New Choir 2021 - 2022 Season

Reconnected

21st Christmas with the New Choir

Eileen Chang, Artistic Director
Ajung Won, Accompanist

Saturday, December 18th 7:30PM

All Saints Episcopal Church 555 Waverley St., Palo Alto

THE NEW CHOIR

Free Admission

Mask is required throughout the concert

Greetings

안녕하세요.
2021년 뉴콰이어 겨울 정기연주회에 오신 여러분. 진심으로 환영합니다.
뉴콰이어가 여러분과 대면연주회를 2019년 겨울을 마지막으로 COVID-19로 인한 긴 공백기를 가진 후 드디어 2년만에 다시 청중여러분과 직접 얼굴과 얼굴을 대하며 같은 공간 안에서 같이 교감할 수 있는 기회를 갖게 되었습니다.

COVID-19 이라는 경험해 보지못한 큰 사건으로 인해 우리 모두의 삶은 지난 2년간 크나큰 변화를 겪고 있습니다. 전혀 예상치 못했던 이런 변화로 인해 뉴콰이어도 단원, 스태프 및 여러분의 안전을 위해 2021년 여름까지 모든 대면 활동을 중단했었습니다. 그 와중에 비대면 활동으로 각 단원들의 개별 녹음을 취합 편집해서 제작한 가상 연주를 유투브를 통해 선보이기도 했습니다. 다행히 백신의 접종율이 상승한 이번 여름부터 가능한 단원들을 위주로 연습을 시작할 수 있었고 그 결과로 오늘 드디어 2년만에 여러분을 찾아 뵐 수 있게 되었습니다.

뉴콰이어 단원들 모두 음악을 그리워 했었고 연습을 다시 할 수 있게 되기를 바랬었으며 발표할 수 있는 이런 시간을 간절히 기다려 왔습니다. 비록 두번의 연주를 한번으로 줄이고 또한 참석에 여러 가지 제약을 둘 수 밖에 없었지만 이렇게라도 여러분과 같이 음악을 사랑하는 마음을 나누게 되어 저희 모두 너무 흥분된 시간입니다.

아마 여러 제약으로 인해 평소와 같은 많은 인원을 모실 수 없게 되겠지만 이런 불편함과 수고를 무릅쓰고라도 일상으로 돌아가려고 애쓰며 사랑하는 음악을 계속하기 노력하는 뉴콰이어와 함께 오늘 저녁 그동안 여러분도 누리지 못했던 삶의 즐거움과 음악의 기쁨들을 같이 나누어 가시길 진심으로 바랍니다.

감사합니다.

뉴콰이어 합창단 이사장
이송재

Good Evening,

We'd like to extend a warm welcome to all of you; thank you for joining us for the New Choir's annual Christmas performance. Because of COVID19, it's been two years since our last in-person performance in 2019. We are very happy to be performing live, and in person, with all of you in the audience.

There have been many changes in our lives during the past 2 years. In order to keep everyone safe form COVID19, the New Choir had to cancel all planned performances and in-person rehearsal during that time. But we did make an effort to continue sharing our music with you through the video performances on YouTube. Since this summer, we have returned to rehearsing in person and have been working toward this performance.

Everyone at New Choir sorely missed the music and the rehearsals. We have been waiting eagerly for this performance time. While we did have to reduce the concerts to a single performance and apply the usual COVID19 constraints for those who are attending, we are so very excited to be singing and sharing the music with you.

Those of you who have been able to join us certainly must share our desire to get back to the "old times". We hope our effort to continue the music, that we love so much, will help to bring back a bit of joy into your lives.

Thank you for your support.

Song Jae Lee
President, New Choir

Conductor

Eileen Chang is the founder and Artistic Director of the New Choir. She did her undergraduate studies in Voice Performance at CSU Long Beach and her graduate studies in Choral Conducting at the Westminster Choir College in Princeton, New Jersey. Ms. Chang studied with Dr. Joseph Flummerfelt and performed as a member of the Westminster Choir. She has sung under the direction of Kurt Mazur, Lorin Maazel, and Wolf Sawallisch in various venues including the Kennedy Center, Lincoln Center, Carnegie Hall, and the Spoleto Festival USA. Ms. Chang's music is influenced by the tutelage of Hoon Cha Chai, Joesph Flummerfelt, and Christian Grube.

