MUSICAL ARTS OF SANTA CRUZ

THE Santa Cruz Chorale

# Christmas with the Chorale

Christian Grube, Conductor & Artistic Director



**<sup>™</sup>** Saturday, December 20, 2025, 8:00pm

**Sunday**, December 21, 2025, 4:00pm

Holy Cross Church 123 High Street, Santa Cruz



# ARTISTIC **DIRECTOR**

Christian Grube, Artistic Director and Conductor of the Santa Cruz Chorale since July 2006, is emeritus professor of choral conducting at the University of Arts,

Berlin. As director of the Berlin State and Cathedral Boys' Choir and the Chamber Choir of the University of Arts, Professor Grube has conducted and toured with his choirs throughout the world. In 1995, because of the diplomatic influence of his work, he was awarded the National Medal for Distinguished Service, the highest civilian honor given by the German government, and in 2010 he was also awarded the "Felix & Fanny Mendelssohn Medal" for "outstanding contributions to the choral life of Berlin." In April, 2022 he received a United States Certificate of Special Congressional Recognition, honoring him and the Santa Cruz Chorale for their benefit concert on behalf of Ukrainian children. Prof. Grube spends part of the year in Europe, holding workshops and serving as guest conductor with various choral groups.

# ABOUT THE COVER

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

# THE SANTA CRUZ CHORALE

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

The Chorale's 50-some members, who live throughout Santa Cruz County and beyond, join the ensemble by audition. Although several are professional musicians, all volunteer their time, and all are amateurs in the original sense of that word—people who seriously pursue an art for the love of it

# THE SANTA CRUZ CHORALE UPCOMING EVENTS 2026

# Celebration and Fundraiser

Saturday, March 21, 2026 See announcement on page 35.

# Why The World Loves Bach

Saturday, May 23, 2026, 8:00pm Sunday, May 24, 2026, 4:00pm Holy Cross Church, 123 High Street, Santa Cruz

Johann Sebastian Bach's cantatas demonstrate his mastery of musical contrasts and his ability to express powerful emotion. Artistic Director Christian Grube has chosen three Bach cantatas: BVW 78, "Jesu, der du meine Seele" (Jesus. thou who art my soul); BVW 93, "Wer nur den lieben Gott lässt walten" (Whoever lets the dear God reign); and BVW 106, "Gottes Zeit ist die allerbeste Zeit" (God's time is the very best time).

# MEMBERS OF THE SANTA CRUZ CHORALE

# Sopranos

Crista Berryessa Nancy Brookie-Connor Catharine Eastman Margie Erickson Alexandra Florimonte Barbara Gaskell Violette Giguère Karen Gordon-Grube Nell Griscom Katherine Hardy Ruth Kaspar Laurie Knox Nancy Norris Alissa Roedig Tammy Sager Teresa Thomae Julia van der Wyk Lydia Werthen April Zilber

### Tenors

Kevin Crews Paul Lawton Robert Lev Tom Pennello Luiz Razera Kyle Robertson Richard Roullard Christina Waters

# Altos

Anne Buelteman Alison Carrillo Mary Crawford Rosella Crawford-Bathurst Tanya Davidson Eriko Kanno Dreyer Karen Jelcick Kūlani Kamaha'o Alisa Klaus Eliza Linlev Sharon Nelson Meri Pezzoni Shruti Singh Deana Slater Nancy Voogd Mary Ann Wieland Edith Wuestenhagen Wendy Wyckoff

#### Basses

Roger Chaffin Daniel Gaskell Lars Johannesson Michael Logue Rich Parker Michael Tierra Michael Vojvoda Niel Warren Stafford Warren

# MONTEREY BAY SINFONIETTA

Valerie Tisdel. Violin 1 Shannon D'Antonio, Violin 2 Toshiya Nishi, Viola/Violin Nicole Welch, Cello Stan Poplin, Bass Vlada Volkova-Moran, Organ Lars Johannesson Flute Alissa Roedig, Flute

# REMINDERS

- Flease turn off cell phones, watch alarms, and other devices that might disrupt the concert.
- Please refrain from taking photos or making audio or video recordings of performances. No such activities are allowed without advance written permission.
- We Due to the nature of live performance, all programs are subject to change.

# SANTA CRUZ CHORALE AUDITIONS

Singers with choral experience who read music at an intermediate or advanced level are invited to audition for the Chorale, Call 831-427-8023 or check our website to receive materials that describe the audition and the responsibilities that go along with membership in the ensemble.

# Musical Arts of Santa Cruz presents The Santa Cruz Chorale

# Christmas with the Chorale

# Christian Grube, Conductor & Artistic Director

# **PROGRAM**

Hodie Christus natus est Jan Pieterszoon Sweelinck
A Child is Born in Bethlehem
Gloria
Angelus ad pastores ait
O Magnum Mysterium Morten Lauridsen
Duo seraphim clamabant
Magnificat
Run, ye Shepherds, to the Light
Flower Duet Leo Delibes  Monterey Bay Sinfonietta
O come, O come, Emmanuel Arr.: David Willcocks

Tyliąją naktį
Soy un Pobre Pastorcito
Ai, nama mamina
The First Nowell
The Joy of Love: This is the Truth KIRKE MECHEM
The Joy of Dance: Fum, fum! KIRKE MECHEM
I Saw Three Ships
Hark! the Herald Angels Sing Arr. David Willcocks
Es ist ein Ros' entsprungen
Spotless Rose
Stille Nacht
A Merry Christmas

# PROGRAM NOTES, TEXTS AND TRANSLATIONS

# **W** Hodie Christus natus est ("Today Christ is born")

Jan Pieterszoon Sweelinck (1562-1621)

"Today, today Christ is born;" "Today, today the Savior appeared;" "Today, today on earth the angels sing!" Renowned Dutch composer Sweelinck's piece announces that Christmas has come, and each glorious phrase is followed by jubilant cries of "Noe," "Alleluia," "Gloria," "Noe," which virtually tumble over each other in an ecstasy that never wants to end. "Hodie Christus natus est" is understandably one of Sweelinck's most popular choral works. ["Noe" corresponds to the French "noel"—English "nowell."]

