Program Notes

Henri Dumont (1610–1684)
Salve Regina (Hail, Holy Queen). Chant
Words attributed to Hermann of Reichenau (1013–1954)

The Salve Regina is a Marian antiphon, i.e., a prayer to the Virgin Mary, used in the Catholic liturgy after the final service of the day and sung from Trinity to Advent. It is now generally ascribed to Hermann von Reichenau, a Benedictine monk and all-round scholar who wrote extensively on music, mathematics, and astronomy.

The Gregorian-inspired melody found in the Roman Catholic missal was in fact written by Belgian composer Henri Dumont, who served in the French Chapel Royal in Versailles.

Words
Salve, Regina, mater misericordiae;
vita, dulcedo et spes nostra, salve.
Ad te clamamus, exsules filii Evae.
Ad te suspiramus, gementes et flentes in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.

Translation
Hail, holy Queen, Mother of Mercy,
our life, our sweetness and our hope: hail.
To you we cry, poor banished children of Eve;

to you we send up our sighs, mourning and crying in this valley of tears.
Turn then, our most gracious advocate,
your merciful eyes toward us;
and show Jesus, the blessed fruit of your womb,
unto us after our exile.

Marc Shaiman (b. 1959)
Hail, Holy Queen
from the 1992 movie "Sister Act"
Arr. Roger Emerson

"Hail, Holy Queen" from the movie "Sister Act" is a choral favorite, bound to make the audience smile. Starting as a demure chant, it soon explodes into a jubilant choir with rhythmic clapping.

In the film, a group of nuns performs them under the direction of Whoopi Goldberg, who plays a Las Vegas singer hiding from organised crime. She manages to transform the languishing nunnery choir into a spectacular ensemble singing with such pizzazz that they manage to fill the previously empty church.

The Latin solo interjections are taken from medieval Marian chant.

Words
Hail holy Queen enthroned above, oh Maria,
Hail mother of Mercy and of Love, oh Maria,

Triumph all ye cherubim
Sing with us ye seraphim!
Heaven and Earth, resound the hymn!
Salve Regina!

Our life, our sweetness here below, oh Maria,
Our hope in sorrow and woe, oh Maria,

Triumph all ye cherubim!
Sing with us ye seraphim!
Heaven and Earth, resound the hymn!
Salve Regina!
Alleluiah

Mater ad mater intemerata (Mother, oh untouched mother)
Sanctus sanctus dominus (Holy, holy (is) the Lord)
Virgo respice mater adspice (Virgin, look to us, Mother, help us)
Sanctus sanctus dominus (Holy, holy (is) the Lord).

Giovanni Battista Pergolesi (1710–1736)
Fac ut ardeat cor meum (Ignite my heart with love)
Quando corpus morietur (When the body will die)
From: Stabat mater (1736)

Giovanni Battista was born in the town of Iesi near Naples in Italy, at a time when Italy was a patchwork of small states. The family's surname was Draghi, and they originally came from Pergola. Giovanni Battista combined

the two place names to "Pergolesi."

Naples had a thriving musical life at the time, and Pergolesi entered the conservatory as a child. He played the violin, sang, and composed. He was much admired for his talent and worked for several patrons. The last two years of his life were spent in the service of the Duke of Maddaloni, who probably commissioned the Stabat mater. Pergolesi was never very healthy and died of tuberculosis aged only 26.

The liturgical poem "Stabat mater" dates to the 13th century. It originated in Franciscan theology; the text is closely related to St. Francis's mystic philosophy. The main source for the text is the Bible, John 19:25. The first part is a personal and emotional prayer, which expresses the feelings of Mary when she sees her son on the cross. The second part is a prayer to Mary. It was clearly meant as an exercise in meditation. The question of authorship remains unresolved, the monk Jacopone da Todi (~1228 - 1306), Pope Innocent III (~1160–1216) and Saint Bonaventura († 1274) are all possible candidates.

Pergolesi divides his composition into twelve parts to correspond to the twelve apostles. His music is simple and emotional, to match the tone of the prayer. One of his preferred means of style is the suspension—the gradual blending of one chord into another.

Words
Fac, ut árdeat cor meum
in amándo Christum Deum
ut sibi compláceam.

Quando corpus moriétur,
fac, ut ánimœ donétur
paradísi glória.

Amen.

Translation
Make my heart burn
With love for Christ, my God,
So that I may please him.

When the body shall die,
Make that my soul will be granted
The glory of paradise.

Amen.

