, THUS, ET MYR-RAM” (“gold, frankincense and myrrh”), the Wise Men slowly, slowly lay their precious gifts before Him. Overcome with joy, they begin singing “alleluia, alleluia” with excitedly ascending lines. But the tone of their praise immediately becomes more thoughtful, and the word “alleluia” is now sung with descending lines that begin on ever lower notes. The piece comes to an end as “alleluia” is sung in quiet reverence—the Wise Men kneeling before Him in adoration.

Magi veniunt ab oriente Ierosolimam
Quaerentes et dicentes:
Ubi est qui natus est Rex Judaeorum,
Cujus stellam vidimus?
Et venimus cum muneribus adorare Dominum.

There came wise men from the east to Jerusalem, saying

“Where is he that is born King of the Jews?
For we have seen his star,
And are come to worship the Lord.”

(Transl. KJV, Matt. 2:1-2, with slight changes.)

Magi videntes stellam dixerunt ad invicem:
Hoc signum magni regis est;
Eamus et inquiramus eum et offeramus ei munera,
Aurum, thus, et myrrham. Alleluia.

The wise men, seeing the star, said to one another:
“This is the sign of a great king;
Let us go and search for him, and offer him gifts:
Gold, frankincense and myrrh. Alleluia.”

(Transl. Simon Biazeck)

🕯️ **Ave Regina/Ave, O Herrin (Nr. 4, from Five Hymns op. 140)**

Josef Gabriel Rheinberger (1839-1901). Words: the precise source of the Latin “Ave Regina” text is not known, but it appears to be of monastic origin from around the 12th century.

Josef Rheinberger was born in Liechtenstein, but he lived most of his life in Germany. His beautiful setting of the “Ave Regina” text expresses the same intimate, Romantic piety as the famous “Abendlied,” for which he is remembered by choral singers the world over.

Ave Regina Caelorum,
Ave Domina Angelorum:
Salve radix, salve porta,
Ex qua mundo, lux est orta.
Ave Regina Caelorum: gaude Virgo gloriosa,
Super omnes speciosa:
Salve, o valde decora,
Et pro nobis Christum exora.
Ave Regina Caelorum.

Hail, O Queen of Heaven.
Hail, O Lady of Angels
Hail thou root, hail thou gate,
From whom unto the world, a light has arisen:
Rejoice, O glorious Virgin,
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray for us to Christ.
Hail, O Queen of Heaven

(Transl. Wikipedia)

Regina caeli

Vicente Lusitano (c. 1520–c. 1561)

Lusitano was a Portuguese composer and theorist of the late Renaissance. He is thought to have been of mixed race and it has been therefore suggested that his mother may have been of African descent. Since the 1980s, he has been described as the first published black composer.

Lusitano's composition is based on a 12th century Gregorian antiphon in praise of Mary, queen of heaven, and each of the text's four lines ends with the word "alleluia." What is expressed by this word seems to be especially close to Lusitano's heart, for as each choral voice comes to the end of a text line, Lusitano enthusiastically takes the opportunity to let his own praise burst forth with variations of "alleluia," "alleluia." The word passes again and again through all voices in this composition, and indeed, in more than half the measures the word "alleluia" is present in one or more voice: the conclusion is cascading lines of "alleluia."

Regina caeli, laetare, alleluia;
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia:
Ora pro nobis Deum, alleluia.

Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear, alleluia,
Has risen, as He said, alleluia.
Pray for us to God, alleluia.

(Transl. CPDL)

Maria durch ein' Dornwald ging

Arr. Heinrich Kaminski (1886–1946)

The innocently rambling, gliding melody of this well-known German Advent carol seems to imitate the wandering of the maiden Mary in a garden of thorny roses. In Kaminski's setting, while the first sopranos sing the melody, the basses and tenors sing lines that similarly glide gently along. But in this atmosphere of innocence the second soprano and alto voices jump around with unexpected intervals and in a somewhat jerky rhythm—perhaps illustrating how Mary, while preserving her serenity, quickly pulls her gown away from the perilous thorns of the forest.

Maria durch ein' Dornwald ging,
Kyrie eleison!
Maria durch ein Dornwald ging,
Der hatt' in sieb'n Jahr kein Laub getragen!
Jesus und Maria.