Hodie, hodie, Christus natus est:

Noe, noe, noe.

Hodie, hodie Salvator apparuit:

Alleluia, alleluia, alleluia.

Hodie, hodie in terra canunt Angeli,

Laetantur Archangeli

Noe, noe, noe.

Hodie, hodie exsultant justi, dicentes:

Gloria, gloria in excelsis Deo.

Gloria, gloria, noe, noe,

Alleluia, alleluia, noe, noe,

Noe, noe, noe, noe!

Today, today Christ is born:

Nowell, nowell, nowell

Today, today the Savior appeared:

Alleluia, alleluia, alleluia.

Today, today on earth the angels sing,

Archangels rejoice:

Nowell, nowell, nowell.

Today, today the righteous exult, saying:

Glory, glory to God in the highest.

Gloria, gloria, nowell, nowell,

Alleluia, alleluia, nowell, nowell,

Nowell, nowell, nowell!

[Transl. CPDL by Allen H. Simon]

# A Child is Born in Bethlehem

Samuel Scheidt (1586-1654)

Transl. from the German "Ein Kind geborn zu Bethlehem" by G.R. Woodward

This motet by German composer Samuel Scheidt is based on the medieval Latin Christmas hymn "Puer natus in Bethlehem," which has been sung in Christmas services since the thirteenth century. [Incidentally, Scheidt studied for two years in Amsterdam with Sweelinck, whose piece you have just heard.]

A solo ensemble introduces each phrase in the style of a cantor, and the choir then sings the response.

A Child is born in Bethlehem.

Alleluia, alleluia.

And joy is in Jerusalem,

Alleluia, alleluia,

Rejoice, rejoice, sing high, sing low,

Alleluia, alleluia,

Benedicamus Domino,

Alleluia, alleluia.

To Thee, O Lord, be glory paid,

Alleluia, alleluia.

Thou Son of Mary, mother-maid,

Alleluia, alleluia,

# 👸 Gloria

# Kirke Mechem (born 1925). Text: anonymous 15th cent., adapted by Mechem

[Mechem uses a mixture of English and Latin in this piece (a "macaronic" text), hoping thereby, he said, "to combine the comprehensibility of English with the beautiful sounds and ancient resonances of Latin." The English translations of the Latin (in brackets below) are given by Mechem in his introductory "Glossary."]

Kirke Mechem, called the "dean of American choral composers," has lived in the Bay Area since 1963, and this year he celebrated his 100th birthday. "Gloria" is the first of three pieces in our program with which we pay tribute to him. The word "Gloria" is sung with a jubilant triad in forte, opening the composition in the character of a triumphant fanfare that announces the appearance of Him who is born this day! Variations of the gloria motif are repeated throughout the piece, serving as a commentary as the Christmas story is told. Dynamics range from *forte* to a reverent *piano*—but the final "Gloria, gloria, Lord" is sung in a glorious fortissimo.

Gloria, gloria,

Gloria tibi Domine. [Glory be to Thee, O Lord]

Gloria, gloria,

Glory be to Thee, O Lord.

A Babe is born all of a May [of a maiden]

Gloria, gloria,

To Him we sing both night and day

Gloria, gloria,

To bring salvation unto us:

Gloria, gloria,

Veni Creator Spiritus. [Come, creator Spirit.]

For Him to serve, God give us grace.

Gloria, gloria.

At Bethlehem, that blessed place,

Gloria, gloria,

The Child of Bliss now born He was:

Gloria, Gloria,

O lux beata Trinitas. [O Trinity, blessed light.]

Now three great kings they cometh hence

Gloria, gloria,

With gold and myrrh and frankincense,

Gloria, gloria.

To praise that little King this day:

A solis ortus cardine. [Risen from the quarter of the sun.]

Gloria, gloria.

And on that night the angels mild Fair songs did sing unto the Child.

Gloria, gloria,

Now worship we as then did they:

Gloria, gloria,

Glory be to Thee, O Lord.

Gloria tibi Domine.

Gloria, gloria.

Glory be to Thee, O Lord.

A Babe is born all of a May [of a maiden]

Gloria, gloria,

Gloria tibi Domine. [Glory be to Thee, O Lord]

Gloria, gloria,

Glory be to Thee, O Lord,

Gloria, gloria, Lord.

# **W** Angelus ad pastores ait

# Hieronymus Praetorius (1560-1629). Text: From Luke 2:10-11 and Isaiah 9:6

Hieronymus Praetorius, a German composer and organist of the late Renaissance and early Baroque, was particularly known for intricate and expressive polychoral settings such as his "Angelus ad pastores ait." [Despite the common surname, Hieronymus was no relation to the prolific Michael Praetorius (although the two did meet on one occasion). "Praetorius" was a Latinized version of the German surname meaning "village judge or magistrate," and Hieronymus is the Latin equivalent of an Ancient Greek name which is translated as Jerome in English.]

Beautifully flowing lines of polyphony open this motet, as word spreads through the voices that the angel is speaking to the shepherds ("Angelus ad pastores ait"). The angel's actual words—"I announce

unto you..." ("Annuntio vobis...")—then begin in stately homophony, which gives them weight, but with the promise that the announcement will bring "great joy," the setting again becomes polyphonic, and the angel sings "Gaudium magnum, gaudium magnum," with turbulently jumping rhythms expressing that joy.

