



LOUISVILLE
masterchorale

CAROLS FOR THE SEASON



Sunday, December 10, 2023 at 3:00 p.m.

HOLY SPIRIT CATHOLIC CHURCH



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CAROLS FOR THE SEASON

ARISE, YOUR LIGHT HAS COME

David L. Danner (1951-1993)

*ANGELS WE HAVE HEARD ON HIGH

arr. Julian Wachner (b. 1969)

PAT-A-PAN

Bernard de la Monnoye (1641-1728)
/arr. Shawn Kirchner (b. 1970)

GLORIA

John Rutter (b. 1945)

GESÙ BAMBINO

Pietro A. Yon (1886-1943)

Cindy Monfalcone, *soprano*

Emily Stewart, *soprano*

Ashley Cissell, *soprano*

*THE FIRST NOEL

arr. Julian Wachner (b. 1969)

HODIE CHRISTUS NATUS EST, FROM CEREMONY OF CAROLS

Benjamin Britten (1913-1976)

Chamber Choir

COVENTRY CAROL

Ancient Melody/arr. Barnaby Smith

Chamber Choir

CANZON SEPTIMI TONI NO. 2

Giovanni Gabrieli (1557-1612)

HODIE CHRISTUS NATUS EST

Giovanni Gabrieli (1557-1612)

HINE MA TOV

Hebrew Folk Song/arr. Neil Ginsberg (b. 1969)

*JOY TO THE WORLD

arr. Julian Wachner (b. 1969)

*We invite you to follow along in your program and sing the audience portions of these carols in bold.

Sunday, December 10, 2023

HOLY SPIRIT CATHOLIC CHURCH



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LOUISVILLE
masterchorale



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TEXTS

DAVID DANNER: Arise, Your Light Has Come

Awake, my spirit, Awake lute and harp; I will awake at the dawn of day.

I will confess You, O Lord among the nations.

I will raise a psalm to You, for Your love is wide as the heavens, And Your truth reaches to the skies!

Wake, awake, for night is flying, The watchmen on the heights are crying; Awake, Jerusalem, at last.

Midnight hears the welcome voices, And at the thrilling cry rejoices:

“Come forth you maidens! Night is past. The bridegroom comes, awake; Your lamps with gladness take!”

Alleluia! Prepare yourselves to meet the Lord, Whose light has stirred the waiting guard.

Zion hears the watchmen singing And in her heart new joy is springing.

She wakes, she rises from her gloom,

For her Lord comes down all-glorious, The strong in grace, in truth victorious. Her star is ris’n, her light is come.

Oh, come, You Blessed One, Lord Jesus, God’s own Son.

Sing hosanna! We go until the halls we view Where You have bid us dine with You.

Now let all the heavens adore You, And saints and angels sing before You. The harps and cymbals all unite.

Of one pearl each shining portal, Where, dwelling with the choir immortal, We gather around Your dazzling light.

No eye has seen, nor ear has yet been trained to hear. What joy is ours!

Crescendos rise; Your halls resound; Hosannas blend in cosmic sound.

Arise, O Jerusalem! Arise clothed in light! Your light has come, and the glory of God upon your hearts will shine. Alleluia!

ARR. JULIAN WACHNER: Angels We Have Heard on High

Verse 1

Chorale and Audience:

**Angels we have heard on high
Sweetly singing o’er the plains,
And the mountain in reply
Echoing their joyous strains.**

Chorale and Audience Refrain:

**Gloria, in excelsis Deo!
Gloria, in excelsis Deo!**

Verse 2

Chorale:

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be
Which inspire your heav’nly song?

Verse 3

Chorale and Audience:

**Come to Bethlehem and see
Him whose birth the angels sing;
Come, adore on bended knee,
Christ the Lord, the newborn King.**

Verse 4

Chorale and Audience:

**See Him in a manger laid,
Whom the choirs of angels praise;
Mary, Joseph, lend your aid,
While our hearts in love we raise.**





BERNARD DE LA MONNOYE/ARR. SHAWN KIRCHNER: Pat-A-Pan

Verse 1

Willie, take your little drum,
Robin, bring your flute and come!
Aren't they fun to play upon?
Tu-re-lu-re-lu, pat-a-pat-a-pan,
When you play your fife and drum,
How can anyone be glum?

Verse 2

When the folk of olden days
Gave the King of Kings their praise,
They had pipes to play upon.
Tu-re-lu-re-lu, pat-a-pat-a-pan,
And also, the drums they'd play,
Full of joy, on Christmas Day.

Verse 3

On this day the Savior's grace
Makes the Devil hide his face;
Let the merry tune play on.
Tu-re-lu-re-lu, pat-a-pat-a-pan,
For the tune that you now play
Drives the darkness far away!

