

# CHRISTMAS CONCERTS



# GRACE CHURCH IN NEW YORK

The Reverend J. Donald Waring, *rector*  
The Reverend Chase Danford, *associate rector*  
The Reverend Julia Macy Offinger, *assistant rector*  
Patrick Allen, *organist and master of choristers*

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## THE CHORAL SOCIETY AND ORCHESTRA OF GRACE CHURCH IN NEW YORK

John Maclay, *music director*  
Tony Bellomy, *associate conductor*

Friday, December 6, 2019, at 8:00 PM  
Saturday, December 7, 2019, at 3:00 PM

# PROGRAM

CANITE TUBA (1590) Giovanni Pierluigi da Palestrina (c. 1525–1594)

HARK! THE HERALD-ANGELS SING\*

TE DEUM IN C, HOB. XXIIIC:2 (1799) Joseph Haydn (1732–1809)

KYRIE and GLORIA  
from *Die Deutsche Liturgie* (1846) Felix Mendelssohn (1809–1847)

RICHTE MICH, GOTT, OP.78, NO. 2 (1844) Mendelssohn

SANCTUS  
from *Die Deutsche Liturgie* (1846) Mendelssohn

SANCTUS  
from *Mass in B Minor*, BWV 232 (completed 1749) Johann Sebastian Bach (1685–1750)

HODIE CHRISTUS NATUS ES  
from *Cantiones sacrae* (1619) Jan Pieterszoon Sweelinck (1562–1621)

ES IST EIN ROS ENTSPRUNGEN (1609) Michael Praetorius (1571–1621)

IN DULCI JUBILO À 8 (1620) Samuel Scheidt (1587–1654)

THE THREE KINGS (1928)

Healey Willan (1880–1968)

O MAGNUM MYSTERIUM  
from *Christmas Cantata* (1957)

Daniel Pinkham (1923–2006)

THE SHEPHERD'S CAROL (2001)

Bob Chilcott (b. 1955)

ANGELS WE HAVE HEARD ON HIGH\*

GOD REST YOU MERRY, GENTLEMEN\*

PILGRIMS' HYMN (1997)

Stephen Paulus (1949–2014)

DONA NOBIS PACEM  
from *Mass in B Minor*, BWV 232 (completed 1749)

J.S. Bach

In consideration of the performers and fellow audience members, please turn off all cellular phones, pagers and electronic devices upon entering the church.

Parents and caregivers, please take restless children to the Chantry chapel (entrance in the south transept) if they need to vocalize during the performance.

\* The audience is expected to stand and join in singing the carols as indicated.

# NOTES, TEXTS AND TRANSLATIONS

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CANITE TUBA (1590)

Giovanni Pierluigi da Palestrina (c. 1525–1594)

Palestrina's eight-part setting of this beloved Advent text blazes with hope and anticipation. The arrival of the Savior is heralded by high- and low-voiced choirs, sounding the good news for all the world to hear. The motet is typical of Palestrina's work for the papal court: a straightforward declamation of the sacred text that does not sacrifice sophistication. One can imagine him looking east from Rome, across to his birthplace in the mountains, as he conceived of this uplifting fanfare.

Canite tuba in Sion, quia prope  
est dies Domini: ecce venit ad  
salvandum nos.

*Sound the trumpet in Sion, for the day  
of the Lord is nigh: behold, he cometh  
for our salvation.*

Erunt prava in directa, et aspera in vias  
planas: veni, Domine, et noli tardare.  
Alleluja.

*The crooked shall be made straight, and the  
rough places plain: come, O Lord, and do not  
delay. Alleluia.*

— Joel 2:1, Isaiah 40:4

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HARK! THE HERALD-ANGELS SING\* Tune by Felix Mendelssohn (1809–1847)  
Words by Charles Wesley (1707–1788) Adapted 1855 by W.H. Cummings (1831–1915)  
Arranged by David Willcocks (1919–2015)

This famous carol tune was adapted from a chorale in Mendelssohn's 1840 *Festgesang*, an open air work for men's chorus and brass written to celebrate Gutenberg's 400th birthday. The was described by the composer in a letter to his publisher as too "soldierlike and buxom" to be suitable for sacred music.

