

Palouse Choral Society

Presents

*'Tis the
Season*

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SOCIETY

2011-2012 Season

Eternal Light

Sunday October 23, 2011, 4:00 p.m.
Haddock Concert Hall, Lionel Hampton Music Building, UI Campus



'Tis the Season

Friday, December 16, 2011, 7:30 p.m.
Sunday, December 18, 2011, 4:00 p.m.
St. Boniface Catholic Church, Uniontown



The Gift of Music: A Community Celebration

A Collaborative Fundraising Performance with
Palouse Choral Society &
Washington-Idaho Symphony

Friday, March 2, 2012, 7:30 p.m., UI Administration Auditorium
Saturday, March 3, 2012, 7:30 p.m., UI Administration Auditorium
Sunday, March 4, 2012, 3:00 p.m., Clarkston High School Auditorium
(Tickets sold separately for this fundraising performance)



A Night of Broadway and Opera

Friday, June 15, 2012, 7:30 p.m.
Sunday, June 17, 2012, 6:00 p.m.
UI Administration Auditorium

Artistic & Music Director



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society (formerly known as the Idaho-Washington Concert Chorale) in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church. Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership from fifty to over eighty singers and the concert series has grown to four concerts per year. This summer he accompanied several PCS singers to participate in the International Prague Choral Festival. Dr. Murphy is Director of Choral Activities and Assistant Professor of Conducting at the University of Idaho where he conducts the Vandaleers Concert Choir and

University Chorus, and teaches graduate and undergraduate courses in conducting and choral methods.

A native of Wilmington, North Carolina, Dr. Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University. His dissertation, *Performance Practice of Johann Sebastian Bach's Passio secundum Johannem – A Study of Twenty-Five years of Recorded History as Influenced by the Historically Informed Performance Movement* was awarded a grant for dissertation research. He is the Founder and Artistic Director of the Idaho Bach Festival. Dr. Murphy has held several state leadership positions in the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC). Presently, he is President-Elect for the Idaho state chapter of the American Choral Directors Association. Dr. Murphy continues to serve as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics.



Accompanist



Elena Panchenko is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhall. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena); her son Ivan, a university student.



Photo by Jill Freuden

*Thank you
Dave Spencer!*

Palouse Choral Society expresses its appreciation to David Spencer for his contribution to our organization through his wreath-making activity. Not only does he serve as our Bass section leader, Dave's been busy making holiday wreaths which he sells and subsequently donates the proceeds to PCS. Thus, not only do the wreaths benefit our organization, their beauty brings enjoyment and that extra special touch to many of our homes each Christmas season. Our heartfelt thank

Soloists



Dr. Kyle Ferrill, baritone, joined the faculty of the Lionel Hampton School of Music in the fall of 2011. Dr. Ferrill is a passionate and committed educator, and enjoys teaching both applied voice and voice-related subjects. As a professor, Dr. Ferrill places special emphasis on holistic musical development--his goal is for each student to be a complete musician by connecting the various aspects of musical training. Prior to joining the faculty at the University of Idaho, Ferrill taught at Indiana University, Boston University, Butler University, DePauw University, Walnut Hill School for the Arts, the Asolo (Italy) Song Festival, and the Interlochen Center for the Arts. Dr. Ferrill's students have enjoyed success at competitions such as NATS, and gone on to graduate studies at prestigious institutions or to successful careers as music educators. His formal schooling has been enriched by studies at Tanglewood, Songfest, Ravinia, and several sessions in the Carnegie Hall Professional Training Workshops. Dr. Ferrill has coached with Phyllis Curtin, Ken Griffiths, Dennis Helmrich, Rudolf Jansen, Graham Johnson, Martin Katz, Helmuth Rilling, Anthony Rooley, and Dawn Upshaw. Dr. Ferrill's doctoral dissertation, *William Parker and the AIDS Quilt Songbook*, reflects his interest for new music, and particularly for collaborating with living composers. He has worked closely with David Bruce, Anna Clyne, Ruth Fazal, Osvaldo Golijov, Ricky Ian Gordon, John Harbison, and Jake Heggie.