When the angel then reveals to the shepherds what that "great joy" actually is—that "unto you is born this day the Savior of the world" ("quia natus est vobis hodie Salvator mundi")—those words are again sung in weighty homophony, whereby "Salvator mundi" ("Savior of the world") is repeated over and over in a tone of wonder. Interestingly, when "Salvator mundi" is heard in the soprano line for the final time, it is with long notes that are drawn out over many measures—by far the longest notes in the entire composition. (Does Praetorius use those long notes to express the whole of humanity—the whole world that He saves? Or does the expanse of time in the long notes express the fact that His salvation remains for all eternity?) The concluding calls of "Alleluia" become less and less restrainable in their joy.

Now the shepherds speak, and the atmosphere becomes quiet and reflective, all singing in a reverently low range: "a tiny Son is born this day..." ("Parvulus filius hodie natus est..."). They repeat these words, as if attempting to understand what the angel has told them, but only when they speak the final word of the sentence, "nobis," does the magnitude of the angel's revelation dawn on them: the Child is born for them—"unto us" ("Parvulus filius hodie natus est nobis"). With the word "nobis" the setting surprisingly changes to a major key—and the fact that this Child "is called mighty God" ("et vocabitur Deus fortis") results in an explosion of praise. Calls of "Alleluia' become ever more ecstatic and the final "Alleluias" are sung with such rapid notes that they seem to be giddily laughing for joy.

Angelus ad pastores ait: "Annuntio vobis gaudium magnum Quia natus est vobis hodie Salvator mundi." [From Luke 2:10-11] Alleluia! Parvulus filius hodie natus est nobis. Et vocabitur Deus fortis. [From Isaiah 9:6]

The angel said to the shepherds: "I announce unto you great joy, For unto you is born this day the Savior of the world."

Alleluia! A tiny Son is born this day unto us, And he is called mighty God.

Alleluia!

# **W**O Magnum Mysterium

Morten Lauridsen (b. 1943)

In 2007, President George W. Bush presented American choral composer Morten Lauridsen with the National Medal of Arts "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." Such are the qualities we hear in his famous "O Magnum Mysterium," as sublimely expansive melodies float with quiet intensity, telling of the "great mystery" of Christ's birth.

O magnum mysterium, et admirabile sacramentum, Et animalia viderent Dominum natum, jacentem in praesepio.

Beata Virgo, cujus viscera meruerunt portare Dominum Christum.

Alleluia.

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!

(Transl. Wikipedia)

# **W** Duo seraphim clamabant

Giovanni Croce (1577-1609). Text: Isaiah 6:2-3; Biblia Sacra Vulgata 1 John 5:7

Italian composer Giovanni Croce is not very well known today, but in his lifetime he was quite renowned.

In Croce's setting of the Biblical text, two soprano voices sing in two-part harmony, representing the "duo seraphim"—the "two angels"—that call to each other across the Heavens singing His praise ("...clamabant alter ad alterum: sanctus Dominus Deus Sabaoth"). They sing back and forth to each other, the second voice echoing the first, but when the text says that "the whole earth is full of His glory" ("plena est omnis terra gloria ejus") the full choir enters, and all sing together to express that fullness.

When the text speaks of the Trinity ("Tres sunt, qui testimonium dant in caelo: Pater, Verbum et Spiritus Sanctus: et hi tres unum sunt"), only the three lower voices sing, and with the final word of the phrase, "these three are one," the three voices together sing only one note—the key note documenting the oneness of the Trinity, and the Trinity as the foundation of all.

The full choir again joins to sing that "The whole earth is full of His glory" ("Plena est omnis terra gloria ejus"), and as they echo through all the voices, joyous calls of "Alleluia" fill the spheres, whereby Croce takes care that each voice sings "Alleluia" seven times—that number used in the Bible to symbolize divine fulfillment and completion.

Duo seraphim clamabant alter ad alterum: Sanctus Dominus Deus Sabaoth. Plena est omnis terra gloria ejus. (Isaiah 6:3) Tres sunt, qui testimonium dant in caelo: Pater, Verbum et Spiritus Sanctus: Et hi tres unum sunt. Plena est omnis terra gloria ejus. [Biblia Sacra Vulgata 1 John 5:7] Alleluia, alleluia, alleluia...

Two seraphim cried to one another: Holy is the Lord God of Sabaoth. The whole earth is full of His glory. (Isaiah 6:3) There are three who bear witness in heaven: The Father, the Word, and the Holy Spirit: And these three are one. The whole earth is full of His glory.

Alleluia, alleluia, alleluia...

[Transl. KJV and CPDL, John Kilpatrick]

# Magnificat (dedicated to Christian Grube and his boys' choir, the "Staats- und Domchor, Berlin")

Arvo Pärt (b. 1935). Words: Luke 1:46-55

Arvo Pärt, an Estonian composer of classical and religious music, is among the most performed living composers in the world, and his "Magnificat" is known as one of his most popular works.

The words of the "Magnificat" are those spoken by the Virgin Mary, telling her cousin Elizabeth that she is to bear the Son of God, and Pärt's interpretation takes the listener to a mystical, ethereal realm. The rhythm moves back and forth between a 5/4, 3/2, 2/2, 3/2, 3/4, 7/4, 4/2, 2/2 beat, so that the whole is ungraspable, floating, and cannot be put into any temporal category. This is only one of the ways in which Pärt expresses the timeless truth of the event.