1. Hark! the herald-angels sing,  
Glory to the newborn King;  
Peace on earth and mercy mild,  
God and sinners reconciled:  
Joyful all ye nations rise,  
Join the triumph of the skies,  
With th'angelic host proclaim,  
Christ is born in Bethlehem.  
Hark! the herald-angels sing,  
Glory to the newborn King.
2. Christ, by highest heav'n adored,  
Christ the everlasting Lord,  
Late in time behold him come,  
Offspring of a Virgin's womb:  
Veiled in flesh the Godhead see,  
Hail th'incarnate Deity!  
Pleased as man with man to dwell,  
Jesus, our Emmanuel.  
Hark! the herald-angels sing,  
Glory to the newborn King.
3. Hail the heav'n-born Prince of Peace,  
Hail the Sun of Righteousness!  
Light and life to all he brings,  
Ris'n with healing in his wings;  
Mild he lays his glory by,  
Born that man no more may die,  
Born to raise the sons of earth,  
Born to give them second birth.  
Hark! the herald-angels sing,  
Glory to the newborn King.

This brisk and extroverted work is Haydn's second known setting of the Te Deum, or Ambrosian Hymn, one of the most ancient prayers in Christendom. By the 17th and 18th centuries, the Te Deum was routinely programmed for celebratory occasions, coronations, and in particular to mark great military victories. Haydn's Te Deum was commissioned by the Austrian empress, and had its first performance at Eisenstadt in 1800 during a visit from the English naval hero Lord Nelson (no stranger to militaristic Te Deum settings), alongside Haydn's "Lord Nelson" Mass. Unlike Handel, Lully and other composers, Haydn took a single movement, all-choral approach—two festive sections, surrounding a short contemplative episode, culminating in a no-nonsense fugue. The opening phrase quotes from the Gregorian chant typically associated with the Te Deum prayer; this attention-grabbing device is repeated throughout, as choral unisons underline key moments in the sacred text. The piece is a model of concise expression, showing Haydn at the height of his skill.

Te Deum laudamus: te Dominum  
confitemur. Te aeternum Patrem  
omnis terra veneratur.

*We praise thee, O God: we acknowledge thee to  
be the Lord. All the earth doth worship thee: the  
Father everlasting.*

Tibi omnes Angeli: tibi caeli et uni-  
versae Potestates:

*To thee all Angels cry aloud: the Heavens, and  
all the Powers therein.*

Tibi Cherubim et Seraphim incessabili  
voce proclamant:

*To thee Cherubim and Seraphim continually  
do cry,*

Sanctus, Sanctus, Sanctus, Dominus  
Deus Sabaoth. Pleni sunt caeli et terra  
majestatis gloriae tuae.

*Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of the Majesty of  
thy glory.*

Te gloriosus Apostolorum chorus,

*The glorious company of the Apostles praise thee.*

Te Prophetarum laudabilis numerus,

*The goodly fellowship of the Prophets praise thee.*

Te Martyrum candidatus laudat exercitus.

*The noble army of Martyrs praise thee.*

Te per orbem terrarum sancta con-  
fitemur Ecclesia, Patrem immensae  
maiestatis: Venerandum tuum verum  
et unicum Filium; Sanctum quoque  
Paraclitum Spiritum.

*The holy Church throughout all the world  
doth acknowledge thee; The Father of an  
infinite Majesty; Thine honourable, true  
and only Son; Also the Holy Ghost,  
the Comforter.*

Tu Rex gloriae, Christe.

*Thou art the King of Glory, O Christ.*

Tu Patris sempiternus es Filius.

*Thou art the everlasting Son of the Father.*

Tu, ad liberandum suscepturus  
hominem, non horruisti Virginis  
uterum.

*When thou tookest upon thee to deliver man,  
thou didst not abhor the Virgin's womb.*

Tu, devicto mortis aculeo, aperuisti  
credentibus regna caelorum.

*When thou hadst overcome the sharpness of death,  
thou didst open the kingdom of heaven to all  
believers.*

Tu ad dexteram Dei sedes, in gloria  
Patris. Judex crederis esse venturus.

*Thou sittest at the right hand of God, in the Glory  
of the Father. We believe that thou shalt come to  
be our Judge.*

Te ergo quaesumus, tuis famulis  
subveni quos pretioso sanguine  
redemisti.

*We therefore pray thee, help thy servants whom  
thou hast redeemed with thy precious blood.*

Aeterna fac cum sanctis tuis in gloria  
numerari.