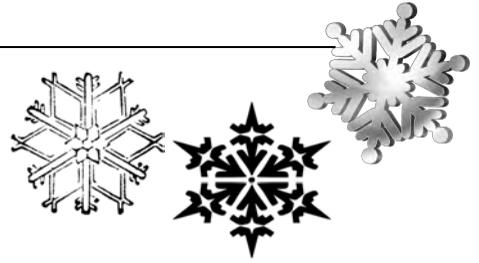


Dr. Ferrill is an active performer with a vast repertoire spanning from Monteverdi to modern music. He has sung on 5 continents, including a recent tour of China. He has appeared with some of the nation's finest orchestras, including the Chicago Symphony Orchestra, the Boston Pops, and New York's Orchestra of St. Luke's. Conductors include Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Gil Rose, Robert Spano, Kirk Trevor, and John Williams. Recent engagements include the Brahms Requiem and Mendelssohn's *Elijah* with St. Olaf College Choir and Orchestra, the Oregon Bach Festival with Helmuth Rilling, a commercial recording of Ruth Fazal's *Awakening* with the Slovak National Orchestra in Bratislava, Slovakia, and a reprise of a successful Carnegie Hall commission, David Bruce's *Piosenki*, in London. He and his wife, mezzo Lexa Ferrill, enjoy performing together and also love to travel, cook, hike, and ski.



Soloists

Genevieve Baglio



Lauded for her "warm, rich mezzo voice and well-timed comic charm", mezzo-soprano Genevieve Baglio is an active performer in the Washington/Oregon region. A native of the Pacific Northwest, Genevieve received her BM in vocal performance at Whitman College in Walla Walla, WA. She went on to study at the Boston Conservatory of Music, and received her MM in vocal performance from Western Washington University. Recently, her solo performances have included Dido in *Dido and Aeneas*, Mother in *Amahl and the Night Visitors*, Mother Abbess in *The Sound of Music*, The Witch in *Into the Woods*, and the one woman opera *Bon Appétit!* for which she was advised directly by composer Lee Hoiby.



Jason Dyer is a third-year vocal performance major who began studying this fall at The University of Idaho. Jason's curious and passionate nature has led him to have a significant interest in the vocal music of Johann Sebastian Bach and the Baroque era. After graduation, Jason intends on performing and will seek advanced degrees in vocal performance. These collaborating concerts with the Palouse Choral Society mark his debut as a Bach soloist.





'Tis the Season!



Full Choir

Weihnachts-Oratorium (Christmas Oratorio)

Johann Sebastian Bach
(1685-1750)

Jauchzet, frohlocket, auf, preiset die Tage
Es begab sich aber zu der Zeit - *Jason Dyer*
Nun wird mein liebster Bräutigam - *Genevieve Baglio*
Bereite dich, Zion - *Genevieve Baglio*
Wie soll ich dich empfangen
Und sie gebar ihren ersten Sohn - *Jason Dyer*
Er ist auf Erden kommen arm - *Sopranos and Kyle Ferrill*
Grosser Herr und starker König - *Kyle Ferrill*
Ach, mein herzliebes Jesulein

- Intermission -

Thank you for joining us tonight! Please turn off all cell phones, pagers and recording devices. Please refrain from using flash photography during the concert. Our performance is being professionally recorded.

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Chamber Choir



Allon, Gay Begeres

Guillaume Costeley
(1531-1606)

The Holly and the Ivy

arr. Benjamin Britten
(1913-1976)

Here is the Little Door

Herbert Howells
(1892-1983)

My Dancing Day

arr. Robert Shaw & Alice Parker
(1916-1999) (b. 1925)

Riu, Riu, Chiu

Anonymous, edited by Noah Greenberg
(1919-1966)

Full Choir

Glory to God in the Highest

Randall Thompson
(1899-1984)

Behold a Star from Jacob Shining from *Christus*

Felix Mendelssohn
(1809-1847)

Away in a Manger

Jerry Rubino
(b. 1952)

The Twelve Days of Christmas

arr. John Rutter

Betelehemu



arr. Barrington Brooks
(1959-1996)

Sing with Us!

