

MUSICAL ARTS OF SANTA CRUZ
PRESENTS

THE Santa Cruz Chorale

Christmas with the Chorale

Christian Grube, Conductor & Artistic Director



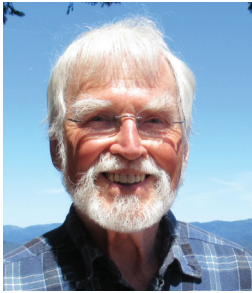
♥ Saturday, December 16, 2023, 8:00pm

♥ Sunday, December 17, 2023, 4:00pm

Holy Cross Church

123 High Street, Santa Cruz

The Santa Cruz Chorale SEASON 41 ♥ 2023-2024



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 40-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.

Christian Grube has been our conductor and artistic director since 2006.

REMINDERS

- 🕒 Please 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.
- 🔄 Due to the nature of live performance, all programs are subject to change.

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PROGRAM

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- Angelus ad pastores ait**..... SAMUEL SCHEIDT
- Lo, in the Time Appointed** HEALEY WILLAN
- Ave Maria** EDWARD ELGAR
- Hodie Christus natus est** WILLIAM BYRD
- I Sing the Birth**..... EDWARD ELGAR
- Magnificat**..... HEINRICH BIBER
- Divertimento in D major** WOLFGANG AMADEUS MOZART
Monterey Bay Sinfonietta
- Adam Lay Ybounden**..... BORIS ORD
- A Hymn to the Virgin** BENJAMIN BRITTEN

Sleep, Little Baby, Sleep	ROBERT S. COHEN
The Infant King	ARR: DAVID WILLCOCKS
The Lamb	JOHN TAVENER
Sussex Carol	ARR. DALE WOOD
<i>Vlada Moran, organ</i>	
Todo Quanto Pudo Dar	FRANCISCO GUERRERO
Meklētāja Celš	ARR. ANDREJS JANSONS
Ai, Nama Mamina	ARR. ANDREJS JANSONS
Lulajze, Jezuniu	ARR. JENS KLIMEK
“The Hopeful Mother of God” (колядка)	ARR. O. TOKAR
Ave Maria, Angelus Domini	FRANZ XAVER BIEBL
Stille Nacht	ARR. HERMANN EBENHOECH

PROGRAM NOTES, TEXTS AND TRANSLATIONS

Ave Maria

Jacques Arcadelt (c. 1507-1568). Arr.: Pierre-Louis Dietsch (1808-1865)

Renaissance Franco-Flemish composer Jacques Arcadelt (most famous for his copious output of madrigals) wrote a three-voice, secular chanson which, some 300 years later, became the basis of what is known as his “Ave Maria.” It was not until 1842 that French composer Dietsch added a bass line to the chanson, and adjusted the whole to the Ave Maria text.

Ave María, gratia plena, Dominus tecum;
Benedicta tu in mulieribus,
Et benedíctus fructus ventris tui, Jesus.
Sancta Maria, ora pro nobis.
Amen.

Hail Mary, full of grace, the Lord is with thee;
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, pray for us.
Amen.

Angelus ad pastores ait

Samuel Scheidt (1587-1654; Germany). Words: Luke 2:10-11

Heralding the beginning of the Christmas story, the phrase “angelus ad pastores ait” is repeated by all voices. Echoing the choir’s voices, the instruments continue to spread the word that the angel has spoken to the shepherds. When the sopranos alone sing “annuntio vobis...” (“I announce unto you...”), they represent the lone voice of the angel—whereby the magnitude of the coming announcement becomes more and more apparent with each repetition of the words. When the angel finally says that the announcement will bring “great joy,” Scheidt’s grand musical setting of the words “gaudium magnum” reflect the joy of the multitudes. With great euphoria, the rest of the piece sings of His birth, and the whole ends with calls of “alleluia, alleluia” that overtake each other in ceaseless and uncontainable joy.

Angelus ad pastores ait:
Annuntio vobis gaudium magnum,
Quia natus est vobis hodie
Salvator mundi.
Alleluia.

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

(Transl.: slightly altered KJV)

Lo, in the Time Appointed

Healey Willan (1880-1968; England, Canada)

“Lo, in the Time Appointed” demonstrates Willan’s ability to combine what he apparently considers the best of two worlds: the polyphonic compositional style of centuries past combined with imagery of mountains and hills “singing” and trees of the field “clapping their hands for joy” that echoes the nature-loving language of 19th century Romanticism. What’s interesting, though, is that the seemingly “Romantic” words are actually from Isaiah 55:12—and that the Romantic composer Willan has simply chosen a Biblical text that matches the nature-loving mood the Romantic/post-Romantic period in which he lived. The joy expressed in this Old Testament passage prefigures the joy of all Creation when Christ takes his place on the throne of David to reign forever.