In 1980, after a prolonged struggle with Soviet Estonian officials, Arvo Pärt was declared a dissident—a "persona non grata"—and he, with his wife and two sons, were forced to leave their country. Soviet Estonian media called Pärt "a traitor of the fatherland," and performances of his works in concert halls and on radio were officially banned. In 1981, after a brief stay in Vienna, Pärt was awarded a grant from the German Academic Exchange Service (DAAD), and the family moved to Berlin, where Pärt and his wife resided for almost 30 years before returning to Estonia in 2010.

One day in the early 80s, when Christian was director of his boys' choir in Berlin (the State and Cathedral Choir), a soft-spoken gentleman brought his young son to the office to audition for the choir. The boy passed with flying colors, and Christian and the father began discussing the rehearsal schedule and time commitment required of choir members. Christian explained that, in addition to rehearsals three afternoons a week, there were occasional weekend retreats, several concerts and a concert tour each year, as well as services once a month at the Kaiser Wilhelm Gedächtniskirche, when the bishop held services there. But when the father realized how rigorous the schedule would be, he said he was afraid it might be too much for his boy—and Arvo Pärt and his son rather dejectedly left Christian's office.

In 1985 Christian's boys' choir won first place in the German National Choral Competition, and the prize for the winning choir was a composition, to be commissioned by a composer of the director's choice, which his choir would premiere at the next German National Choral Competition. Christian asked Arvo Pärt if he would agree to be the composer, and the work he composed for, and dedicated to, Christian Grube and the Staats-und Domchor, Berlin, is now one of Pärt's most performed pieces—the "Magnificat." While he was putting the finishing touches on the piece, Pärt asked if he and his wife could attend some of Christian's rehearsals so he could hear how it sounded so far. He was always quite pleased with what he heard, but he did several times suggest that the piece should be sung "just a little bit slower," or "perhaps a bit softer." Christian and Pärt experimented with having different parts sung by a soloist or a solo group, etc., and in this way Christian finetuned the choir until the sound was as Pärt imagined it. The "Magnificat" was completed in 1989, and in 1990 Christian conducted the premiere performance in Stuttgart with his Staats-und Domchor.

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

Deposuit potentes de sede, Et exaltavit humiles. Esurientes implevit bonis, Et divites dimisit inanes. Suscepit Israel puerum suum, Recordatus misericordie suae, Sicut locutus est ad patres nostros, Abraham et semini ejus in secula. Magnificat anima mea Dominum. In God my Savior. For he hath regarded the low estate Of his handmaiden. For, behold, from henceforth All generations shall call me blessed. For he that is mighty hath done to me great things, And holy is his name. And his mercy is on them that fear him From generation to generation. He hath shewed strength with his arm, He hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, And exalted them of low degree. He hath filled the hungry with good things, And the rich he hath sent empty away.

My soul doth magnify the Lord. (Transl. Luke 1:46-55, KJV Bible)

As he spake to our fathers,

He hath holpen his servant Israel, In remembrance of his mercy,

To Abraham, and to his seed forever.

My soul doth magnify the Lord,

And my spirit hath rejoiced

# **№** Run, ye Shepherds, to the Light ("Lauft, Ihr Hirten, Allzugleich")

Michael Haydn (1737-1806). Edited and translated from German by Elwood Jay Johnson

# Soprano Soloist: Sheila Willey

Austrian composer Michael Haydn was the younger brother of the now much more famous Joseph Haydn, who regarded Michael's music highly, even to the point of agreeing with the general assessment that his brother's religious works were superior to his own. Michael's Requiem of 1771 is known to have influenced the famous Requiem of his good friend Mozart.

#### Chorus:

The orchestral accompaniment of this charming piece imitates the excitedly running steps of the shepherds as they rush with childlike eagerness toward light of the star. "Run, run, run," the angel tells them, "Come quickly, do not tarry!"

Run, ye shepherds, to the light, Run, run, run, Ye shepherds, to the light! For joyous news I carry. Joy fills all the starry night, Come quickly, do not tarry! In lowly manger bare Come see the Infant there, A Child, the King of Glory! With all your might, Rush toward the light, The star of ancient story. Run with all your might, Come quickly toward the light, Run, run, come quickly toward the light, The star of ancient story!

# Soprano aria:

The excitement continues with the soprano aria, but the angel now dwells on the love the shepherds feel as they follow the light. In three separate passages the angel sings "yours is a joy full of love," and it is quite extraordinary how Haydn expresses the immensity of the shepherds' joyful love. In each of those passage "love" is drawn out, filling many measures (indeed, no other word in the entire composition is sung with a length comparable to "love"), and all the while joyous jumps and runs fill these measures, singing "love" with notes that go all over the place, encompassing more than an octave in range.

While shepherds watched their flocks by night, A star shone high above.
Ye were first to see the light:
For yours is a joy full of love,
Yours is a joy full of love.
While shepherds watched their flocks by night,
A star shone high above.
How joyful, ye shepherds this glorious night,
Ye were first to see the light:

Yours is a joy full of love. Oh, how glorious is this night, Ye were the first to see the light: Yours is a joy full of love, Yours is a joy full of love, Yours is a joy full of love.

# Soprano recitative:

Rejoice to all, as ye proclaim:
"Peace to Mankind is given,
Joy on the earth, a new rebirth,
Eternal life in Heaven."

#### Chorus:

The final chorus, set in a cradle-rocking 3/4 rhythm, is the lullaby the shepherds sing to the "heav'nly Child" lying in the manger. "Sleep, sleep, sleep," they quietly sing, as they whisper to Him of their love. The lullaby ends as it began, softly singing "Sleep, sleep, sleep."

Sleep, sleep, sleep, Softly rest, O heav'nly Child, My heart Thy dwelling ever, Where thy love and mercy mild Shall reign with Thee forever. Sleep, sleep, sleep. See Him asleep, Your vigil keep, All about His lowly manger. This Child of peace, Sent to release The world from all sin's danger. On knees we bend. All sorrows end God's love to us descended. Sleep, sleep, sleep.