Ms. Chang is passionate about choral music and all related activities. She has served as a lecturer at the Presbyterian Seminary of Korea and Hyupsung University, teaching Conducting Technique and Choral Literature. She is also an associate artistic director at Cantabella Children's Chorus and her honor choir won numerous awards at the 2009 and 2015 Golden Gate International Children and Youth Choral Festival and the 2012 World Choir Game in Cincinnati. Recently, Ms. Chang was invited to be a guest conductor at CMEA Central California Middle School Honor Choir Festival in January 2016.

In the past, Ms. Chang has served as the choir conductor for the Sanctuary choir at the Westminster Presbyterian Church in San Jose and Daesung Korean Presbyterian Church in Sunnyvale.

Accompanist

Ajung Won received her Bachelor and Master of Music in Piano Performance and Piano Accompanying at San Francisco Conservatory of Music, where she studied with Mack McCray and Timothy Bach. She was a first place winner at the 1992 Young Artist Beethoven Competition, where she performed in a master class with Garrick Ohlson, and as a prize, appeared on Grand Piano.

With over 20 years of experience in teaching and accompanying, she's actively accompanying various groups of performers, private studios, and choirs in the Bay Area.

She's currently the pianist at Cupertino High School Choir. Her solo performances include Beethoven's Chorale Fantasy with SF Master Chorale and SF Korean Symphony at Herbst Theater in 2009 and Grieg Piano Concerto with Silicon Valley Philharmonic at Mission Santa Clara in May of 2014.

The New Choir

The ***New Choir***, an auditioned chamber choir performing choral works from all genres, was founded in August of 2000 by the Music Director and Conductor Eileen Chang. The choir is composed of around twenty-five singers from the greater San Francisco Bay Area, and has been conducting regularly scheduled performances in the Bay Area since its founding.

Members of the New Choir have been brought together by their common love for the making of beautiful music. The New Choir is dedicated to the study and performance of quality choral literature and sharing the joy and spiritual enhancement inherent in the making of music.

The New Choir has been recognized for their performances of thoughtfully prepared programs. The choir receives frequent requests for guest performances in the San Francisco Bay area and, in March of 2006, was honored with an invitation to perform at the American Choral Directors Association (ACDA) Western Division Convention where the choir's performance was received very warmly. Recently, the New Choir received a Golden Diploma in the 2016 Golden State Chorale Trophy Competition in Monterey.

The New Choir is a 501(c)3 non-profit organization. Donations to the New Choir are fully tax-deductible. The activities of the choir are funded through tax-deductible donations of individual donors, concert ticket sales, and grant from the Arts Council Silicon Valley, in partnership with the county of Santa Clara and the California Arts Council.

The Singers

Soprano	***Alto***	***Tenor***	***Bass***
Yunjeong Han	Helen Koo	Mitchell Allen*	Jamison Bloechl*
Molly Jow*	Jungsun Lee	Paul Ingraham	Heze Hill
Yoonhee Kwon+	Myung-Hee Lee*	Nicholas Mollé+	Kyeong Tae Lee+
Yoon Yeon Lee	Sylvia Lee		Eric Min
Gabriela Quintana-Garcia	Jung Wook Ryu+		
Eun Jeong Song			
Jina Youn			

+ quartet for **While by My Sheep**
* quartet for **Resonet in Laudibus**

New Choir Board

President			
Song-Jae Lee	Terry Chang	James K. Lee	Eileen Chang *(ex-officio)*
	Sungsoo Kim	Kyeong Tae Lee	