Wolfgang Amadeus Mozart (1756–1791)
Laudate Dominum (Praise the Lord)
from: Vesperae solennes de confessore, K. 339 (1780)
Words: Psalm 117 (116)

Mozart wrote the "Vesperae solennes de confessore" for the Salzburg Cathedral in 1780, in his capacity as composer and organist to the Prince Archbishop of Salzburg, Hieronymus Colloredo (1732–1812). It was intended for the feast of one of the Cathedral's patrons, either Saint Rupert (650–718) or Saint Virgil (700–784). Both saints are venerated together in Salzburg on 24 September.

The "Laudate Dominum" is the most famous of the Vesper's six movements; the words are taken from Psalm 117 (116), the shortest psalm in the Bible. Mozart's setting is a lyrical opera aria for soprano, accompanied by a choir in the final doxology.

The ascetic Prince Archbishop thought little of embellishments of any kind; for him, music should be short and simple, especially in church. Operatic sounds had no place there. Mozart, himself a great friend of flourishes, was constantly at loggerheads with his employer on this issue, and eventually left Salzburg to become a freelance composer in Vienna.

Words
Laudate Dominum omnes gentes,
laudate eum, omnes populi.
Quoniam confirmata est super nos misericordia eius
et veritas Domini manet in aeternum.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Translation
Praise the Lord, all ye nations,
Praise him, all ye peoples.
For his merciful kindness is great toward us:
and the truth of the Lord stands forever.
Glory be to the Father and the Son and the Holy Ghost.
As it was in the beginning, is now, and ever shall be,
Forever and ever. Amen.

Hans Leo Hassler (1564–1612)
Cantate Domino (Sing to the Lord)
Words: Psalm 96:01–03

Hans Leo Hassler was born into a Protestant family in Nuremberg. His father was something of a jack-of-all-trades: Isaak Hassler was active as a musician, a composer, an organist, and a lithotomist (i.e. a barber-surgeon specialising in the removal of kidney and gall stones). Isaak Hassler ensured that his three sons, Caspar, Hans Leo, and Jakob, all received excellent musical training. In 1584, Hans Leo was sent to Venice to study with Andrea and Giovanni Gabrieli; he was among the first German musicians to do so.

Two years later, Hassler returned to Germany. He became chamber organist to the wealthy and hugely influential Fugger Family in Augsburg. Like his father, Hassler was an all-rounder: in addition to his activities as a musician and composer, he built clocks and musical automata. In 1600, Hassler became director of music of the city of Nuremberg, and in 1608, he was appointed chamber organist of the Prince Elector of Saxony in Dresden—one of the most powerful nobles of the Holy Roman Empire.

Hassler's music reflects his cosmopolitan outlook; he wrote for both Protestant and Catholic services. One of his most enduring tunes was later adapted by J.S. Bach for the Saint Matthew Passion: the chorale "O Haupt voll Blut und Wunden." Hassler's own contemporaries especially liked his cheerful madrigals, some of which are still popular today.

The text of Cantate Domino is based on Psalm 96, which in Biblical times would have been sung at the New Year festival.

Words

Cantate Domino canticum novum, cantate Domino omnis terra.
Cantate Domino, et benedicite nomini eius:
annuntiate de die in diem salutare eius
annuntiate inter gentes gloriam eius
in omnibus populis mirabilia eius

Translation

Sing to the Lord a new song,
Sing to the Lord all the world.
Sing and bless his name,
Tell aloud of his salvation, day by day.
Tell the nations of his glory
and all peoples of his miracles.

Anton Bruckner (1824–1896)
Virga Jesse floruit (The rod of Jesse has flowered) WAB 52 (1885)
Words: Isaiah 11:1; Arr. Jimmy Chiang

Anton Bruckner was born in 1824. His father was a teacher in the village of Ansfelden, Upper Austria, and as such was responsible for the music at church and village fêtes. Anton Bruckner was taught violin, piano, and organ as a boy. He proved an exceptionally gifted organist, playing at

church services from the age of ten onwards. At thirteen, Bruckner became a chorister in the nearby monastery of St. Florian. In the 1850s, the young man was appointed organist at Linz Cathedral; he became famous for his incredible, multi-layered improvisations. In 1868, Bruckner applied for and was appointed to a position as court organist in Vienna. As part of his duties, he gave the court choir boys music and singing lessons.

Virga Jesse floruit received its very first performance in Vienna's Imperial Chapel on 8 December 1885, sung by the court choir boys, the predecessors of the Vienna Boys Choir.