PCS is an auditioned choir of community members from the Palouse and surrounding communities. We rehearse Monday nights at Moscow High School from the end of August through the end of our concert season. If you are interested in joining us, please contact: Janice O'Toole, otoole3@inlandnet.com, 509.597.8917

Program Notes & Translations

Cantata for the First Day of Christmas (Weihnachts-Oratorium I)

The twelve days of Christmas are likely to be regarded by most people today as beginning on December 13th and ending on December 25th. But in the mind of the church, in Johann Sebastian Bach's time as well as in our own, the twelve days of Christmas begin on December 25th and continue through to January 6th, the Feast of the Epiphany. It is these latter twelve days of Christmas that Bach had in mind when he laid out the master plan for each of the six musically and textually interrelated, yet also individually complete and self-contained, cantatas to which he himself gave the title *Weihnachts-Oratorium*. Although we today customarily think of this oratorio as a single six-part entity (and rightly so, in keeping with Bach's intention), we need to know that Bach himself never conducted the entire oratorio (nor even half of it) as a single entity. On the contrary, he presented it one part, i.e., one cantata, at a time.

In 1734, the year in which Bach prepared this masterwork, he was 49 years old and at the height of his creative power. As cantor (chief musician) for the churches of St. Thomas and St. Nicholas in the German city of Leipzig, he was responsible for "the principal music" for their Services of Worship; and his procedure with this six-part work was to designate part one for performance on Christmas Day; part two on the Second Day of Christmas; part three on the Third Day of Christmas; part four on New Year's Day; part five on the Sunday after New Year; and part six on the Feast of Epiphany. And it is worth noting here that it was customary already in Bach's time for the worshipers in the Leipzig congregations to be provided with the librettos (texts) of the choral music offered in their midst each Sunday and Feast Day – to enable them to follow along and prayerfully ponder the words they were hearing sung.



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Program Notes & Translations

It is also interesting to note that in the year 1734 Christmas Day fell on a Saturday. Consequently, in that year the Leipzig congregations first heard part one of the *Christmas Oratorio* on a Saturday; part two on the following day, Sunday; and part three on Monday (worshippers in 1734 were accustomed to coming to church on all three consecutive days). Part four was then performed on the following Saturday, January 1, 1735; part five the next day, Sunday, January 2nd; and part six on the following Thursday, January 6th, the Feast of Epiphany.

If one wonders how the worshippers in Leipzig (assuming they were present for all six Services of Worship) could possibly remain aware of the interrelatedness of these six cantatas, hearing them as they did over a twelve day period, it can be answered that, unlike most listeners today (for whom Christmas ends as soon as all the presents have been opened and Christmas Day dinner has been eaten), the listeners in Bach's time were accustomed to thinking of the twelve days of Christmas as a single, integrated festival. Nor would Bach have regarded the spreading of his oratorio over six Services of Worship on six separate days as awkward. More likely, he would have regarded this procedure as a helpful way to allow the details of the Christmas Gospel to unfold.

The Biblical source material for the *Christmas Oratorio* is from the Christmas stories ("sacred history") according to St. Luke (chapter 2, verses 1 to 21) and St. Matthew (chapter 2, verses 1 to 12). Part one, which we are hearing at this concert, tells of the birth of the Christ Child. Parts two and three, the angels' announcement of his birth to the shepherds; and the shepherds' visit to Bethlehem. Parts four, five, and six then go on to tell of the circumcision and naming of Jesus, as well as of the adoration of the child by wise men from the east.