New Choir Staff

Artistic Director	***Administrator***	***Treasurer***	***Librarian***	***Project Manager***
Eileen Chang	Jamison Bloechl	Jungsun Lee	Helen Koo	Paul Ingraham

director@newchoir.org / admin@newchoir.org

Program

While by my Sheep *(Processional)*	arr. Hugo Richard Jüngst
Resonet in laudibus	Jacob Handl
The Glory of the Father	Egil Hoveland
O Come O Come Emmanuel (with Audience)	arr. John Mason Neal
Here is the Little Door	Herbert Howells
Omnes De Saba	Jacob Handl
Ubi Caritas (Women only)	Ola Gjeilo
Candlelight Carol (Women only)	John Rutter
Noel Nouvelet	Anonymous
Jul Jul Strålande Jul!	Gustav Nordqvist
Pat-a-Pan	arr. Shawn Kirchner
The Lord's Abundant Grace	Jiyeol Hong
Special Solo, Helen Koo	
O Holy Night	arr. Shawn Kirchner
If We Love Me (For Encore piece)	

While by my Sheep Traditional German Echo Carol *arr. Hugo Richard Jüngst*

This carol, dating back to the 16th century, is a setting of a text by German poet, professor and Jesuit priest Friedrich Spee von Langenfeld (1591-1635). The American music scholar Theodore Baker translated the text into English.

Originally set to a chorale tune, the melody that is now sung was first published in 1623 in *Auserlesene Catholische geistliche Kirchengesange [Selected Catholic Sacred Hymns]* and given its modern harmonized setting by the German composer and choral director, Hugo Jüngst in the late 19th or early 20th century.

Also known as *How Great Our Joy* and *The Echo Carol*, the carol's short verses, telling the story of the angels' annunciation of Jesus' birth to the shepherds (Luke 2:8-12), are sung by the full choir, but the refrain is divided between the choir and a quartet who echo the choir, which suggests that the piece may have been taken from a shepherd's play where the echo was sung offstage.

While by my sheep I watched at night,
glad tidings brought an angel bright:

Refrain: [Echo]
How great my joy [great my joy,]
Joy, joy, joy! [Joy, joy, joy,]
Praise we the Lord in heaven on high.
[Praise we the Lord in heaven on high.]

There shall be born, so he did say,
In Bethlehem a child today:
Refrain

This gift of God we'll cherish well,
that ever joy my heart shall fill.
Refrain

Resonet in laudibus *Jacob Handl (Jacobus Gallus) (1550-1591)*

Jacob Handl, also known as Jacobus Gallus, was a Cistercian monk, born in Carniola (now Slovenia). He worked in regions now part of the Czech Republic and Poland, and served in the Viennese court chapel, finally settling in Olmütz, Czech Republic, where he held the post of organist at the Church of Saint John on the Balustrade.

In his short 41-year lifetime, Handl composed over 500 works, both secular, but mainly sacred. Living at the end of the Renaissance period, his compositions display a wide range of styles from the High Renaissance Franco-Flemish school to the then-new Venetian polychoral style that he came to prefer.

His most notable work is the six-volume *Opus musicum* from 1587, a collection of 374 motets covering the entire liturgical year. It is in this collection that we find his setting of *Resonet in laudibus*.

While many variations of the Latin text can be found in the songbooks of both the Catholic and Lutheran traditions in subsequent centuries, Handl has adopted that found in the *Piae Cantiones* songbook of 1582.

The melody is a 14th century carol that first appears in the Moosburg Gradual of 1360, but is likely much older. It is also used in the traditional German carol *Joseph, lieber Joseph mein*, and the English hymn setting by John Mason Neale, *Christ was born on Christmas Day*.

Handl's version lends itself to an antiphonal performance, which we will offer as a dialogue between the full choir and a solo quartet.

Resonet in laudibus
cum jucundis plaudibus
Sion cum fidelibus:
Apparuit quem genuit Maria.

Sunt impleta, quae praedixit Gabriel:
Eia. Eia, Eia, Eia.

Virgo Deum genuit,
quem divina voluit clementia.

Hodie apparuit in Israel
ex Maria virgine est natus Rex.

Let praises resound
With delightful applause
Zion with the faithful:
He has appeared, born of Mary.