Lo, in the time appointed the Lord will come:
The mountains and the hills shall break forth into singing
And all the trees of the field shall clap their hands.
For the Lord God shall come into his everlasting kingdom,
And upon the throne of David shall he reign forever.
Alleluia.

Ave Maria, Opus 2, No. 2

Sir Edward William Elgar (1857-1934; England)

Edward Elgar is a representative of late 19th century Romanticism, and the gently moving lines of his “Ave Maria” are full of dynamic expressiveness and loving emotion.

Ave Maria, gratia plena, Dominus tecum;
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostræ. Amen.

Hail Mary, full of grace, the Lord is with thee;
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death. Amen.

Hodie Christus natus est

William Byrd (c. 1540-1623; England)

Ecstatic? Ebullient? Euphoric? Enraptured? No words can describe the uncontainable joy that bursts from Byrd’s piece, as dancing, skipping rhythms overtake each other—the words proclaiming that “today Christ is born!”

Hodie Christus natus est,
Hodie Salvator apparuit,
Hodie in terra canunt Angeli,
Laetantur Archangeli,
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born,
Today the Savior appeared,
Today on Earth the Angels sing,
Archangels rejoice,
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.

(Transl.: Allen H. Simon)

I Sing the Birth

Sir Edward William Elgar. Words: Ben Johnson (c. 1572- c. 1637)

Elgar might not have approved that our program juxtaposes two of his compositions with Byrd’s glorious piece, being that he had little respect for English composers of former years—he even went so far as to call Byrd and his contemporaries “museum pieces.” Fortunately however, he had no such reservations about early English poetry, otherwise he wouldn’t have composed this lovely setting of Ben Johnson’s 16th–17th century poem. It is also interesting that his aversion to earlier music apparently didn’t extend to all music of Byrd’s period, for in “I Sing the Birth” he composed quasi-Gregorian lines for solo voices—to which the choir then responds with emotionally “Romantic” calls of “Alleluia.” (This combination of older and newer styles is akin to that of his contemporary countryman Willan.)

Alleluia

I sing the birth was born tonight,
The author both of life and light;
The angels so did sound it.
Alleluia!

And like the ravish'd shepherds said,
Who saw the light, and were afraid,
Yet search'd, and true they found it.
Alleluia!

The Son of God, th' eternal king,
That did us all salvation bring,
And freed the soul from danger.
Alleluia!

He whom the whole world could not take,
The Word, which heav'n and earth did make,
Was now laid in a manger.
Alleluia!

The Father's wisdom will'd it so,
The Son's obedience knew no No,
Both wills were in one stature.
Alleluia!

And as that wisdom had decreed,
The Word was now made flesh indeed,
And took on Him our nature.
Alleluia!

What comfort by him do we win,
Who made Himself the price of sin,
To make us heirs of glory!
Alleluia!

To see this babe, all innocence;
A martyr born in our defence:
Can man forget this story?
Alleluia!

Magnificat

Heinrich Ignaz Franz Biber (bapt. 1644-1704; Austria). Words: Luke 1:46-55; Gloria Patri

Heinrich Biber was among the major composers for the violin in the history of the instrument, and his lively string accompaniment is well suited to the joyous theme of “Mary’s song.” He is also known for his ability to translate the meaning of individual words and phrases into the language of music. For example, when Mary expresses her exultation at having been chosen to bear the Lord, she sings the word “exultavit” with two upward octave jumps—the second one ending on a high “g.” Biber’s music expresses virtually every detail of the text with great care, but to mention just a few passages: “fecit potentiam in brachio suo” is sung with homophonic power, demonstrating the strength of His arm (“He hath shewed strength with his arm”); when He scatters those that are proud, the word “dispersit” is sung with notes that scatter chaotically all around, until finally the tenors sing the huge descent of a tenth interval, demonstrating how very low the proud ones will end! In a beautiful contrast to this dismal fate, short fast notes jump excitedly from a low range to a high range—singing “exaltavit!”—in demonstration of how He “exalts” those of low degree (“...and exalted them of low degree”). When the text says “He hath filled the hungry with good things” (“esurientes implevit bonis”), a little duet by the sopranos and altos is sweet and full, expressing the comfort of those good things. On the other hand, when the text says “the rich He hath sent empty away,” Biber’s music sends them away with dismissively descending half steps (“et divites dimisit inanes”). This joyous setting ends with repetitions of “Amen,” “Amen,” “Amen”—sung as if the word wishes to continue forever.