Verse 4

Heav'n and earth today become
Finely tuned as flute and drum.
Let the joyous song play on!
Tu-re-lu-re-lu, pat-a-pat-a-pan,
O be merry as you play,
Sing and dance this Christmas Day!

JOHN RUTTER: Gloria

Movement I (Allegro vivace)

*Glória in excelsis Deo
et in terra pax hominibus bonæ voluntátis.
Laudámus te,
benedícimus te,
adorámus te,
glorificámus te,
grátias ágimus tibi propter magnam glóriam tuam,*

Glory to God in the highest,
and on earth peace to people of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,

Movement II (Andante)

*Dómine Deus, Rex cæléstis,
Deus Pater omnipotens.
Dómine Fili Unigénite, Jesu Christe,
Dómine Deus, Ágnus Dei, Fílius Patris,
qui tollis peccáta mundi,
miserére nobis;
qui tollis peccáta mundi,
súscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserére nobis.*

Lord God, heavenly King,
O God almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of The Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father
have mercy on us.

Movement III (Vivace e ritmico)

*Quóniam tu solus Sanctus,
tu solus Dóminus,
tu solus Altíssimus,
Jesu Christe,
cum Sancto Spirítu:
in glória Dei Patris.
Amen.*

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.





PIETRO A. YON: *Gesù Bambino*

When blossoms flowered 'mid the snows
 Upon a winter night
 Was born the Child, the Christmas Rose,
 The King of Love and light.

The angels sang, the shepherds sang,
 The grateful earth rejoiced,
 And at His blessed birth the stars
 Their exultation voiced,

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

Again the heart with rapture glows
 To greet the holy night
 That gave the world its Christmas Rose,
 Its King of Love and Light.

Let ev'ry voice acclaim His name,
 The grateful chorus swell,
 From Paradise to earth He came
 That we with Him might dwell.

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

ARR. JULIAN WACHNER: *The First Noel*

Verse 1

Chorale and Audience:

**The First Noel the angel did say
 Was to certain poor shepherds in fields as they lay;
 In fields where they lay, keeping their sheep,
 On a cold winter's night that was so deep:**

Chorale and Audience Refrain:

**Noel, Noel, Noel, Noel,
 Born in the King of Israel!**

Verse 2

Chorale—Sopranos and Altos only:

They looked up and saw a star,
 Shining in the East, beyond them far,
 And to the earth, it gave great light,
 And so it continued both day and night:

Verse 3

Chorale—Tenors and Basses only:

And by the light of that same star,
 Three wise men came from country far;
 To seek for a king was their intent,
 And to follow the star wherever it went:

Verse 4

Chorale and Audience:

**Then let us all with one accord
 Sing praises to our heav'nly Lord,
 That hath made heav'n and earth of naught,
 And with his blood mankind hath bought:**

BENJAMIN BRITTEN: *Hodie Christus Natus Est*

*Hodie Christus natus est;
 Hodie Salvator apparuit;
 Hodie in terra canunt angeli,
 Laetantur archangeli;
 Hodie exultant justo dicentes:
 "Gloria in excelsis Deo! Alleluia!"*

Today Christ is born;
 Today the Savior has appeared;
 Today the angels sing on earth,
 The archangels rejoice;
 Today the righteous exult, saying:
 "Glory to God in the highest! Alleluia!"





ANCIENT MELODY/ARR. BARNABY SMITH: Coventry Carol

Lully, lula, thou little tiny child,
By, by, lully, lullay.

O sisters too, how may we do
For to preserve this day
This poor youngling, for whom we do sing,
"By, by, lully, lullay"?

Herod, the king, in his raging,
Charged he hath this day his men of might,
In his own sight,
All young children to slay.

That woe is me,
Poor child, for thee!
And ever morn and day
For thy parting neither say nor sing,
"By, by, lully, lullay."

Lully, lula, thou little tiny child,
By, by, lully, lullay.

HEBREW FOLK SONG/ARR. NEIL GINSBERG: Hine Ma Tov

*Hineh Mah tov umah na'im shevet achim
gam yachad.*

הִנֵּה מַה טוֹב וּמַה נְעִים שֶׁבֵּת אַחִים גַּם יַחַד.

Yea, how good and how pleasant it is for
people to sit together in unity.

ARR. JULIAN WACHNER: Joy to the World

Verse 1

Chorale:

Joy to the world, the Lord is come!
Let earth receive her King;
Let ev'ry heart prepare him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven, and nature sing.

Verse 2

Chorale—Tenors and Basses only:

Joy to the earth, the Savior reigns!
Let me their songs employ;
While fields and floods, rocks, hills, and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat, the sounding joy.