Words
Virga Jesse floruit:
Virgo Deum et hominem genuit:
Pacem Deus redidit,
in se reconcilians ima summis.
Alleluja

Translation
The root of Jesse has blossomed
A virgin gave birth to god and man.
God gave us peace
By reconciling the lowest with the highest.

Wilhelm Nagel (1871–1955)
Schöne Nacht (Beautiful Night)
Words: Carl Busse (1872–1918); arr. Jimmy Chiang

"Schöne Nacht" is an expressionist poem by Carl Busse, a writer and literary critic in Berlin. It struck a chord with contemporary readers and was set to music by several composers. Wilhelm Nagel, a well-known organist and choirmaster in southern Germany, composed his prayerlike, romantic version for men's chorus around 1900. Jimmy Chiang wrote the arrangement for the Vienna Boys Choir for their current tour of the United States.

Words
Schöne Nacht, Gestirne wandeln
Heilig über dir,
Und des Tags bewegtes Handeln,
Stillt zum Traum sich hier.

Was ich sehne, was ich fühle
Ist nun doppelt mein,
Ach in deiner keuschen Kühle,
Wird es gut und rein.

Und so bringst du diese Erde,
Bringst mein Herz zur Ruh,
Dass es still und stiller werde,
Schöne Nacht wie du.

Translation
Beautiful night, holy heavenly bodies
Move above you,
And the bustle of the day
Quietens into a dream.

What I long for, what I feel

Is now twice mine,
Oh, in your chaste coolness
It becomes good and pure.

And so you cause this Earth,
Cause my heart to be calm.
So that it may be still and at peace,
Beautiful night, like you.

David Foster (*1949), Carole Bayer Sager (*1947),
Alberto Testa (1927–2009), Tony Renis (*1938)
The Prayer, from the movie "Quest for Camelot"

"The Prayer" was written for the animated 1998 film,
"Quest for Camelot." It was sung by Celine Dion in English,
and by Andrea Bocelli in Italian; both artists later recorded
a duet version.

The song won a Golden Globe for Best Original Song and
was nominated for an Academy Award in 1999. The duet
version was nominated for a Grammy for Best Pop
Collaboration with Vocals.

Words
I pray you'll be our eyes
And watch us where we go
And help us to be wise
In times when we don't know.
Let this be our prayer
When we lose our way
Lead us to a place,

Guide us with your grace
To a place where we'll be safe.

La luce che tu dai –
I pray we'll find our way –
Nel cuore resterà.
And hold it in our hearts –
A ricordaci che –
When stars go out each night –
T'eterna stella sei nella mia preghiera –
Let this be our prayer –
Quanta fede c'è –
When shadows fill our day –

Lead us to a place
Guide us with your grace
Give us faith so we'll be safe

Sognamo un mondo senza più violenza –
Un mondo di giustizia e di speranza.
Ognuno dia la mano al suo vicino
Simbolo di pace, di fraternità.

La forza che ci dai
We ask that life be kind
è il desiderio che
and watch us from above
Ognuno trovi amore
We hope each soul will find
Intorno e dentro sè.

Let this be our prayer
Just like every child

Needs to find a place
Guide us with your grace
Give us faith so we'll be safe

E la fede che hai acceso in noi
Sento che ci salverà.

Translation
I pray you'll be our eyes
And watch us where we go
And help us to be wise
In times when we don't know.
Let this be our prayer
When we lose our way
Lead us to a place,
Guide us with your grace
To a place where we'll be safe.

the light which you give –
I pray we'll find our way –
May it stay in our hearts.
And hold it in our hearts –
 and remind us –
When stars go out each night –
eternal star, be in my prayer –
Let this be our prayer –
How much faith there is –
When shadows fill our day –

Lead us to a place
Guide us with your grace
Give us faith so we'll be safe

We dream of a world without violence –
A world of justice and hope. (A world of justice and hope)
Everyone shall offer his hand to his neighbour
As a symbol of peace, of brotherhood.

The strength that you give us
We ask that life be kind
is in the wish that
and watch us from above
everyone will find love
We hope each soul will find
around himself and within himself.

Let this be our prayer
Just like every child
Needs to find a place
Guide us with your grace
Give us faith so we'll be safe

And this faith which you have ignited in us
I feel it will save us.