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.

My soul doth magnify the Lord,
And my spirit **hath rejoiced**
In God my Savior.
For He hath regarded the low estate
Of His handmaiden,
For, behold, from henceforth
All generations shall call me blessed.

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,
Dispensit 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 saecula.

Gloria Patri et Filio et Spiritui Sancto,
Sicut erat in principio et nunc et semper
Et in secula seculorum. Amen.

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.**
He hath holpen His servant Israel,
In remembrance of His mercy,
As he spake to our fathers,
To Abraham, and to His seed forever.

(Transl.: KJV)

Glory be to the Father, and to the Son, and to the Holy
Ghost;
As it was in the beginning, and is now, and ever shall
be,
World without end. Amen.

Divertimento in D major, K. 136

Wolfgang Amadeus Mozart (1756-1791; Austria)

Monterey Bay Sinfonietta

Adam Lay Ybounden

Boris Ord (1897-1961; England). Words: anonymous 15th century

The basis of Ord's composition is a poem on the paradox of the "happy fall:" had Adam not sinned, Jesus would never have come to save us, and Mary would never have been heaven's queen.

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.
And all was for an apple,
An apple that he took.
As clerkes finden written
In their book.

Ne had the apple taken been,
The apple taken been,
Ne had never Our Lady,
A-been heaven-e queen.
Blessed be the time
That apple taken was,
Therefore we moun singen
Deo gratias!

🕯️ A Hymn to the Virgin

Benjamin Britten (1913-1976; England). Words: anonymous poet (c. 1300), from *The Oxford Book of English Verse 1250-1900*.

Amazingly, Benjamin Britten was only 16 years old when he composed this little masterpiece, and it has become one of his most-loved and best-known choral works. The medieval text is in the “macronic” style, which is to say it combines two languages: the main choir praises the Virgin in English, and a smaller echo choir responds in Latin.

Of one that is so fair and bright,	With ave it went away,
Velut maris stella, [Like a star of the sea,]	Darkest night and comes the day
Brighter than the day is bright,	Salutis; [Of salvation;]
Parens et puella: [Both mother and maiden:]	The well springeth out of Thee.
I cry to Thee, thou see to me,	Virtutis. [Of virtue.]
Lady, pray thy Son for me,	Lady, flow'r of ev'rything,
Tam pia, [So pure,]	Rosa sine spina, [Rose without a thorn,]
That I may come to Thee.	Thou bare Jesu, Heaven's King,
Maria! [Mary!]	Gratia divina: [By divine grace:]
All this world was forlorn,	Of all thou bearest the prize,
Eva peccatrice, [Because of Eve, a sinner,]	Lady, queen of paradise
Till our Lord was yborn,	Electa: [Chosen:]
De te genetrix. [Through you, his mother.]	Maid mild, mother
	Es effecta. [You are made.]

🕯️ Sleep, Little Baby, Sleep

Robert S. Cohen (DOB not known; America). Words: Christina Georgina Rossetti (1830-1894)

The piece opens and closes as the word “sleep, sleep” is sung extremely slowly, on long, drawn out notes that begin pianissimo, swell slightly to a soft *piano*, and then subside again into *pianissimo*. The peacefully swelling and subsiding dynamics with which the word is sung seem to imitate the slow, inhale/exhale breathing of the sleeping Child—and all the while the rocking 3/4 rhythm imitates the movement of the cradle in which the Baby rests. The words of Rossetti’s poem speak only of comfort—that the Child has nothing to fear since the eternal arms surround it with a perfect love that doesn’t sleep, and that the Child will “wake to light and love and warmth tomorrow.” But despite all the gentleness of the words, the dissonances in Cohen’s setting lend an atmosphere of foreboding. Indeed, those slowly “breathing” words “sleep, sleep” with which the piece begins and ends are sung with dissonances—as if telling the Child to sleep peacefully as long as He can, because painful times await Him.