Was trug Maria unter ihrem Herzen?
Kyrie eleison!
Ein kleines Kindlein ohne Schmerzen,
Das trug Maria unter ihrem Herzen.
Jesus und Maria.

Da hab'n die Dornen Rosen getragen,
Kyrie eleison!
Als das Kindlein durch den Wald getragen,
Da haben die Dornen Rosen getragen.
Jesus und Maria.

Mary walked through a forest of thorny bushes,
Kyrie eleison!
Mary walked through a forest of thorny bushes
That had not born leaves for seven long years.
Jesus and Mary.

What did Mary carry beneath her heart?
Kyrie eleison!
Without any pain, Mary carried a little child
Beneath her heart.
Jesus and Mary.

Then the thorny bushes blossomed with roses,
Kyrie eleison!
As the Christ Child was carried through the forest
The thorny bushes blossomed with roses.
Jesus und Maria.

(Transl. K.G.)

Glow

Eric Edward Whitacre (born 1970). Words: Edward Esch

In Esch's text, morning and evening, awakening and sleeping, light and dark, blend into one. In the context of these contrasts, Whitacre's music describes the glowing snow with a warmth not normally associated with snow—and indeed, as the snow quietly falls it seems to envelop the Earth in a comforting, warm blanket.

Softly falls the winter snow,
Whispers to the sleeping world below:
“Wintertide awakes,”
Morning breaks and set the earth aglow.
In gentle tones of warmest white,
Proclaim the glory of Aurora's light.
Sparrow sings in a clear clean voice,
A sweet, silver carol for the season born.
Radiant wings as the skies rejoice,
Arise and illuminate the morn.
Softly falls the morning snow,
Whispers to the sleeping world below:
“Glow, like the softly falling snow.”
Glow, glow, glow.

Magnificat

Attributed to Dietrich Buxtehude (1637–1707). Words: Luke 1:46-55

Buxtehude was one of the most famous and versatile church musicians of his time. Students including Bach, Handel and Telemann traveled from far and wide to Lübeck to learn from him, and to this day Buxtehude's organ works are standard repertoire for organists all over the world. Buxtehude's “Magnificat” expresses sheer joy, and as the choir sings Mary's words of praise, instruments add to the jubilant character.

Magnificat anima mea dominum
Et exultavit spiritus meus
In deo salutari meo.
Quia respexit humilitatem
Ancillae suae,
Ecce enim ex hoc
Beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est,
Et sanctum nomen ejus.
Et misericordia ejus a progenie
In progenies timentibus eum.
Fecit potentiam in brachio suo,
Dispersit superbos mente cordis sui.

Deposuit potentes de sede,
Et exaltavit humiles.
Esurientes implevit bonis

My soul doth magnify the Lord,
And my spirit hath rejoiced
In God my Savior.
For he hath regarded the low estate
Of his handmaiden:
For, behold, from henceforth
All generations shall call me blessed.
For he that is mighty hath done to me great things;
And holy is his name.
And his mercy is on them that fear him
From generation to generation.
He hath shewed strength with his arm;
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seats,
And exalted them of low degree.
He hath filled the hungry with good things;

Et divites dimisit inanes.
Suscepit Israel puerum suum,
Recordatus misericordie suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
Gloria patri et filio
Et spiritui sancto.
Sicut erat in principio
Et nunc et semper,
Et in secula seculorum. Amen.

And the rich he hath sent empty away.
He hath holpen his servant Israel,
In remembrance of his mercy;
As he spake to our fathers,
To Abraham, and to his seed forever.
Glory be to the Father, and to the Son,
And to the Holy Ghost.
As it was in the beginning,
And is now, and ever shall be,
World without end. Amen.

(Transl. KJV)

Fantasia on “Greensleeves”

Ralph Vaughan Williams (1872-1985)

The well-know Christmas carol “What Child is This?” (composed by William Chatterton Dix in 1865) is based on the melody of the traditional English folk song “Greensleeves.”

