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Elliot Jones, Music Director

# Carols of Triumphant Joy!

## Carols of Triumphant Joy

December 2018

Please note that the Program Order for the **Friday concerts on 12/7 and 12/14** is different than the Program Order for the **Sunday concerts on 12/9 and 12/16**

**Friday 12/7, 7:30 p.m. Christ the King Episcopal Church**

**Friday 12/14, 7:30 p.m. St. Alban's Episcopal Church**

*This day Christ was born*.....**William Byrd** (1543-1623)

Joo Yeon Hwang, conductor

*Lullaby, my sweet little baby*

*Let all mortal flesh keep silence*.....**Edward C. Bairstow** (1874-1946)

*Here is the little door*.....**Herbert Howells** (1892-1983)

*Et in terra pax*.....**Thomas Juneau** (b. 1977)

[Gloria in excelsis deo  
Et in terra pax hominibus  
Bonae voluntatis  
Bella premunt hostilia,  
Da robur, fer auxilium.

Glory to God in the highest]  
and on earth peace to people  
of good will  
Hostile armies press,  
Give strength, bear aid.

***Lo, how a rose e'er blooming***

Verses 1 and 2 harmonized by Michael Praetorius (1571-1621)

Verses 3 and 4 from *Die Weihnachtsgeschichte* by Hugo Distler (1908-1942)

***Nova! Nova!***.....**Bob Chilcott** (b. 1955)

————— INTERMISSION —————

***Father of heav'n (from Judas Maccabeus)***.....**G.F. Handel** (1685-1759),  
arr. Elliot Jones

***Seek Him that maketh the seven stars***.....**Jonathan Dove** (b. 1959)

***Los coflades de la estlaya***.....**Juan de Araujo** (1646-1712)

*Brothers of the star, let us go to Bethlehem to see our beautiful lady and the Lord in the manger.*

*We will sing a song with this refrain: "Golumbé, golumba, we poor singers from Safala."*

*Let us run there to see what Balthazar, Melchior and my cousin Caspar from Angola have brought.*

*Let us follow the star as courtiers, Blasico, Perico, Juanico and Tomás.*

*Though the night is dark, there is plenty of light in the manger.*

*Following our star, let's all go and dance to cheer the child.*

***What sweeter music***.....**John Rutter** (b. 1945)

*Noe, Noe*..... **David Bednall** (b. 1979)

*Noel, Noel! Let Zion resound in praises and joyful acclaim, together with the faithful.  
He whom Mary bore has appeared. A tiny son, the savior of the world, has been born today.  
Let us sing, rejoice and be glad, saying "Glory to God in the highest!"*

**Elliot Jones, Conductor**  
**Kevin Seal, Organist**

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*Thank you, Catherine Wolfson, for sponsoring the concert at Christ the King Episcopal Church  
on December 7, 2018*

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# Carols of Triumphant Joy

December 2018

12/9, 3:00 p.m. Grace St. Paul's Episcopal Church

12/16, 4:00 p.m. Christ Church United Methodist

*Noe, Noe*..... **David Bednall** (b. 1979)

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He whom Mary bore has appeared. A tiny son, the savior of the world, has been born today.  
Let us sing, rejoice and be glad, saying "Glory to God in the highest!"*

*This day Christ was born*..... **William Byrd** (1543-1623)

Joo Yeon Hwang, conductor

*Lullaby, my sweet little baby*

*Let all mortal flesh keep silence*..... **Edward C. Bairstow** (1874-1946)

*Here is the little door*..... **Herbert Howells** (1892-1983)

*Et in terra pax*..... **Thomas Juneau** (b. 1977)

[*Gloria in excelsis deo*  
*Et in terra pax hominibus*  
*Bonae voluntatis*  
*Bella premunt hostilia,*  
*Da robur, fer auxilium.*

Glory to God in the highest]  
and on earth peace to people  
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***Lo, how a rose e'er blooming***

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**Elliot Jones, Conductor**  
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## Program Notes

In the late 1500's, elements of Italian style like cheerful text painting in madrigals began to make their way into English church music. William Byrd's *This day Christ was born* is a vivid example. Bouncy syncopations depict the joy the singer feels, the melody at the words "This day the angels sing in earth" descends, and "Glory be to God on high" ascends. Byrd enhances the meaning of the words "glad" and "rejoice" with rhythmic agitation and melismatic ornamentation. Alternation between major and minor modes and contrapuntal technique also contribute to the text painting. Another element of nascent Baroque style, mixing voices and instruments with emphasis on melody and bass, became known as *basso continuo*. *Lullaby, my sweet little baby* is written in such a way that a soloist could sing the top part with instruments playing the other four.

By the late 17th century we see the full flowering of the Baroque style in *Los Coflades de la estleya* with organ and guitar providing the *basso continuo*. Renaissance and Baroque paintings depict the Magi as coming from Europe, Asia and Africa. The text is a Spanish dialect in which the letters "r" and "l" are switched ("cofrades" becomes "coflades"). The syncopated rhythmic pattern sung by the soloists comes from the "guineo," a West African dance borrowed by Europeans.

Although *Messiah* has almost entirely eclipsed them, most of Handel's oratorios are drawn from the Hebrew Bible, not the "New Testament." This arrangement of *Father of Heav'n* transforms an alto aria from *Judas Maccabeus* into a work for full choir. It refers not only to "Carols of triumphant joy," but also to the Feast of Lights.

The German carol *Es ist ein Ros entsprungen* (*Lo how a rose e'er blooming*) is most famous as harmonized by Michael Praetorius in 1609 and we sing the first two verses this way. But for the next two verses we turn to Hugo Distler's arrangement

from 1933. Distler was a church musician and a composer of music in the neo-classical style, yet his music was deemed “degenerate” by the Nazi government and subsequently banned. As a pacifist he was unable to accept the inhumanity of World War II and took his own life in 1942.

Edward Bairstow’s *Let all mortal flesh keep silence* reflects the influence of the Oxford movement, the British cognate of the Cecilian movement characterized by the dramatic unaccompanied motets of Anton Bruckner. Both of these sought to revive the *a cappella* polyphonic style of the Renaissance, but with post-Romantic harmony and a wider range of dynamics. Listen for the “Alleluias,” which are voiced in such a way that in a good acoustical environment they can reverberate during the silences that follow. *Here is the little door*, a setting of a poem by Francis Chesterton, will segue immediately into Thomas Juneau’s *Et in terra pax*, composed in 2016. The composer tropes the familiar “peace on earth” text with the addition of the somewhat darker words “Hostile armies press, give strength, bear aid.”

The Pleiades constellation has inspired artists in every culture. One Native American legend goes that the stars were created when the smallest of seven boys, being the best dancer, taught the others how to spin so fast and effectively that they helicoptered right off the earth and formed the stars. In *Seek him that maketh the seven stars* Jonathan Dove uses the bright, high pipes of the organ to create an atmosphere of shimmering stars that accompany a sweeping melody first heard sung by a soprano soloist. David Bednall’s *Noe Noe*, composed in 2010, employs rhythmic and metrical variety to express the exuberant joy inherent in the text.

- Elliot Jones

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**Arizona Repertory Singers**

P.O. Box 41601

Tucson, Arizona 85717

520.792.8141