Sleep, little Baby, sleep,	The love which doth not sleep,
The holy Angels love Thee,	The eternal arms surround Thee:
And guard thy bed, and keep	The Shepherd of the sheep
A blessed watch above Thee.	In perfect love has found Thee.
No spirit can come near	Sleep through the holy night,
Nor evil beast to harm Thee:	Christ-kept from snare and sorrow,
Sleep, Sweet, devoid of fear	Until Thou wake to light
Where nothing need alarm Thee.	And love and warmth tomorrow

The Infant King (an old Basque Christmas carol)

Arr: David Willcocks (1919-2015; England). Words: S. Baring-Gould (1834-1924)

As in the previous piece, the rhythm imitates the rocking of the Infant's cradle, but in contrast to Cohen's piece, here the singers take great care not to wake Him with their loving lullaby—letting Him sleep peacefully while He may.....!

Sing lullaby!

Lullaby baby, now reclining,

Sing lullaby!

Hush, do not wake the infant King.

Angels are watching, stars are shining

Over the place where He is lying:

Sing lullaby!

Sing lullaby!

Lullaby baby, now a-sleeping,

Sing lullaby!

Hush, do not wake the infant King.

Soon will come sorrow with the morning,

Soon will come bitter grief and weeping:

Sing lullaby!

Sing lullaby!

Lullaby! Is the babe awaking?

Sing lullaby!

Hush, do not stir the infant King.

Dreaming of Easter, gladsome morning,

Conquering death, its bondage breaking:

Sing lullaby!

The Lamb

John Tavener (1944-2013; England). Words: William Blake (1757-1827)

Blake's poem uses Biblical imagery (Christ the "Lamb" of God, we the sheep of His flock) to illustrate the union of humanity and divinity in Christ. In keeping with the dual nature of Blake's "lamb" image, Tavener created a musical Lamb motif that, as it continuously moves forward, is sometimes sung as an inversion (in retrograde motion)—meaning that the notes and intervals move in reverse order back to the note with which the motif began. This forward/backward movement—a sort of musical palindrome—is meant to express the dual nature of the Lamb. But Tavener also employs a form of inversion that is an upside down mirroring; in this case the notes and intervals that go up or down in the original motif do so in the opposite direction in the inversion. When both forms of inversion are combined in two voices singing together, the notes of the two lines are in an upside down and backward relationship to each other (a "retrograde inversion")—while of course the music continues moving forward. All of this forward and backward/upside down and right side up movement attempts to express the never-ending relationship between humanity and God, and it is remarkable that, despite the rational structuring, Tavener's composition does not seem contrived, and that it touches the emotions with such immediacy.

Little Lamb, who made thee?

Dost thou know who made thee?

Gave thee life, and bid thee feed

By the stream and o'er the mead.

Gave thee clothing of delight,

Softest clothing, wooly, bright.

Gave thee such a tender voice,

Making all the vales rejoice?

Little Lamb, who made thee?
Dost thou know who made thee?
Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee.
He is called by thy name,
For he calls himself a Lamb.

He is meek, and he is mild,
He became a little child.
I, a child, and thou, a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

Sussex Carol (based on the traditional English carol)

Dale Wood (1934-2003)

Vlada Moran, organ

Todo Quanto Pudo Dar

Francisco Guerrero (c. 1528–1599; Spain)

This light-hearted piece was composed by Renaissance Catholic priest and composer Guerrero, who led quite an interesting—but not always so light-hearted—life! After working for decades throughout Spain, Portugal and Italy, he fulfilled a dream of traveling to the Holy Land. Unfortunately, however, on his return trip—after visiting Damascus, Bethlehem, and Jerusalem—his ship was twice attacked by pirates. They stole his money, held him for ransom, and he returned to Spain penniless. After spending time in debtors' prison, his former employer at Seville Cathedral paid for his release and gave him employment. Guerrero's music remained popular for hundreds of years, especially in cathedrals in Latin America.

["Todo quanto" is a religious "villancico"—a genre that developed from secular medieval Spanish dance forms. Religious villancicos, sung at feasts of the Catholic calendar, became exceedingly popular in the second half of the 16th century in Spain and its colonies in Latin America.]

Todo quanto pudo dar
Este día nos á dado:
Dios y hombre'n un bocado.

Tiene Dios tanto poder,
Que a todo poder excede,
Pues, con solo su querer,
Todo quanto quiere, puede.

Puede y quiere que nos quede.
Su poder yo abreviado,
Dios y hombre'n un bocado.

Everything he could give
This day he has given us:
God and man in one serving.