# Flower Duet from the opera Lakmé

Leo Delibes (1836-1891)

Monterey Bay Sinfonietta, flute soloists Alissa Roedig and Lars Johannesson

# **♥** O come, O come, Emmanuel (Veni, veni, Emmanuel)

Melody: 15th century France. Words: 18th century, transl. T.A. Lacey Adapted and arranged by David Willcocks (1919-2015)

We invite our audience to join us singing the refrain of this favorite carol!

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

Choir and audience.

Refrain

Rejoice! Rejoice!

Emmanuel shall come to thee,

O Israel!

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

Choir and audience: Refrain

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

Choir and audience: Refrain

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

Choir and audience: Refrain

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

Choir and audience: Refrain

# Variation Tyliaja nakti ("In the Silent Night")

Juozas Naujalis (1869-1934)

Most members of our audience will now probably for the first time be hearing a Lithuanian Christmas carol sung in Lithuanian, and—after much effort with the pronunciation—it's also the first time for

most Chorale members to be singing one.

Tyliaja naktį balsas sugaudė: Piemenys, kelkit: Dievas užgimė! Greitai renkitės ir bėkit, J Betlieju paskubėkit Sveikint Viešpaties!

Nuėję rado Jėzų ėdžiose, Kaip pranašauta Dievo knygose. Jj Dievu jie pripažino, Kaip juos angelas mokino

In the silent night a voice called: "Shepherds arise, God's Son is born! Get dressed quickly and run, Hurry to Bethlehem To greet the Lord!"

When they went they found Jesus in a manger, As prophesied in the Books of God. They recognized Him as God, As the angel had told them, And they greeted Him.

Ir pasveikino.

O Atpirkėjau, seniai laukiamas, Tūkstančiais metų žmonių meldžiamas! Laukė pranašai, karaliai, O Tu šią tiktai naktelę Tepasirodei. "Oh long-awaited Redeemer, For thousands of years Prophets and kings have Longed for Thee, And now this night Thou hast appeared!

[Transl. slightly modified "Google Translate."]

# **Soy un Pobre Pastorcito** (from Four Spanish Christmas Carols)

Traditional Spanish. Arr. Noé Sánchez. English words: Noé Sánchez

The touching text of this carol tells of a poor little shepherd boy, who has no expensive gifts to bring to the Child—but he brings the most precious personal gifts he has.

Soy un pobre pastorcito Que camina hacia Belén Voy buscando al que ha nacido Dios con nosotros, Manuel.

Refrain

Caminando camina ligero, No te canses de caminar; Que te esperan José y María Con el Niño en el portal.

Aunque soy pobre le llevo Un blanquísimo bellón Para que le haga su madre Un cotoncito de algodón.

Refrain

Guardadito aquí en el pecho Yo le llevo el mejor don; Al niñito que ha nacido Le llevo mi corazón.

Refrain

I'm a poor shepherd boy Walking to Bethlehem Looking for the born child God with us, Emmanuel

Refrain

Walking fast, smooth and fast, I cannot slow down Because Joseph and Mary await In the stable with their child.

Even though I'm poor I take him A beautiful white blanket, So that his mother can make him A cotton-made toy.

Refrain

Hidden here in my chest, I take the best of gifts To the child that has been born I take my heart of gold.

Refrain

# **<sup>™</sup> Ai**, nama mamina ("The Christmas Season")

Arr. Andrejs Jansons (1938-2022). English words: Vilnis Baumanis

The playful English words written for this Latvian Christmas song perfectly fit the character of the music!

Ai, nama mamina, laid mani ieksaja, kaladu, kaladu, Kekatasa atbrauca ar vezuminise, Kavajat ilenus, kavajat suseklus, Kavajat ilenus, kavajat suseklus, Kekatu pulkaja raveji lautini, Kekatu pulkaja raveji lautini, Roasting a duck and a-happily humming, kaladu, kaladu,

Roasting a duck and a-Christmas is coming, Mixing a punch with a generous measure, Mixing a punch with a cup full of pleasure, Chopping a tree when the woods are a-dimming, Propping it up and a-happily trimming, Nezagsu ilenu, nezagsu adatu, Nezagsu ilenu, nezagsu adatu, Susekli, to zagsu, ta mane vajaga, Susekli, to zagsu, ta mane vajaga, Kalada bernieme galvinu sukate, kaladu, kaladu. Kalada bernieme galvinu sukate, kaladu, kaladu. Slipping away with the gifts and a-wrapping, Kids wanna' look and the puppy's a-yapping, Sitting around with a log on the fire, Singing along with the family choir, Bright are the lights and a-bright is the season, Christ was a-born and a-that is the reason, kaladu. kaladu

# **The First Nowell (English traditional)**

Arr. David Willcocks (1919-2015)

We invite our audience to join us in singing the refrain and the last verse of this favorite carol!

The first nowell 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.

Refrain:

Nowell, nowell, nowell, nowell, Born is the King of Israel.

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.

Choir and audience: Refrain: Nowell

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.

Refrain: Nowell... This star drew nigh to the north-west: O'er Bethlehem it took its rest, And there it did both stop and stay, Right over the place where Jesus lay.

Refrain: Nowell

Then entered in those wise men three, Full reverently upon their knee, And offered there, in His presence, Their gold and myrrh and frankincense.

Choir and audience: Refrain:

Nowell

Then let us all with one accord Sing praises to our heavenly Lord That hath made heaven and earth of nought, And with His blood mankind hath bought.