It is fulfilled as foretold by Gabriel.
Eia, Eia, Eia, Eia.

A virgin gave birth to God
Who wanted to give divine mercy.

Today there has appeared in Israel,
Born of the Virgin Mary, the King.

The Glory of the Father *Egil Hovland (1924-2013)*

Egil Hovland was one of Norway's most performed composers and a leader in the updating of the liturgical books of the Church of Norway. He studied composition at conservatories in Norway and Denmark, and in the United States with Aaron Copland and Italy with Luigi Dallapiccola. He served as organist and choir master at the Kerk og Glemmen in Fredrikstad, Norway from 1949 until his death. In 1983 he was made a Knight of the Royal Order of Saint Olav for his contributions to Norwegian music as composer and performer.

His compositions, written in many styles, include symphonic works, sacred pieces for chorus and many works for organ, as well as congregational hymns, choral works and organ accompaniments used by the Church of Norway.

"The Glory of the Father" (1957) sets a text adapted from the opening chapter of the gospel of John, verses 1, 4, 11, and 14, in which God is revealed as the Word incarnate through the birth of his son, Jesus.

The Word was made flesh,
and dwelt among us,
We beheld the glory of the Father,
full of grace and truth.

In the beginning was the Word.
The Word was with God.
In him was life,
and the life was the light of men.
He came to his own,
And his own received him not.

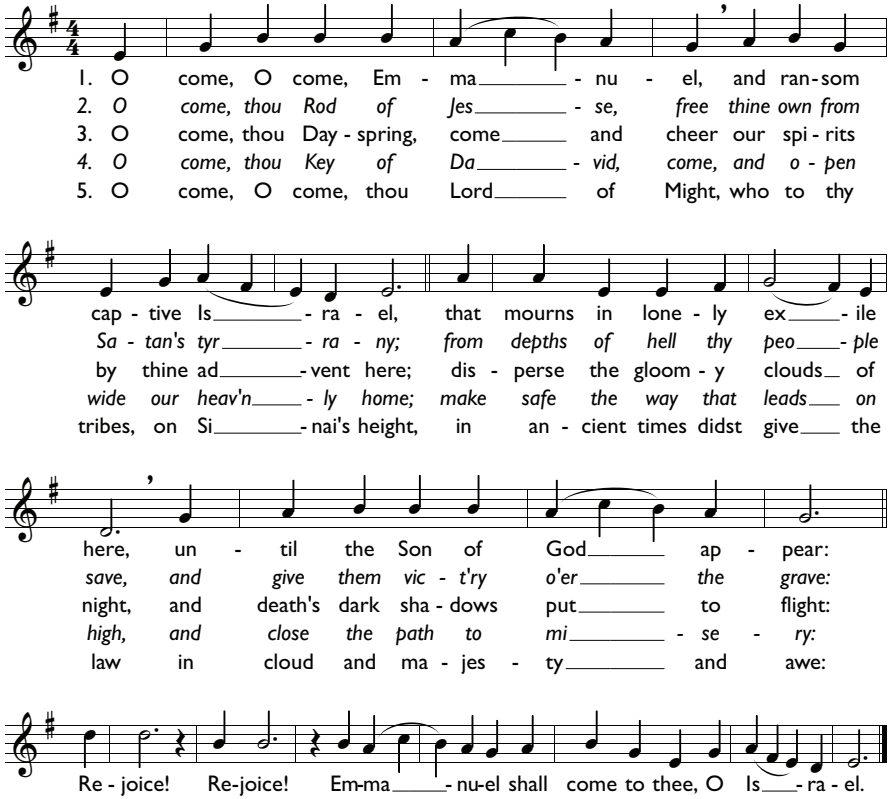
The Word was made flesh,
And dwelt among us,
We beheld the glory of the Father,
Full of grace and truth.