God has such power,
That it exceeds all power,
Since, with only his loving,
Everything he wants, he can achieve.

He can and he wants us to remain.
Simply, He knew how to give today,
God and man in one serving.

(Transl.: Rosanne Cecilia King)

Meklētāja Celš

Andrejs Jansons (b. 1938; Latvia); Latvian words: Karlis Skalbe; English words; Vilnis Baumanis

In keeping with the text, the music is at first somber and heavy, as the plodding rhythm imitates the steps of a weary person trudging along a lonely road at the end of the day. But when the "Rose of Christmas" is seen blooming in the winter sky, the steps quicken with a rhythm that moves happily, light-heartedly forward..

Meklētāja celš ir galā, Vakars metas, tālu iets

Baltā ziemā, svešā malā Sārti uzplaukst blāzmas zieds.
Vai tur Ziemas svētku roze Debess dārzos ziedus ver?

Brīnumaino krāsu kvēli Acis atdzerdāmas dzer.

Mana debišķīgā roze, Mātes maigo roku dēsts:

Jāuka bērnu dienu gaisma, Brīnišķīgā Kristus vēsts.

Zinu arī tavā sirdī, Šonakt Kristus roze zied,

Un tu izej ziemas laukā klausīties kā zvaigznes dzied!

Day is done and I am weary, walking on these lonely roads;

Suddenly a blazing flower in the wintry sky unfolds.
Lo, behold, the Rose of Christmas blooming brightly at heaven's door.

Oh, to drink its wondrous beauty and to yearn for more and more!

Rose of Christmas, purest flower, sweetest childhood melody,

Beautiful enchanted hour when my mother sang of thee.

I do know the Rose of Christmas also blooms for you tonight,

And for you the heaven glistens peacefully in perfect light.

Ai, Nama Mamina

Arr. Andrejs Jansons; English words: Vilnis Baumanis

The playful English words of this Latvian folk song certainly 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,

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.

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,

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.

Lulajze, Jezuniu

Arr. Jens Klimek (b. 1984; Poland)

The oldest remaining copy of this popular 17th century Polish Christmas lullaby is in the archives of the archbishop of Posen, Poland.

Lulaj e Jezuniu, moja pereŃko,

Lulaj ulubione me pie cideŃko.

Lulaj e Jezuniu, lulaj, e lulaj

A ty go matulu w płaczu utulaj.

Lullaby, little pearl, dear baby Jesu,

Lullaby, little pearl, dear baby sleeping,

Lullaby, little one, dear baby Jesu,

Mary is holding you, guarding and keeping.

(Transl.: CPDL)

“The Hopeful Mother of God” (“у надї Божа Мати... (колядка)”)

Arr.: O. Tokar (Ukraine)

Our organist, Vlada Moran, wrote the transliteration of the Cyrillic text of this Ukrainian Christmas Carol into the Chorale’s music; her friend, Olga Ziniak, made a recording of the pronunciation; and Ukrainian friends of a choir member prepared the translation. We thank these music lovers for making it possible to share this moving Ukrainian carol with you.

Though the Mother of God had hope,
She could find no place to give birth to her Son.
In a stable meant for lambs,
There she found for herself a home.
She then journeyed far and wide
In search of a safe place,
For everywhere were unbelievers
Who were killing innocent children.
Glory to the Newborn,
Who was laid in a humble manger!

Though earthly travails were great,
Elderly Joseph and Mary
Shepherded the Holy Child through life—
The Hope of sinful humanity.
All glory to the Newborn,
Who was laid in a manger!
And to Him let us all turn,
To Christ our Lord, we bow down.

(Transl.: Natalie Maciukenas and Christine Bonacorsa)

Ave Maria (Angelus Domini)

Franz Xaver Biebl (1906-2001; Germany)

The subtitle of Biebl’s famous “Ave Maria” is “Angelus Domini,” which refers to the Angelus prayer of Catholic liturgy. Biebl takes three verses from the beginning of that prayer (where the angel announces to Mary that she is to bear the Child) and has them sung in the character of Gregorian chant; each verse is followed by the choir’s response of praise: “Ave Maria.” The choir finally bursts into an intense prayer to “Sancta Maria,” begging for Her intercession—and the piece ends gently, lovingly, with devout repetitions of “Amen.”

Angelus Domini nuntiavit Mariae
Et concepit de Spiritu Sancto.

Ave Maria, gratia plena, Dominus tecum,
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.

