



Robert Train Adams
Music Director



What
Sweeter
Music



December 5 & December 6, 2009 at 7pm
First Unitarian Universalist Church
1187 Franklin Street, San Francisco

San Francisco Lyric Chorus

Dr. Robert Train Adams, *Music Director*

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Welcome to the Fall 2009 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, our 10th Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* (West Coast premiere) and the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

In Fall 2009, the San Francisco Lyric Chorus entered a new stage in its history and development with the departure of Co-Founder and Music Director, Robert Gurney. We welcome our new Music Director, Dr. Robert Train Adams. Dr. Adams first joined the San Francisco Lyric Chorus in Fall 2006 as our Assistant Conductor and Rehearsal/Concert Accompanist. We are delighted that Dr. Adams is willing to serve as our new Music Director and look forward to his leadership as we continue to explore and share with you, our audience, the exciting world of choral music.

And now, join with us as we celebrate the season with a variety of selections from a list of 50 favorite Christmas carols and other works chosen by major English and American choral conductors for the eminent British music publication, *BBC Music Magazine*.

Please sign our mailing list, located in the foyer.

The San Francisco Lyric Chorus is a member of Chorus America.

We are recording this concert for archival purposes

Please turn off all cell phones, pagers, and other electronic devices before the concert

Please, no photography or audio/video taping during the performance

Please, no children under 5

Help us to maintain a distraction-free environment.

Thank you.

Program

<i>There Is No Rose</i>					Anonymous, ca. 1420
<i>In The Bleak Midwinter</i>			*I.		Harold Darke
<i>There Is No Rose</i>					John Joubert
<i>Est Ist Ein Ros Enstsprungen</i>					Michael Praetorius
<i>Adam Lay Ybounden</i>					Boris Ord
<i>In Dulci Jubilo</i>			II.		Robert Pearsall
<i>O Magnum Mysterium</i>					Tomás Luis de Victoria
<i>Hodie Christus Natus Est</i>					Jan Pieterszoon Sweelinck
<i>Tomorrow Shall Be My Dancing Day</i>			III.		John Gardner
<i>The Lamb</i>					John Tavener
<i>This Little Babe</i> from <i>Ceremony of Carols</i>					Benjamin Britten
Intermission					
<i>Il Est Né Le Divin Enfant</i>					John Rutter, arr.
<i>Quatre Motets Pour le Temps de Noël</i>			IV.		Francis Poulenc
<i>O Magnum Mysterium</i>					
<i>Quem Vidistis Pastores Dicite</i>					
<i>Videntes Stellam</i>					
<i>Hodie Christus Natus Est</i>					
<i>What Sweeter Music</i>			V.		John Rutter
<i>Christmas Fantasy</i>					Robert Train Adams
<i>It Came Upon the Midnight Clear</i>					
<i>O Come, All Ye Faithful</i> [Please sing along on cue:]					
O come, all ye faithful, joyful and triumphant,					
O come ye, O come ye to Bethlehem;					
Come and behold him, born the King of angels;					
O come, let us adore him; O come, let us adore him;					
O come, let us adore him, Christ the Lord.					
<i>The First Nowell</i> [Please sing along on cue:]					
They looked up and saw a star shining in the east beyond them far,					
This star drew nigh to the northwest, o'er Bethlehem it took its rest.					
Nowell, nowell, nowell, nowell, born is the King of Israel.					
<i>Silent Night</i> [Please sing on cue, beginning verse 2:]					
Silent night, holy night, shepherds quake at the sight,					
Glories stream from heaven afar, heavenly hosts sing alleluia;					
Christ, the Savior, is born! Christ, the Savior is born!					
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. Jesus, Lord, at thy birth.					

Reiko Oda Lane, Piano/Organ

*Please hold your applause until the end of each numbered group.

Program Notes

Our program for the fall is a special one for the holiday season. Music Director Robert Train Adams has chosen a variety of compositions from a group of 50 favorite Christmas carols and other seasonal works picked by 50 major English and American choir directors and choral experts for the December 2008 issue of *BBC Music Magazine*. *BBC Music Magazine*, which began in September 1992, is a wonderful British classical music periodical that provides current musical news, feature articles, and reviews of the latest CDs, books and DVDs. Each issue includes a free CD of a complete large work by a composer, or a number of smaller works by various composers.

For the December 2008 issue, the magazine staff asked the following choral experts to select their five favorite Christmas carols and five favorite Christmas motets:

David Hill, BBC Singers
Mark Lee, Bristol Cathedral
David Flood, Canterbury Cathedral
Jeremy Suter, Carlisle Cathedral
Alistair Dixon, Chapelle du Roi
Sarah Baldock, Chichester Cathedral
Gareth Malone, 'The Choir', BBC TV
Stephen Darlington, Christ Church, Oxford
John Rutter, composer, conductor
Howard Goodall, composer & former chorister
James Lancelot, Durham Cathedral
Ralph Allwood, Eton College
Jeffrey Skidmore, Ex Cathedra
Andrew Millington, Exeter Cathedral
John Turner, Glasgow Cathedral
Adrian Partington, Gloucester Cathedral
Jeffrey Smith, Grace Cathedral, San Francisco
Geraint Bowen, Hereford Cathedral
Robert Hollingworth, I Fagiolini
Stephen Cleobury, King's College, Cambridge
Robin Tyson, The King's Singers
Brian Kay, former King's Singer
Simon Lindley, Leeds Parish Church
Philip Scriven, Lichfield Cathedral
Aric Prentice, Lincoln Cathedral
David Poulter, Liverpool Cathedral
Richard Moorhouse, Llandaff Cathedral

Edward Higginbottom, New College, Oxford
Jeremy Summerly, Oxford Camerata
Stephen Layton, Polyphony
Scott Farrell, Rochester Cathedral
Alexander Mason, St. David's Cathedral
Michael Harris, St. Giles' Cathedral, Edinburgh
Kent Tritle, St. Ignatius Loyola, New York
Andrew Nethsingha, St. John's College, Cambridge
Andrew Kir, St. Mary Redcliffe
Jeniffer Pascual, St. Patrick's Cathedral, New York
Andrew Carwood, St. Paul's Cathedral
John Scott, St. Thomas's, Fifth Avenue, New York
David Halls, Salisbury Cathedral
Harry Christophers, The Sixteen
Paul Hale, Southwell Minster
Peter Phillips, The Tallis Scholars
Matthew Steynor, Trinity Episcopal Cathedral, Miami
Christopher Gray, Truro Cathedral
Michael McCarthy, Washington National Cathedral
Matthew Owens, Wells Cathedral
James O'Donnell, Westminster Abbey
Martin Baker, Westminster Cathedral
Andrew Lumsden, Winchester Cathedral
Christopher Allsop, Worcester Cathedral
Robert Sharpe, York Minster

This illustrious group of choral experts selected the following works as their favorites:

50. *Away In A Manger*. Words: Anonymous. Music: W.J. Kirkpatrick
49. *Jesus Christ The Apple Tree*. Words: Anonymous. Music: Elizabeth Poston
48. *Joy To The World*. Words: Isaac Watts. Music: Lowell Mason
47. *See Amid The Winter's Snow*. Words: E. Caswall. Music: John Goss
46. *Gloria* from the *Missa Puer Natus Est Nobis*. Words: Latin Mass. Music: Thomas Tallis
45. *Gabriel's Message*. Words: Traditional, translated by Sabine Baring-Gould. Music: Basque traditional.
44. *Angels From The Realms Of Glory*. Words: James Montgomery. Music: old French tune, arranged by Reginald Jacques.
- 43. *Adam Lay Ybounden*. Words: 15th-century English. Music: Boris Ord.

42. *Good King Wenceslas*. Words: John Mason Neale. Music: *Piae Cantiones (1582)*
- 41. *Il Est Né Le Divin Enfant*. Words: Traditional French. Music: Traditional French.
- 40. *It Came Upon A Midnight Clear*. Words: Edmund Hamilton Sears. Music: English traditional, arranged by Sir Arthur Sullivan.
39. *Hodie Christus Natus Est*. Words: Traditional. Music: Heinrich Schütz.
- 38. *The First Nowell*. Words: Traditional. Music: Traditional old English.
37. *Jauchzet Frohlocket* (first chorus of the *Christmas Oratorio*). Words: Picander. Music: Johann Sebastian Bach.
- 36. *Es Ist Ein Ros Entsprungen*. Words: Anonymous. Music: Michael Praetorius.
35. *Ding Dong Merrily On High*. Words: George Ratcliffe Woodward. Music: Traditional French.
34. *Illuminare Jerusalem*. Words: Anonymous 15th-century. Music: Judith Weir.
33. *Wexford Carol*. Words: Traditional Irish. Music: Traditional Irish.
- 32. *Quem Vidistis*. Words: Traditional. Music: Francis Poulenc.
31. *Here Is The Little Door*. Words: Gilbert Keith Chesterton. Music: Herbert Howells.
30. *I Wonder As I Wander*. Words: Traditional. Music: Traditional, arranged by Lionel Pike.
29. *This Is The Truth From Above*. Words: Traditional Herefordshire. Music: Traditional, arranged by Ralph Vaughan Williams.
28. *Joys Seven*. Words: Traditional. Music: Traditional, arranged by Stephen Cleobury.
27. *O Little Town Of Bethlehem*. Words: Bishop Phillips Brooks. Music: Traditional, arranged by Ralph Vaughan Williams.
- 26. *This Little Babe (from Ceremony of Carols)*. Words: Robert Southwell. Music: Benjamin Britten.
- 25. *Silent Night*. Words: Joseph Mohr. Music: Franz Gruber.
- 24. *The Lamb*. Words: William Blake. Music: John Tavener.
23. *Three Kings*. Words: Peter Cornelius. Music: Peter Cornelius, arranged by Atkins.
22. *God Rest You Merry, Gentlemen*. Words: Traditional. Music: Traditional.
21. *The Sans Day Carol*. Words: Traditional. Music: Cornish Traditional.
- 20. *Hodie Christus Natus Est*. Words: Traditional. Music: Jan Pieterszoon Sweelinck.
19. *No Small Wonder*. Words: Paul Wigmore. Music: Paul Edwards.
18. *The Little Road To Bethlehem*. Words: Margaret Rose. Music: Michael Head.
- 17. *Hodie Christus Natus Est*. Words: Traditional. Music: Francis Poulenc.
16. *There Is A Flower*. Words: John Audelay. Music: John Rutter.
- 15. *O Magnum Mysterium*. Words: Traditional. Music: Tomás Luis de Victoria.
14. *Hark The Herald Angels Sing*. Words: Charles Wesley. Music: Felix Mendelssohn.
- 13. *O Magnum Mysterium*. Words: Traditional. Music: Francis Poulenc.
12. *Sussex Carol*. Words: Traditional English. Music: Traditional, arranged by David Willcocks.
11. *Once In Royal David's City*. Words: Mrs. Cecil Felix Alexander. Music: Henry John Gauntlett.
- 10. *What Sweeter Music*. Words: Robert Herrick. Music: John Rutter.
9. *Of The Father's Heart Begotten*. Words: Prudentius. Music: Plainchant.
- 8. *O Come All Ye Faithful*. Words: John Francis Wade (probable). Music: John Francis Wade (probable).
- 7. *There Is No Rose*. Words: Medieval English. Music: John Joubert.
- 6. *Tomorrow Shall Be My Dancing Day*. Words: Traditional English. Music: John Gardner.
5. *Lully, Lulla*. Words: 16th Century. Music: Kenneth Leighton.
4. *Bethlehem Down*. Words: Bruce Blunt. Music: Peter Warlock.
3. *A Spotless Rose*. Words: Anonymous German. Music: Herbert Howells.
- 2. *In Dulci Jubilo*. Words: Traditional, translated by Robert Pearsall. Music: Traditional German, arranged by Robert Pearsall.
- 1. *In The Bleak Midwinter*. Words: Christina Rossetti. Music: Harold Darke.

We are delighted to share with you our selections from this list (highlighted with • and bold).

A Brief History of the English Carol

Christmas is a time of year that makes people think of family and friends, decorations and gifts, Santa Claus and snow, the seasons, and of the religious origins of the holiday. Most of all, Christmas is a holiday that is filled with music. Carols, those wonderfully familiar songs associated with this holiday, help to foster the special feeling this holiday brings.

The music of Christmas begins far in the past, when ancient cultures' festivals, rituals, and ceremonies (often surrounding the changing seasons and the conditions those changes created) frequently included music of various kinds. When Christianity became a dominant force, it incorporated many of those ancient rituals and practices into its own, including musical celebrations.

The origin of the term 'carol', shrouded in speculation, is explained in various theories. One definition relates it to ritual song and dance, beginning with the Greek *choros*, a circle dance accompanied by singing, used in dramatic performances, religious ceremonies, and fertility rites. It then became the Latin *choraula* which transformed into the medieval French *carole*, a French circle dance-song that was equally popular in court and country. The *carole* was written with a light-hearted dance rhythm, and was quite different from the more solemn music used in religious services. An excellent later example is *Ding Dong! Merrily on High*. The original melody was composed for the *Branle de l'official*, a lively circle dance found in *Orchésographie*, the 16th century dance treatise by Jehan Tabouret (pseudonym Thoinot Arbeau), 1520-1595. In the early 20th century, George Ratcliffe Woodward (1848-1934) set the words of this familiar carol to the dance tune we know today.

Although carols presented religious subjects, their texts were more secular and narrative than the theological treatments used for church services. The carol was designed to be enjoyed by the public as part of a festivity rather than worship. At times, it strayed pretty far from the religious nature of its content, often describing contemporary issues and ideas. Carols were written in Latin, in the vernacular (English, French, and German), and sometimes in *macaronic* text, a combination of Latin and a second language.

Sophie Jackson notes that the earliest Christmas music was not the Christmas carol, but the Latin hymn. St. Ambrose (338-397), Bishop of Milan between 374 and 397, is credited with penning the first Christmas hymn, *Veni, redemptor gentium* (*O Come, Redeemer of the Earth*). St. Francis of Assisi (1181-1226) was very influential in publicizing many of the elements of Christmas that we know today. Although the tradition of the infant in the manger probably originated in Italy in the 12th century, St. Francis was one of the first to promote the Nativity scene, portraying the baby, the Holy Family, and the farm animals surrounding the manger. Jackson comments that St. Francis' "role in instigating the writing and singing of carols turned the early Latin hymn into the festive music we know today. St. Francis's early life influenced him to use song as a way of teaching the secular public about Christ. His influence traveled abroad with the members of his order, the Franciscans. They went first to Spain, then France and Germany, arriving in England in 1224. Jackson notes that they began "composing new carols in English for the native population. The earliest extant English carol, 'A child is boren amonges man', was found in a set of sermon notes written by a Franciscan friar before 1350.

The use of carols during festivals was not limited to Christmas season events. Carols were used in the celebration of events throughout the entire year. Benjamin Britten's *Spring Carol*, part of his *Ceremony of Carols*, sets William Cornysh's (1465?-1523) poem about the joys of Spring with liting, dancing rhythms:

Pleasure it is
To hear iwis, (*certainly*)
The Birdes sing.
The deer in the dale,
The sheep in the vale,

The corn springing...