AMNS 26 O come, O come, Emmanuel

Melody: Veni Emmanuel

Latin, tr.
J. M. Neale (1818-1866)

Melody from Hymnal Noted,
1856



This edition produced by Andrew Sims, 2020

O come, O come Emmanuel *Traditional Advent Carol*

The text of this carol dates backs to the 8th century and is a series of seven "O" antiphons sung for evening Vespers services on the days preceding Christmas. These were versified in the 18th century. Each verse refers to Jesus by one of his Old Testament titles, thereby confirming his coming as the fulfillment of ancient prophecy.

Over the centuries many revisions and translations of the text have appeared. The best-known English version is that of John Mason Neale from 1851. His original included all seven verses, but it is now commonly found as a five-verse hymn in most hymnals.

The music is the hymn *Veni Emmanuel*, first found in a two-voice chant manuscript from the 13th century. It was also part of a processional of a French requiem mass from the 15th century. A metrical version of five verses from the 13th century was adapted by Thomas Helmore in England and published, with Neale's translation, in *The Hymnal Noted* in 1854.

O come, O come, Emmanuel,
and ransom captive Israel,
that mourns in lonely exile here
until the Son of God appear.

Refrain:
Rejoice! Rejoice!
Emmanuel shall come to thee, O Israel.

O come, Thou Dayspring, come and cheer
our spirits by Thine advent here;
Disperse the gloomy clouds of night,
and death's dark shadows put to flight.
Refrain

O come, Thou Key of David, come,
and open wide our heav'nly home;
Make safe the way that leads on high,
and close the path to misery.
Refrain

Here is the Little Door *from* **Three Carol-Anthems** *Herbert Howells (1892-1983)*

English composer Herbert Howells began his musical studies with Herbert Brewer, organist of Gloucester Cathedral. In 1912 he was awarded a scholarship to the Royal College of Music where he studied composition with Charles Villiers Stanford, Walter Parratt, Charles Wood and Hubert Parry. From 1917 to 1920 he was an organist at Salisbury Cathedral and, in 1920, returned to the Royal College of Music to teach composition. In 1936, he succeeded Gustav Holst as director of music at St. Paul's Girls' School in London.

In his 20s and 30s Howells composed chiefly orchestral and chamber music, and his works for organ have become standards in the organ repertoire. Later in life, Howells turned to sacred themes and today is best known for his Anglican church music.

Here is the Little Door *from* **Three Carol-Anthems** *continued* *Herbert Howells (1892-1983)*

Here is the little door is the first in Howells' set of *Three Carol-Anthems* from 1918-20. The text, by Frances Chesterton, the wife of author Gilbert Keith Chesterton, is one of many Christmas poems the couple sent to friends as Christmas cards beginning in 1915. It depicts the wonder the Magi experienced upon seeing Jesus in the manger and how this sleeping child, now awake, passes on these gifts to encourage and soothe a nation then enduring the horrors of the first World War.

Here is the little door, lift up the latch, oh lift!
We need not wander more
but enter with our gift;
Our gift of finest gold,
Gold that was never bought nor sold;
Myrrh to be strewn about his bed;
Incense in clouds about his head;
All for the Child that stirs not in his sleep.
But holy slumber holds with ass and sheep.

Bend low about his bed, for each He has a gift;
See how His eyes awake,
lift up your hands, O lift!
For gold, He gives a keen-edged sword
(Defend with it Thy little Lord!),
For incense, smoke of battle red.
Myrrh for the honoured happy dead;
Gifts for His children, terrible and sweet;
Touched by such tiny hands and
Oh such tiny feet.

Omnes de saba venient *Jacob Handl (Jacobus Gallus) 1550-1591*

Saba, as the land of Sheba is called in the Douay Latin Bible, was an ancient trading country at the southern end of the Arabian Peninsula. Today, it is the nation of Yemen. It was known for its gold and incense and is mentioned in the Bible on several occasions, most notably for the account of the visit of the Queen of Sheba to King Solomon [I Kings 10:1-13].

The text of *Omnes de Saba venient* is from Isaiah 60: 6. It is a part of the great tribute that will be paid to the glory of Zion. That this passage mentions gold and incense allows it to be tied to the Three Kings that brought these same gifts to Bethlehem at Jesus' birth in fulfillment of Old Testament prophecy.