Verse 3

Chorale and Audience:

**No more let sin and sorrows grow,
Nor thorns infest the ground;
He comes to make His blessings flow
Far as the curse is found,
Far as the curse is found,
Far as, far as, the curse is found.**

Verse 4

Chorale and Audience:

**He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of His love,
And wonders of His love,
And wonders, wonders, of His love.**





PROGRAM NOTES

By 1300 in England the word *carol*, from the French, had come to mean a ring dance, and from the French verb *caroler* an English verb that meant to sing and dance together. This was folk music in its truest sense. We invite you and hope that at moments in this concert you will join with us, sing with us, caroling together to welcome the season.

A grand processional opens the program: David Danner's majestic anthem *Arise, Your Light Has Come*, based on the hymn "Wachet Auf," a melody first written down in 1599, which may have been composed during the plague years 1597-1598, and which has become well known because of Bach's Cantata 140 of 1731. David L. Danner (1951-1993) was an accomplished pianist by age 11 and grew up to become a prolific composer. Danner wrote this adaptation for the "Hallelujah Amen" Service at the National American Choral Directors Association Convention in Louisville, Kentucky, 1989. The commission premiered at Louisville's Cathedral of the Assumption and was directed by Louisville Master Chorale's own John Dickson.

Julian Wachner (b. 1969) received his Doctorate of Musical Arts in Composition from the Boston University College of Fine Arts in 1996. His collection of carols, *The Snow Lay on the Ground* (ECS Publishing, 2015), is "intended for full audience participation with the support of choir, organ, brass, and percussion." We will sing four of these energetic and exciting arrangements, and we invite you to join with us in several of these. The first, *Angels We Have Heard on High*, originates from an 18th-century French text: "*Les anges dans nos compagnes*"; the refrain is text of the song the angels sang to the shepherds in the Gospel of Luke in the New Testament. Linguists and scholars describe the text of this piece as macaronic, involving two languages: The refrain is always in Latin: "*Gloria in excelsis deo!*"

Pat-a-Pan is a French carol written by Bernard de la Monnoye (1641-1728), with today's arrangement by Shawn Kirchner (b. 1970). The text is about the joy of making music on Christmas Day, and the singers themselves become musical instruments with the syllables "tu-re-lu" and "pat-a-pan". Low voices become drums—"drmm, drmm, drmm"—in this delight to sing.

John Rutter (b. 1945) wrote his setting of the *Gloria* in 1974. The text, the second item in the ordinary of the Christian Catholic mass, is called the Greater Doxology, which begins with the song the angels sang to the shepherds from the Gospel of Luke, then a prayer to Christ for mercy, and then a hymn of praise. Composers across eras and contexts have set this text; the nature of Rutter's belongs squarely to the late 20th century. The first of the three movements in *Gloria*, marked *Allegro vivace*, contains the angels' song; the second, marked *Andante*, is a prayer for mercy; the third, marked *Vivace e ritmica*, praises God and explains why.

Pietro A. Yon (1886-1943), born in northern Italy, began studying organ when he was six. In 1907, he became the organist at St. Francis Xavier Church in Manhattan and held several positions as organist, composer, and teacher—in fact, Cole Porter was one of his students. In 1917, Yon wrote the carol *Gesu Bambino*, with a melody that evokes the rocking of a cradle and a familiar refrain: *Adeste Fideles*. Yon set an Italian text, but the version we hear most often in the U.S. is an English adaptation by Frederick H. Martens.





We invite you to join us in the very familiar, much-loved carol, *The First Noel*, also from Wachner's collection. "The First Nowell" first appeared with this melody in William Sandy's *Christmas Carols Ancient and Modern*, collected from the English West Country in 1833.

According to *The Liber Usualis* (Tournai & New York, 1961) the proper place for the *Hodie Christus Natus Est* is as antiphon to the Magnificat (p. 413), a canticle incorporated into services of Christian Catholic, Eastern Orthodox, and Lutheran Churches and the Anglican Communion. It is not surprising, then, that Benjamin Britten chose to open his *Ceremony of Carols* with a setting of this text.

By the late 14th-century in England a form of drama developed called *The Corpus Christi Cycle of Plays*, in which each cycle was associated with a different medieval English town and consisted of pageants presenting events from the Christian Bible. In the cycle *Ludus Coventriae*, the pageant of Christ's nativity, sheep shearers and tailors depicted prophecy from the text of Isaiah in the Old Testament. Pageant scenes included events in the birth narratives in the New Testament, including the slaughter of the innocents. The second of three songs that ends the medieval pageant is the earliest version of what became the *Coventry Carol*, a lullaby that also contains great tragedy. The arrangement heard in this program is by contemporary composer Barnaby Smith.