Ludwig van Beethoven (1770–1827), Mervyn Warren (*1964)
Joyful, Joyful (Ode to Joy)
from the movie "Sister Act 2: Back in the Habit"
arr. Roger Emerson

Beethoven's famous "Ode to Joy" is based on a poem penned by Friedrich von Schiller, one of Germany's foremost poets. It is a celebration of the joy of friendship

and the brotherhood of man, written by Schiller for a circle of his personal friends in 1785. Almost 40 years later, Beethoven used the poem in his 9th Symphony. Grammy winner Mervyn Warren reworked Beethoven's famous tune into a gospel-inspired celebration of the joy of God and life.

Words
Joyful, Joyful, we adore Thee
God of glory, Lord of love
Hearts unfold like flowers before Thee
Hail Thee as the sun above
Melt the clouds of sin and sadness
Drive the dark of doubt away
Giver of immortal gladness
Fill us with the light of day.

Joyful, Joyful, we adore Thee
in my life I put none before Thee
'Cuz since I was a youngster I came to know
That you was the only way to go
So I had to grow an' come to an understandin'
That I'm down with the King so now I'm demandin';
That you tell me who you down with, see
'Cuz all I know is that I'm down with G-O-D

You down with G-O-D? (Yeah, you know me)
Who's down with G-O-D?
Come and join the chorus
The mighty, mighty chorus
Which the morning stars begun
The Father of love is reigning over us
Right away

What have you done for Him lately?
Ooh, ooh, ooh yeah
He watches over everything
So we sing . . .

* * * Intermission * * *

Benjamin Britten (1913–1976)
Four pieces from: A Ceremony of Carols, opus 28 (1943)
- **Wolcum, Yole**
Words: Medieval
- **Balulalow**
Words: James Wedderburn (1495–1553), John Wedderburn
(c.1500–1556), Robert Wedderburn (1510–1557)
- **As Dew in Aprille**
Words: 14th century
- **This Little Babe**
Words: Robert Southwell (c.1561–1595)

After three successful years in America, Benjamin Britten
and Peter Pears boarded the Swedish cargo vessel Axel
Jonsson on 16 March 1942 to return to Britain. The journey
took nearly a month, and the mood on board must have
been subdued, to say the least. A war was on, there were
U-boats about, and the Axel Jonsson was not meant for
passengers. Britten had intended to continue work on
"Hymn to St. Cecilia" and a piece for Benny Goodman, but
customs officials confiscated the manuscripts, fearing that

they might contain coded messages for clarinet-playing Nazi spies.

While the ship was docked at Halifax, Nova Scotia, Britten came across a book of medieval poems, most of which were religious, but with a distinctly pagan flavour. He chose twelve for his Ceremony of Carols. "One had to alleviate the boredom," he wrote. Britten's carefully crafted music captures the poems' medieval spirit and evokes the fight of light against darkness, good against evil. For this year's holiday program, the Vienna Boys Choir has selected four pieces from the cycle.

"Wolcum, Yole" is a kind of sung calendar listing the most important Christmas holidays: Christmas Day proper, St Stephen's Day (26 December), the Feast of St John the Evangelist (27 December), the Feast of the Holy Innocents (28 December), the Feast of St Thomas Becket (29 December), New Year's Day, and, finally, Candlemas (2 February).

"Balulalow" is a lullaby for Jesus, with a fluctuating tempo between F sharp minor and F sharp major. It is not only Mary who sings; it is every Christian. The text was written by the Wedderburn brothers, all three poets and all three theologians who wrote against the Catholic Church.

"As Dew in Aprille" is an ode to Mary. It begins rather timidly, but ends with conviction: of course Mary is the Mother of God.

"This Little Babe" is a text by Robert Southwell, a Jesuit priest who spent much of his life in hiding; his poems

circulated illegally. Their powerful imagery and language made them popular: a certain W. Shakespeare was among his readers. Southwell was arrested in 1592, held in solitary confinement for years, tortured, and finally hanged. Southwell is a saint in the Catholic Church. Against this background, "This Little Babe" takes on special significance. Of all things, it is a little baby who stands up to Satan. The baby's 'weapons' are unexpected, grotesque; it fights with tears, baby cries, heart-rending looks, and with straws. The voices chase each other until they reach a common certainty: if you want to defeat your enemies with joy, then stick with this heavenly boy.