Handl's setting of this Epiphany motet, first published in 1586, is an energetic song of praise set for five voices. Each section of the text is set to a short musical motif that is passed among the voices as an echo.

Omnes de Saba venient
aurum et thus deferentes
et laudem Domino annuntiantes.
Alleluia.

All from Sheba will come
Bearing gold and incense
And proclaiming the praise of the Lord.
Alleluia.

Ubi Caritas *Ola Gjeilo (b.1978)*

Ola Gjeilo [YAY lo] is one of today's most frequently performed choral composers. Born in Norway, Ola studied at The Juilliard School, and the Royal College of Music in London. He grew up in a musically eclectic home, listening to classical, jazz, pop and folk music, and has incorporated these many styles into his compositions. He currently works as a New York City-based freelance composer. An accomplished pianist, he is known for his improvisations over his own published choral pieces as a trademark of his collaborations with performers.

Composer's Note:
The first time I sang in a choir was in high school. I went to a music high school in Norway and choir was obligatory. I loved it from the very first rehearsal, and the first piece we read through was Maurice Duruflé's *Ubi Caritas*. It will always be one of my favorite choral works of all time; to me, it's the perfect a cappella piece.

So when I set the same text myself a few years later, it was inevitable that the Duruflé would influence it. While Duruflé used traditional Gregorian chant as the basis of his piece, I used chant more as a general inspiration, while also echoing the form and dynamic range of his incomparable setting of the text.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.

Candlelight Carol (1984) *John Rutter (b.1945)*

English composer John Rutter is an icon in the world of choral music with tuneful, meticulously crafted works that are now staples in the 20th century choral music repertoire. Rutter wrote his first carol as a schoolboy, and says "Carols were my calling cards". He produced an anthology of old and new carols by English composers and, in the 1970s, he edited *Carols for Choirs 2*, followed by two additional collections.

Inspired by the painting *The Nativity at Night*, an Early Netherlandish painting from about 1490 by Geertgen tot Sint Jans in the National Gallery, London, *Candlelight Carol* centers around the love of the mother Mary on that first night in the stable. The painting shows the nativity of Jesus, attended by angels, with the Annunciation to the shepherds on the hillside behind seen through a window in the center of the painting. While the background is dark, a light radiates from the baby, illuminating the faces of Mary and the angels, and is based on the vision of St. Bridget of Sweden in which she saw the child radiate "an ineffable light and splendor that the sun was not comparable with".

Candlelight Carol (1984) *continued* *John Rutter (b.1945)*

How do you capture the wind on the water?
How do you count all the stars in the sky?
How do you measure the love of a mother,
or how can you write down a baby's first cry?

Refrain:
Candlelight, angel light, firelight and star glow
Shine on his cradle till breaking of dawn.
Gloria, gloria in excelsis Deo!
Angels are singing; the Christ child is born.

Shepherds and wise men
will kneel and adore him,
Seraphim round him their vigil will keep;
Nations proclaim him their Lord
and their Saviour.
But Mary will hold him and sing him to sleep.
Refrain

Find him at Bethlehem laid in a manger
Christ our Redeemer asleep in the hay.
Godhead incarnate and hope of salvation,
A child with his mother that first Christmas Day.
Refrain

Noël Nouvelet *Traditional French Carol*

In France, the crèche, the miniature representation of the nativity scene with figures of the holy family, shepherds, the three wise men, angels and animals, is the centerpiece of Christmas decorations. This traditional French carol from the late 15th or early 16th century celebrates all of the figures in the crèche. When it was written, the carol was sung by families at home and at community gatherings rather than in churches as part of the Roman Catholic liturgy.

It was printed in the 1721 *Grande Bible des noëls, taunt vieux que nouveaus*. Over the centuries, many variations of both the French text and English translations have appeared, all colored by the differences between Christian denominations.

The melody is in the Dorian mode. The tune is also used in the English carol "Sing We Now of Christmas."