Refrain: Nowell

# Very Seven Joys of Christmas I: The Joy of Love, This is the Truth

Kirke Mechem. Words and melody: English carol "This is the Truth" (cf. Oxford Book of Carols)

In his "Seven Joys of Christmas" Kirke Mechem has collected seven carols from different countries, each of which casts light on a different aspect of joy for the Christmas season. "The Joy of Love" is the first setting in this sequence, and to express "love" Mechem has chosen the carol "This is the Truth." The setting remains in a minor key, as the words tell of God's plan for humanity: He created Man, He created Woman, and humankind suffered "endless woes." But when we are told of the promise that He will "redeem us by His Son," the tone of the music changes. Mechem directs that these words become gradually slower as they approach the word "Son"—and with that word the key suddenly changes to a blissful major, albeit a bliss combined with the utmost reverence, for "Son" is sung piano (dare we even

speak His name?). After this moment of awe and wonder, the words continue speaking of Christmas, "that season of the year [when] our blest Redeemer did appear," and the elated tone of the music, still in a major key, expresses the relief brought to redeemed humanity. The piece ends slowly, again with great reverence, as we are told that through His LOVE he has showed us how to be saved.

Solo ensemble: This is the truth sent from above, Choir: The truth of God, the God of love, Solo ensemble: Therefore don't turn me from your door, Choir: But hearken all both rich and poor.

Solo ensemble: The first thing which I do relate Choir: Is that God did man create; Solo ensemble: The next thing which to you I'll tell; Choir: Woman was made with man to dwell.

Solo ensemble and Choir:
And we were heirs to endless woes,
Till God the Lord did interpose;
And so a promise soon did run
That He would redeem us by His Son.

Solo ensemble and Choir:
And at that season of the year
Our blest Redeemer did appear;
He here did live, and here did preach,
And many thousands He did teach.

Solo ensemble and Choir:
Thus He in love to us behaved,
To show us how we must be saved;
And if you want to know the way,
Be pleased to hear what He did say.

# **♥** Seven Joys of Christmas VI: The Joy of Dance, Fum, fum!

Kirke Mechem. Melody: Catalan carol "Veinticinco de diciembre" (cf. Oxford Book of Carols)

The sixth joy of the Christmastide in Mechem's sequence of carols is "The Joy of Dance," and he has chosen a sprightly Catalan Christmas carol to express this joy—the repeated "Fum, fum, fum!" in the original carol is meant to imitate the sound of a guitar string being plucked. Mechem has greatly emphasized the dancing character of the melody, for as it happily dances along it is accompanied by increasingly exuberant, jumpy, rhythmic variations of "fum, fum, fum."

On December twenty-fifth, sing fum, fum, fum! On December twenty-fifth, sing fum, fum, fum!

He is born of God's pure love, The Son of God, the Son of God; He is born of Virgin Mary In this night so cold and dreary. Fum, fum! Fum, fum...! [etc.]

Birds who live in ev'ry forest, fum, fum fum!
Birds who live in ev'ry forest, fum, fum fum!
Fum, fum...! [etc.]
You must leave your fledglings on the bough,
You must leave your fledglings now,
Fum, fum...![etc.]
For to make a downy nest,
So the new-born Babe may rest.
Fum, fum...! [etc.]

All the brilliant stars in heaven, fum, fum, fum! All the little stars in heaven, fum, fum, fum!

Fum-fum...! [etc.] Looking down see Jesus crying, See him crying, see him cry; Send away the darkness lightly, Shine your light upon us brightly, Fum. fum...! [etc.]

# **W** "I Saw Three Ships"

Arr. Richard Elliot (Born 1957)

Vlada Volkova-Moran, Organ

# **W** Hark! the Herald Angels Sing (English traditional)

Text: Charles Wesley (1707-1788). Melody Felix Mendelssohn (1809-1847). Arr.: David Willcocks We invite our audience to join us as we sing the final verse of this beloved carol!

Hark! The herald angels sing Glory to the new-born King; Peace on earth and mercy mild, God and sinners reconciled: Joyful all ve nations rise, Join the triumph of the skies. With th'angelic host proclaim, Christ is born in Bethlehem. Hark! The herald angels sing Glory to the new-born King.

Christ, by highest heav'n adored Christ, the everlasting Lord, Late in time behold Him come Offspring of a Virgin's womb: Veiled in flesh the Godhead see, Hail th' incarnate Deity! Pleased as man with man to dwell, Iesus, our Emmanuel Hark! the herald angels sing Glory to the new-born King.

#### Choir and audience:

Hail the heav'n-born Prince of Peace! Hail the Sun of Righteousness! Light and life to all He brings, Ris'n with healing in His wings; Mild He lays His glory by, Born that man no more may die, Born to raise the sons of earth, Born to give them second birth. Hark! the herald angels sing Glory to the new-born King.

# Es ist ein Ros' entsprungen ("Lo, How a Rose E'r Blooming," or "A Spotless Rose")

Arr. Hugo Distler (1908-1942). Melody: Speyer/Köln 1599. German text: ca. 1587 English text: Theodore Baker (1894)

Hugo Distler is considered one of the most influential German composers of church music in Germany between the two world wars. He strove to compose church music in a contemporary style that still carried the great musical tradition of the Lutheran past, and in his setting of this favorite German Advent/Christmas carol one can hear how well he was able to achieve that goal. The 1599 melody of "Es ist ein Ros' entsprungen" is best known in Michael Praetorius' harmonization from 1609, and Distler's harmonies, although "modern," certainly preserve the intimate and tender character of the traditional melody and Praetorius' setting.