Maria dixit: Ecce ancilla Domini,
Fiat mihi secundum verbum tuum.

Ave Maria...

Et verbum caro factum est
Et habitavit in nobis.

Ave Maria...

Sancta Maria, mater Dei,
Ora pro nobis peccatoribus.
Sancta Maria, ora pro nobis
Nunc et in hora mortis nostrae.
Amen.

The Angel of the Lord announced to Mary
And she conceived by the Holy Spirit.

Hail Mary, full of grace, the Lord is with thee:
Blessed art thou amongst women,
And blessed is the Fruit of thy womb, Jesus.

Mary said: Behold the handmaiden of the Lord.
Do to me according to your word.

Hail Mary...

And the Word was made flesh
And dwelt among us.

Hail Mary...

Holy Mary, Mother of God,
Pray for us sinners.
Holy Mary, Mother of God,
Pray for us now and at the hour of our death.
Amen.

🍷 **Stille Nacht**

Franz Gruber (1787-1863; Austria). Arr. Hermann Ebenhoech (1932-2011)

“Stille Nacht” was composed in 1818 by the Austrian composer Franz Gruber, and our arrangement was also written by an Austrian—hobby composer Hermann Ebenhoech. (Hermann was Christian Grube’s conducting student 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 niño 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..

Program notes by Karen Gordon ©2023



🍷 **Ode to Peace**

Arr.: Burkhard Osteneck (dedicated to Christian Grube and the Santa Cruz Chorale)

Words: Jill Gallina

Joyful, joyful, lift your voices all creation ev’rywhere.
Hearts and hands ‘cross sea and land, come join us in our fervent prayer.
Ev’ry land and ev’ry nation, strong and mighty, meek and mild,
Help to build a world of peace for ev’ry woman, man and child.

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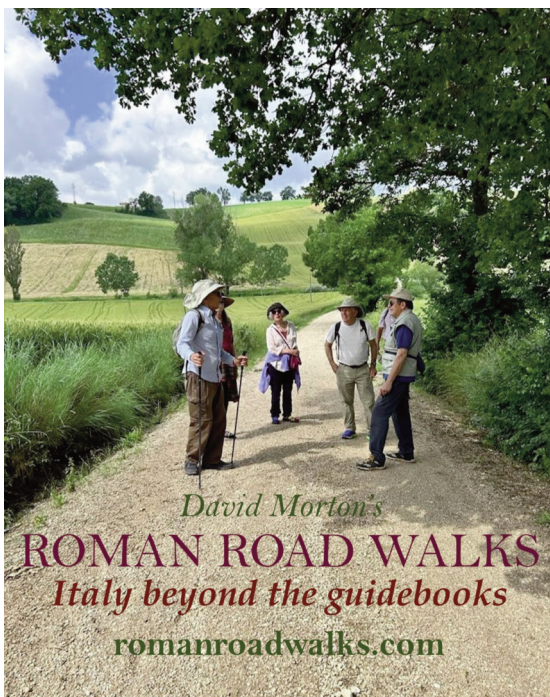
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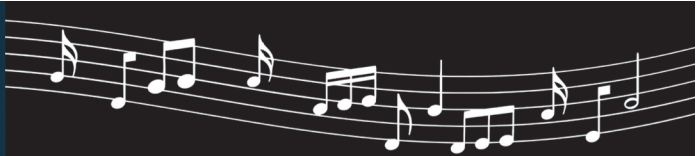
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These five longstanding local music organizations offer the following concerts to our community this season



santacruzchorale.org

December 16, 8:00pm; December 17, 4:00pm: **Christmas with the Chorale**
 May 18, 8:00pm; May 19, 4:00pm: **Johannes Brahms Ein Deutsches Requiem**
 All concerts held at Holy Cross Church



distinguishedartists.org

January 28, 4:00: **Cellist Amit Peled**
 February 11, 4:00pm: **Pianist Chin-Run Hu**
 March 10, 4:00pm: **Pianist Peter Both**
 All concerts held at Peace United Church

NEW MUSIC WORKS

newmusicworks.org

January 13, 2024 7:00 pm: **Pulitzer Prize Proxies**, UCSC Recital Hall
 April 20, 2024 7:00 pm: **Night of the Living Composers**, Peace United Church
 June 9, 2024, 2:00–6:00pm: **Avant Garden Party: Kaethe Hostetter ala Ethiopia!**, 2888 Sandy Lane, Santa Cruz



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