Carols also celebrated social/political events. The 15th century *Agincourt Carol* rejoiced in the English victory over the French in the 1415 Battle of Agincourt:

Deo gratias anglia, redde pro victoria.

Owre kynge went forth to Normandy,

With grace and myght of chyvalry;

Ther God for hym wrought mervlously,

Wherfore Englonde may calle and cry,

Deo gratias,

Deo gratias anglia, redde pro victoria...

The English carol became a firm part of Christmas festivities between 1400 and 1550. These compositions were mostly popular religious songs that dealt with aspects of Christ's nativity, including the annunciation, the birth, the Nativity scene, and Mary, the Virgin Mother, the Rose of Virtue. It was during this time that the carol moved inside the church. It was not usually part of the liturgy, but was often used as a processional song. Such carols were structured with a refrain sung by a chorus and verses sung by soloists.

The old world order began to crumble at the beginning of the 16th century. Martin Luther, an iconoclastic German priest who broke away from the Catholic Church, began the Protestant Reformation, a Christian reform movement (1517-1648) that spread across Europe. Luther loved music and believed it was an important part of a religious service. He composed several folk-style hymns, including *Von Himmel Hoch (From Heaven on High)*, that are still popular today.

The Protestant Reformation greatly affected the use of the carol in England. English church music became more austere, using only the sung metrical psalm and anthems within the service. Carols continued to be sung in the home and at other nonofficial religious gatherings.

In 1649, Oliver Cromwell and the Puritans executed King Charles I and took control of the throne. The Puritans were very conservative, Calvinistic Protestants who decried what they saw to be a decadent society rife with wasteful and hedonistic activities. Concerned with moral and ecclesiastical purity in home, church, and public life, they felt abused by the monarchy and more moderate, albeit Protestant, Church of England. Once in power, they instituted social and religious practices that conformed to their views. They believed that carols had pagan origins, and Cromwell wanted them banned. The 16th and 17th centuries in England were a time of fear and intimidation, a time when certain citizens were accused of witchcraft. One of the signs of being a witch was having been heard singing carols! Parliament finally banned the singing of carols, although they still were sung in some remote villages and rural churches.

The Puritans' austere reign lasted until 1660, when Cromwell's son, Richard, who succeeded his father in 1658, was overthrown. Charles II, son of the executed king, reestablished the monarchy, the Church of England, and Parliament as controlling powers. As a result, carols returned but not to the mainstream churches. They were sung at home and in non-church settings. New carols were composed, and at Christmas time, carolers regularly went door-to-door, singing. The anonymous *New Carolls For This Merry Time of Christmas*, published in 1661, was the first book of carols to be published in post Reformation England.

One cannot recount the history of the carol without mentioning the role of Jaakko Suomalainen, Headmaster of the Turko Cathedral School in Finland. In 1582, he created *Piae Cantiones*, a remarkable collection of 74 late Medieval Latin songs that were sung in Finnish cathedral schools. The songs, of Bohemian, German, French and English origin, were also familiar to adults. This collection is particularly important in the preservation of many familiar English carol tunes because of the Puritan ban of the celebration of Christmas and the singing of carols. The collection includes these familiar works: *Personent Hodie*, *Gaudete*, *Resonet in Laudibus*, *In Dulci*

Jubilo, Puer Nobis Nascitur, and Tempus Adest Floridum. This latter spring song was relatively unknown until the 19th century, when John R. Neale borrowed the tune to set his newly written text, *Good King Wenceslas*.

During the late 17th and 18th centuries, the styles and types of celebrations changed and the use of English carols declined in churches. Music scholars and folk song collectors worried that these songs would be lost, so they began to collect them before they disappeared. In 1822, Davies Gilbert, a Cornish Member of Parliament, published the first modern collection of traditional carols, *Some Ancient Christmas Carols*. In 1833, William Sandys, a London lawyer, who appreciated history and things of the past, published *Christmas Carols Ancient and Modern*. Ian Bradley comments, “Among the carols preserved by Sandys and Gilbert which might otherwise have fallen into oblivion were ‘God rest you merry, gentlemen’, ‘The first Nowell’, and ‘I saw three ships come sailing in’.” In 1846, John Broadwood of Sussex published a collection of wassail songs, the *Little Book of Carols*.

Bradley notes, “Carols played an important role in the Victorian reinvention of Christmas as a largely domestic festival full of sentimentality and good cheer. A huge number of new carols were written in the mid-nineteenth century, many in a pseudo-traditional style... It was the Victorians, rather than Bing Crosby, who invented the concept of the White Christmas, bringing snow into the Nativity story with Christina Rossetti’s ‘In the bleak midwinter’ and Edward Caswall’s ‘See, amid the winter snow’... American writers were equally infused with the sentimental spirit of the Victorian Christmas, producing ‘Away in a manger’, ‘O little town of Bethlehem’, ‘We three kings of Orient are’, and ‘It came upon the midnight clear’.”

Carols returned to the English church on Christmas Eve in 1878. Ian Bradley comments that the 10 p.m. service in the new Truro Cathedral “included two lessons, prayers, and a sermon interspersed with carols. Two years later the service was expanded to a festival of nine lessons and carols, providing a model that was taken up in 1918 at King’s College, Cambridge, and subsequently by many parish churches and cathedrals.”

Keyte and Parrott comment that in the mid-19th century, new carols of varying quality were being composed using both new and old tunes, such as those found in the *Piae Cantiones*. They note that “around the turn of the (20th) century...G(eorge) R(atcliffe) Woodward initiated the plundering of the European carol repertoires in an attempt to satisfy the seemingly insatiable appetite of choirs for fresh seasonal material. To him we owe the enrichment of the native English tradition by some of the finest French, Basque, Provençal, Czech and Bohemian traditional carols.”

In the 20th century, the production of several major English carol compilations made important and familiar works of our cultural heritage available to a wide number of people. In 1928, Percy Dearmer, Ralph Vaughan Williams, and Martin Shaw compiled the *Oxford Book of Carols*. This book became the gold standard of carol compilations until 1961, when Reginald Jacques and David Willcocks compiled the familiar green *Carols For Choirs 1*, and David Willcocks and John Rutter compiled the orange *Carols For Choirs 2*. In 1987, Willcocks and Rutter compiled *100 Carols For Choirs*. This volume contains many of the old favorites, as well as several new arrangements that are found nowhere else.

In 1992, Hugh Keyte and Andrew Parrott published the *New Oxford Book of Carols*. It is not a new edition of the 1928 *Oxford Book of Carols*. Keyte and Parrott comment, “We came to realize, too, how restricted the current repertory has become: whole genres which deserve to be widely known have been steadfastly ignored or laid aside, and in many individual cases a single ‘standard’ musical setting has replaced former glorious diversity. Our initial conception of a very basic and deliberately limited collection expanded enormously as we came to grips with the realities of the project... More or less the entire repertory current in the English-speaking world is represented and we have gone far beyond this (and our initial scheme) in five areas that seem to us to have been most unjustly neglected by modern anthologies: medieval Latin song; the fifteenth century

English carol; the German Christmas chorale; the Christmas hymns of the English ‘gallery composers’; and those of their American ‘primitive’ and shape-note counterparts”.

This essay has looked mainly at the English carol and at English compilations of carols. But I cannot forget the copy of my own tattered, candlewax-stained, paper-covered American compilation of traditional and favorite carols—Theodore Preuss’s *Christmas in Song*. First published in 1947 by Rubank in Chicago, this beloved and widely available compilation is now published by Hal Leonard.

Ther Is No Rose Of Swych Virtu (not on BBC list)

We begin our program with an anonymous Marian annunciation carol that was found in an early 15th century manuscript held by the Trinity College Library, Cambridge University. The original text was written in Middle English about 1420. The work consists of five verses, and we sing verses one through four. We perform this work as a processional carol, the way it might have been performed in the 15th century.

The carol begins with the refrain, sung by the entire chorus. Keyte and Parrott note that singing the refrain at the beginning of a carol is very unusual. The refrain is set in three voices using a technique called *faburden* or *fauxbourdon*, in which a part is added above or below a melody. In this case, the *faburden* is set in the middle voice, with the melody in the upper voice. Later masses and motets often had the melody or main tune (called the *cantus firmus*) sung by an inner part. Such technique also appears in American shape-note music, where the melody often is sung by the tenor.

Here the verses are sung by two voices, always returning to the refrain. Stevie Wishart comments, ‘During the fifteenth century the emphasis of the major third becomes a crucial feature of English carols, among which *Ther is no rose* stands as one of our finest and best known examples.’

This anonymous medieval carol refers to the Virgin Mary and the Nativity. Mary often is depicted holding a rose or found with rose images on her clothing. The rose is the queen of flowers and one of Mary’s symbols. She is Eve without sin, a rose created without thorns. ‘Rose’ also refers to her womb, which held the infant king. Devotion to Mary was particularly strong during the medieval period.

The *Ave Maria* prayer states:

Hail, Mary, full of grace, the Lord is with you;
Blessed are you among women,
And blessed is the fruit of your womb, Jesus.

The use of the word ‘rose’ in this carol is a double entendre, as the word ‘rose’ can refer at the same time to Mary and to her womb.

There is no rose of swych vertu
As is the rose that bar Jhesu.
Alleluia. (Praise ye the Lord.)

For in this rose conteyned was
Heven and erthe in lytyl space,
Res miranda (How marvelous.)

Be that rose we may weel see
That he is God in personys thre,
Pares forma (Of equal form.)

The aungels sungyn the shepherds to:
Gloria in excelsis Deo.
Gaudeamus (Let us rejoice.)

*There is no rose of such power, holiness
As is the rose (Mary and her womb) that bore
Jesus. Praise ye the Lord.*

*Within this rose (Mary’s womb) was contained
Heaven and earth (the child Jesus, the Son of
God, and all his promise) in a little space.
How marvelous!*

*Through this unique birth, we can see that the
divine nature is made of three beings: the Father,
the Son, and the Holy Spirit. They are equal.*

*The angels sang to the shepherds, “Glory to God
in the highest.” Let us rejoice.*

In The Bleak Midwinter (No. 1)

Harold Darke (1888-1976)

Noted English organist and choral conductor Harold Darke was born in London in 1888. He attended the Royal College of Music, where he studied organ with Sir Walter Parratt and composition with Charles Villiers Stanford. He received his doctorate in music from Oxford University, and later, an honorary M.A. from Cambridge.

Darke was the organist and choir director at Emmanuel Church, West Hampstead, from 1906 to 1911. He then served at St. James, Paddington. From 1916 to 1966, he was the Organist and Choir Director at St. Michael's, Cornhill. Considered one of the outstanding organists of his day, Darke was known for his weekly Monday noontime organ recitals at St. Michael's. He was recognized especially for his interpretation of Johann Sebastian Bach's organ compositions. In 1919, Darke founded the St. Michael's Singers, serving as their conductor from 1919 to 1966.

Darke returned to the Royal College of Music in 1919 as a Professor of Organ. He taught there until 1969. In 1924, he founded the City of London Choral Union. From 1941 through 1945, Darke served as Acting Organist and Choir Director at King's College, Cambridge, while Boris Ord was serving in the military. Darke was a Fellow of King's College from 1945 to 1949.

An accomplished performer, he recorded extensively and gave recitals frequently, even later in life. He celebrated his 75th, 80th, and 85th birthdays by giving recitals at Royal Festival Hall. He composed in a variety of genres: a cantata (*The Sower*, 1929), orchestral works, chamber music, works for keyboard, songs, and choral music, especially that used for church services. He is best known for his setting of Christina Rossetti's lovely poem, *In The Bleak Midwinter*. He died in 1976.

Christina Georgina Rossetti (1830-1894)

Youngest of the precocious Rossetti children, Christina was born in London in 1830. She was close to her mother, who educated her at home. Frances Rossetti had been a governess, and was well qualified to teach her children. As a young child, Christina Rossetti spoke English and Italian fluently, and read French, Latin and German. She began writing when she was seven. Her first poem was a birthday verse for her mother, written on April 27, 1842. In 1845, her father, Gabriele, became ill and had to leave his position as Professor of Italian at Kings College, London. This action put a severe financial and emotional stress on the family. Despite difficult circumstances at home, Christina Rossetti continued to write. In 1847, her Grandfather Polidori printed privately a volume of her poems.

Christina Rossetti was an attractive young woman, and her brother, Dante, as well as other members of the Pre-Raphaelite Brotherhood, often used her as a model. She, her mother, and her older sister, Maria, were devout High Anglicans, and were influenced greatly by the Oxford Tract Movement, which sought to bring some Roman Catholic practices back into the Anglican Church. In 1848, she fell in love with and became engaged to painter James Collinson, one of the members of the Pre-Raphaelite Brotherhood. She broke off the engagement when Collinson joined the Catholic Church.

In 1850, Christina Rossetti had seven poems published in *The Germ*, using the pseudonym "Ellen Alleyne", as her brother, Dante, requested. Her father's illness continued during this time. In 1853 and 1854, Christina and her mother founded a day school in the town of Frome in Somerset, hoping to support the family by this means. The school failed, and they returned to London in 1854. Her father died that same year. Christina continued to write during this time. From 1859 to 1870, she worked as a volunteer at the St. Mary Magdalene Church "House of Charity", a refuge for former prostitutes. In 1861, she took a six-week vacation to Normandy and Paris, her first trip abroad.

In 1862, Rossetti fell deeply in love again, this time with linguist Charles Bagot Cayley. She rejected marriage for a second time, because Cayley had no strong religious attachment. In spite of her romantic loss, Rossetti had a successful year in 1862. She published her first collection of poetry, *Goblin Market and Other Poems*. That collection included the poem, *Remember*. *Goblin Market*, a fairy tale in verse, is considered one of Rossetti's finest works, and established her as a major Victorian female poet. She followed that publication with *The Prince's Progress and Other Poems*, (1866) and *A Pageant and Other Poems* (1881), both highly successful. She also published other volumes, including *Commonplace*, a book of short stories (1870), *Sing-song: A Nursery Rhyme Book* (1872), and *Speaking Likenesses*, a book of tales for children (1874). Children especially loved her simple, direct, cheerful, yet eloquent poems. They are easy to read and understand.

Between 1871 and 1873, Rossetti was stricken with a severe case of Graves' disease, a thyroid disorder. After a long and arduous recovery, she began to write again. Between 1874 and 1893, she published a number of books on religious topics. A recluse for the last 15 years of her life, she died in 1894. Her last book of poems, *New Poems*, was published posthumously in 1896.

Christina Rossetti has been compared to Emily Dickinson in terms of her influence on Victorian era poetry. Where Dickinson was more experimental in form and structure, Rossetti expressed her talents through traditional formats, such as the sonnet. She was a woman aware of the social issues of her era, and was anti-war, anti-slavery (as seen in the American South), against cruelty to animals, against the entrapment of young girls into prostitution, and against military aggression. Many of Rossetti's poems have been set by composers, including *In The Bleak Midwinter*, *Remember*, *Love Came Down At Christmas*, *Silent Noon*, *Who Has Seen The Wind*, *None Other Lamb*, and *Before The Paling Of The Stars*.