*Make them to be numbered with thy Saints in  
glory everlasting.*

Salvum fac populum tuum, Domine,  
et benedic hereditati tuae.

*O Lord, save thy people, and bless thine  
inheritance.*

Et rege eos, et extolle illos usque in  
aeternum.

*Govern them and lift them up  
for ever.*

Per singulos dies benedicimus te;

*Day by day we magnify thee;*

Et laudamus Nomen tuum in  
saeculum, et in saeculum saeculi.

*And we worship thy name, ever world  
without end.*

Dignare, Domine, die isto sine pecca-  
to nos custodire.

*Vouchsafe, O Lord, to keep us this day  
without sin.*

Miserere nostri Domine, miserere  
nostri. Fiat misericordia tua, Domine,  
super nos, quemadmodum speravimus  
in te.

*O Lord, have mercy upon us, have mercy  
upon us. O Lord, let thy mercy lighten  
upon us, as our trust is in thee.*

In te, Domine, speravi: non confun-  
dar in aeternum.

*O Lord, in thee have I trusted: let me never be  
confounded.*

## FOUR SACRED WORKS FOR THE BERLIN CATHEDRAL

Felix Mendelssohn (1809–1847)

The next four pieces on the program come from a portfolio composed by Mendelssohn during his stint as head of music for the Berlin Cathedral. Frederick William IV, who succeeded to the Prussian throne in 1840, embarked on a program to attract great artists to his capital city, and in the world of German music, Mendelssohn was the biggest prize. The composer ultimately found Berlin an unsatisfying platform, but did produce several choral gems during his time there, including the *Deutsche Liturgie* (published posthumously) and the three Opus 78 Psalm settings.

In keeping with the Prussian royal family's preference for simplification in sacred worship, Mendelssohn's works for the Berlin Cathedral are mainly a *cappella*, modeled on the works of Renaissance composers rather than Baroque and Classical antecedents. The Kyrie, Gloria and Sanctus (*Heilig*) from the *Deutsche Liturgie* are quietly resplendent, taking full advantage of the possibilities offered by an expansive eight-part choral texture. They most closely follow the style of the Roman and Venetian masters, among them Palestrina and the Gabrieli family. Mendelssohn's urgent and vivid setting of Psalm 43 ("Richte mich, Gott") derives from the works of Heinrich Schütz, whose double-chorus Psalm settings had a profound influence on 19th century German composers, most notably Johannes Brahms.

### KYRIE and GLORIA from *Die Deutsche Liturgie* (1846)

*Kyrie: Andante sostenuto*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.*

*Gloria: Andante con moto—Allegro—Adagio—Allegro*

Ehre sei Gott in der Höhe,  
und Friede auf Erden und den  
Menschen ein Wohlgefallen.  
  
Wir loben dich, wir benedeien dich,  
wir beten dich an, wir preisen dich,  
wir sagen dir Dank um deiner großen  
Herrlichkeit willen.

*Glory to God in the highest,  
and on earth peace,  
goodwill toward men.  
  
We praise thee. We adore thee.  
We bless thee. We glorify thee.  
We give thanks to thee on account  
of thy great glory.*

Herr, Gott, himmlischer König,  
allmächtiger Vater. Herr,  
du eingeborner Sohn, Jesu Christe.  
Herr, Gott, du Lamm Gottes,  
Sohn des Vaters:

*Lord God, king of heaven,  
God the omnipotent Father.  
Lord the only-begotten Son,  
Jesus Christ. Lord God, Lamb of God,  
Son of the Father:*

Der du die Sünde der Welt trägst,  
erbarme dich unser. Der du die Sünde  
der Welt trägst, nimm an unser Gebet.  
Der du sitzt zur Rechten des Vaters,  
erbarme dich unser.

Denn du allein bist heilig,  
denn du allein bist der Herr,  
du allein bist der Allerhöchste:

Jesus Christus, mit dem heiligen  
Geiste in der Herrlichkeit Gottes des  
Vaters. Amen.