Solo to be announced from the stage

Jacques Offenbach (1819–1880)
Barcarole - Belle nuit, ô nuit d'amour (Beautiful night, night of love)
from the opera "The Tales of Hoffmann" (1881)
Words: Jules Barbier (1825–1901)

Jacques Offenbach was born in Cologne, Germany, the son of a Jewish cantor. His musical talents were obvious early on. The family moved to France when Jacques was a teenager to enable him to study at the Paris Conservatoire. Offenbach is known as the "father" of the operetta as a genre; he wrote more than 100 operettas and greatly influenced Johann Strauss II, as well as Arthur Sullivan. In "Orpheus in the Underworld," he poked fun at the society of his time. The Cancan from the second act is a perennial favourite that is often performed separately

today.

The famous "Barcarole" (barcarolle) was originally written for Offenbach's 1864 opera "Die Rheinnixen;" then re-used in his last opera, "The Tales of Hoffmann," where it is sung by Guilietta, Hoffmann's love interest, and Nicklausse, his best friend, as they ponder the beauty of the night and of being in love in Venice. It is in 6/8 time to evoke the movement of the waves, and it remains one of the most popular pieces of music ever. It has been transcribed and covered countless times, and used in countless films, from Disney's "Silly Symphonies" to Roberto Benigni's 1997 movie "Life Is Beautiful".

<u>Words</u>
Le temps fuit et sans retour
emporte nos tendresses,
loin de cet heureux séjour
le temps fuit sans retour.

Zéphirs embrassés
versez-nous vos caresses,
donnez-nous vos baisers.

Belle nuit, nuit d'amour,
souris à nos ivresses,
nuit plus douce que le jour,
belle nuit d'amour!

<u>Translation</u>
Time flys and without turning back,
it takes away our tendernesses,
far from that blissful moment,

time flys without turning back.

Kissing winds,
bestow on us your caresses,
give us your kisses.

Beautiful night, night of love,
smile on our bliss,
night—much gentler than the day -
beautiful night of love.

Johannes Brahms (1833–1897)
Wiegenlied (Lullaby), opus 49/4
Words: first verse from the 1806/08 poetry anthology "Des Knaben Wunderhorn," further verses: Georg Scherer (1824–1909)

Hamburg-born Johannes Brahms was a reserved, logical, and thorough man whose terse manner is reflected in his works. He knew a lot of music and had studied ancient music in some detail. When writing vocal music, Brahms paid close attention to words; his sacred music is a deeply felt, non-denominational statement of faith. For a while, Brahms was the artistic director of a women's choir in Hamburg, for whom he wrote motets, lieder, and folk songs. He made use of traditional folk tunes, sometimes simply arranging them but also crafting his own, such as his famous lullaby, written for the baby of Bertha Faber, who had been a chorister in Brahms's choir. The words are from a 19th century anthology of songs for children, "Des Knaben Wunderhorn" (The boy's magic horn). Roses are

associated with the Virgin Mary, and cloves were a popular remedy used to ward off infections.

The "Lullaby" received its first public performance in Vienna in December of 1868, with Clara Schumann playing the piano.

Words
Guten Abend, gut' Nacht,
mit Rosen bedacht,
mit Näglein besteckt,
schlupf unter die Deck':
Morgen früh, wenn Gott will,
wirst du wieder geweckt.

Guten Abend, gut' Nacht,
von Englein bewacht,
die zeigen im Traum
dir Christkindleins Baum.
Schlaf nun selig und süß,
schau im Traum's Paradies.

Translation
Good evening, good night,
Sheltered under roses,
Protected with cloves,
Slip under the covers.
Tomorrow morning, God willing,
You will wake up again.

Good evening, good night,
Guarded by angels,
Who show you in your dreams

The Christ child's tree.
Sleep blissfully and sweetly,
And dream of Paradise.

Melchior Frank (1580–1639)
O Tannenbaum (Oh Christmas Tree)
Words: Joachim August Zarnack (1777–1827), Ernst
Anschütz (1780–1861)
Arr. Gerald Wirth

"O Tannenbaum" started life as a love song, sung by students in Silesia. The song praised the fir as a model of constancy—its leaves do not change color, plus green is the color traditionally associated with fidelity, trust, new beginnings, spring, and hope. In the Middle Ages, green was a sign of love, and the German idiom 'jemandem grün sein' (to be green towards someone) means to like them. In 1820, August Zarnack published the tune and first verse, which does not mention Christmas at all. Around this time, the custom of putting up a decorated fir tree at Christmas became popular in Germany, and four years later, Ernst Anschütz, a teacher from Leipzig, added verses two and three, and "O Tannenbaum" became a favorite carol.