In The Bleak Midwinter (No. 1)

Here it is! Number 1! Out of all the choices by all of those 50 choral experts, here is the carol that rises to the top of the list! The *BBC Music Magazine* editors comment, "Does any other carol get to the very heart of Christmas as understatedly but effectively as *In The Bleak Midwinter*? Christina Rossetti's poem of 1872 is nigh-on perfect as a carol text: there's the winter cold, the coming of Christ, the description of the nativity scene and, finally, that 'What shall I give him?' moment of self-reflection. And then there's the music. While Gustav Holst's charming setting of 1909 is rightly loved by millions worldwide, it is the less well known but infinitely more stylish setting by Harold Darke from two years later that convincingly won the day in our poll. Rhythmically, Darke's opening line is identical to Holst's, but whereas Holst uses the full choir, Darke, who was briefly organist at King's College, Cambridge, scores the first verse for solo treble over the most muted of organ accompaniments. The remaining three verses are sung by the full choir, tenor solo, and choir again until, after a final, tender 'Give my heart', the organ brings the carol to a sublimely hushed conclusion. 'In *The Bleak Midwinter*'s text and music flirt with sentimentality without crossing the line,' reflects Jeffrey Smith, director of music at Grace Cathedral, San Francisco. 'And I love the delicious irony—and global connection—of singing "Snow had fallen, snow on snow" in our California sunshine, or for that matter, imagining a snowy Bethlehem long, long ago.'"

In the bleak midwinter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak midwinter,
Long ago.

Our God, heaven cannot hold him,
Nor earth sustain;
Heaven and earth shall flee away
When he comes to reign;
In the bleak midwinter
A stable place sufficed
The Lord God Almighty,
Jesus Christ.

Enough for him, whom Cherubim
Worship night and day
A breast full of milk
And a manger full of hay.
Enough for him, whom angels
Fall down before,
The ox and ass and camel
which adore.

*Angels and archangels
May have gathered there,
Cherubim and seraphim
Thronged the air;
But his mother only,
In her maiden bliss,
Worshipped the Beloved
With a kiss. Stanza omitted by Darke.*

What can I give him,
Poor as I am?
If I were a shepherd
I would bring a lamb,
If I were a wise man
I would do my part,
Yet what I can I give Him —
Give my heart.

There Is No Rose (No. 7)

John Joubert (1927-)

Born in Capetown, South Africa to parents of French and Dutch heritage, John Joubert lived and studied in South Africa until he was 19. Between 1934 and 1944, he received his general education at Diocesan College, an Anglican school in Rondebosch. As a youth, he loved art, music, and writing, and was interested in becoming a painter or a writer. Around age 15, he became interested in music and decided to become a composer. Diocesan College music director Claude Brown was a great influence on his career direction. Through Brown's guidance, he was introduced to Anglican Church music and composers such as Elgar, Stanford, and Parry. Brown was very encouraging, and Joubert participated in choral performances with the Capetown Municipal Orchestra. Later, he had the satisfaction of hearing that orchestra perform his own works.

Between 1944 and 1946, Joubert studied at the South African College of Music. After his graduation, he studied composition with South African composer William Henry Bell. Bell was a great influence on his early compositions, just as William Walton, Benjamin Britten, Igor Stravinsky, and Dmitri Shostakovich were influences on his later works.

In 1946, Joubert received a Performing Rights Society Scholarship in composition to London's Royal Academy of Music. He studied there for the next four years, taking composition classes with Theodore Holland, Howard Ferguson, and Alan Bush. His compositions won prizes, including the Frederick Corder prize and the 1949 Royal Philharmonic Society Prize. He received his Bachelor of Music degree in 1950.

In 1950, Joubert was appointed a Lecturer in Music at the University of Hull, serving at that institution until 1962. In 1962, he became a Lecturer in Music at the University of Birmingham, being promoted to a Reader in Music in 1969. He remained at the University of Birmingham until 1986, taking a one-year leave in 1979 to serve as a visiting professor of music at the University of Otago, New Zealand. Joubert retired in 1986 to devote his time to composing. In 1997, he was appointed an Honorary Senior Research Fellow at the University of Birmingham.

Joubert received an honorary Doctorate of Music degree from the University of Durham in 1991, and another from the University of Birmingham in 2007. He was Composer-in-Residence at the Peterborough Cathedral Festival in 1990, and Composer-In-Residence at the Presteigne Festival in 1997. He continues to compose and celebrated his 80th birthday in 2007 with a number of

world premieres of his compositions: a complete version of his oratorio, *Wings of Faith*, an oboe concerto, and his *Five Songs of Incarnation*.

John Joubert is one of the most influential present-day Anglican Church and cathedral composers. He has composed over 160 works in many different genres: seven operas, including several for young people; two symphonies; oratorios; concertos for violin, piano, and bassoon; chamber music; works for keyboard; songs, and choral music. He is best known for his choral music. He says, "Any introduction to my life and work would have to take account of the fact that I was born and spent the first 19 years of my life in South Africa, with all that implies in terms of the political and racial tensions which have always prevailed there. Though descended from the early French and Dutch settlers at the Cape, my first language was English, and I was educated at an Anglican Church school where I was introduced to the riches of English music and the Anglican choral tradition. This perhaps explains why so much of my output has been either vocal or choral". Kenneth Birkin notes that, "Joubert's is music of conviction, operating within a clearly defined social context". Dennis Shrock observes that, "The harmonic language of the early works is traditional, with instances of mild dissonance; the language of the later music is tonal, although expanded in dissonance and harmonic coloration".

Joubert has received many commissions, including those from the Three Choir and Birmingham Triennial Festivals, Hull Philharmonic Society, the City of Birmingham Symphony Orchestra, the Royal Philharmonic Society, and the BBC. Joubert is best known for his anthem for chorus and organ, *O Lorde, the Maker of All Things* (1953), with text by Henry VIII, and two Christmas carols, *Torches* (1952) and *There Is No Rose* (1954).

There Is No Rose (No. 7)

Joubert's lovely composition is No. 7 on the *BBC Music Magazine* list. This one and the Britten in the *Ceremony of Carols* are the two most famous modern settings of this text, although many others exist. *BBC Music Magazine*, September 2008, says: "...In the words of Professor Edward Higginbottom, director of music at New College, Oxford, 'Like most good carols, it's strophic (has stanzas) and singable. But it goes much further than that: exquisitely textured, not a chromatic note in sight, recurring melody that is the height of unaffected elegance, and captivating exchanges between the voices'."

Joubert sets verses one through three and verse five.

There is no rose of such virtue
As is the rose that bare Jesu.:
Alleluia. (Praise ye the Lord.)

For in this rose containèd was
Heav'n and earth in litle space,
Res miranda (How marvelous.)

By that rose we may well see
There be one God in Persons Three,
Pares forma (Of equal form.)

Then leave we all this worldly mirth,
And follow we this joyful birth.
Transeamus (Let us go hence.)

*There is no rose of such power, holiness
As is the rose (Mary and her womb) that bore
Jesus. Praise ye the Lord.*

*Within this rose (Mary's womb) was contained
Heaven and earth (the child Jesus, the Son of
God, and all his promise) in a little space.
How marvelous!*

*Through this unique birth, we can see that the
divine nature is made of three beings: the Father,
the Son, and the Holy Spirit. They are equal.*

*Let us leave worldly amusements
And follow this joyful birth by turning to spiritual
things. Let us go hence.*

Michael Praetorius (ca 1571-1621)

A major early German Baroque composer/organist/musicologist, Michael Praetorius was born in Creuzburg an der Werra, Thuringia, Germany, about 1571. His exact date of birth is unknown. His family name was Schultheiss/Schultze/Shulte or Schulteis, which means 'mayor' in German. He Latinized his name to Praetorius. Michael Praetorius is no relation to Hieronymous Praetorius (1560-1629), another famous German Baroque composer.

Michael Praetorius was the youngest son of a strict Lutheran pastor who had been a student of Martin Luther and an associate of Johann Walter, who worked with Luther on the Lutheran hymnal. Due to his fiery and dogmatic approach to Lutheranism, Michael Praetorius, Senior, was often in political trouble, and the family relocated often. In 1573, they moved to Torgau, in Saxony, Germany. Young Michael, a talented and precocious child, studied with Michael Voigt, the Kantor of the famous Torgau Latin School.

At the age of 12, Michael was admitted to the University of Frankfurt on the Oder River. He was prohibited from studying there because of his youth, so he attended the Gymnasium in Zerbst, a town where two of his sisters lived. Around 1585, he returned to the University of Frankfurt and studied philosophy. Apart from his brief periods of formal education, he was largely self-taught.

In 1587, Praetorius was appointed organist at Frankfurt's St. Mary's Church, a position he held for three years. He moved to Wolfenbüttel, Saxony, some time between 1590 and 1595, where he served as organist to Duke Heinrich Julius of Brunswick-Wolfenbüttel. In 1604, he became Kapellmeister for the Duke's court, responsible for training the choirboys and teaching music daily to the Duke's children. Praetorius accompanied the Duke on various trips in the area, including a visit to Prague. The Duke allowed him to spend time at other courts, including time in 1605 and 1609 at the court of Count Moritz of Hessen-Kassel, a composer and skilled musician. Praetorius arranged many songs and hymns for the Lutheran Church, and Duke Heinrich encouraged him to have them published.

Duke Heinrich died in 1613. Elector Johann George of Saxony asked the Duke's successor, Friedrich Ulrich, to allow Praetorius to spend a year as deputy Kapellmeister at his court in Dresden. That year became two and a half years. In Dresden, Praetorius came in contact with composer/organist Heinrich Schütz (among others), as well as the exciting new musical innovations coming from Italy. From 1614 on, Praetorius held a number of part time positions at various courts and the Wolfenbüttel Chapel Choir did not receive much of his attention. In 1614, he was appointed Kapellmeister to the administrator of the Bishopric of Magdeburg. In 1616, he worked in the city of Halle, and in 1617, he worked with the chapel of the Counts of Schwarzburg at Sondershausen. In 1617, he stayed again with Count Moritz. In 1619, he traveled to several German cities, along with composers Heinrich Schütz and Samuel Scheidt. Unfortunately, his health was declining. He returned to Wolfenbüttel in 1620, but was not reappointed to his earlier position. As a result of earlier work and political contacts, he was a wealthy man and could retire. He died in 1621.

Michael Praetorius is an important figure in music history. His nine-volume *Musae Sioniae* (published between 1605 and 1610) contains his arrangements of 1244 songs and hymns, and is especially important in documenting early Lutheran and European music. *Polyhymnia Caduceatrix et Panegyrica* (1619) is a set of Italian influenced concertos, grounded in Lutheran hymnody. Walter Blankenburg and Clytus Gottwald comment in the *New Grove Dictionary*, "... it is the most valid counterpart to Monteverdi's *Vespers* (1610) in Protestant Germany." Praetorius' only known secular work, *Tersichore* (1612), is a collection of instrumental French dances, widely known and loved by early music fans.

Praetorius was a music scholar, as well. His three-volume *Syntagma Musicum* (1619) documents the history and theory of western music from ancient times to 1619. Ruth Watanabe comments, “The *Syntagma Musicum* is not a piece of music, but a scholarly historico-theoretical masterpiece.” Volume One is devoted to music history, including accounts of church and secular music history and descriptions of instruments used in both. Volume Two is the classification and description of instruments, with a supplement, the *Theatrum Instrumentorum*, containing 42 woodcut illustrations of the instruments. Volume Three defines and describes all the vocal forms used in late Renaissance/early Baroque music, and creates a textbook on music theory with a dictionary of Italian musical terms, as well as other assorted topics.

Es Ist Ein Ros Entsprungen (No. 36)

No. 36 on our list is the German Annunciation hymn known to so many Americans as *Lo, How A Rose E'er Blooming*. Keyte and Parrott note that both the words and music of this anonymous folk hymn may have been written in the German diocese of Trier (in the Moselle Valley) during the late 15th or early 16th century. There are various versions of this hymn. Many of the stanzas differ slightly, and the meaning depends on which version is used.

*Es ist ein Reis (or Roess) entsprungen
Aus einer Wurzel zart
Als uns die Alten sungen
Aus Jesse kam die Art*

This stanza refers to Jesse, the father of King David and an ancestor of Jesus. *Reis* means branch. It describes Jesse as the tree from which Jesus' line springs. *Es Ist Ein Ros' Entsprungen* refers more closely to the Virgin Mary. *Ros* is the rose, the Virgin Mother.

Ian Bradley comments, “the reference to ‘kalten Winter’ makes this one of the earliest known hymns to give a wintry setting to the Nativity story and shows that it was not just the Victorians who scattered snow on the Christmas scene”.

The melody that we sing is the familiar one set by Michael Praetorius in his 1609 *Musae Sioniae*. The melody appeared with 23 verses of text in the 1599 Cologne publication, *Alte Catholische Geistliche Kirchengesänge*. Other composers also have set this melody and text. German composer Hugo Distler includes the hymn in his composition, *The Christmas Story*. English composer Herbert Howells sets it in *A Spotless Rose*. Brahms created a chorale fantasy for organ based on the melody. English lovers of carols know *Es Ist Ein Ros* as *A Great and Mighty Wonder*. The text for that carol is taken from a hymn by St. Germanus, instead of the anonymous German text. *BBC Music Magazine* comments, “Composed in the early 17th century, Michael Praetorius's *Es Ist Ein Ros Entsprungen* is one of those hymn tunes whose ‘tingle factor’ lies in the way that it instantly transports the listener back to a different era”.

*Es ist ein Ros' entsprungen aus einer Wurzel
zart,
Wie uns die Alten sungen, von Jesse kam die
Art
und hat ein Blümlein bracht mitten im kalten
Winter,
Wohl zu der halben Nacht.*

*Das Röslein, das ich meine, davon Jesaia sagt,
Hat uns gebracht alleine Maria, die reine
Magd.
Aus Gottes ewigem Rat hat sie ein Kind
geboren*

A rose sprang forth from a tender root.
As the ancients' songs tell us,
Such roses come from (the root of) Jesse.
This rose brought forth a tiny flower
Late one midwinter night.

This little rosebud, of which Isaiah spoke,
Was brought to us by Maria, blessed amongst
women.

According to God's eternal plan, this pure maid
bore a child

Wohl zu der halben Nacht.

*Das Blümelein so kleine, das duftet uns so süß,
Mit seinem hellen Scheine vertreibt die*

Finsternis:

Wahr' Mensch und wahrer Gott,

*Hilft uns aus allem Leide, rettet von Sünd und
Tod.*

Late one midwinter night.

This tiny little flower, with fragrance so sweet,
Drives away the darkness with his brilliant
light:

Truly man and truly God,

Relieve our suffering and save us from sin and
death.