Giovanni Gabrieli (1557-1612) became choirmaster and composer at age 29 for St. Mark's Basilica in Venice, where he wrote some of history's most influential polychoral music (i.e., two or more choirs singing simultaneously). He also added choirs of instruments and used the architecture of St. Mark's with multiple choir lofts to surround his listeners with music. We will present his setting of the *Hodie* with one vocal choir and one brass choir.

The text of *Hine Ma Tov* forms the first verse of Psalm 133 in the Old Testament: "Behold! How good and how pleasing for people to sit together in unity"; a Hebrew folk song often sung by schoolchildren and Jewish scouting groups, this piece is a celebration of, and a call for, communion and community during this Hanukkah season. Neil Ginsberg's (b. 1969) lyrical arrangement is a strong reminder that the season belongs to all, welcoming those in celebration to remember and reach out to others in generosity and gratitude.

The program closes with Wachner's setting of one of the best-known Christmas carols, *Joy to the World*. A paraphrase of Psalm 98, the text was written by Isaac Watts (1674-1748). Please join us in singing this joyful carol, as we wish one another a memorable, meaningful, magical season and New Year.





CONDUCTOR'S NOTES

Welcome to our Christmas/Holiday concert and thank you for joining us during this very busy time of year. In our program that features John Rutter's *Gloria* as well as some of the most beloved Carols of the Christmas season, we welcome trumpeter Jim Recktenwald and his brass colleagues. In addition, we extend a warm welcome to guest organist Kirk Rich.

What is it about a carol that inspires so many of us to dust off our hibernated cords and once again free our numbed tongues to sing? Certainly not for all of us, but for many, perhaps the evocation of past holidays with its memories of family and friends; for some, a deeply religious connection, and for others, more an association with a season. For whatever the reasons, these simple folk and hymn tunes hold the power of transformation, challenging us to work for a "peace on earth," which seems so distant from our present world.

Within the context of this sacred space, we have focused on the music of the Christmas story. And yet whatever faith tradition you share, we invite you to join our larger choir in singing with us these carols of the season. We also celebrate in this season of Hanukkah a song from the Psalms, often sung for Shabbat. *Hine ma tov*, "Behold, how good and how pleasing if people could sit together in unity." For this "peace on earth" in such a troubled and fearful world, may it be so.

Happy Holiday and Merry Christmas,
John Dickson, Musical & Artistic Director



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Anastasi Fafalios

TUBA

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Gregory Rahming
Hans Sander
William Schauf
James Shelton

READERS

Reader: Sally Evans

Reader: Fr Fred Klotter

"A Christmas Carol" by Robert Herrick

"The Roses are in Bloom" by Rumi

"Refugee" by Malcolm Guite

"A Hanukkah Prayer for a Time of Darkness" by Marla Baker

"Amazing Peace: A Christmas Poem" by Maya Angelou





ARTISTIC LEADERSHIP



JOHN H. DICKSON, MUSICAL & ARTISTIC DIRECTOR, is Professor Emeritus and former Director of Choral Studies at Louisiana State University. Recently retired after forty-four years of collegiate teaching, he continues his conducting through workshops, festivals, and as the founding artistic director of Coro Vocati, one of Atlanta's most accomplished professional chamber choirs. As a conducting pedagogue, he has presented masterclasses before the Association of British Choral Directors, the American Choral Directors Association, the

Royal Northern Music Conservatory (Manchester), and the Russian State Music Conservatories of St. Petersburg and Moscow. He has conducted festivals and workshops in England, Wales, Scotland, Finland, France, Italy, Hungary, Austria, the Czech Republic, Mexico, Canada, and throughout the U. S. For three decades his choirs have been featured at conventions of the ACDA, ABCD, Texas Music Educators Association, and the National Collegiate Choral Organization. A Visiting Fellow of Wolfson College, Cambridge University, Dr. Dickson sang with Sir David Willcocks and The Bach Choir; a second post-doctoral fellowship allowed him to serve as David Hill's assistant conductor. He is the Founding Director of the Oxbridge C. S. Lewis Choral Institute.



DEBORAH DIERKS, COLLABORATIVE ARTIST, works with the Musical & Artistic Director in the preparation and performance of the season and accompanies Louisville Master Chorale in rehearsal and in concert. She has a wide and varied background in the Louisville musical world and beyond, including as lecturer, vocal coach, and accompanist at the University of Louisville. She has been engaged with Youth Performing Arts School and various professional and semi-professional local music groups, most notably Voces Novae. She has performed with the Choral

Arts Society, the former Bach Society, Metropolitan Opera auditions, Governor's School for the Arts, and NATS competitions. Professional recitalist and collaborator, Deborah has performed across the US and Europe. She is currently Music Director at Jeffersontown Christian Church. She received her undergraduate degree from the University of Cincinnati College Conservatory of Music and her graduate degree from the University of Louisville.

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