Noël nouvelet, Noël chantons icy;
Dévotes gens, crions a Dieu merci.
Chantons Noël pour le Roi nouvelet
Noël nouvelet, Noël chantons ici.

En Bethléem, Marie et Joseph vy
L'ane et le boeuf, l'Enfant couché au lit
La crèche était au lieu d'un bercelet
Noël nouvelet, Noël chantons ici

L'etoile y vis qui la nuit esclaircy
Qui d'Orient ou elle avait sorti
En Bethléem les trois rois conduisaient.
Noël nouvelet, Noël chantons ici.

L'un portant l'or, et l'autre myrrhe aussi
l'autre encens, que faisait bon sentir.
Du paradis semblait le jardinet
Noël nouvelet, Noël chantons ici.

En trente jours Noël fut accompli
En douze vers sera mon chant fini.
Par chacun jours j'en ai fait un couplet
Noël nouvelet, Noël chantons ici.

A new Noël we sing;
The devoted people cry thanks to God.
Singing Noël for the newborn King;
A new Noël we sing!

Mary and Joseph in Bethl'em, with
Ass and cow, made a bed for the infant to sleep in.
A manger of hay in place of a crib.
A new Noël we sing!

I saw a star that lighted the night
In the east where it led.
to Bethlehem leading the three kings.
A new Noël we sing!

One brought gold, and another myrrh also.
Another, incense that gave a pleasant scent.
So that the little garden resembled Paradise.
A new Noël we sing!

In thirty days Christmas was fulfilled
In twelve verses my song will be complete;
For each day I will write a couplet.
A new Noël we sing!

Jul, Jul strålande Jul *Gustaf Nordqvist (1886-1949)*

Gustaf Nordqvist was a Swedish composer, church musician and professor. From 1914, he was organist of the Adolf Fredrik church in Stockholm and a teacher of harmony at the Royal Conservatory of Music from 1924. He is best known as a composer of many solo songs, including *'Till havs'* and Christmas carol *Jul, jul, strålande jul*. In later years, he wrote more sacred pieces. Gustaf Nordqvist was voted into the Royal Swedish Academy of Music in 1932.

The lyrics of *Jul, jul, strålande jul* are by the Swedish Lutheran minister Edvard Evers (1853-1919) and paint a picture of radiant light reflected on the white snow of a Swedish winter. It is a prayer to a guardian angel to fold its wings over us to protect us as we seek peace and light in this holy season.

Jul, jul, strålande jul,
Glans över vita skogar,
Himmelens kronor med gnistrande ljus.
Glimmande bågar i alla Guds hus,
Psalm, som är sjungen från tid till tid,
Eviga längtan till ljus och frid!
Jul, jul, strålande jul,
Glans över vita skogar.

Kom, kom, signade jul!
Sänk dina vita vingar
över stridernas blod och larm,
över all suckan ur människobarm
över de släkten som gå till ro,
över de ungas dagande bo!
Kom, kom, signade jul
Sänk dina vita vingar!

Christmas, Christmas, radiant Christmas,
Shine over white forests,
The heavens crown with sparking light,
Gleaming arches in all God's house,
Psalm, sung time and again,
Eternal yearning for light and peace!
Christmas, Christmas, radiant Christmas,
Shine over white forests!

Come, come, sign of Christmas!
Fold your white wings
over the blood and alarms of strife,
over all the sighs of mankind,
over the families that go to their rest,
over youth's daily life!
Come, come, sign of Christmas,
Fold your white wings!

Pat-A-Pan

Burgundian Carol, arr. Shawn Kirchner

This French Christmas carol in the Burgundian dialect was written by the French lawyer and poet Bernard de La Monnoye (1641–1728) and first published in *Noël bourguignons* in 1720. Its original title is "Guillô, Pran Ton Tamborin" (Willie, Bring Your Little Drum). Several English translations have been made in the following centuries.

The carol tells the story of the birth of Jesus from the perspective of shepherds playing simple musical instruments, flute and drum, whose sounds give the song its title: "pa-ta-pan" mimics the sound of the drum, and "tu-re-lu-re-lu,", the flute.