*Who takest away the sins of the world, have  
mercy upon us. Who takest away the sins  
of the world, hear our prayer.  
Who sittest at the right hand of the Father,  
have mercy upon us.*

*For thou alone art holy,  
thou alone art God,  
thou alone art most high:*

*Jesus Christ, with the Holy Ghost,  
in the glory of God the Father.  
Amen.*

### PSALM 43: RICHTE MICH, GOTT, OP.78, NO. 2 (1844)

- 1 Richte mich, Gott, und führe meine  
Sache wider das unheilige Volk, und  
errette mich von den falschen und  
bösen Leuten.
- 2 Denn du bist der Gott meiner Stärke:  
warum verstößest du mich? Warum  
lässest du mich so traurig geh'n, wenn  
mein Feind mich drängt?
- 3 Sende dein Licht und deine Wahrheit,  
dass sie mich leiten zu deinem heiligen  
Berge, und zu deiner Wohnung.
- 4 Daß ich hineingehe zum Altar Gottes,  
zu dem Gott, der meine Freude und  
Wonne ist, und dir, Gott, auf der  
Harfe danke, mein Gott.
- 5 Was betrübst du dich, meine Seele,  
und bist so unruhig in mir? Harre auf  
Gott! denn ich werde ihm noch  
danken, daß er meines Angesichts  
Hilfe, und mein Gott ist.

- 1 *Judge me, O God, and plead my  
cause against an ungodly nation:  
O deliver me from the deceitful  
and unjust man.*
- 2 *For thou art the God of my strength:  
why dost thou cast me off?  
why go I mourning because of the  
oppression of the enemy?*
- 3 *O send out thy light and thy truth:  
let them lead me unto thy holy hill,  
and to thy tabernacles.*
- 4 *Then will I go unto the altar of God,  
unto God my exceeding joy: yea,  
upon my harp will I praise thee,  
O God my God.*
- 5 *Why art thou cast down, O my soul?  
and why art thou disquieted within me?  
Hope in God: for I shall yet praise him  
who is the health of my countenance,  
and my God.*

### SANCTUS from *Die Deutsche Liturgie* (1846)

Heilig, heilig, heilig ist Gott der Herr  
Zebaoth. Alle Lande sind seiner Ehre  
voll. Hosianna in der Hoh'!  
Gelobt sei der da kommt im Namen  
des Herrn. Hosianna in der Hoh'!

*Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest! Blessed is he  
who comes in the name of the Lord.  
Hosanna in the highest!*

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**SANCTUS****Johann Sebastian Bach (1685–1750)**from *Mass in B Minor*, BWV 232 (completed 1749)

It seemed fitting to follow Mendelssohn with a piece by one of his musical heroes. Bach's setting of the Sanctus began life as a freestanding composition for Christmas Day in 1724, a year after Bach took the reins at Leipzig's Thomaskirche. One of Bach's most opulent and awe-inspiring choral movements, it also shows the composer's keen sense of scriptural context. The dramatic passage from Isaiah that yielded this scrap of the Mass Ordinary is worth reading in full, as Bach would have done:

In the year that king Uzziah died I saw also the Lord sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims: each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly. And one cried to another, and said, *HOLY, HOLY, HOLY, IS THE LORD OF HOSTS: THE WHOLE EARTH IS FULL OF HIS GLORY*. And the posts of the door moved at the voice of him that cried, and the house was filled with smoke. Then said I, Woe is me! for I am undone; because I am a man of unclean lips, and I dwell in the midst of a people of unclean lips: for mine eyes have seen the King, the Lord of hosts. Then flew one of the seraphims unto me, having a live coal in his hand, which he had taken with the tongs from off the altar: And he laid it upon my mouth, and said, Lo, this hath touched thy lips; and thine iniquity is taken away, and thy sin purged. —*Isaiah 6:1–7*

Bach uses *five* vocal and instrumental choirs crying out to one another: the high voices (soprano I, II and alto I), low voices (alto, tenor and bass), high strings (violin I, II and viola), three oboes, and three trumpets—all undergirded by a rumbling timpani to represent the quaking of the temple. The six-part choral texture evokes the six-winged seraphim, an order of angels strongly associated with fire and purification (as can be seen from the second half of the Isaiah text). God's majestic presence is depicted by a regal bass motif in descending octaves. A lively fugue follows on the text *Pleni sunt coeli*; the subject jumps from a high note on the word "heaven" to a low note for "earth." The tenors enter first, then alto II's and soprano I's in turn, followed by doubled entrances from the soprano II/alto I and tenor/bass in a process of augmentation and increasing excitement. A fervid crescendo of activity—melismas from the higher voices contrasting with fanfares in the basses, trumpets and timpani—drives the work to a fiery close.