Monterey Bay Sinfonietta

Laetatus sum

Melchior Franck (1580–1639). Words: Psalm 122

The joyous words of the Psalm invite all to journey to the Lord’s house in Jerusalem, where there will be peace and prosperity. Franck’s double-choir setting opens with a happily striding rhythm, as the two choirs call back and forth, proclaiming to each other their joy (“laetatus sum”). But when they tell of the actual reason for their joy—that they will “go into the house of the Lord” and that their “feet shall stand within [the] gates [of] Jerusalem”—a change in rhythm and shorter notes express their joyous anticipation, as they seem to skip and hop along the way.

Laetatus sum in his quae dicta sunt mihi,
In domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis, Jerusalem.
Jerusalem quae aedificatur ut civitas
Cuius participatio ejus in idipsum:
Illuc enim ascenderunt tribus,
Tribus Domini, testimonium Israel,
Ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
Sedes super domum David.
Rogate quae ad pacem sunt Jerusalem:
Et abundantia diligentibus te.
Fiat pax in virtute tua,
Et abundantia in turribus tuis.
Propter fratres meos et proximos meos,
Loquebar, pacem de te.
Propter domum Domini Dei nostri
Quaesivi bona tibi.

I was glad when they said unto me,
Let us go into the house of the Lord.
Our feet shall stand within thy gates, O Jerusalem.
Jerusalem is builded as a city
That is compact together:
Whither the tribes go up,
The tribes of the Lord, unto the testimony of Israel,
To give thanks unto the name of the Lord.
For there are set thrones of judgment,
The thrones of the house of David.
Pray for the peace of Jerusalem:
They shall prosper that love thee.
Peace be within thy walls,
And prosperity within thy palaces.
For my brethren and companions’ sakes,
I will now say, peace be within thee.
Because of the house of the Lord our God
I will seek thy good.

(Transl. KJV)

Wexford Carol

Irish traditional carol from County Wexford, Ireland. Arr. John Rutter (b. 1945)

The words of the carol invite “good people all” to consider what God has done for humanity, and in Rutter’s setting the choral voices take turns calling to mind the events of the Christmas story.

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

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

With thankful heart and joyful mind,
The shepherds went the Babe to find,
And as God's angel had foretold,
They did our Savior Christ behold.
Within a manger He was laid,
And by his side the Virgin Maid,
Attending on the Lord of Life,
Who came on earth to end all strife.

Es wird scho glei dumpa

Melody and words: Anton Reidinger (1839–1912)

Reidinger was a Roman Catholic priest from Austria who wished to rekindle interest in traditional “Nativity Plays.” Such reenactments of the Christmas story had been performed in Austria and northern Italy as early as the 12th century, and Reidinger lamented the waning of the folk tradition. It was in this context that he composed his Christmas cradlesong. The melody is based on an older hymn in praise of the Virgin Mary, and the words are in an Austrian dialect. The song charms not only because of the typically “Austrian sound” of the music, but also because diminutive words and endings (“dl,” “rl,” “li”) of the dialect are able to express affection for the Christ-child with particular tenderness.

Es wird scho glei dumpa,
Es wird jà scho Nàcht,
Dà kim i zu dir her,
Mein Heiland, auf d'Wàcht.
Will singa a Liadl,

It will soon be dark,
It will be night,
So I come to you, my Savior,
To watch over you.
I want to sing a little song

Dem Liabli, dem kloan,
Du mågst ja net schläfn,
I hör di nur woan.
Hei, hei, hei, hei,
Schláf süaß, herzliabs Kind!

Mách zua deine Äugerl
In Ruah und in Fried
Und gib ma zum Åbschied
Dein Segn nu gråd mit.
Åft werd a mei Schlaferl
A sorgenlos sein,
Åft kánn i mi ruali
Aufs Niedalegn gfreun.
Hei, hei, hei, hei,
Schláf süaß, herzliabs Kind!

Es wird scho glei dumpa,
Es wird ja scho Nåcht,
Då kim i zu dir her,
Mein Heiland, auf d'Wåcht.
Will singa a Liadl,
Dem Liabli, dem kloan,
Du mågst ja net schläfn,
I hör di nur woan.
Hei, hei, hei, hei,
Schláf süaß, herzliabs Kind!

To the darling, the tiny one.
You don't want to sleep,
I only hear you crying.
Lullaby, lullaby,
Sleep sweetly, beloved Child.