Since it is such a simple and therefore memorable song, O Tannenbaum comes in many guises; its tune is used for the state songs of Iowa, Maryland, and Michigan, and it was the former state song for Florida. As "The Red Flag," it was first sung by the British Labour Party in 1945. There are countless satirical spoof versions.

O Tannenbaum, o Tannenbaum,
Wie treu sind deine Blätter.
Du grünst nicht nur zur Sommerzeit,
Nein auch im Winter, wenn es schneit.
O Tannenbaum, o Tannenbaum,
Wie grün sind deine Blätter!

O Tannenbaum, o Tannenbaum,
Du kannst mir sehr gefallen!
Wie oft hat schon zur Winterszeit
Ein Baum von dir mich hoch erfreut!
O Tannenbaum, o Tannenbaum,
Du kannst mir sehr gefallen!

O Tannenbaum, o Tannenbaum,
Dein Kleid will mich was lehren:
Die Hoffnung und Beständigkeit
Gibt Mut und Kraft zu jeder Zeit.
O Tannenbaum, o Tannenbaum,
Dein Kleid will mich was lehren.

Translation

O Christmas tree, o Christmas tree,
how constant your leaves are.
You are not only green in summer,
but also in winter, in snow.
O Christmas tree, o Christmas tree,
how green your leaves are.

O Christmas tree, o Christmas tree,
you really please me.
Often, in winter, (the sight of)

a fir tree has filled me with glee.
O Christmas tree, o Christmas tree,
you really please me.

O Christmas tree, o Christmas tree,
Your leaves can teach me:
Hope and constance
instil courage and energy at all times.
O Christmas tree, o Christmas tree,
your leaves can teach me.

Alma Deutscher (b. 2005)
I Heard the Bells on Christmas Day (2020)
Words: Henry Wadsworth Longfellow (1807–1882), chorus
by Alma Deutscher

Alma Deutscher is a British composer, pianist, violinist, and
conductor. She started composing at the age of five; by
the time she was nine, she had a short opera and a piano
concerto to her name. Her first full-length opera,
Cinderella, premiered in Vienna when she was still only
eleven years old. She made her Carnegie Hall debut at the
age of 14.

She has written three operas, concertos, waltzes, and
polkas, as well as chamber music, and is in much demand
as both a composer and performer. "I Heard the Bells" was
written in 2020.

Longfellow's original poem is rather gloomy: in 1861, he lost
his second wife in a tragic fire. Two years later, in March

1863, his son Charles joined the Union Army to fight in the American Civil War—against his father's wishes. In November of that year, Charles was seriously wounded; he eventually recovered. Longfellow wrote the poem on Christmas Day. It is very much an anti-war carol: in the penultimate stanza, Longfellow seems to suggest that the dire reality of war mocks the bells' song of "peace on Earth, goodwill to men," borrowed from the Gospel of Luke, only for the final verse to state that "God is not dead," there is hope after all.

Alma Deutscher has opted for a more cheerful outlook; her version omits the gloomier verses of the original poem, and she added the hopeful chorus.

Words
I heard the bells on Christmas Day
Their old, familiar carols play,
And wild and sweet,
the words repeat
Of peace on earth, goodwill to all!

Chorus:
Ring out, oh bells, ring peace on earth,
Ring tidings of comfort and joy.

Now ringing, singing on its way,
The world revolved from night to day,
A voice, a chime,
a chant sublime
Of peace on earth, goodwill to all!

Chorus:

Ring out, oh bells, ring peace on earth,
Ring tidings of comfort and joy.

Mykola Leontovich (1877–1921)
Shchedryk (New Year's Carol, 1916)

The original Ukrainian "Shchedryk" is a shchedrivka (New Year's carol) traditionally sung on Malanka or Shchedry Vechir ("bountiful evening"), the Ukrainian New Year's Eve (January 13). Like most songs of this genre, "Shchedryk" looks into the year ahead; it longs for swallows and an early spring, invoking dreams of a luscious wife for the farmer, wealth in general, and a rich harvest—a kind of positive horoscope. Leontovych's composition is based on an old tune with supposedly magical powers. It was first performed in Kiev in 1916.

"Shchedryk" travelled across Europe and North America in the 1920s with the Ukrainian Republican Capella Choir, conducted by Leontovych, and attracted the critics' attention. Today, it is hugely popular in the United States and Canada, with a Christmassy English text and under its alias Carol of the Bells.