Translated by Linda Hiney

Adam Lay Ybouneden (No. 43)

Boris Ord (1897-1961)

Organist/harpsichordist/conductor Boris (Bernhard) Ord was born into a musical family in Clifton, Bristol, England in 1897. He attended Clifton College and won a scholarship to the Royal College of Music, where he studied organ with Sir Walter Parratt. In 1916, he served in the military as a member of the Artists' Rifles, and later during World War I served as a pilot in the Royal Flying Corps.

In 1919, Ord entered Corpus Christi College, Cambridge University, as their organ scholar. His interest in early music prompted him to found the Cambridge University Madrigal Society in 1920. King's College rewarded that effort in 1923 by giving Ord a fellowship. In 1927, he went to Cologne, Germany, to serve as a staff member of the Cologne Opera. Upon his return to Cambridge in 1928, he conducted an important performance of Stravinsky's *The Soldier's Tale*.

From 1929 to 1957, Boris Ord was the organist and choir director at King's College, Cambridge, as well as the Cambridge University organist. Ord's appointment as choir director is interesting, because he had never been a singer, either as a boy chorister or as a member of a church or secular chorus. Before he accepted this position, he was already well known as a keyboard artist and conductor. Hugh J. McClean, writing in *The New Grove Dictionary of Music and Musicians* comments, "His annual performances from open score of Bach's *Art of the Fugue* on the King's College organ were a tour de force".

In 1936, Ord became the director of the Cambridge University Musical Society, a position he held until 1954. He broadened the group's repertoire to include a much wider range of compositions, and conducted them in several notable performances, including Handel's *Saul* (1937), *Solomon* (1948) and Vaughan Williams' *The Pilgrim's Progress* (1954). He was a Lecturer in Music at Cambridge from 1936 to 1958. From early 1941 to Christmas 1945, Ord took a leave from King's College to serve as a pilot with the Royal Air Force. During this time, Harold Darke was the interim choir director. Ord returned in 1946 and remained until 1957, when he resigned because of illness. In 1955, he received an honorary Doctor of Music degree from the University of Durham, and in 1960, another from Cambridge University. He was made a Commander of the Order of the British Empire in 1958. He died in 1961.

Boris Ord is among those initially responsible for bringing the King's College Choir to its international prominence. Although never trained as a choral scholar, he demanded his choristers sensitively and correctly perform music from medieval to contemporary with the highest quality of technical skill and musicality.

Ord influenced many future English organ and choral artists, including David Willcocks, John Alldis, and Louis Halsey. George Guest, St. John's College, Cambridge, organist and choir director noted, "In the late 1940s some of us in Cambridge used to watch Boris Ord rehearsing his choir with little less than awe. We admired his technique but, above all, were electrified by his personality – and it was his *personality*, of course, which inspired his choir. It was partly to do

with his choice of words, partly to do with the particularly characteristic sound of his voice, partly to do with the precision and rhythmic vitality of his gestures, but, above all, to do with his eyes – it is in the *eyes* of a conductor that a member of the choir finds inspiration”.

Ord also was responsible for making the King’s College Choir prominent through recordings and radio broadcasts. By permitting the Choir’s annual Christmas Nine Lessons and Carols service to be broadcast on the radio, he developed an international audience. In 1935, the Choir toured Holland, Germany, Denmark, and Sweden. Andrew Parker comments, “The effect made by the singers at that time, under Ord’s direction, should not be underestimated; it has been said that his was the influence which kindled the modern tradition of choral singing in Sweden”.

Stephen Cleobury, current organist and choir director at King’s College comments, “Boris Ord was one of those rare musicians who became a legend in his lifetime. His musical sympathies were wide: he spent a year working at the opera in Cologne (his love for *Boris Godunov* giving friends the idea of replacing his real Christian name, Bernhard, with that by which he became universally known), and he was a pioneer in the early music movement, being a harpsichordist of some distinction and, for example, performing 17th-century verse anthems with viols. He was one of the first ‘cathedral’ musicians to give priority to the training of his choir rather than to organ-playing, fine accompanist though he was”.

Adam Lay Ybounden (No. 43)

Boris Ord published one composition, the beautiful 1957 carol, *Adam Lay Ybounden*. This anonymous 15th century carol is found in the British Library’s Sloane Manuscript. The text refers to Adam’s consumption of the apple, an act that kept mankind in bondage until the coming of Jesus. However, if Adam HADN’T eaten the apple, Mary never would have become the Queen of Heaven. Keyte and Parrott comment that no contemporary settings of the text exist, but that many 20th century composers set it including Peter Warlock, John Ireland, Benjamin Britten (entitled *Deo Gracias* in his *Ceremony of Carols*), and Boris Ord.

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.

And all was for an apple,
An apple that he took,
As clerkès finden
Written in their book.

Né had the apple taken been
The apple taken been,
Né had never our lady
Abeen heavené queen.

Blessèd be the time
That apple taken was.
Therefore we moun (*must*) singen
Deo Gracias!

*Adam (and through him all mankind) lay constrained,
Bound by a tie, a cord (by the sin which Adam had
committed in the Garden of Eden).
Humanity lived with this sin for four thousand winters
(until The Messiah was born.)*

*It all was because of an apple, the apple that Adam took,
As clerics and scholars have discovered written in their book
(Scriptures)*

*If Adam hadn’t eaten the apple (to set the stage for the
coming of The Messiah),
Mary never would have become Queen of Heaven (Mother
of Jesus, the Redeemer.)*

*Blessed was that time when Adam ate the apple (because it
led to the coming of The Messiah).
Thus we may sing, Thanks be to God!*

In Dulci Jubilo (No. 2)

Robert Lucas Pearsall (1795-1856)

Robert Lucas Pearsall was born in Clifton in 1795. He was the son of an army officer, who was an amateur musician. In 1802, the family relocated to Bristol, near Willsbridge, where the Pearsall family had a home built with money made in the iron industry. In 1816, a few years after her

husband's death, Mrs. Pearsall bought the Willsbridge house from her brother-in-law and within a year, mother and son were living in the family home. That same year, Pearsall married Harriett Elizabeth Hobday, daughter of painter William Armfield Hobday. They had three surviving children, Robert Lucas (1820), Elizabeth Still (1822), and Philippa Swinnerton (1824).

Pearsall's mother wanted him to become a lawyer and paid for private tutoring. He was admitted to the Bar in 1821 and practiced law in Bristol from 1821 to 1825. In 1825, he suffered a slight stroke. Doctors recommended he live abroad in order to recover his health. He and his family moved to Mainz, Germany, where they lived from 1825 to 1830.

In Mainz, Pearsall studied composition with Joseph Panny. In 1825, he wrote his earliest known composition, *Minuet and Trio in B flat*. Over the next few years, he continued composing, including an overture, Latin motets, and part songs.

In 1829, Pearsall returned to England for a year, leaving his family in Mainz. He moved back to Germany in 1830 and relocated his family to Karlsruhe. Karlsruhe was a wonderful base for Pearsall's many interests, which included travel, genealogy, heraldry, painting, and music. He also believed his children would receive a better education there.

The family remained in Karlsruhe from 1830 to 1842. Pearsall visited libraries in Paris, Munich and Nuremberg researching his topics of interest. In 1832, he met Kaspar Ett in Munich. Ett helped him learn early music by explaining the notation system. In 1834, Pearsall arranged the medieval carol, *In Dulci Jubilo*. That same year, he built a small theater at his home and composed his ballad-opera, *Die Nacht eines Schwärmers*. He and his family continued to take part in the intellectual life of Karlsruhe.

In 1836, Pearsall inherited the family home in Willsbridge. He returned to England for a year, selling the property in 1837. During that time, he apparently found a copy of Elizabethan composer Thomas Morley's *Balletts* and composed a madrigal using the text of *My bonny lass*. He composed 22 madrigals in all, sometimes using his own texts and sometimes using the texts of others.

The English madrigal revival had begun in the early 18th century, and by the time Pearsall began composing madrigals, there were societies all over the country. The Bristol Madrigal Society was founded in January 1837, with Pearsall, a tenor, one of its first members. In addition to singing the classic Elizabethan madrigals, the Bristol singers were able to try out Pearsall's compositions.

Pearsall returned to Karlsruhe in the summer of 1837. Between 1837 and 1841, he composed madrigals and part-songs for the Bristol Madrigal Society. Those works remained in the Society repertoire, even when Pearsall was largely unknown elsewhere. *Lay a Garland*, his most famous part-song, was composed in 1840.

Family troubles mounted between 1837 and 1842, and Pearsall could no longer afford to live in Karlsruhe. His son had acquired debts, and his wife had become a Roman Catholic. In 1842 or 1843, Pearsall separated from his wife and moved with his daughter, Philippa, to Schloss Wartensee, near Lake Constance in Switzerland. He developed friendships with priests at nearby Catholic churches and began composing music for the Catholic service, in addition to composing for the Anglican church in Bristol.

After spending ten rather lonely years in Wartensee longing for more of a community, he moved to a small house in the city of St. Gall at the suggestion of his friend, that city's Catholic Bishop. He gave Schloss Wartensee to his wife and son. He spent two years in St. Gall before taking ill and returning to Schloss Wartensee to be cared for by his wife. He died in August 1856, converting to Catholicism three days before his death.

Robert Pearsall composed in a variety of genre: sacred music for both Anglican and Catholic church services, 22 madrigals, over 60 part songs, ballad-operas, solo songs, a symphony, overtures, chamber music, a string quartet and trio, and dramatic works with music. He was

an essayist and wrote articles on a variety of topics. In addition, he was an excellent translator, publishing translations of Schiller's *William Tell*, and Goethe's *Faust*. His wonderful sense of melody and harmony brought historic music forms and melodies into the 19th century.

In Dulci Jubilo (No. 2)

No. 2 on the list is Robert Pearsall's 1837 arrangement of *In Dulci Jubilo*. There are many arrangements of this beloved carol, but *BBC Music Magazine* felt Pearsall's version stood out above the others. The editors comment, "With its intriguing mix of Latin and English words, Pearsall's music builds up from a straight-forward hymn tune in the first two verses, through some exquisite counterpoint for soloists in the third, before the full, unaccompanied choir gathers together for a rousing finale—when we reach the words 'There the bells are ringing' a peal-like phrase in the treble line soars thrillingly. '*In Dulci Jubilo* is probably my favourite carol of all,' says Robin Tyson, King's Singer and a former King's College, Cambridge choral scholar. 'It's a forward-moving carol with an ancient and beautiful melody and rich, lush harmonies that swim round a church.'"

Keyte and Parrott note, "*In Dulci Jubilo*' is usually said to have been taught to the mystic Heinrich Seuse (Suso) by angels. Suso (ca. 1295-1366) was a German Dominican monk... [who] studied with the great mystic Meister Eckhart". *In Dulci Jubilo* is one of the oldest German hymns, found in a Leipzig University manuscript about 1400. Robert Pearsall did his own translation of the carol from a 1570 German service book written for the Protestant congregations of Zweibrücken and Neuburg. He says, "Even there it is called 'a very ancient song for Christmas-eve' so there can be no doubt that it is one of those very old Roman Catholic melodies that Luther, on account of their beauty, retained in the Protestant service."

The original composition, *In Dulci Jubilo* is a dance song, written in 3/4 or 6/8 meter. The original is *macaronic*--written in two languages—Latin and German. Throughout the centuries, its melody has been set by many composers, including Michael Praetorius, Hieronymus Praetorius, Samuel Scheidt, Johann Sebastian Bach, John Rutter, Marcel Dupré and Robert Lucas Pearsall. John Mason Neale translated the original words freely into a very familiar carol, *Good Christian Men/Friends, Rejoice*. The work has been set in many variations, from one accompanied voice to many voices, both *a cappella* and accompanied.

Robert Pearsall's arrangement in 3/2 meter leaves the work in its dance song format. It also remains *macaronic*, with verses in Latin and English. Pearsall translated the German part of the text into English. There are several variants of the English text.

When sung slowly and lyrically, it shows Pearsall's ability to bring dynamics and emotion, depth and texture to the work, true hallmarks of the Romantic period. Pearsall contrasts sections between a solo quartet and the full chorus, giving a sense of drama to the story.

In dulci jubilo (In sweetest jubilation)
 Let us our homage shew (show)
 Our heart's joy reclineth
In praesepio, (In a manger)
 And like a bright star shineth
Matris in gremio. (On his mother's lap)
Alpha es et O! (Thou art Alpha and Omega)

O Jesu, parvule, (O tiny Jesus)
 My heart is sore for Thee!
 Hear me, I beseech Thee,
O puer optime, (O best of boys)
 My prayer let it reach Thee,
O princeps gloriae. (O prince of glory)
Trabe me post te! (Draw me after Thee)

O Patris caritas! (O love of the Father)
O Nati lenitas! (O gentleness of the Son)
 Deep were we stainèd
Per nostra crimina; (Through our sins)
 But Thou hast for us gainèd
Coelorum gaudia. (The joy of heaven)
 O that we were there!

Ubi sunt gaudia (Where are joys)
 If that they be not there?
 There are angels singing
Nova cantica (New songs)
 There the bells are ringing
In regis curia. (In the king's court)
 O that we were there!

O Magnum Mysterium (No. 15)

Tomás Luis de Victoria (1548-1611)

Tomás Luis de Victoria is considered the greatest Spanish composer of the Renaissance and one of the most illustrious late Renaissance composers of sacred music. He was born in 1548 in Avila, Spain. His father died when he was nine, and his uncle, a priest, assumed responsibility for the family.

Trained as a boy chorister at Avila Cathedral, young Tomás studied music with Geronimo de Espinar and Bernardino de Ribera, a leading Spanish composer. He received a classical education at the school of San Gil, an excellent Jesuit academy for boys. At some time between 1563 and 1565 (after his voice had broken), Victoria was sent to the Jesuit Collegio Germanico in Rome to continue his studies, particularly singing. After six years of study, he taught plainsong (chant) to the boy choristers, speaking with them in Latin. The revered Italian composer Giovanni Palestrina was chapel master at the nearby Seminario Romano, and--though we don't know whether Victoria studied with him--it is most probable that Victoria knew him.

After he completed his education, Victoria held a variety of overlapping musical positions in Rome. From 1568 to 1571, he was the director of the choir of Otto Truksess von Waldburg, Cardinal-Archbishop of Augsburg and a benefactor of the Collegio Germanico. From 1569 to 1574, he was a singer and organist at Santa Maria di Monserrato, the Aragonese Church in Rome. From 1571 to 1573, he was a music teacher at the Collegio Germanico, becoming chapel master from 1573-1576. In 1575, Victoria was ordained a priest, and became a member of the Congregazione dei Preti dell' Oratorio, a community of lay priests led by San Filippo Neri. In 1578, he became the chaplain at San Geronimo della Carità, a position he held until 1585.

Victoria longed to return to his native Spain and live his life as a priest in his homeland. King Philip II rewarded him for his loyalty and talent. He was appointed chaplain and chapel master to Dowager Empress Maria, the king's sister (daughter of Charles V and widow of Maximilian II) at the Monasterio de las Descalzas de Santa Clara (Convent of the Barefoot Nuns of St. Clare) in Madrid. Victoria served in this position from 1587 until the Empress' death in 1603. He was chapel master of the convent choir until 1604, and organist until his death in 1611.