Close your little eyes,
Be calm and peaceful,
And now give me your blessing
As a farewell.
Then my own slumber
Will also be carefree,
And I can surely also
Look forward to my own rest.
Lullaby, lullaby,
Sleep sweetly, beloved Child.

It will soon be dark,
It will be night,
So I come to you, my Savior,
To watch over you.
I want to sing a little song
To the darling, the tiny one.
You don't want to sleep,
I only hear you crying.
Lullaby, lullaby,
Sleep sweetly, beloved Child.

(Transl. K.G.)

Carol of the Bells (“Shchedryk”)

Music: Mykola Dmytrovych Leontovych (1877–1921). Words: Peter J. Wilhousky (1902-1978).
Arr. Peter J. Wilhousky

Leontovych's “Shchedryk” was introduced to Western audiences by the Ukrainian National Chorus during its 1919 concert tour of Europe and the Americas, where it premiered in the United States in 1921, to a sold-out audience at Carnegie Hall. In December of this year (2022) a grand 100-year birthday celebration of “Carol of the Bells” (“Shchedryk”) was presented at Carnegie Hall, and (in the words of Natalie Maciukenas, who was in attendance—see reference to her later below) the performance featured “a wonderful lineup of Ukrainian performers, including Schedryk (a Ukrainian Children's Choir), which has traveled to the US to perform (despite blackouts, no heat and all else that they've been enduring lately).” From afar, the Santa Cruz Chorale joins those voices commemorating the 100-year anniversary of “Carol of the Bells” this season!

[Leontovych, composer, conductor, ethnomusicologist and teacher, was also educated as a priest. He was born and raised in a province of the Russian Empire that is now in Ukraine, and when Ukraine became independent as a result of the Russian Revolution in 1917, he moved to Kyiv. Leontovych was murdered by a Soviet agent in 1921, and he's known as a martyr in the Eastern Orthodox Ukrainian Church, where he is remembered for his liturgy—the first liturgy composed in the vernacular, specifically in the modern Ukrainian language. The original folk story Leontovych set to music in “Shchedryk” is associated with the coming New Year, but the composition is known to the English-speaking world as the Christmas song “Carol of the Bells,” as arranged with English words by Wilhousky.]

Hark! How the bells,
 Sweet silver bells,
 All seem to say
 “Throw cares away.”
 Christmas is here
 Bringing good cheer
 To young and old,
 Meek and the bold.
 Ding, dong, ding, dong,
 That is their song,
 With joyful ring,
 All caroling.
 One seems to hear,
 Words of good cheer,
 From ev’rywhere
 Filling the air.
 O, how they pound,
 Raising the sound,
 O’er hill and dale,
 Telling their tale.
 Gaily they ring,
 While people sing
 Songs of good cheer,
 Christmas is here!
 Merry, merry, merry, merry Christmas!
 Merry, merry, merry, merry Christmas!
 On, on, they send,
 On without end
 Their joyful tone
 To ev’ry home.
 Hark! How the bells,
 Sweet silver bells,
 All seem to say
 “Throw cares away.”
 On, on they send,
 On without end,
 Their joyful tone to ev’ry home.
 Ding, dong, ding, dong.
 Bohm!

Mary’s Song

Brian W. Holmes (born 1946). Words: Charles Causley (1917–2003)

Holmes, Professor Emeritus of physics at San Jose State University, is also a free-lance horn player and composer. He set the words of the poem “Mary’s Song” to music as a lullaby, and, in keeping with the charmingly naive text, a calm melody rises and falls above a swaying 3/4 rhythm in the lower voices—keeping the Baby oblivious to His fate as He is gently rocked to sleep.

Sleep, King Jesus, your royal bed
Is made of hay in a cattle shed.
Sleep, King Jesus, do not fear,
Joseph is watching and waiting near.
Sleep, King Jesus, sleep, King Jesus,
Sleep, King Jesus, sleep.
Warm in the wintry air you lie,
The ox and the donkey standing by.
With summer eyes they seem to say:
Welcome, King Jesus, on Christmas Day!
Sleep, King Jesus, your diamond crown
Shines high in the sky where the stars look down.
Let your reign of love begin,
That all the world may enter in.
Sleep, King Jesus, sleep, King Jesus,
Sleep, King Jesus, sleep.