In the *Weinachts-Oratorium* Bach follows a pattern similar to the one he employed in his prior Passion histories, according to St. John (1724) and St. Matthew (1727). That is, he assigns most of the Biblical narratives to a tenor evangelist, who sings the text in recitative (simple unadorned chant-like form). Then, as a response to the Biblical narratives he



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Program Notes & Translations

inserts chorale (hymn) stanzas which he appropriated from the vast treasure of 16th- and 17th-century Lutheran hymns that were still familiar in this time (mid-18th-century) to the people in the pews of the Leipzig churches. Although these chorale stanzas are sung by the choir (in Bach's own exquisite, masterful harmonizations), they are intended to represent the congregation's response of prayer, praise, and thanksgiving to the Christmas message they are hearing. Some are sung in a straightforward four-part manner, with the instruments doubling the voice parts; others are provided with extended orchestral accompaniments.

In addition to the hymnic responses, each of the oratorio's six parts includes two musically elaborate (and often extremely difficult to perform) arias for one or more solo singers. These arias provide additional opportunities for the listeners to pause and reflect upon the Christmas Gospel being proclaimed by the evangelist. Texts for these freely-composed sections are most likely the result of a collaboration between Bach himself and Christian Friedrich Henrici (pen name Picander), a poet who also provided Bach with many of his earlier librettos (including the one for the *St Matthew Passion*). The threefold purpose of the chorus in this oratorio, as in all of Bach's church cantatas, is either to proclaim the particular Gospel message for the occasion, or to offer prayer and praise to God on the listener's behalf, or to invite and encourage the listeners to respond (with body, mind and spirit) to the Gospel message they are hearing. Each of the oratorio's six parts, i.e. six cantatas, (with the exception of part two, which opens with a hauntingly beautiful orchestral pastoral symphony) begins and ends with the chorus and orchestra in a mood of jubilation. However, even in the midst of the oratorio's pervasive joy, Bach the theologian cannot help reminding his listeners that the newborn child of Bethlehem would one day be offering his life as a sacrifice for the sins of the world. He does this by twice utilizing the melody for the well-known Lenten hymn "O Haupt voll Blut und Wunden" ("O Sacred Head, Now Wounded") – in part one as the tune for a simple four-part chorale; and again, in part six, as the tune for the song of victory in the closing chorale fantasia.

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Program Notes & Translations

1. Chor

Jauchzet, frohlocket, auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit
an!
Dienet dem Höchsten mit herrlichen
Chören,

2. Rezitativ (Evangelist)

Es begab sich aber zu der Zeit, daß ein
Gebot von dem Kaiser Augusto ausging,
daß alle Welt geschätzt würde. Und
jedermann ging, daß er sich schätzen
lasse, ein jeglicher in seine Stadt. Da
machte sich auch auf Joseph aus Galiläa,
aus der Stadt Nazareth, in das jüdische
Land zur Stadt David, die da heißet Beth-
lehem; darum, daß er von dem Hause
und Geschlechte David war: auf daß er
sich schätzen lasse mit Maria, seinem
vertrauten Weibe, die war schwanger.
Und als sie daselbst waren, kam die Zeit,
daß sie gebären sollte. (Luke 2:1, 3-6)

1. Chorus

*Celebrate, rejoice, rise up and praise the
time,
glorify what the Highest has done today!
Abandon despair, banish laments,
sound forth full of delight and happiness!
Serve the Highest with glorious choruses,
let us honor the name of the Supreme Ruler!*

2. Recitative (Evangelist)

*It came to pass at that time, however, that a
decree went out from Caesar Augustus that
the whole world should be appraised. And
everyone went to be appraised, each to his
own city. So Joseph also went out of Galilee,
out of the city of Nazareth, into the Jewish
territory to the city of David, which was
called Bethlehem; since he was of the house
and race of David; so that he might be ap-
praised with Mary, his betrothed wife, who
was pregnant. And while they were there,
the time came for her to deliver.*



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Program Notes & Translations

3. Rezitativ

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor!

4. Arie

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir
zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,

5. Choral

Wie soll ich dich empfangen
Und wie begeh'n' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!