Tomás Luis de Victoria composed only sacred music set to Latin texts, creating works in all the standard sacred music forms. His music was heard in Europe and in the New World. He composed 140 motets, 20 masses (including seven based on his own motets), hymns, 18 *Magnificats*, psalms, nine sets of *Lamentations*, responsories, antiphons, sequences, two *Passions* and two *Requiems* (a four-part *Requiem* composed in 1583 and a six-part *Requiem* composed in 1603). The San Francisco Lyric Chorus performed Victoria's six-part *Requiem* in 2000. Dennis Shrock comments that the 1603 *Requiem* is considered Victoria's masterpiece and the finest *Requiem* composed during the Renaissance. Although Victoria's music might be considered predominantly serene, mystical, or even sad, he was known to be a cheerful person. King John IV of Portugal commented that, "...his disposition being naturally sunny, he never stays downcast for long."

O Magnum Mysterium (No. 15)

O Magnum Mysterium is the Matins Responsory for Christmas Day. Victoria composed this beautiful motet in 1572, and it is No. 15 on the *BBC Music Magazine* list. It is one of the most familiar of his compositions. In 1592, Victoria composed his *Missa O Magnum Mysterium*, based on this lovely work.

The motet is divided into four sections. In the first section, Victoria creates smooth, fluid lines to describe the great mystery that has occurred. Each voice enters separately, coming together at the text *et admirabile sacramentum*. In the second section, which expresses amazement that animals should be in the stable to see the new King, Victoria has the voices enter two-by-two—first the

tenors and basses, then the sopranos and altos. Victoria returns to polyphonic lines at *jacentem in praesepio*, when he notes the baby is lying in a manger. He makes a complete break in mood in the third section, when he addresses the Blessed Virgin and marvels at the honor of her selection as the mother of the Lord. This section is more hushed and reverent. The last section is celebration of the occasion with joyful *alleluias*.

*O magnum mysterium,
Et admirabile sacramentum,
Ut animalia viderent Dominum natum,
Jacentem in praesepio!
O 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!
O blessed Virgin, whose womb was worthy to bear
Christ the Lord.
Alleluia!

Hodie Christus Natus Est (No. 20)

Jan Pieterszoon Sweelinck (1562-1621)

Jan Pieterszoon Sweelinck was born into a family of organists in Deventer, Netherlands in 1562. His paternal grandfather, Swibbert, his father Peter Swybbertszoon, and his uncle, Gerrit Swybbertszoon, all were organists. His mother, Elske Sweeling, was the daughter of a surgeon. For some unknown reason, Jan Pieterszoon later took his mother's last name instead of his father's.

Around 1564, the Swybbertszoon family moved to Amsterdam, when Peter Swybbertszoon was appointed organist at the Oude Kerk (Old Church), Amsterdam's oldest church, dating from the 14th century. Jan Pieterszoon Sweelinck lived and worked his entire life in Amsterdam, except for those few days here and there when he was employed to examine and assess organs in other Dutch cities.

Sweelinck most likely received his earliest musical training from his father, who died in 1573. Jacob Buyck, the Catholic pastor of the Oude Kerk, provided a general education until 1578, when the Oude Kerk was converted to a Calvinist church during the Protestant Reformation, and Father Buyck left Amsterdam. Sweelinck's only known music teacher was Jan Willemszoon Lossy, a Haarlem countertenor and shawm (Renaissance oboe) player.

The exact date Sweelinck became organist at the Oude Kerk is unknown. He may have been appointed as early as 1577, when he was 15. He retained that position for over 40 years. Upon his death, he was succeeded by his son, Dirck.

The Calvinists considered the organ a worldly instrument, unfit for use in their church services. The organs in the Oude Kerk were owned by the City of Amsterdam. The City employed Sweelinck to play psalm tunes for one hour each morning and evening before and after the two daily church services. These preludes and postludes were designed to familiarize church attendees with the psalm tunes, as well as to keep them out of the inns and taverns. Sweelinck was just the person to do that. He was very well known for his harpsichord and organ improvisations. The city fathers loved to bring important visitors to hear the 'Orpheus of Amsterdam' create his magical variations on the psalm tunes.

Sweelinck's church schedule allowed him time for teaching and composing. He became as important a teacher as he was a composer. Many of his students came from Germany, including Jacob Praetorius (not related to Michael Praetorius), Heinrich Scheidemann, Samuel Scheidt, Gottfried Scheidt, and Paul Siefert. He was the founder of the North German school of organ playing, since his German students returned to their home areas influenced by his teaching. He also was an important influence in the Dutch school of organ playing.

Sweelinck was the most important Dutch composer of the late Renaissance/early Baroque. His compositional skills were known throughout Europe. As a composer for organ, he was the first to

write organ fugues that began with one subject and added voices in a measured order. He also was the first to use the organ pedal as a separate voice in a fugue. He wrote 70 works for harpsichord and organ, including fantasias, toccatas, and variations. He also was a prolific creator of choral works, composing 33 *chansons* (secular French part songs), 19 Italian madrigals, 39 Latin motets, and 153 psalms (in French). In addition, he was an outstanding organist, as well as an organ builder of international stature. He died in 1621, and was buried in the Oude Kerk.

Hodie Christus Natus Est (No. 20)

Hodie Christus Natus Est is one of the Latin motets published by Sweelinck in his 1619 collection, *Cantiones Sacrae*. It probably is Sweelinck's most familiar motet. It is No. 20 on the *BBC Music Magazine* list. The text is taken from the Magnificat Antiphon for Christmas Day Vespers. This sparkling, energetic five-voice composition celebrates the joyous birth. It is full of syncopation and changing rhythms. It is divided into four sections.

The first section begins with the tenors exulting *Hodie* (Today) in an ascending passage, answered and mirrored by the chorus. The tempo changes at *Christus natus est* (Christ is born) with imitative moving passages. The section concludes with the chorus singing *Noe* (*Nowell*=*Noël*=Christmas=*natalis*=birth) in overlapping, bell-like phrases.

The second section begins again with the tenors, singing *Hodie* in a descending passage, also answered and mirrored by the chorus. The tempo changes at the text *Salvator apparuit* (The savior has appeared). The section concludes with *Alleluia* instead of *Noe*, composed in descending, imitative passages.

The third section is similar to the first, with the same entrance of the tenors, followed by the chorus singing *Hodie* in an ascending passage. The rhythm changes at the text *in terra canunt angeli* (today the angels sing on earth). The voices switch back to the syncopated *Hodie* rhythm at the next phrase, *Laetantur archangeli* (the archangels rejoice). The section concludes with a burst of imitative, bell-like *Noes*.

The final section begins with same *Hodie* as that in the second section—a descending passage given first to the tenors, and then mirrored by the chorus. It changes into a steady rhythm at the *Gloria in excelsis Deo*, which expresses joy in smooth, fluid lines. The motet concludes with alternating *Noes* and *Alleluias*, tumbling over each other like bells pealing.

Hodie Christus natus est.

Noe, Noe, Noe.

Hodie Salvator apparuit.

Alleluia.

Hodie, hodie in terra canunt angeli,

Laetantur archangeli.

Noe, Noe, Noe.

Hodie, hodie exsultant justi, dicentes:

Gloria in excelsis Deo, alleluia.

Noe, Noe, Noe.

Today Christ is born.

Nowell, Nowell, Nowell.

Today, today the Saviour has appeared.

Alleluia.

Today, today the angels sing on earth,
and archangels rejoice.

Nowell, Nowell, Nowell.

Today the righteous rejoice, saying:

Glory to God in the highest, Alleluia!

Nowell, Nowell, Nowell.

Tomorrow Shall Be My Dancing Day (No. 6)

John Gardner (1917-)

English composer and teacher John Gardner was born in Manchester in 1917. His father, an amateur composer, was killed in action during the last months of World War I. Young John spent his early years in Ilfracombe, North Devon. Between 1925 and 1930, he was a student at Eagle House, an independent school in Sandhurst. He began composing at an early age.

From 1930 to 1935, Gardner was a student at nearby Wellington College in Sandhurst. Between 1935 and 1939, he was a student at Exeter College, Oxford, where he studied organ with Sir Hugh Allen, Ernest Walker, and Thomas Armstrong, and composition with R.O. Morris. He also was influenced by the ideas of Swiss music philosopher and writer, Theodore Wiesengrund Adorno. He was awarded his Bachelor's degree in Music in 1939. Gardner's student compositions came to the attention of Hubert Foss, an official at Oxford University Press, who took an interest in the young composer. Oxford University Press published Gardner's *Intermezzo for Organ* in 1936. Foss encouraged the Press to publish several other early Gardner works.

Between 1939 and 1940, Gardner served as the music teacher at Repton School. In 1940, he enlisted in the Royal Air Force, working first as a bandleader, and then as a navigator. After he finished his military service in 1946, Gardner served as a vocal coach and rehearsal accompanist for the Royal Opera House, Covent Garden. The six years he spent in wartime service gave him a chance to rethink his compositional direction. After the war, he set aside his early compositions and began again with a new Opus 1. Famous conductor John Barbirolli discovered Gardner's *Symphony No. 1* and was impressed enough to suggest several revisions to the first movement. Barbirolli scheduled the *Symphony* for performance at the Cheltenham Festival in 1951 to great success. As a result, Gardner began to receive major commissions for a variety of works.

Gardner resigned his Covent Garden position in 1952 and began teaching at several different schools. He became a tutor at Morley College, a position he held until 1976. In addition to tutoring, he was Director of Music at Morley from 1965 to 1969. He was Professor of Harmony and Counterpoint at the Royal Academy of Music from 1956 to 1986. From 1962 to 1975, he served part time as Director of Music at London's St. Paul's Girls' School.

In addition to teaching, Gardner has been the Director of the Performing Rights Society since 1965, serving as Deputy Chair between 1983 and 1988. He also held offices with the Composer's Guild of Great Britain and the Arts Council Music Panel. He was the 1958 recipient of the Bax Society's Gold Medal and received honors from the Royal Academy of Music that same year. In 1976, he was made a Commander of the Order of the British Empire.

John Gardner is a prolific composer whose broad musical interests, from early music to jazz and rock, are reflected in the varied styles of his compositions. He has composed in a variety of genres, including symphonies, overtures, concerti, works for orchestra, chamber music, works for organ, piano, and guitar; seven operas, several ballets, film scores, incidental music for theatre productions, and a large number of choral works, both accompanied and unaccompanied. He is best known for his 1965 setting of the carol, *Tomorrow Shall Be My Dancing Day*. He says, "I think the medium for which I write with greatest ease and fluency is that of unaccompanied voices."

Hamish Milne comments, "An assessment of a composer must take into account his avowed aims in so far as they are known and John Gardner is on record as saying that he aims to 'divert, to delight' but that he also recognises music's more exalted purpose 'to console and to heal'... The various influences and affectionate reference to be observed in his music may be taken to reflect the breadth of his knowledge of music from Josquin to Bill Evans..."

Gardner's latest composition is a bassoon concerto, written in 2004 and premiered in 2007.

Tomorrow Shall Be My Dancing Day (No. 6)

No. 6 on the *BBC Music Magazine* hit parade is John Gardner's jazzy setting of the first four stanzas of *Tomorrow Shall Be My Dancing Day*. *BBC Music Magazine* editors comment, "Though thought to find its roots in the world of medieval mystery plays, this Cornish carol was first published in 1833, when it appeared in William Sandys's volume *Christmas Carols Ancient and Modern*. Describing the life of Christ in the form of a dance, the text has been set by composers from Gustav Holst to Igor Stravinsky; British composer John Gardner's lively arrangement for choir, organ and optional percussion, written in the 1960s, is the version that found itself

repeatedly voted for by our choral experts. ‘Gardner combines a catchy melody with simple but ingenious rhythmic patterns to produce an irresistible setting of this traditional English text,’ enthuses Stephen Darlington, choral director at Christ Church, Oxford. ‘You cannot fail to smile on hearing it’ ”.

The full carol has eleven stanzas, reviewing the life of Jesus from birth to ascension. The carol can be divided into three sections. The first four stanzas cover the Nativity, the next three refer to Lent, and the final three describe Easter and the Ascension. Most composers prefer to set the Nativity portion only. John Gardner’s composition follows this pattern.

The original carol text and setting, as found in the *Oxford Book of Carols* or *The New Oxford Book of Carols*, can be sung straight through or truncated at various stanzas, since it contains the same musical structure throughout. Keyte and Parrott comment, “It seems possible that “*Tomorrow shall be*” was devised to be sung and danced at the conclusion of the first day of a three-day drama, translated from the Cornish... The actor portraying Christ would have sung the verses and the whole company and audience the repeats of the refrains.”

Other composers have set this text. Gustav Holst set the entire text in an original composition using the same dance rhythm as the Cornish carol in his version, *This Have I Done For My True Love*. Igor Stravinsky set the text for tenor and chamber ensemble in a 12-tone style as *Ricercar II* in his composition, *Cantata, 1952*. English composer Sydney Carter (1915-2004) created a variant of the text in his 1963 original composition, *Lord of the Dance*, which he set to the tune of *Simple Gifts*.

Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:

Refrain:

Sing O my love,
O my love, my love, my love;
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man’s nature,
To call my true love to my dance:
Sing O my love...

In a manger laid and wrapped I was,
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance:
Sing O my love...

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father’s voice heard from above,
To call my true love to my dance:
Sing O my love...

The Lamb (No. 24)

John Tavener (1944-)

One of the most well known contemporary English composers, John Tavener was born in London in 1944. His father was the organist at St. Andrew’s Presbyterian Church in Hampstead. He began composing as a child, studying piano, organ, and composition at Highgate School, where composer John Rutter was a classmate. In 1961, at the age of 17, he was appointed organist at St. John’s Presbyterian Church, Kensington. In 1962, he entered the Royal Academy of Music, where he studied composition with noted composer Lennox Berkeley, who influenced his interest in Catholic liturgy and mysticism, and Australian composer David Lumsdaine, who influenced his interest in different aspects of sound, as well as avant-garde music. While still a student, Tavener won the prestigious Prince Rainier of Monaco Prize for his cantata, *Cain and Abel*. The 1968 London premiere of his dramatic cantata, *The Whale*, the story of Jonah, brought him widespread attention and critical acclaim. His *Celtic Requiem* sparked the interest of the Beatles in 1969, the same year he became a Professor of Composition at Trinity College of Music, London.

Deeply spiritual and composing many works based on sacred texts, Tavener joined the Greek Orthodox Church in 1977, an action which had great impact on his composition. He has written liturgies specifically for the Greek Orthodox Church, and has incorporated texts, themes, and melodies from Greek Orthodox liturgy into succeeding sacred compositions, including English language works. His music often has a mystical and contemplative aspect, although it also can be energetic and exuberant. He has used many of the modern musical techniques, including collage, repetition, and minimalism.