Lulajze, Jezuniu

Polish Christmas carol. Arr. Jens Klimek (b. 1984)

(We would like to thank Grazyna Przybylska-Angermann for providing a recording of the Polish pronunciation.)

The oldest remaining copy of this popular 17th century Polish Christmas lullaby is in the archives of the archbishop of Posen, Poland.

Lulaj e Jezuniu, moja perełko,
Lulaj ulubione me pie cidełko.
Lulaj e Jezuniu, lulaj, e lulaj
A ty go matulu w płaczu utulaj.

Lullaby, little pearl, dear baby Jesu,
Lullaby, little pearl, dear baby sleeping;
Lullaby, little one, dear baby Jesu,
Mary is holding you, guarding and keeping.

(Transl. CPDL)

“Den die Hirten lobten sehre” (“Quempas”) Chorale Preludes Vol. I, No.6

Helmut Walcha

Vlada Moran, organ

Riu, Riu, Chiu

Anonymous 16th Century, Spain (perhaps by Catalan composer Bartomeu Càrceres). Arr. Rafael Mitjana

The visitation of the Virgin Mary by the Holy Ghost is described here in drastic imagery. The rabid wolf—sin—tries to bite the innocent lamb—the Virgin Mary—but God Almighty defends her, preserving her virginity and thereby protecting her from sin. (The syllables “ríu, ríu, chíu” imitate the call of a bird, which is variously interpreted as the voice of a nightingale or the predatory call of a kingfisher.) After a solo singer introduces the theme of this piece, the choir sings the refrain that then follows each verse.

Solo singer:

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*)

Men:

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

Women:

Muchas profecías 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*)

Solo singer:

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*)


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*)

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*)

(**Transl. CPDL**)

 **Llévame a ver a Jesús (“Take me to see Jesus”)**

Noel Estrada (1918-1979). Arr. Angel M. Mattos, Jr.

Underlying the lively and capricious character of “Llévame a ver a Jesús” 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. The only “treasure” the pilgrim brings to the child is his soul, wrapped in a Christmas carol that expresses love and faith.

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 Mesías que Maria llama hijo del Dios de los cielos.

Llévame a ver a Jesús, ay, Melchor llévame,
Que quiero adorar al Hijo de Dios en Belén.

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.

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.

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.

(Transl. Diana Nieves-Miranda)

A la Nanita Nana

José Ramón Gomis (1856–1939). Arr. Norman Luboff (1917–1987)

This lullaby for the infant Jesus is a popular Christmas carol in the Hispanic world. The tender melody is sung in a rocking rhythm, and as the music moves between a gentle minor key and a cheerful major, it reflects the combination of sorrow (for His suffering that is to come) and good cheer (for the redemption of humanity) that are linked in the birth of Christ. These conflicting emotions are specifically voiced in the text, with the reference to the “nightingale that in the forest weeps as it sings.”

A la nanita nana, nanita ea, nanita ea,

Mi Jesus tiene sueño, bendito sea, bendito sea.
Fuentecilla que corres clara y sonora,
Ruiseñor q'en la selva cantando lloras,
Callad mientras la cuna se balancea.
A la nanita nana, nanita ea.

Come, let's sing a little lullaby,
Come, let's sing a little.
My Jesus is sleepy, blessed be, blessed be.
Little spring that runs clear and sonorous,
Nightingale that in the forest weeps as it sings,
Hush, while the cradle rocks.
Come, let's sing a little lullaby,
Come, let's sing a little.

(Transl.: traditioninaction.org)

The Hopeful Mother of God

Ukrainian Christmas Carol. Setting: V. Hrytshyn; Arr. for mixed choir: O. Tokar

The previously sung Ukrainian “Carol of the Bells” has an English text, but our director also wanted the Chorale to sing a Ukrainian carol in Ukrainian. “The Hopeful Mother of God” was suggested by Vlada Moran, who wrote the transliteration of the Cyrillic words into the choir’s music; Vlada’s friend, Olga Ziniak, made a recording so the choir could practice the pronunciation; and Natalie Maciukenas and Christine Bonacorsa, Ukrainian friends of a choir member, prepared the translation.