3. Recitative

*Now my dearest Bridegroom,
now the hero from David's branch,
for the comfort, for the salvation of the
earth, will be born at last.
Now the Star out of Jacob will shine,
its light already breaks forth.
Arise, Zion, and give up your weeping now,
your happiness rises high above you!*

4. Aria

*Prepare yourself, Sion, with tender efforts,
to behold your lovely one, your beloved,
near you soon!
Your cheeks
must now glow much more radiantly,*

5. Chorale

*How shall I embrace You,
and how encounter You?
O desire of the whole world,
O adornment of my soul!
O Jesus, Jesus, place
the torch near me Yourself,
so that what gives You pleasure
be known and familiar to me!*

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Program Notes & Translations

6. Rezitativ (Evangelist)

Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge. (Luke 2:7)

7. Choral und Rezitativ

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöhen,
Die unser Heiland vor uns hegt?
Daß er unser sich erbarm,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich,
Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis!
("Gelobet seist du, Jesu Christ," verse 6)

8. Arie

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,

6. Recitative (Evangelist)

And she bore her first son, and wrapped Him in swaddling clothes and laid Him in a manger, since there was no other room in the inn.

7. Chorale and Recitative

*He came to earth poor,
Who can rightly exalt this love,
that our Savior harbors for us?
So that He might have sympathy for us,
Indeed, who could possibly have predicted
how the sorrow of humanity moved Him?
And make us rich in heaven,
The Son of the Highest came into the world,
since its salvation pleased Him so much,
and like His dear angels.
thus He Himself will be born a human.
Kyrie eleison!*

8. Aria

*Great Lord, o powerful King,
dearest Savior, o how little
you care about the glories of the earth!
He who sustains the entire world,*

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Program Notes & Translations

9. Choral

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettlein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!
("Vom Himmel hoch, da komm ich her,"
verse 13)

Luke 2:1,3-6 (mov't. 2); "Wie soll ich dich empfangen," verse 1: Paul Gerhardt 1653 (mov't. 5); Luke 2:7 (mov't. 6); "Gelobet seist du, Jesu Christ," verse 6: Martin Luther 1524 (mov't. 7); "Vom Himmel hoch, da komm ich her," verse 13: Martin Luther 1535 (mov't. 9)



Allon, gai bergeres is a chanson (madrigal) by French composer Costeley. Costeley is best known for his popular chansons, which varied widely in subject matter. This one sets a charming pastoral story of a group of shepherdesses running to the stable and comparing the various gifts they are bringing to the baby Jesus as nurses in his moth-

Allon, gai, gai, gai bergeres,
Allon, gai, soyez legeres, suivez moi.

*Let us go gaily, shepherdesses,
Let us go gaily, be light, follow me.*

Allon, allon voir le Roi,
Qui du ciel en terre est né.

*Let us go see the King,
Who from heaven is born on earth.*

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Program Notes & Translations

Un beau present lui ferrai, de quoi?
De ce flageolet, que j'ai tant gai.

*I'll make Him a beautiful present, of what?
This tin whistle that I have, so gay.*

Un gateau lui donnerai.

I will give Him a cake.

Ho, ho, paix-la! Je le vois;
It tette bien, sans le doigt, let petit Roi.

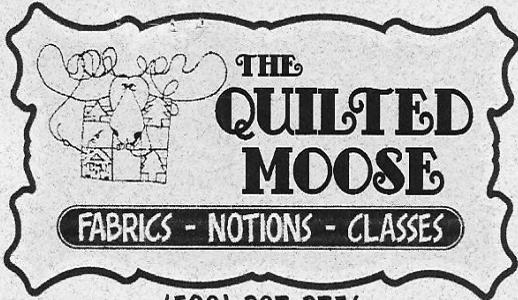
*Oh, oh, hush! I see Him;
He's nursing well, not with His thumb, the
little King.*

Allon, gai, gai, gai bergeres,
Allon, gai, souez legeres, le Roi boit.