Tavener has composed over 100 choral works. His sacred choral works of note include three *Requiems*, *Ultimos ritos* (1972), *Liturgy of St. John Chrysostom* (1977, his first real compositional use of Greek Orthodox themes), *Funeral Ikos* (1981), and *Song for Athene* (1993), sung at the funeral of Princess Diana. Familiar secular works include his moving settings of William Blake's *The Lamb* (1982) and *The Tyger* (1987). He has composed two operas: *Thérèse* (1973-1976), and *Mary of Egypt* (1991.) Although composing mainly for voice, Tavener also has created important instrumental works, including *The Protecting Veil* (1987) for cello and string orchestra. The San Francisco Lyric Chorus performed his *Hymn To The Mother Of God* in 2001.

Tavener's popularity continues to grow. In 1994, the BBC celebrated his 50th birthday with a major festival, and in 1995, there was a Tavener Festival in Athens, Greece. He receives commissions from all over the world for new compositions. San Francisco's own internationally famous men's chorus, Chanticleer, commissioned Tavener's *Lamentations and Praises*, published in 2002. The recording received a 2003 Grammy award for Best Classical Contemporary Composition. Tavener was the subject of a 1992 documentary film, *Glimpses of Paradise*, by director Geoffrey Haydon, which was subsequently published in 1995 as a book. He was knighted in 2000.

William Blake (1757-1827)

English mystic, poet, painter, and engraver William Blake was born in London in 1757. His father was a prosperous hosier (a maker of socks, stockings, and undergarments), who owned his own shop. Young William was a headstrong, determined child, who would not have profited from attending the local school, so his mother educated him at home. He began having mystical visions when he was nine, experiences that would continue throughout his life. He exhibited great artistic talent in his youth. In 1767, his parents enrolled him in Henry Pars' drawing school. There he learned to draw the human figure through sketching plaster copies of Greek statues. His parents were supportive of his artistic talent, and his father even purchased some plaster statues for him to draw at home. In addition to sketching, Blake also began engraving pictures of Greek statues and other artwork purchased for him by his father. He also began collecting inexpensive prints of famous art works.

During this same period, young William created a self-directed reading program. He was an avid reader on a variety of subjects. He began to explore poetry, including the works of English poets Ben Jonson and Edmund Spenser. He also began to write poetry.

In 1772, the 14-year-old youth was apprenticed to James Basire, a well-known London engraver. In Basire's establishment, he learned the contemporary way of preparing copper plates for engraving. The traditional method of engraving/etching, called *intaglio*, required the design to be engraved into the copper plate. After two years of apprenticeship, Basire sent him to sketch various London churches and their interiors as source material for engravings. He finished his seven-year apprenticeship in 1779 and became a journeyman copy engraver.

That same year, Blake enrolled in the School of Design at the Royal Academy of Art for a six-year course of study in painting. The President of the Academy was the famous painter Sir Joshua Reynolds. Blake rebelled against what he considered a stifling artistic atmosphere, created by the fashionable Reynolds. In 1780, however, he did begin exhibiting his watercolors at the Academy.

He also began to work on engraving projects for various London publishers. In the early 1780s, he met a number of artists who would help to further his career, including sculptor John Flaxman and art connoisseur John Hawkins.

During this period, Blake continued to write poetry. In 1783, he published *Poetical Sketches*, a collection of poems that he had written since he was 12. Flaxman and several others helped to finance the publication.

In 1782, Blake married Catherine Boucher, who would be his wife and partner in his creative endeavors for the next 45 years. She was the talented, but illiterate daughter of a vegetable farmer. Blake taught her to read, write, draw, and engrave. Theirs was a long and happy marriage.

In 1784, Blake entered into a printing and publishing partnership with James Parker, with whom he had apprenticed under Basire. The partnership failed, but Blake continued to work freelance for commercial publishers. While he worked as an engraver for others, he also continued working on his own projects. In 1788, he invented a different etching/engraving process called *relief etching*. In this process, the design is painted on the copper plate with acid-resistant varnish. The acid removes everything unvarnished, leaving the design in relief and much easier to print than the engraved results of the *intaglio* process. Denise Vultee comments, "The printed version of a relief etching is, of course, a mirror image of the original design; this means that any text to be included must be written backwards." Blake used this process to produce most of his remaining printed works. The process allowed for the production of text and illustrations in the same operation. After the pages were printed, they were hand-colored by Blake and his wife. In 1788, Blake published his first illuminated books, *All Religions are One* and *There is No Natural Religion*.

In 1789, Blake published *Songs of Innocence*, a collection of 19 illustrated poems that show the natural world through the eyes of a child. The collection contains such beloved poems as *The Lamb*, *Infant Joy*, and *Laughing Song*. 1790 brought the publication of another of his seminal works, *The Marriage of Heaven and Hell*, a satirical criticism of the work of Swedish philosopher/mystic/theologian, Emmanuel Swedenborg.

Blake and his family moved to Lambeth (a city south of London) in 1790. During this time, he worked on several of his own books, in addition to working on projects for various London booksellers. This freelance work brought him into contact with such liberal/progressive thinkers as Mary Wollstonecraft, William Godwin, Joseph Priestly and Thomas Paine. Blake began to write and publish works concerning the French Revolution, Europe, and America.

In 1794, Blake published a companion volume of poetry to *Songs of Innocence*, entitled *Songs of Experience*. The later volume shows the world through more cynical and realistic eyes, containing many companion poems to those in *Songs of Innocence*. The most famous probably is *The Tyger*, companion poem to *The Lamb*. Future editions would be published together in one volume called *Songs of Innocence and Experience*.

Blake and his family moved to a cottage in Felpham, Sussex, home of his patron, William Hayley. Hayley employed Blake to illustrate his publication on the life of the English poet, William Cowper. While in Felpham, Blake began to work on his illustrations for various Milton texts. Hayley taught Blake Greek and Latin, and looked after Blake's financial affairs. Blake began to resent the amount of time he had to spend working on Hayley's project, so he moved his family back to London in 1804. Between 1805 and 1818, he printed and illustrated various texts, both his own and those of others.

In 1818, Blake met John Linnell, a landscape painter who became a friend and patron. Linnell introduced Blake to a group of young artists, who called themselves The Ancients. They became Blake's friends and supporters. Linnell commissioned Blake's last two major projects—illustrations for the *Book of Job* and for Dante's *Divine Comedy*. Blake died in 1827, his work relatively unknown and unappreciated. Not until the 20th century did his work begin to win

recognition, especially for his insight into the human condition and the beauty and power of his language. In addition, composers such as Benjamin Britten, Ralph Vaughan Williams, and John Tavener found his texts ideal for setting to music.

In addition to being a visual artist and poet, William Blake was a person of great social and political conscience. He believed in racial and sexual equality, as well as in the freedom of the individual from oppressive constraints of organized religion and government. He combined his progressive views with artistic sensibilities and radiant mysticism. Today he is recognized as one of England's most important poets.

The Lamb (No. 24)

Tavener's 1982 setting of William Blake's *The Lamb* has become a Christmas season favorite. It is fitting that a composer revered for his mystical compositions should set the words of a poet who also was a mystic. Tavener says, "The Lamb was written...for my then 3-year old nephew, Simon. It was composed from seven notes in an afternoon. Blake's child-like vision perhaps explains The Lamb's great popularity in a world that is starved of this precious and sacred dimension in almost every aspect of life."

The composition is serene in mood, but deceptively simple. It begins with the sopranos singing the first phrase. The altos join them in the next measure, with notes in mirror image of what the sopranos are singing. That pattern is repeated in the next several phrases. Such juxtaposition creates dissonances. Perhaps this structure is Tavener's homage to Blake's invention of relief etching? The full chorus enters at 'Gave thee such a tender voice', with more harmony. Similar structural patterns range throughout the composition. Tavener varies texture and mood between unison voices, slight dissonances in the various 'mirror' sections, and gentle harmonies in the rest.

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!

This Little Babe (No. 26)

Benjamin Britten (1913-1976)

Considered by many as the most important 20th-century English composer, Benjamin Britten was born in Lowestoft, England. His mother was an amateur singer, and he began composing at the age of five. English composer Frank Bridge noticed the talented youth at the 1924 Norwich Festival, and accepted young Britten as a pupil. Bridge helped Britten to develop excellent compositional technique, and introduced him to the music of other composers, from England as well as from abroad.

In 1930, Britten entered the Royal College of Music. There, he studied piano with Harold Samuel and Arthur Benjamin as well as composition with noted composer John Ireland. In 1935 he began composing music for documentary films created by England's General Post Office. It was during this period that Britten met and began collaborating on works with poet W. H. Auden. In the late 1930s, Britten moved to the United States with his partner, the well-known tenor, Peter Pears. In 1942, he read an article about the English poet George Crabbe and, realizing that he missed his

home, returned to England. The ship taking him and Pears home stopped in Halifax, Nova Scotia, where Britten bought a book of English poetry. The book inspired him to compose *A Ceremony of Carols* on board the ship.

The period 1936-1945 was a fruitful one for Britten, with a varied outpouring of music, including the song cycle with orchestra *Our Hunting Fathers*, the opera *Paul Bunyan*, and *Rejoice in the Lamb*, which was published in 1943. During the war years, Britten and Pears, both conscientious objectors, gave many public concerts as their contributions to the community in those dark days.

During and after the war Britten continued his compositional activities in a wide variety of genres, including opera, instrumental music, music for children, and choral music. His 1945 opera *Peter Grimes*, based on characters in the poems of George Crabbe, led to Britten's consideration as the most important English musical dramatist since Henry Purcell. His other operas composed during the 1940s and 1950s include *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd* (1951), and *Turn of the Screw* (1954). During this period, he also composed many of his most familiar works, including the cantata *St. Nicholas*, the *Spring Symphony*, the *Young Person's Guide to the Orchestra* and *Noye's Fludde* (the latter two for children).

During the 1960s Britten composed the choral parable *Curlew River* and the opera *A Midsummer Night's Dream*. In 1962, his monumental *War Requiem*, a setting of poems by the young World War I poet Wilfred Owen, celebrated the consecration of the new Coventry Cathedral. In 1970, he wrote the opera *Owen Wingrave* for BBC Television, and his opera *Death in Venice* was produced in 1973. Thereafter he wrote no more large-scale works, concentrating on smaller instrumental, choral, and song compositions until his death in 1976.

Michael Dawney comments, "Any survey of what Britten has contributed to English music is naturally dominated by his outstanding achievement in opera, on account both of its sheer magnitude and of the 'pioneering' element in it. This has slightly drawn attention away from the hardly less remarkable character, importance (and volume) of his output in the field of choral music, where the originality of his contribution, instead of standing out starkly against an almost blank background, is more subtly thrown into relief against, and merged into, a securely established and respectable tradition of composition."

This Little Babe (No. 26)

For this 'carol' in his well-known *Ceremony of Carols*, Britten sets selections from two poems by the English Catholic poet and martyr, Robert Southwell (1561-1595). Southwell was born in Horsham, England and brought up as a Catholic at a time when English Catholics were oppressed. He was educated at Douai in France, and became a Jesuit priest in 1580. In 1586, he returned to southern England to minister to English Catholics. In 1592, he was arrested and sent to prison. He was betrayed, tortured, tried for treason, and after admitting he was a priest, hanged. He was beatified in 1929. He is known especially for his deeply religious and devotional poetry.

In *This Little Babe*, Britten chose the last four stanzas of Southwell's eight-stanza poem entitled *New Heaven, New War*. The first four stanzas speak of heaven coming to earth in human form in the person of the baby Jesus. Britten sets the section that tells what this tiny baby will do. The energy of the music underscores the battle that will take place between the forces of good and evil.

Britten's setting of *This Little Babe* is a three-part canon, a musical structure in which a melody or theme is imitated by one or more voices. The voices are in canon, as in a battle, until "My soul, with Christ..." in which they join together in unison and harmony to the end. Helen Wallace notes, "Britten's mathematical gift was almost as strong as his musical one, and he loved conundrums, number games and puzzles. This is apparent in his ingenious use of multiple canons, as in 'This Little Babe' from *A Ceremony of Carols*". Designating *This Little Babe* No. 24 on the *BBC Music Magazine* list, the editors comment, "It should, reckoned Britten biographer Humphrey Carpenter, be sung 'with all the vigour of a pillow fight'".

This little Babe so few days old,
 Is come to rifle Satan's fold;
 All hell doth at his presence quake,
 Though he himself for cold do shake;
 For in this weak unarmed wise
 The gates of hell he will surprize.
 With tears he fights and wins the field,
 His naked breast stands for a shield;
 His battering shot are babish cries,
 His arrows looks of weeping eyes,
 His martial ensigns Cold and Need,
 And feeble Flesh his warrior's steed.

His camp is pitched in a stall,
 His bulwark but a broken wall;
 The crib his trench, haystalks his stakes;
 Of shepherds he his muster makes;
 And thus, as sure his foe to wound,
 The angels' trumps alarum sound.
 My soul, with Christ join thou in fight;
 Stick to the tents that he hath pight. (*pitched*)
 Within his crib is surest ward;
 This little Babe will be thy guard.
 If thou wilt foil thy foes with joy,
 Then flit not from this heavenly Boy.

Robert Southwell

Il Est Né Le Divin Enfant (No. 41)

John Rutter (1945-)

John Rutter was born in London to an organic chemist and his wife. He began to compose long before he attended school. As a little boy, he improvised his own compositions on the family's piano. He also sang in the choir at Primrose Hill School. He received his first musical education as a chorister in North London's Highgate School, where composer John Tavener was one of his classmates. He was a member of the boys' chorus that sang in the premiere recording of Benjamin Britten's *War Requiem* (1963).

Rutter attended Clare College, Cambridge, University, from which he received his B.A. (1967), Music B. (1968), and M.A. (1970). He studied harmony and counterpoint with Sir David Willcocks, who has been a tremendous influence on his work and career. Right away Willcocks recognized the young man's ability and convinced Oxford University Press to publish his compositions.

After graduation, Rutter taught music at the University of Southampton, returning to Clare College in 1975 as Director of Music. He also taught at the Open University from 1975 to 1988. He left his Clare College position in 1979 in order to devote more time to composing.

In 1981, Rutter founded the Cambridge Singers, a professional chorus whose members all have Cambridge connections. The Cambridge Singers are a recording chorus, performing Rutter's music, as well as the music of others. In 1984, Rutter created his own record label, Collegium Records. In 1995, he established his own publishing series, the *Collegium Choral Series*. In 1995, he created the *Oxford Choral Classics*, anthologies of choral music. He is co-editor, with Sir David Willcocks, of the popular Oxford University Press Christmas anthologies *Carols for Choirs* (the green, orange, blue, and white books well-known to carolers). He also is editor of three special Oxford University Press anthologies: *Opera Choruses* (1995), *European Sacred Music* (1996) and *Christmas Motets* (1999). Many choruses use his edition of Fauré's *Requiem*.

In 1980, Rutter was made an honorary fellow of Princeton, New Jersey's prestigious Westminster Choir College. In 1988, he became a Fellow of the Guild of Church Musicians. In 1996, the Archbishop of Canterbury presented him with a Lambeth Doctorate of Music in recognition of his contribution to church music. In addition to composing, Rutter also gives lectures and workshops around the world.