Words
Щедрик щедрик, щедрівочка,
прилетіла ластівочка,
стала собі щебетати,
господаря викликати:
"Вийди, вийди, господарю,
подивися на кошару,

там овечки покотились,
а ягнички народились.
В тебе товар весь хороший,
будеш мати мірку грошей,
В тебе товар весь хороший,
будеш мати мірку грошей,
хоч не грошей, то полова:
в тебе жінка чорноброва."
Щедрик щедрик, щедрівочка,
прилетіла ластівочка.

Shchedryk shchedryk, shchedrivochka,
pryletila lastivochka,
stala sobi shchebetaty,
hospodarya vyklykaty:
"Vyydy, vyydy, hospodaryu,
podyvysya na kosharu,
tam ovechky pokotylys',
a yahnychky narodylys'.
V tebe tovar ves' khoroshyy,
budesh' maty mirku hroshey,
V tebe tovar ves' khoroshyy,
budesh' maty mirku hroshey,
khoch ne hroshey, to polova:
v tebe zhinka chornobrova."
Shchedryk shchedryk, shchedrivochka,
pryletila lastivochka.

Translation
Shchedryk, shchedryk, a New Year's carol.
A small swallow flew into the house,
it began to sing,
to call the landlord:

"Come out of the house, come, master,
look at the sheep in their pen,
the ewes are lying there,
and the lambs have been born.
Your livestock is thriving,
you will be rich.
If you have no money, you will have straw,
and you have a wife with strong eyebrows."
Shchedryk, shchedryk, a New Year's carol.
A small swallow flew into the house.

Anton Reidinger (1839–1912)
Es wird scho glei dumpa
Geistliches Wiegenlied aus Oberösterreich
Arr. Gerald Wirth

This particular carol takes the form of a lullaby for Jesus; it would have been sung in the Alps by carollers dressed as shepherds and as part of a Christmas pageant performed in church, allowing both listeners and singers to feel part of the Christmas story: the Biblical shepherds are "simple" people, yet their gifts are as important as the gifts from the three kings. In short, Christmas is for everyone.

Anton Reidinger was Dean of several rural parishes in Upper Austria; he wrote this carol in the local dialect for his parishioners. It has since become (and still is) one of the most popular carols in Austria and Southern Germany.

<u>Words</u>

Es wird scho glei dumpa, es wird scho glei Nacht.
Drum kimm i zu dir her, mein Heiland, auf d'Wacht.
Will singen a Liadl dem Liebling, dem kloan,
Du mågst ja net schlåfn, i hör' di nur woan.
Hei, hei, schlaf süss, herzliabs Kind!

Vergiss hiaz, o Kinderl, dein Kummer, dei Load,
dass du då muasst leidn im Ståll auf da Hoad.
Es ziern jå die Engerl dei Liegerstatt aus.
Möcht schöna nit sein drin an König sei Haus.
Hei, hei . . .

Jå Kinderl, du bist hålt im Kripperl so schen,
mi ziemt, i kånn nimmer då weg von dir gehn.
I wünsch dir von Herzen die süasste Ruah,
die Engerl vom Himmel, die deckn di zua.
Hei, hei . . .

Translation
It will be dark soon, it will soon be night.
Therefore I come to you, my Saviour, to guard you.
I want to sing a carol for (my) darling, the little one.
You cannot sleep: I hear you fret.
Hei, hei, hei, hei: sleep tight, (my) darling child.

Now forget, child, your sorrow, your pain,
Which makes you suffer in the stable, on the heather.
Angels adorn your bedstead.
A king's house could not be better.
Hei, hei, hei, hei: sleep tight, (my) darling child.

Yes, child, you are so beautiful in your crib,
I cannot bear to part from you.

I wish you with all my heart the sweetest of rests,
may the angels from heaven tuck you in.
Hei, hei, hei, hei: sleep tight, (my) darling child.

Katherine Kennicott Davis (1892–1980)
Carol of the Drum (The Little Drummer Boy) 1941
Arr. Uwe Theimer

The Carol of the Drum, popularly known as "The Little
Drummer Boy," tells the story of a boy who is among the
curious onlookers who want to see baby Jesus, the
newborn king. The boy is poor and has no gift, certainly
nothing fit for a king, so he offers to play his drum. Mary
nods encouragement in time to the music, the animals
beat time, and the baby smiles at him—the gift has been
received and is rewarded with the most beautiful of all
gifts in return.