[Distler had to deal with repression by the Nazi authorities, who referred to all forms of modern art as "degenerate," and "he became increasingly depressed, owing to the he deaths of friends, aerial attacks, restrictions placed upon his teaching, a sense of isolation, and the constant threat of conscription into the German army." He reluctantly joined the Nazi party because his employment as a teacher of composition, organ and choral conducting (at the institution that later became the University of Arts, Berlin) depended on it, but at the age of 34 he died by suicide, apparently because "he saw the futility of attempting to serve both God and Nazis, and he came to terms with his own conscience unequivocally." (Quotes from Wikipedia) Distler was Christian Grube's predecessor once removed as director of the State and Cathedral Boys' Choir in Berlin. Christian later became acquainted with Distler's daughter, who regularly attended Christian's concerts to hear him perform her father's works with what had once been his choir.]

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 Jesaja sagt, Hat uns gebracht alleine Marie, die reine Magd; Aus Gottes ew'gem Rat Hat sie ein Kind geboren Wohl zu der halben Nacht.

Das Blümelein so kleine, Das duftet uns so süß: Mit seinem hellen Scheine Vertreibt's die Finsternis. Wahr Mensch und wahrer Gott. Hilft uns aus allem Leide, Rettet von Sünd und Tod.

Lo, how a rose e'er blooming, From tender stem hath sprung. Of Jesse's lineage coming, As men of old have sung: It came, a flow'ret bright, Amid the cold of winter, When half spent was the night.

Isaiah 'twas foretold it, The Rose I have in mind. With Mary we behold it. The virgin mother kind; To show God's love aright, She bore to men a Savior, When half spent was the night.

This Flower, whose fragrance tender With sweetness fills the air. Dispels with glorious splendor The darkness everywhere. True man, yet very God, From sin and death He saves us, And lightens every load.

# **♥** Spotless Rose ("Det hev ei rose sprunge")

Text: 16th century German. Ola Gieilo (b. 1978)

Using a translation of the same 16th century German text set by Hugo Distler, Gjeilo has composed a setting in his native Norwegian. Unlike Distler, Gjeilo composed his own happy melody for the text, which, rather than emphasizing tradition, makes his setting all the more personal. As the choir sings this melody it is accompanied by a small solo ensemble, which, floating above, adds lovely decorations to the melody. Strikingly, Gjeilo has added the word "Alleluia" to the original text, with which he expresses gratitude and praise for the personal effect of the Christmas story—and the piece begins and ends with repeated calls of "Alleluia."

Alleluia, alleluia...

Det hev ei rose sprunge, ut av ei rot så grann,

Som fedrane hev sunge, av Isais rot ho rann; Og var ein blome blid midt i den kalde vinter, Ved mørke midnattstid

Alleluia, alleluia...

Om denne rosa eine, er sagt Jesajas ord, Maria møy, den reine, bar rosa til vår jord; Og Herrens miskunnsmakt, det store un rose sprunge, Som var i spådom sagt. Alleluia, alleluia...

Alleluia, alleluia...

Lo, how a rose e'er blooming, from tender stem hath sprung.

Of Jesse's lineage coming, as men of old have sung; It came, a flow'ret bright, amid the cold of winter, When half spent was the night.

Alleluia, alleluia...

Isaiah 'twas foretold it, the Rose I have in mind, With Mary we behold it, the virgin mother kind; To show God's love aright, she bore to men a Savior, When half spent was the night.

Alleluia, alleluia...

# **W** Stille Nacht

# Franz Gruber (1787-1863). Arr. Hermann Ebenhoech (1932-2011) Austrian traditional

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

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

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

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

# **¾** A Merry Christmas

Arr.: Arthur Warrell (1883-1939)

English composer Arthur Warrell is best remembered for his arrangement of this traditional carol, and as the Chorale sings it, we do wish you all a Merry Christmas and a Happy New Year!

We wish you a merry Christmas and a happy New Year.

Good tidings we bring to you and your kin;

We wish you a merry Christmas and a happy New Year.

Now bring us some figgy pudding, and bring some out here.

Good tidings we bring to you and your kin;

We wish you a merry Christmas and a happy New Year.

For we all like figgy pudding, so bring some out here.

Good tidings we bring to you and your kin;

We wish you a merry Christmas and a happy New Year.

And we won't go till we get some, so bring some out here.

Good tidings we bring to you and your kin;

We wish you a merry Christmas and a happy New Year.

Program notes by Karen Gordon ©2025

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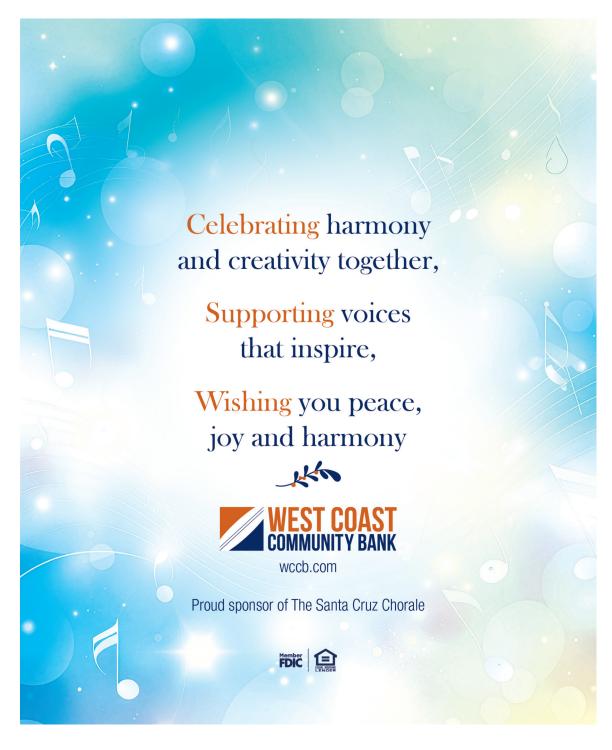
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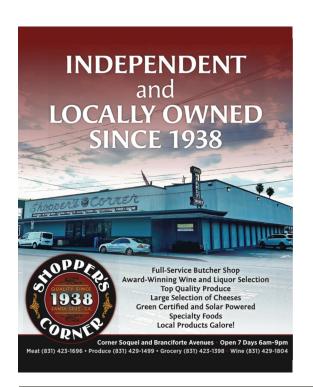