*Let us go gaily, shepherdesses,
Let us go gaily, be light, the King is nursing.*



Benjamin Britten arranged the carol **The Holly and the Ivy** in 1957 for the Haddo House Choral Society. This traditional carol has Christian and Pagan symbolism. Britten's folksongs and carol arrangements span much of his career. Having been strongly encouraged by his teacher, Frank Bridge, to at all times be true to himself and to develop his own voice, one might expect Britten to eschew the folksong tradition, which had been capatilzed upon by the generation before him. But Britten followed the line of Grainger and voiced his distinctive style in these arrangements with popular results. The arrangements display artistic grace and sensitivity that make them some of the most beloved for performers and audiences alike.



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Program Notes & Translations

Herbert Howells was a prolific English composer best known for his sacred music. **Here is the Little Door** is one of three carols anthems composed early in his career, between 1918 and 1920. The words are by Frances Chesterton, the wife of English poet and writer G.K. Chesterton. The first verse has the three wise men finding the baby Jesus; in the second they foresee the terrible deeds done in Christ's name and call on listeners to fight for Christ. At this line "Defend with it thy little Lord" suddenly all voice parts of the choir are in unison, the only time in the composition when it occurs.



My Dancing Day is an English carol that first appeared in written form in William B. Sandys' 1833 *Christmas Carols Ancient and Modern*. American composer, conductor, and teacher, Boston-born Alice Parker first came to public attention for her arrangements in collaboration with the late choral conductor Robert Shaw. Building on an international reputation, she has continued composing in many forms, researching folk music, conducting performances and workshops all over the continent.



The festive **Riu, Riu Chiu** was first made popular in the 1950s and 60s when the musicologist and performer Noah Greenberg introduced the Spanish carol to many American touring choirs. Greenberg found the tune in the famous Uppsala print, which

Riu,riu chiu, la guarda ribera.
Dios guardo el lobo de nuestra cordera

*Riu, riu chiu, he who herds by the river,
God kept the wolf far away from our ewe*



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Program Notes & Translations

El lobo rabioso la quiso morder, mas Dios poderoso la supo defender;

The furious wolf attempted to bite her, but almighty God protected her well:

Quiso le hazer que no pudiesse pecar, ni aun original esta Virgen no tuviera.

Such did he make her she could know no sin, a Virgin unstained by her first father's fault.

Este qu'és nascido es el gran monarca, Cristo patriarca de carne vestido;

The newborn child is the mightiest monarch, Christ patriarchal invested with flesh,

Hanos redimido con se hazer chiquito, aunqu'era infinito, finito se hizera.

He made himself tiny and so redeemed us: he who was infinite became finite.

Muchas profecias lo han profetizado, y aun en nuestros dias lo hemos alcanzado.

Many a prophecy told of his coming, and now in our days have we seen them fulfilled.

A Dios humanado vemos en el suelo y al hombre nel cielo porqu'er le quisera.

God became man, on earth we behold him, and see man in heavens because he so willed.



Glory to God in the Highest was composed in six days while Thompson was abroad in Gstaad, Switzerland during July 1958. The impetus of the request was from Harold Schmidt who had asked Thompson if he could compose something for possible performance by the Harvard Summer School Chorus. The brief work on a text from Luke 2:14 features a vigorous opening "A" section in changing meters followed by a reflective "B" section on the words "And on earth, peace good will toward men." It ends with a full reprise of the "A" section.



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Program Notes & Translations

Mendelssohn's lyrical **Behold a Star from Jacob Shining** comes from the unfinished oratorio, *Christus*. Mendelssohn worked on the oratorio regularly in 1846 and 1847 but died with only fragments of the work completed. The music is characterized by the subtlety with which Mendelssohn is able to create memorable music from comparatively simple resources. Contrasting the serene opening section is a dramatic middle section and ends in a romantic setting of a chorale.



Jerry Rubino, the arranger of this lush setting of **Away the Manger**, is a Minnesota-based conductor who worked twenty-three seasons as associate conductor of the Dale Warland Singers. The text for *Away in a Manger* was originally published in 1885 in a Lutheran Sunday school book. For many years there was a misconception that the text was originally written by Martin Luther. In spite of the theories surrounding the author of the text, to this day it is still unknown. The tune called "Cradle Song" used in this arrangement was composed by William J. Kirkpatrick in 1895.