Katherine Davis composed a lot of choral music. She wrote
"Drummer Boy" in 1941, but later removed her name from
the manuscript, describing it instead as "Czech Christmas
carol, freely transcribed by C.R.W. Robertson." Robertson
was a pseudonym she used. However, there is no
corresponding Czech piece. Davis herself traced the idea of
a boy drumming for Jesus back to the French carol Pat-a-
pan. She did not care for the title "Drummer Boy," she
found it saccharine and wanted nothing to do with
commercial versions.

Words

Come, they told me, parum pum pum pum
A newborn king to see, parum pum pum pum
Our finest gifts we bring, parum pum pum pum
To lay before the king, parum pum pum pum
Rum pum pum pum, rum pum pum pum
So to honor him parum pum pum pum
When we come

Baby Jesus, parum pum pum pum
I am a poor boy, too, parum pum pum pum
I have no gift to bring, parum pum pum pum
That's fit to give a king, parum pum pum pum
Rum pum pum pum, rum pum pum pum
Shall I play for you parum pum pum pum
On my drum

Mary nodded, parum pum pum pum
The ox and ass kept time, parum pum pum pum
I played my drum for him, parum pum pum pum
I played my best for him, parum pum pum pum
Rum pum pum pum, rum pum pum pum
Then he smiled at me parum pum pum pum
Me and my drum

Pietro Yon (1886–1943)
Gesù Bambino (1917)

Pietro Yon, born in Italy, is considered one of the most
important Catholic church musicians in the United States
in the first half of the 20th century. Yon studied organ and
piano in Milan and Turin and completed his training at the

Accademia di Santa Cecilia in Rome. From 1905, he was organist in the Vatican; in 1907, he moved to New York. He was organist at St. Francis Xavier Church until 1926, moving to St. Patrick's Cathedral in 1927. "Gesù Bambino" has become part of the standard Christmas repertoire in the US. The verses tell the story of Jesus's birth, and the refrain was taken from the song "Adeste fideles" (Oh Come, All Ye Faithful).

<u>Words</u>
Nell'umile capanna
nel freddo e povertà
è nato il Santo pargolo
che il mondo adorerà.

Osanna, osanna cantano
con giubilante cor
i tuoi pastori ed angeli
o re di luce e amor.

Venite adoremus,
venite adoremus,
venite adoremus Dominum.

O bel bambin non piangere
non piangere, Redentor!
la mamma tua cullandoti
ti bacia, O Salvator.

Osanna, osanna cantano
con giubilante cor
i tuoi pastori ed angeli
o re di luce e amor.

Venite adoremus,
venite adoremus,
venite adoremus Dominum.

Translation
In the humble stable
in the cold and in poverty
the Holy Child was born
whom the world will adore.

Hosanna, hosanna they sing
with jubilant hearts
your shepherds and angels
O King of light and love.

Come let us adore him,
come let us adore him,
come let us adore the Lord.

O beautiful child, do not cry
do not cry, Redeemer!
Your mother cradles you
and kisses you, O Saviour.

Hosanna, hosanna they sing
with jubilant hearts
your shepherds and angels
O King of light and love.

Come let us adore him,
come let us adore him,
come let us adore the Lord.

Felix Mendelssohn Bartholdy (1809–1847)
Hark! The Herald Angels sing
Words: Charles Wesley (1707–1788), George Whitefield (1714–1770)
Arr. Gerald Wirth

In 1739, Charles Wesley wrote a solemn hymn for Christmas Day, for which he requested solemn music. Over the course of time, Wesley's words were slightly altered, most notably by George Whitefield, another Anglican cleric. Wesley and Whitefield met at Oxford; they were both members of the "Holy Club" at Christ Church, Oxford, and both were involved in founding the Methodist movement.

Over a century later, in 1855, English organist William Hayman Cummings (1831-1915) adapted a piece by Felix Mendelssohn to fit the words. The music was written for a cantata to celebrate the 400th anniversary of the invention of movable type printing by Gutenberg; Mendelssohn may have based the tune on a movement of J.S. Bach's Suite No. 4 in D major, BWV 1069.

Words
Hark! The Herald Angels sing,
"Glory to the new-born King;
Peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations, rise.
Join the triumph of the skies.

With th' Angelic Hosts proclaim,
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
"Glory to the newborn King."

Christ, by highest heaven adored,
Christ, the everlasting lord
Late in time behold Him come,
Offspring of a Virgin's womb
Veiled in flesh the Godhead see,
Hail, the incarnate deity
Pleased as Man with men to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing,
"Glory to the newborn king!"