John Rutter is a multi-faceted artist. He is a composer, arranger, conductor, editor, and teacher. He concentrates on composing, especially choral music. He writes many of his own texts, as well as using the texts of others. He composes both sacred and secular works and has received many

commissions. He is most widely known for his many Christmas songs and carols, as well as his anthems and part songs. He is a well-known arranger of folk songs and other choral works. In addition, he has composed larger works, including *Gloria* (1974), *Requiem* (1985), *Tē Deum* (1988), *Magnificat* (1990), and *Mass of the Children* (2002), composed after the sudden accidental death of his son, Christopher.

Il Est Né Le Divin Enfant (No. 41)

No. 41 on the *BBC Music Magazine* list is the delightful French carol, *Il Est Né Le Divin Enfant*. The editors comment: “A loveable, earthly French traditional carol in which we are joyfully invited to ‘Jouez hautbois’ (Play the oboe) and ‘Résonnez musettes’ (Sound the bagpipe). Best enjoyed in its original language—though possibly not in Siouxsie and the Banshees’ dubious pop take on it, released as a single in 1982”.

According to Keyte and Parrott, “The text was first published in Dom G. Legeay’s *Noëls anciens* (1875-6). The earliest publication of the tune seems to be R. Grosjean’s *Airs des noëls lorrain* (1862), where it is called ‘Ancien air de chasse’, the old Normandy hunting tune.” They surmise that it may have originated as “an eighteenth century piece in rustic style...”

There have been many settings of this charming carol. Robert Adams has chosen the arrangement by John Rutter, because it captures so well the sounds of the bagpipes and oboes, and the feeling of rejoicing on this joyful occasion.

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.
Il est né . . .*

*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!
Il est né . . .*

*Une étable est son logement,
Un peu de paille est sa couchette;
Une étable est son logement,
Pour un Dieu qual abaissement!
Il est né . . .*

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

Refrain:

The heavenly child is born.
Oboes, play, bagpipes resound;
The heavenly child is born
Everyone sing of his coming.

For more than four thousand years
the prophets have promised it,
For more than four thousand years
We have awaited this happy event.
Everyone sing . . .

How beautiful he is, how delightful he is,
His blessings are complete!
Ah! how beautiful he is, how charming,
How beautiful he is, how delightful he is,
How gentle is this heavenly child!
Everyone sing . . .

His dwelling is a sty,
His crib a bit of straw;
His dwelling is a sty,
How lowly for a God!
Everyone sing . . .

O Jesus, almighty king,
Little child that you are;
O Jesus, almighty king,
Reign over us completely.
Everyone sing . . .

Translated by Linda Hiney

Quatre Motets Pour le Temps de Noël

Francis Poulenc (1899-1963)

Francis Poulenc was born in Paris to a wealthy family in the pharmaceutical trade. At age five, he began studying piano with his mother, who was an excellent musician. He received his general education at the Lycée Condorcet; however, he was unable to enter the Paris Conservatory. The deaths of his mother (1915) and his father (1917) affected that plan.

Between 1914 and 1917, Poulenc studied piano with Ricardo Viñes, who became a mentor and influenced him to become a pianist and composer. Poulenc began composing in 1914, but destroyed his earliest work. His first composition, *Rhapsodie nègre*, was premiered in 1917.

Through Viñes, Poulenc met such composers as Georges Auric, Eric Satie and Manuel de Falla. Through his childhood friend, Raymonde Linossier, he became acquainted with many contemporary French writers and poets, including Guillaume Apollinaire, Paul Eluard, André Breton, Louis Aragon, Andre Gide, Leon-Paul Fargue, Paul Valéry, and Paul Claudel. He later set to music many of their poems and other writings.

Poulenc always enjoyed playing and composing for the piano. As a young man, he worked without tutelage, even during his period of military service (1918 to 1921). He received recognition as a composer, but felt the need for more formal direction, so he began studying composition privately with Charles Koechlin. During this period, he accepted a commission from Sergei Diaghilev, Director of the Ballet Russes de Monte Carlo. Poulenc's ballet *Les biches* was first performed in 1924 and was a great success.

In the 1920s, he became a member of the famed "Les Six", a light-hearted, irreverent group of young French composers including Darius Milhaud, Georges Auric, Arthur Honegger, Germaine Tailleferre and Louis Durey. For many years, Poulenc's early music was not taken seriously because of the irreverent nature of his personal life. He was manic-depressive and would descend from ebullience to great despair, then bounce back again. He was one of the first openly gay composers, but he had a number of relationships with women and fathered a daughter.

Poulenc referred to himself as "Janus-Poulenc". It does seem as if he possessed two different musical personalities, both of which are apparent in his compositions. On the one hand, he is the iconoclastic, light-hearted, fun-loving youth of *Les mamelles de Tirésias*, his ballet *Les biches*, and his song cycle *Chansons françaises*. On the other, he evinces a genuine and heartfelt allegiance to the Catholic faith that he found later in life. He valued his friends and colleagues, and his association with baritone Pierre Bernac led to the composition of 90 of his wonderful songs. He was deeply affected by death - a close friend in an auto accident, his beloved friend Raymonde Linossier, his father - and the bleak pre-World War II atmosphere in France. He returned to his faith and began a serious output of religious music, beginning with the *Litanies à la vierge noire* in 1936. Other well-known choral works include the moving *Stabat Mater*, the energetic *Gloria*, the powerful opera *Dialogues des carmélites*, the tragic *La voix humaine*, the lovely *Quatre Petites Prières de Saint François d'Assise*, the vibrant and mystical *Quatre motets pour le temps de Noël*, and the challenging *Mass in G*. Poulenc commented that his faith is "that of a simple country priest," and that in his religious music he tries "to give an impression of fervor and above all, humility, for me the most beautiful quality in prayer."

Francis Poulenc died in 1963. During his lifetime, he composed in a wide variety of formats, including both comic and serious opera, ballet, incidental music for theatre and film, orchestral music, chamber music, works for the piano, choral works, and solo vocal works. He also published a number of articles. Bayan Northcott notes that Poulenc was fond of quoting/borrowing/lifting music from other composers, including Monteverdi, Gluck, Mozart, Beethoven, Schubert, Schumann, Brahms, Gounod, Offenbach, Massenet, Chabrier, Debussy, Satie, Ravel, Chopin,

Sibelius, de Falla, Mussorgsky, Tchaikovsky, Prokofiev, “and the list goes on”. Northcott says, “...a mature work such as the ever popular *Gloria* opens with a still more blatant theft of the beginning of Stravinsky’s *Serenade in A*.” Somehow, the normally litigious Stravinsky didn’t seem to mind.

Quatre Motets Pour le Temps de Noël

Francis Poulenc’s *Quatre motets pour le temps de Noël* (*Four motets for the Christmas season*) were composed between December 1951 and January 1952. *O Magnum Mysterium* (*O great mystery*) is appropriately dark and mysterious in announcing the wonder that animals were allowed to see the new-born child in the manger. *Quem vidistis pastores dicite* (*Tell us, shepherds, what you saw*) is gently energetic, as the populace seeks to learn from the shepherds what has happened. *Videntes stellam* (*The wise men rejoiced when they saw the star*) is celestial in its use of treble voices to describe the heavenly event. Composed in January, 1952, *Hodie Christus natus est* (*Today Christ is born*) is the most joyful of these works, wonderfully playful in announcing the momentous occasion. Poulenc heightens the sense of delight through ever-changing rhythms and contrasting dynamics.

O Magnum Mysterium (No. 13)

BBC Music Magazine’s editors note, “Of Poulenc’s four Christmas motets, the first is the most solemn, the most haunting and has consistently proved the most popular since they were published in 1952. Poulenc’s lapsed faith was famously re-ignited following the death of his friend Pierre-Octave Ferroud in 1936—with its evocative twists and turns of dark harmony, few works can match the troubling *O Magnum Mysterium* in displaying the sheer depth of a composer’s belief. *O Magnum Mysterium* is the Matins Responsory for Christmas Day.

*O magnum mysterium,
Et admirabile sacramentum,
Ut animalia viderent Dominum natum,
Jacentem in praeseptio!
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!

Quem Vidistis Pastores Dicite (No. 32)

BBC Music Magazine’s editors comment, “Three of Poulenc’s four unaccompanied Christmas motets were voted into our top 50 (see also Nos 13 and 17). This one tells of the shepherds eagerly returning from the manger—the tentatively asked opening question ‘Quem vidistis?’ (Whom have you seen—is met with the joyful answer ‘Natum vidimus’ (We have seen the Son).” *Quem Vidistis Pastores Dicite* is the Matins Responsory for Christmas Day.

*Quem vidistis pastores dicite:
Annuntiate nobis in terris quis apparuit.
‘Natum vidimus et chorus Angelorum
collaudantes Dominum.’ Dicite quidnam vidistis,
Et annuntiate Christi Nativitatem.*

Who have you seen, shepherds? Speak,
and tell us who has appeared on earth.
‘We saw a new-born child and a choir of
Angels praising the Lord’.
We will speak of what we have seen, and
announce the birth of Christ.

Videntes Stellam (3d in Poulenc’s set, but not on list)

Videntes Stellam is not on the list, but it is such a serenely beautiful work that we thought you would enjoy hearing it. *Videntes Stellam* is the Magnificat antiphon text for the Octave of the Epiphany.

*Videntes stellam Magi gavisus sunt gaudio magno:
Et intrantes domum obtulerunt
Domino aurum thus et myrrham.*

The wise men, when they saw the star, rejoiced
greatly:
And, when they were come into the house,
They presented unto the Lord gold, and
frankincense, and myrrh.

Hodie Christus Natus Est (No. 17)

BBC Music Magazine's editors comment, "Poulenc's joyous *Hodie Christus Natus Est* brings the Frenchman's set of Four Christmas Motets to an ebulliently rowdy conclusion. We start off with a rare moment of glory for the altos, who boldly sing out the opening 'Hodie Christus Natus Est!' and that sets the ball rolling. After that, it's fast-paced fun all the way—you won't find a more uplifting festive listen than this". *Hodie Christus Natus Est* is the Magnificat antiphon text for Christmas Day Vespers.

*Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt Angeli,
laetantur Archangeli:
Hodie exsultant iusti, dicentes:
Gloria in excelsis Deo, alleluia.*

Today Christ is born;
today the Saviour has appeared;
today the Angels sing,
the Archangels rejoice;
today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!

What Sweeter Music (No. 10)

John Rutter (1945-) [see previous notes for *Il Est Ne Le Divin Enfant*]

Robert Herrick (1591-1674)

The greatest of the Cavalier poets, Robert Herrick was born in London in 1591. Little documentation of his life exists. His father died when he was 14 months old, a possible suicide. His father and uncle were prosperous goldsmiths. Baby Robert was placed under the care of his uncle, Sir William Herrick, jeweler to the King. Sir William provided for his nephew's education, including training in Latin.

In 1607, young Robert was apprenticed to his uncle. He did not abandon his studies, however, and began writing poetry around 1611. When he turned 21 in 1612, he inherited enough money from his father's estate to allow him to leave his apprenticeship in 1613. He entered St. John's College, Cambridge, in 1614. He received his Bachelor's degree in 1617 and his Master's in 1620. While in London, he was a member of the "Sons of Ben", a group of writers and other admirers of the work of poet/playwright Ben Jonson (1572-1637).

After completing his studies at Cambridge, Herrick may have enrolled in a divinity program. In 1623, he was ordained an Anglican priest. In 1627, he served as Chaplain to the Duke of Buckingham, when the latter led a naval attack against the French at La Rochelle. Although the event was a fiasco for the English, King Charles I rewarded Herrick for his military service by appointing him to the vicarage of Dean Prior in Devonshire. During the time he was waiting to take up this office, Herrick wrote a number of poems and carols. Court composers Henry Lawes and Nicholas Lanier set many of them to music, and they were sung before the King.

In September 1630, Herrick began his duties as vicar of rural Dean Prior. Although at first he felt banished from the cosmopolitan life of London, he served his rural constituents well for 17 years and was beloved by his parishioners. He wrote many poems about the people, rural life, the seasons, nature, love, and even his pets.

Herrick was deeply affected by the English Civil War that erupted in 1642. Although he was moderate and reasonable in his religious views, he was an outspoken royalist. In 1647, the Puritans

punished him by removing him from Dean Prior. He returned to London and lived with relatives and friends until the Restoration in 1660.

In 1640, Herrick began to prepare his verse for publication, but made no progress until his return to London. He published his religious poems in *Noble Numbers* and his lyric poems in *Hesperides* (1648). He wrote no poetry after 1648. When the monarchy was restored in 1660, he petitioned the King to be returned to Dean Prior and his wish was granted. He returned in 1662 and lived at Dean Prior until his death in 1674.

Herrick's poetry was largely ignored in the 18th century, and rediscovered at the beginning of the 19th. Today he is recognized as one of the most outstanding English-language lyric poets. Lovers of poetry may not always recognize the titles of his poems, but they will recognize such first lines as "Gather ye Rose-buds while ye may", "Charm me asleep, and melt me so with thy delicious numbers", "Faire Daffadills, we weep to see you haste away so soone", and "When as in silks my Julia goes." Many of his poems have been set to music.

What Sweeter Music (No. 10)

Robert Herrick's beautiful poem, set to music by John Rutter, is No. 10 on the list. *BBC Music Magazine* editors comment, "American readers might have first heard this exquisite miniature masterpiece in a Volvo advertisement, yet it was originally written for the choir of King's College, Cambridge for their 1987 service of Nine Lessons and Carols. *What Sweeter Music* features an exceptional melody and luscious harmonisation. As the composer himself explains, 'Robert Herrick's lovely text was not only just right in that context, highlighting the idea of the gifts that we can bring but also seemed to sum up exactly what carols are for and what Christmas is all about.'" John Rutter sets the text as:

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!
Dark and dull night, fly hence away,
And give the honour to this day,
That sees December turned to May.

Why does the chilling winter's morn
Smile, like a field beset with corn?
Or smell like a meadow newly-shorn,
Thus, on the sudden? Come and see
The cause, why things thus fragrant be:
'Tis he is born, whose quickening birth
Gives life and lustre, public mirth,
To heaven, and the under-earth.

We see him come, and know him ours,
Who, with his sunshine and his showers,
Turns all the patient ground to flowers.
The darling of the world is come,
And fit it is, we find a room
To welcome him. The nobler part
Of all the house here, is the heart.

Which we will give him; and bequeath
This holly, and this ivy wreath,
To do him honour; who's our King,
And Lord of all this revelling.

What sweeter music can we bring,
Than a carol, for to sing
The birth of this our heavenly King?

The poem was written in 1620. Its original title is *A Christmas Carol, Sung to the King in the Presence at White-Hall*. The original text is meant to be performed and sung more dramatically, and is set as follows:

Chorus:

What sweeter music can we bring,
Than a Carol, for to sing
The Birth of this our heavenly King?

Awake the Voice! Awake the String!
Heart, Ear, and Eye, and every thing
Awake! the while the active Finger

Runs division with the Singer.

(From the Flourish they came to the Song).