John Rutter's name is virtually synonymous with the Christmas holiday and his carols and arrangements are well-loved. **The Twelve Days of Christmas** is an English carol first published in 1780. There is textual evidence that indicates the carol could have French origins.



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Program Notes & Translations

The Nigerian drummer, composer, and impresario Babatunde Olatunji (b. 1927) has introduced generations of North Americans to West African performing traditions. In 1950 he came to study at Morehouse College in Atlanta, Georgia. Olatunji introduced the college's choir director, Wendall Whalum, to the traditional Nigerian Christmas song **Betelehemu** (Bethlehem). Whalum arranged the song and it has become a standard across

Betelehemu

Awa yiori Baba gbojule

Awa yiori Baba fehinti

Awa yiori Baba gbojule

Awa yiori Baba fehinti

Nibo labi Jesu, nibo labe bii,

Betelehemu ilu ara,

Nibe la bi Baba o daju.

Iyin, Iyin nifun o.

Adupe fun o, Adupe fun o,

Adupe fun ojo oni,

Baba oloreo.

Iyin fun o Baba, Iyin fun o Baba

Iyin fin o Baba anu, Baba toda wasi.

Bethlehem

We are glad that we have a Father to trust.

We are glad that we have a Father to rely upon.

We are glad that we have a Father to trust.

Where was Jesus born?

Where was He born?

Bethlehem, the city of wonder.

That is where the Father was born for sure.

Praise, praise, praise be to Him.

We thank Thee, we thank Thee, we Thank Thee

for this day,

Gracious Father.

Praise, praise, praise be to Thee,

Merciful Father.