Sanctus, Sanctus, Sanctus, Dominus  
Deus Sabaoth. Pleni sunt coeli et terra  
gloria eius.

*Holy, Holy, Holy, Lord God of Hosts. Heaven  
and earth are full of his glory.*

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**THREE CHRISTMAS WORKS FROM THE NORTHERN RENAISSANCE**

With the next three works on the program, we delve into Bach's musical antecedents—the Northern German and Dutch composers who made the transition from Renaissance to early Baroque about a century earlier. Jan Pieterszoon Sweelinck (1562–1621), known as the "Orpheus of Amsterdam," spawned the North German organ school that led in a direct line to the Bach family. In addition to his works for the keyboard, he composed a major collection of sacred works, from which his joyous, madrigal-like *Hodie* setting is drawn. Characterized by its remarkable variety and forward motion, Sweelinck's work opens a vista to the rhythmical developments of the Baroque period.

Sweelinck's central German contemporary, Michael Praetorius (1571–1621), produced a mountain of work for Lutheran worship, including many beautiful chorale settings, while gaining fluency in the works of the Italian masters at the cutting-edge musical establishment in Dresden. His incomparable setting of the Christmas hymn, "Lo, How a Rose," seems to combine both traditions.

Samuel Scheidt (1587–1654) studied with Sweelinck, and was a leading light of the early German Baroque, gaining international renown as an organist and keyboard composer as well as for his sacred vocal works. In his eight-voice setting of *In Dulci Jubilo* (recognizable to modern listeners as "Good Christian Men, Rejoice"), heavenly and earthly choirs play off one another, brilliantly adorned by two solo trumpets. The "macaronic" text of this carol (alternating medieval German and Latin) was first set to its famous tune around 1400. It appeared in Lutheran hymnals throughout the 16th century and in the 1582 compilation *Piae Cantiones*, a source of many modern Christmas carols.

**HODIE CHRISTUS NATUS ES**from *Cantiones Sacrae* (1619)

Jan Pieterszoon Sweelinck (1562–1621)

Hodie Christus natus est: Noe! Noe!  
Hodie Salvator apparuit: Alleluia!  
Hodie in terra canunt Angeli, laetan-  
tur Archangeli: Noe! Noe!  
Hodie exsultant justi, dicentes: Gloria  
in excelsis Deo! Alleluia! Noe! Noe!

*Today Christ is born: Noe! Noe!  
Today the Savior has appeared: Alleluia!  
Today the Angels sing, the Archangels rejoice:  
Noe! Noe!  
Today the righteous rejoice, saying: Glory to God  
in the highest! Alleluia! Noe! Noe!*

ES IST EIN ROS ENTSPRUNGEN (1609)

Michael Praetorius (1571–1621)

Es ist ein Ros entsprungen,  
aus einer Wurzel zart.  
Wie uns die Alten sungen,  
von Jesse kam die Art  
Und hat ein Blümlein bracht  
mitten im kalten Winter,  
wohl zu der halben Nacht.

Das Röslein, das ich meine,  
davon Jesaia sagt,  
hat uns gebracht alleine  
Marie, die reine Magd.  
Aus Gottes ew'gem Rat  
hat sie ein Kind geboren  
wohl zu der halben Nacht.

Das Blümelein, so kleine,  
das duftet uns so süß,  
mit seinem hellen Scheine  
vertreibt's die Finsternis.  
Wahr Mensch und wahrer Gott,  
hilft uns aus allem Leide,  
rettet von Sünd und Tod.

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

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

*O Flower, whose fragrance tender  
With sweetness fills the air,  
Dispel with glorious splendour  
The darkness everywhere;  
True man, yet very God,  
From Sin and death now save us,  
And share our every load.*

IN DULCI JUBILO À 8 (1620)

Samuel Scheidt (1587–1654)

In dulci jubilo,  
Nun singet und seid froh!  
Unsers Herzen Wonne  
Leit in praesepio;  
Und leuchtet als die Sonne  
Matris in gremio.  
Alpha es et O!