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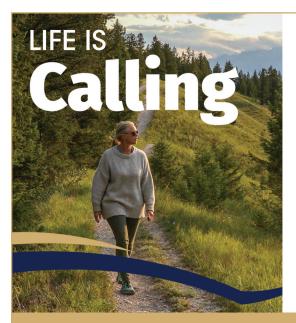


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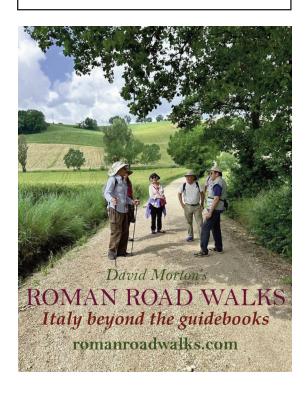
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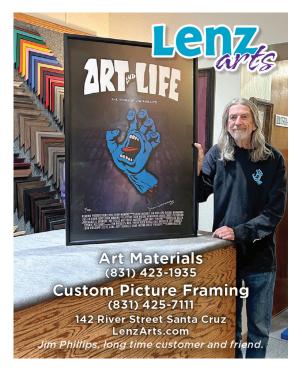
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All my life, I've loved music. I've sung in choirs since I was 7 vears old. After graduating from the National Children's Chorus. I entered UCSC, where I am in my third year of



studying cognitive science and linguistics. I am also a proud member of the UCSC Chamber Singers. Singing with the Santa Cruz Chorale has been amazing this year- I've met so many kind and talented people who make me feel at home. I learned beautiful and diverse repertoire, and I experienced the masterful conducting of Christian Grube. I'm so grateful to the Chorale for giving me the chance to sing such beautiful music with such a wonderful group of people.

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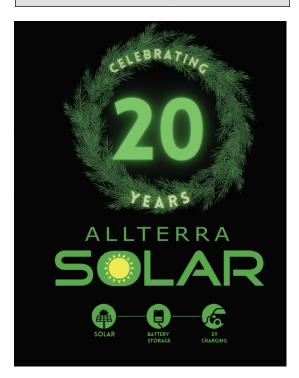


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# SUPPORT THE SANTA CRUZ CHORALE

Ticket income covers only about 34% of the cost of producing concerts. The remaining 66% comes from foundations, businesses—but mostly from people like you. We appreciate your generosity!

Help the Santa Cruz Chorale continue its tradition of distinctive vocal music in Santa Cruz County by supporting us in one of the following ways:

**Make a Donation** Contribute with your check in the enclosed envelope or with your credit card at our website www.santacruzchorale.org/donate.

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

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

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

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

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

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

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

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

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

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





# The Distinguished Artists Concert & Lexture Series

distinguishedartists.org

- Jan 25 Mozart Birthday Celebration
- Mar 15 Brahms Evening Love Triangle
- Apr 26 Pianists Nikita Fitenko and Katerina Zaitseva

Concerts held at Peace United Church



## newmusicworks.org

- Feb 14 Scovilleana: A celebration of Jon Scoville's wondrous music UCSC Music Center Recital Hall
- Apr 25 Zeena Parkins, Harpist/Composer and William Winant, Percussion
  Peace United Church of Christ
- Jun 14 The Avant Garden Party Live Oak Lagoon



santacruzchorale.org

Dec 20, 21 Christmas with the Chorale

Mar 21 Fundraiser at Seymour Center

May 23, 24 Why the World Loves Bach Concerts held at Holy Cross Church

# **UPCOMING CONCERTS**

These five longstanding local music organizations offer the following concerts to our community this season



### scbaroque.org

- Jan 31 Musical Stories of Brass & Organ Calvary Episcopal Church
- Feb 8 Organ Solo Recital: Themes and Variations Holy Cross Church
- Feb 21 Baroque Songs & Arias Calvary Episcopal Church
- Mar 1 Baroque Festival Meets Family ("Peter and the Wolf" for organ and narrator)

  Peace United Church
- Mar 7 Secular and Sacred Vocal Music Peace United Church
- Apr 25 All Bach Solo Violin, Nancy Zhou Calvary Episcopal Church



scchamberplayers.org

Feb 21, 22 Adaptation

Mar 21, 22 Songs of Resistance: a Journey from Despair to Hope

Apr 18, 19 Intensity and Intimacy: Sounds in Conversation, from Clarke to Brahms

May 9,10 The Golden Era: Fritz Kreisler and

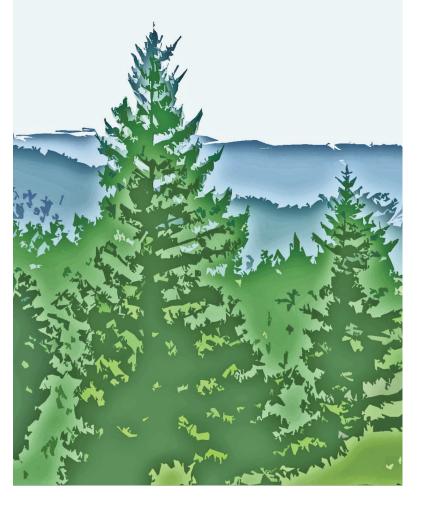
Sergei Rachmaninoff

Concerts held at Christ Lutheran Church



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