Though the Mother of God had hope,
She could find no place to give birth to her Son.
In a stable meant for lambs,
There she found for herself a home.
She then journeyed far and wide
In search of a safe place,
For everywhere were unbelievers
Who were killing innocent children.
Glory to the Newborn,

Who was laid in a humble manger!
Though earthly travails were great,
Elderly Joseph and Mary
Shepherded the Holy Child through life—
The Hope of sinful humanity.
All glory to the Newborn,
Who was laid in a manger!
All glory to the Newborn,
Who was laid in a manger!
And to Him let us all turn,
To Christ our Lord, we bow down,
To Christ our Lord, we bow down.

(Transl.: Natalie Maciukenas and Christine Bonacorsa)

Stille Nacht

Franz Gruber (1787–1863), Arr. Hermann Ebenhoech (1932–2011)

Stille Nacht was composed in 1818 by the Austrian composer Franz Gruber, and our arrangement was also written by an Austrian, Hermann Ebenhoech. (Hermann was a conducting student of Christian Grube and a friend of the Chorale). For his setting, Hermann imagined the carol being sung by a group of friends improvising a harmonization.

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.

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

Program notes by Karen Gordon ©2022

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Barbara Gaskell
Karen Gordon
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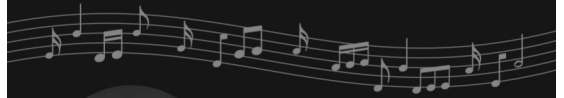


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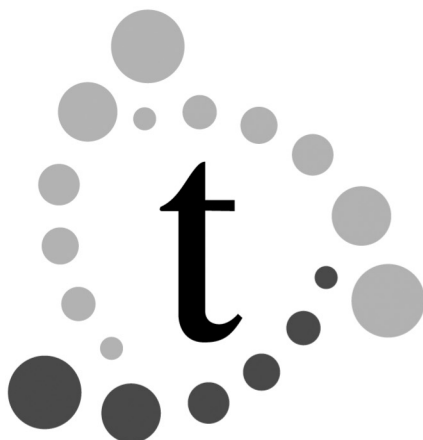
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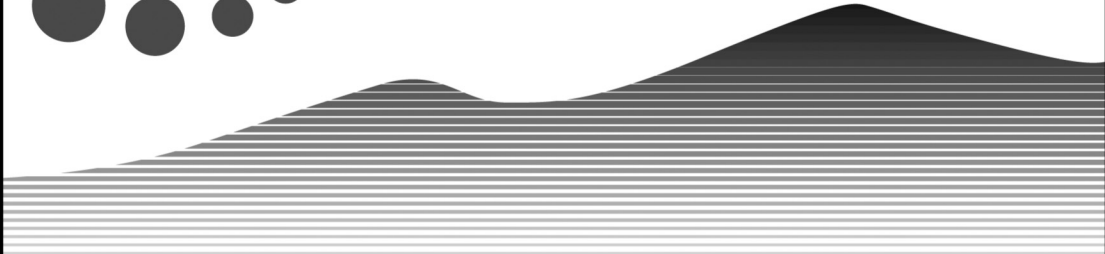
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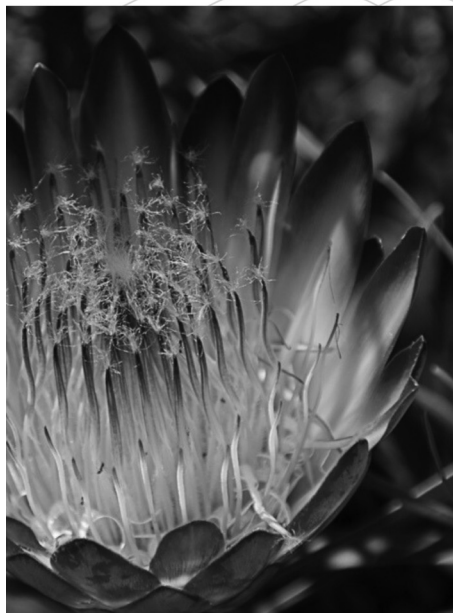
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