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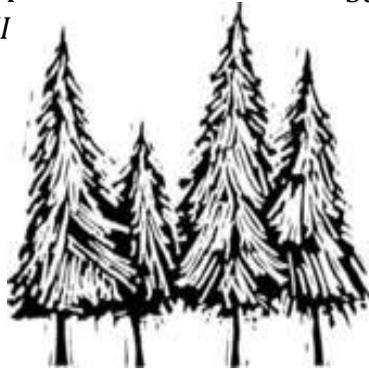
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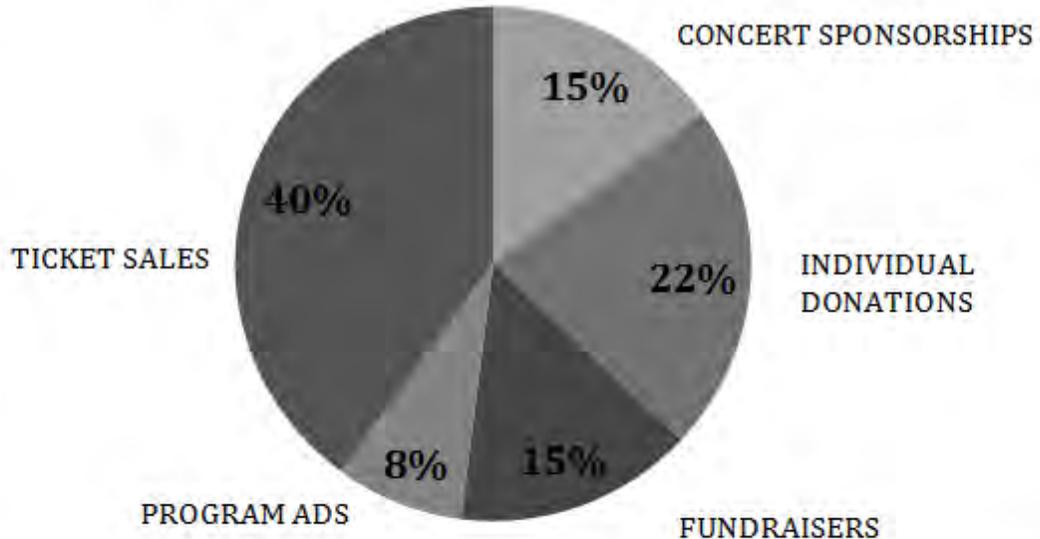
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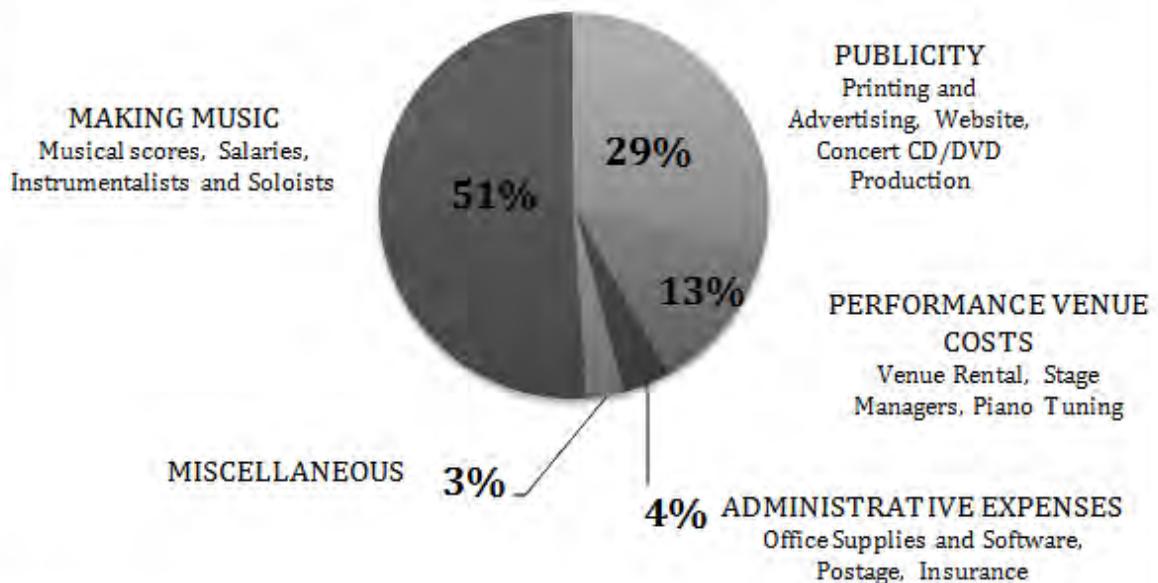
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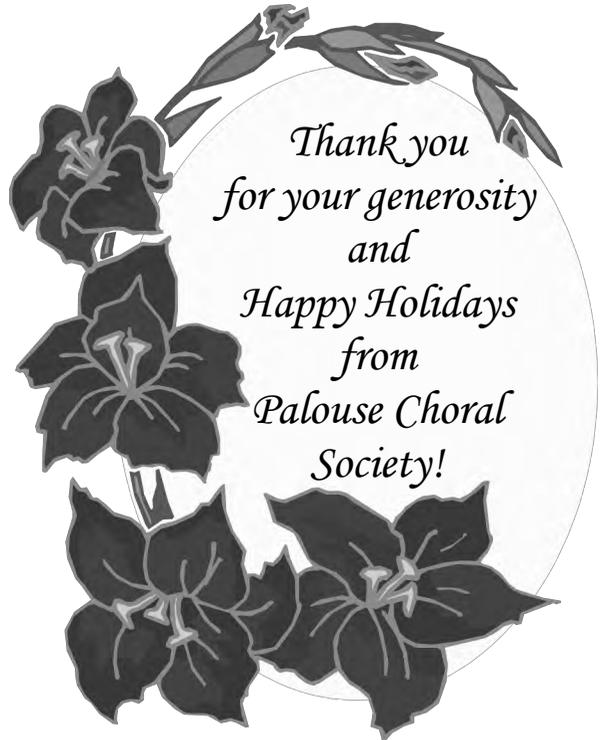
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