Arranger's Note:
The impetus for the creation of this setting was a carol sing-off humorously couched by Los Angeles Master Chorale music director Grant Gershon as a "battle of the sexes." For a couple of years running, the women of the Master Chorale sang the gentle lullaby *Bring a Torch, Jeanette, Isabella* for the choir's annual carols concerts while the men countered with the extremely robust *Brightest and Best*. It didn't seem entirely fair to compete on such contrasting material, so the next year I switched things up, and wrote the women this vibrant *Pat-a-pan*, and gave the men the Czech *Rocking Carol* as their own lullaby. The SATB with piano accompaniment version was later created at the request of Dr. Jo-Michael Scheibe, and premiered by the University of Southern California Thornton Chamber Singers.

The English text of this arrangement is by the arranger.

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

When the folk of olden days gave the King of Kings their praise,
They had pipes to play upon,
Tu-re-lu-re-lu, pa-ta-pa-ta-pan
And also the drums they'd play, full of Joy, on Christmas Day.
Tu-re-lu-re-lu, pa-ta-pa-ta-pan

On this day the Savior's grace makes the Devil hide his face,
Let the merry tune play on!
Tu-re-lu-re-lu, pa-ta-pa-ta-pan
For the tune that you now play drives the darkness far away!
Tu-re-lu-re-lu, pa-ta-pa-ta-pan

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

O Holy Night

Adolphe Adam (1803-1856) arr. Shawn Kirchner

French composer, teacher and music critic Adolphe Adam was a prolific composer for the theatre and is best known today for his ballets *Giselle* and *Le corsaire* , and his operas *Le postillon de Lonjumeau* and *Si j'étais roi.*

The son of a well-known composer and pianist, his father did not want him to pursue a musical career. Adolphe defied his father, and his many operas and ballets earned him a good living until he lost everything in 1848 in a disastrous attempt to open a new opera house in Paris. He recovered, and extended his activities to journalism and teaching. He was appointed a professor at the Paris Conservatoire, France's principal music academy.

Along with his theatrical music, his Christmas carol *Minuit, chrétiens!* (Midnight, Christians), also known as *Cantique de Noël* and, in English as *O Holy Night*, is undoubtedly his best-known piece.

Placide Cappeau, a lawyer and wine merchant with a great love of literature, claimed that he wrote *Minuit, chrétiens* in 1843 while in a stagecoach to Paris to celebrate the restoration of the church organ in his hometown of Roquemaure.. In setting Cappeau's poem to music that same year, the composer, Adolphe Adam, called his tune "la Marseillaise religieuse" (the religious Marseillaise), reflecting the republican and secular - even somewhat socialist - views of Cappeau in the original poem.

In 1855, John Dwight, a Unitarian minister and schoolmaster in Boston, wrote an English translation of Cappeau's poem that became popular in the United States, especially in the North where its third verse resonated with Abolitionists, of which Dwight was one.

O holy night, the stars are brightly shining;
It is the night of the dear Savior's birth.
Long lay the world in sin and error pining,
till He appeared and the soul felt its worth.
A thrill of hope, the weary world rejoices,
for yonder breaks a new and glorious morn.
Fall on your knees! O hear the angel voices!
O night divine, O holy night
when Christ was born!
O night, O holy night, O night divine!

Led by the light of faith serenely beaming,
with glowing hearts by the cradle we stand.
So, led by light of a star sweetly gleaming,
here came the Wise Men from Orient land.
The King of Kings lay thus in lowly manger,
in all our trials born to be our Friend.
He knows our need, to our weakness
is no stranger.
Behold your King, before the lowly bend!
Behold your King, before the lowly bend!

Truly He taught us to love one another;
His law is love and His gospel is peace.
Chains shall He break, and all bonds
burst asunder,
For in His name all oppression shall cease.
Sweet hymns of joy in grateful
chorus raise we,
Let all within us praise His holy name!
Christ is the Lord! O praise His name forever!
His pow'r and glory evermore proclaim!
His pow'r and glory evermore proclaim!

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