Voice 1:

Dark and dull night, fly hence away,
And give the honor to this Day,
That sees December turn'd to May.

Voice 2:

If we may ask the reason, say:
The why, and wherefore all things here
Seem like the Spring-time of the year?

Voice 3:

Why does the chilling Winter's morn
Smile, like a field beset with corn?
Or smell, like to a mead new-shorn,
Thus, on the sudden?

Voice 4:

Come and see
The cause, why things thus fragrant be:
'Tis He is born, whose quick'ning Birth
Gives life and luster, public mirth,
To Heaven and the under-Earth.

Chorus:

We see him come, and know Him ours,
Who, with His Sun-shine, and His Showers,
Turns all the patient ground to flowers.

Voice 1:

The Darling of the World is come,
And fit it is, we find a room
To welcome Him.

Voice 2:

The nobler part
Of all the house here, is the Heart,

Chorus:

Which we will give Him; and bequeath
This Holly and this Ivy Wreath,
To do Him honor; who's our King,
And Lord of all this Revelling.

Christmas Fantasy

Robert Train Adams [see Biography in “The Artists” Section, p. 40]

Christmas Fantasy: From the Composer

Christmas Fantasy grew out of the process of developing tonight's program. I wanted to be able to include some of the familiar carols on the *BBC Music Magazine* list, but wished to do more with them than just sing a couple of verses and move on to the next carol--and wanted the audience to have the chance to sing. I had also been looking for a piece to end the concert, but none of the ones on the list was satisfactory. The answer was pretty obvious: write a piece that fulfilled these criteria.

While you're listening to my setting of Sullivan's tune for *It Came Upon A Midnight Clear*, pay attention for hints (both choral and instrumental) of Willis' tune (more familiar to American audiences).

As the piece moves into *O Come, All Ye Faithful*, be ready to sing along on verse one. You may catch the hint of another hymn, sung by the sopranos and altos, while the men of the chorus sing verse two.

The first verse of *The First Nowell* begins with a canon between solo soprano and tenor and ends with, well, a somewhat fanciful restatement of the refrain. This is followed immediately by a verse for us all to sing, so be ready to join in. Following this verse, a return of my refrain leads to *Silent Night*. The Lyric Chorus sings verse one, as singers move into place so that all may join together on verses two and three.

An instrumental interlude, based on *Silent Night* and *Gloria*, the tune that earlier appeared with *O Come, All Ye Faithful*, leads to the closing coda, with all four carols making an appearance. This piece was great fun to write; it has been equally satisfying to work on it with the Lyric Chorus. I hope that you will also find it an enjoyable listening and singing experience.

It Came Upon The Midnight Clear (No. 40)

Edmund Hamilton Sears (1810-1876), an American Unitarian minister, wrote the text of this beloved carol in 1849. Sears was a graduate of Union College, Schenectady, New York, and the Harvard Divinity School. He was well known in Unitarian circles, served as minister in several rural Massachusetts Unitarian churches, and wrote several books. *It Came Upon The Midnight Clear* first appeared in the Boston magazine, *Christian Register*, on December 29, 1849.

Americans sing this carol to a melody composed by Richard Storrs Willis (1820-1869), journalist and singer, Yale graduate, editor of *Musical World*, and later music critic for the New York *Tribune*. He studied music in Germany, where Felix Mendelssohn was one of his teachers.

BBC Music Magazine has chosen the 1874 setting by Sir Arthur Sullivan (1842-1900), which is familiar to British audiences. Sullivan, of Gilbert and Sullivan fame, sang in the Chapel Royal as a boy, studied at the Royal Academy of Music in 1856, and completed his education at the Leipzig Conservatory (1858-1861). He was a noted composer of part songs, opera, oratorios, and sacred music. In addition, he was an organist and a teacher. His version of *It Came Upon The Midnight Clear* is a revision and harmonization of a melody sent to him by a friend.

It came upon the midnight clear, that glorious song of old,
From angels bending near the earth to touch their harps of gold.
Peace, peace, peace:

“Peace on the earth, good will to men from heav’n’s all gracious King.”
Peace, peace, peace.

The world in solemn stillness lay to hear the angels sing.

Still through the cloven skies they come with peaceful wings unfurled,
and still their heav’nly music floats o’er all the weary world.
Still. Still. Still.

Above its sad and lowly plains they bend on hov’ring wing,
And ever o’er its Babel sounds the blessed angels sing.

O Come, All Ye Faithful (No. 8)

BBC Music Magazine editors comment, “The one hymn without which a Christmas service wouldn’t seem complete.” The origin of this beloved seven-verse carol is unknown. It has been attributed to John Francis Wade (1711-1786), an English Catholic hymnist and plainchant scribe, who was a resident at the Catholic English College in Douai, France. Very little is known about his life. Known originally as *Adeste Fidelis*, the carol has been translated into many languages, and there a a number of different English versions. Wade may or may not have composed the melody, which was found with the carol’s original four Latin verses among his papers. The melody also may have come from a song, *Rage inutile*, found in Charles Simon Favart’s 1744 comic opera, *Le Comte d’Acajou*. By the late 18th century, this melody was in widespread use.

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him, born the King of angels;
O come, let us adore him; O come, let us adore him;
O come, let us adore him, Christ the Lord.

(Gloria in excelsis Deo.)

Sing choirs of angels, sing in exultation,
Sing, all ye citizens of heaven above;
Glory to God, glory in the highest;
O come, let us adore him; O come let us adore him;

O come, let us adore him, Christ, the Lord.

The First Nowell (No. 38)

The exact origin of *The First Nowell* is unknown. Keyte and Parrott believe it has roots in the 15th century. Ian Bradley speculates that it may have originated in medieval times, but the familiar tune we sing first appeared in William Sandys's book, *Christmas Carols, Ancient And Modern*. All three comment that it may have appeared on broadsides printed in the 18th century at Helston, Cornwall. The earliest surviving text is found in Davies Gilbert's *Some Ancient Christmas Carols*.

John Stainer created the most familiar arrangement for his *Christmas Carols, Old And New*, 1871.

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields as they lay, keeping their sheep,
On a cold winter's night that was so deep.
Nowell, nowell, nowell, nowell...

They looked up and saw a star shining in the east beyond them far,
This star drew nigh to the northwest, o'er Bethlehem it took its rest.
Nowell, nowell, nowell, nowell, born is the King of Israel.

Silent Night (No. 25)

Ian Bradley comments, "This almost certainly deserves the accolade of the world's favourite carol. It has been translated into 230 languages and is the only carol that I know of to have its own home page on the World Wide Web. It is consistently voted No. 1 in surveys of the most popular carols in Britain. A Gallup poll in December 1996 found that 21 per cent of respondents named *'Silent Night'* as their favourite carol—more than twice as many as voted for the joint runners-up, *'Away in a manger'* and *'O come, all ye faithful'*, which each received nine per cent."

Keyte and Parrott note, "'Stille Nacht!' is in fact typical of the folk-like songs that organists in Austria and Bavaria would compose each year for the midnight service, and what Mohr and Gruber did was in no way out of the ordinary—except that they produced a carol of Schubertian charm which has captivated listeners from that first performance on."

The English translation that most of us know was written by Episcopal bishop, John Freeman Young (1820-1885).

Silent night, holy night,
all is calm, all is bright
Round yon virgin mother and child.
Holy infant, so tender and mild,
Sleep in heavenly peace. Sleep in heavenly peace.

Silent night, holy night, shepherds quake at the sight,
Glories stream from heaven afar, heavenly hosts sing alleluia;
Christ, the Savior, is born! Christ, the Savior, is born!

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. Jesus, Lord, at thy birth.

Program notes by Helene Whitson

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The Artists

Robert Train Adams, Music Director (1946-)

The San Francisco Lyric Chorus welcomes new Music Director, Dr. Robert Train Adams, in Fall 2009, upon the departure of San Francisco Lyric Chorus Co-Founder and Music Director, Robert Gurney. Dr. Adams joined the San Francisco Lyric Chorus in Fall 2006 as Assistant Conductor and Concert Accompanist.

In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel, Handbell, and Children's choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts, Susquehanna University (Pennsylvania) and the University of Montevallo (Alabama) as music professor and department head over a 25 year career. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, having studied composition with Joaquin Nin-Culmell, Richard Felciano, and Olly Wilson. After being awarded the George Ladd Prix de Paris, Dr. Adams studied composition at the Paris Conservatory with Tony Aubin and the Amsterdam (now Sweelinck) Conservatory with Ton de Leeuw. His compositional activities focus on works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007.

Prior to joining the Lyric Chorus, Dr. Adams was Music Director of Oure Pleasure, an Attleboro, Massachusetts-based auditioned choral ensemble. Dr. Adams has accompanied the San Francisco Lyric Chorus in performances of our 10th anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, James Mulholland's *Highland Mary* and *A Red, Red Rose*, the world premiere of Donald Bannett's arrangement of Josef Spivak's *Ma Navu*, John Blow's *Begin the Song*, Henry Purcell's *Come Ye Sons of Art*, Amy Beach's *Grand Mass in E Flat Major*, Francis Poulenc's *Gloria*, Francesco Durante's *Magnificat*, Franz Schubert's *Magnificat*, Herbert Howells' *Hymn for St. Cecilia* and *Magnificat Collegium Regale*, Randall Thompson's *The Last Words of David*; Lukas Foss' *Cool Prayers* (from *The Prairie*); Emma Lou Diemer's *Three Madrigals*; Samuel Barber's *The Monk and His Cat*; Irving Fine's *Lobster Quadrille* and *Father William* from *Alice in Wonderland*; George Frideric Handel's *Te Deum in A Major*; Joseph Haydn's *Te Deum in C*; Benjamin Britten's *Festival Te Deum*; Antonin Dvorák's *Te Deum*; Louis Vierne's *Messe Solennelle*; Heinrich Schütz's *Hodie Christus Natus Est*; Michael Praetorius' *In Dulci Jubilo*; William Bolcom's *Carol*; John Rutter's *Shepherd's Pipe Carol*; Randol Bass' *Gloria*; José Maurício Nunes Garcia's *Requiem*; Healey Willan's *O Sing Unto The Lord A New Song*; Ruth Watson Henderson's *Sing All Ye Joyful*; Srul Irving Glick's *What I Have Learned Is This* and *The Hour Has Come*; Mozart's *Vesperae Solennes de Confessore*; Schubert's *Mass in G*; Mendelssohn's *Kyrie in D Minor* and *He, Watching Over Israel*.

Dr. Adams has conducted the San Francisco Lyric Chorus in the West Coast Premiere of his composition, *It Will Be Summer—Eventually*, a setting of eight Emily Dickinson poems. In addition, he conducted the Chorus in Stephen Chatman's *Two Rossetti Songs*, and Mendelssohn's *There Shall A Star From Jacob* from the oratorio, *Christus*. He has conducted the sopranos and altos of the Chorus in Javier Busto's *Ave Maria Gratia Plena* and the tenors and basses in Mendelssohn's *Beati Mortui* and *Say Where Is He Born*, also from *Christus*.

Reiko Oda Lane, Piano/Organ

Reiko Oda Lane, a native of Yokohama, Japan came to the United States to accept a scholarship to study under Professor Arthur Howes at The Peabody Conservatory of Music in Baltimore, Maryland. After graduation with top honors she went on to complete the Artist Diploma program, only the second recipient of this coveted diploma in the history of the conservatory.

Ms. Lane has performed throughout America as well as in Europe and Japan. In the summer of 2007, she was invited to play a concert tour in Hungary and Romania, opening on the magnificent pipe organ of the Budapest Cathedral. She will make a return tour in Hungary and Romania for the summer of 2010.

Since 1997, Ms. Lane has been the organist at First Unitarian Universalist Church of San Francisco, California.

Donations

The San Francisco Lyric Chorus is chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501c(3) organization. Donations are tax-deductible as charitable donations.

Monetary gifts of any amount are most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077. Donations also may be mailed to the following address: San Francisco Lyric Chorus, 700 Rolph Street, San Francisco, CA 94112.

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For as little as \$30, you can support the San Francisco Lyric Chorus by adopting your favorite singer. For \$100 or more, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150 or more, you can adopt our fantastic Music Director, Dr. Robert Train Adams.

San Francisco Lyric Chorus - Concerts in 2010

2010 Spring Concert

Music Expresses!

Robert Train Adams: *Music Expresses*

Gerald Finzi: *My Spirit Sang All Day* ✻ *I Praise The Tender Flower* ✻ *Haste On, My Joys!*

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Ralph Vaughan Williams: *Serenade To Music*

Saturday, April 24, 8pm & Sunday, April 25, 5 pm

First Unitarian Universalist Church, Franklin and Geary, San Francisco

2010 Summer Concert

Joseph Haydn: *Lord Nelson Mass*

Zoltán Kodály: *Budavari Te Deum*

Saturday, August 28, 8pm & Sunday, August 29, 5 pm

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Acknowledgements

The San Francisco Lyric Chorus sends a warm, special thanks to:
Dr. Robert Train Adams, for being willing to share his talent and joy in music with us.

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Concert Accompanist

Reiko Oda Lane

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Thank you!

The listed choristers wish to thank those individuals who have inspired our efforts and have supported our singing commitment to the Lyric Chorus.

Dennis Granahan

*Thanks to Jeanette Boiteaux for all her support & patience during the rehearsal season.
Thanks to my Mom, Floreen Granahan, for being a great mother.*

Shirley Drexler

Thanks to Cathy Lewis, for being a loyal alto.

Jane Regan

*Thanks to Barbara Greeno—You're just the best!
Thanks to Robert Adams, for keeping us together!*

Marianne Wolf

*In memory of Vera Seney, who taught me to read music before I learned to read books.
In memory of Auntie Anna Garibotti. Thanks for all those music lessons.
Thank you to Gabi Bay for your support and understanding of my music addiction.
In memory of my dad, Paul Sedar, who never missed a concert.*

Peter Dillinger

Thanks to Natasha Herman, for enriching my life.

Helene Whitson

Our San Francisco Lyric Chorus Thank You Ads are a way for our chorus members to give special acknowledgement to those who have enriched their musical lives. First of all, I offer many thanks to our wonderful choristers. Without you, there would be no chorus, no Lyric Chorus family. You are the ones who give of your time and energy to make our beautiful music come to life.

I offer deepest thanks and heartfelt gratitude to our new Music Director, Dr. Robert Train Adams, who is leading us in exciting new directions in learning and performing choral music. Thank you for your patience, your energy, your knowledge, your teaching skills, your delightful senses of humor and fun, and your willingness to be our director.

Thank you, Bill, for EVERYTHING that you do for the Chorus. We couldn't do half of what we do without you. Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly, and with a smile. Thank you, Section Representatives, who do so much to take care of the needs of their sections and share those needs with the Music Director. Thank you to our wonderful Board members, who help so much with their ideas, suggestions, and support. Thank you to our valiant volunteers, who generously give of their time to help with our chorus tasks. All the work that you do makes a difference. Thank you to our wonderful donors and contributors and our marvelous audiences, who make our concerts possible. Thank you all for making the San Francisco Lyric Chorus the very special organization that it is.

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