*In sweet rejoicing,  
now sing and be glad!  
Our heart's joy  
lies in the manger;  
and it shines like the sun  
in the mother's lap.  
You are the Alpha and the Omega!*

THREE ANGLO-AMERICAN CHRISTMAS ANTHEMS

We turn from the forests of Germany to the cool and ancient ritual of the Anglican tradition, with Christmas works by composers from across the Anglosphere. The Canadian composer Healey Willan (1880–1968) left a shining legacy through some 800 works composed from his perch at Saint Mary Magdalene in Toronto, from neo-Renaissance works for a *cappella* chorus, to an anthem for the coronation of Queen Elizabeth II, to his remarkable 1928 setting of *The Three Kings*. Willan's account of the Adoration of the Magi quietly builds towards its majestic climax—a masterful exercise in musical economy.

The brightly effective *Christmas Cantata* of the Boston composer and organist Daniel Pinkham (1923–2006), written in 1957 for the New England Conservatory of Music choruses, is a superb example of dialogue between past and present, a process of channeling new music through old forms. In discussing his approach to the work, Pinkham wrote that his “debt to the Venetian composer Giovanni Gabrieli is enormous. The present work also at once reflects my enthusiasm for medieval plainsong, as can be heard in the opening of the second movement” —a setting of the Christmas Eve text *O Magnum Mysterium*. Over a pedal tone in the organ, Pinkham suspends a mystical, pentatonic melody for women's chorus, set off by two solo trumpets.

The English composer, conductor, and singer Bob Chilcott began his musical career as a treble in the Choir of King's College, Cambridge, where his beautiful *Shepherd's Carol* has become a Christmas staple. Clive Sansom's poetic text depicts the shepherds abiding in the fields, drawn towards the miraculous star of Bethlehem that signified the birth of Jesus. It is a remarkably effective work.

THE THREE KINGS (1928)

Healey Willan (1880–1968)

Text by Laurence Housman (1865–1959)

“Who knocks tonight so late?”  
the weary porter said.  
Three kings stood at the gate,  
each with a crown on head.

A light in the manger lit;  
there lay the Mother meek.  
This place is fit.  
Here is the rest we seek.

The serving man bowed down,  
the Inn was full, he knew.  
Said he, “In all this town  
is no fit place for you.”

Come, come. They loosed their  
latchet strings,  
so stood they all unshod  
“Come in, come in, ye kings,  
and kiss the feet of God.”



O MAGNUM MYSTERIUM

From *Christmas Cantata* (1957)

O magnum mysterium, et admirabile  
sacramentum, ut animalia viderent  
Dominum natum, jacentem in praese-  
pio. Beata Virgo cujus viscera meruerunt  
portare Dominum Christum.

Daniel Pinkham (1923–2006)

*O great mystery and wondrous sacrament, that  
the animals should witness the birth of the Lord  
in the manger. Blessed are you, O Virgin Mary,  
whose womb was deemed worthy to bear Christ  
the Lord.*

THE SHEPHERD'S CAROL (2001)

Text by Clive Sansom (1910–81)

We stood on the hills, Lady,  
Our day's work done,  
Watching the frosted meadows  
That winter had won.

The evening was calm, Lady,  
The air so still,  
Silence more lovely than music  
Folded the hill.

There was a star, Lady,  
Shone in the night,  
Larger than Venus it was  
And bright, so bright.

Bob Chilcott (b. 1955)

Oh, a voice from the sky, Lady,  
It seemed to us then  
Telling of God being born  
In the world of men.

And so we have come, Lady,  
Our day's work done,  
Our love, our hopes, ourselves,  
We give to your son.

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ANGELS WE HAVE HEARD ON HIGH\*

16th century French carol tune

Words (1832) by James Chadwick (1813–1882) Adapted by E.S. Barnes (1887–1958)

The American organist Edward Shippen Barnes held posts in New York, Philadelphia and Santa Monica, California. The resounding chorus of angels that appears to the shepherds is vividly realized in his adaptation of an old French tune.

1. Angels we have heard on high  
Sweetly singing o'er the plains,  
And the mountains in reply  
Echoing their joyous strains.  
Gloria in excelsis Deo!
2. Shepherds, why this jubilee?  
Why your joyous strains prolong?  
What the gladsome tidings be  
Which inspire your heavenly song?  
Gloria in excelsis Deo!
3. Come to Bethlehem and see  
Him whose birth the angels sing;  
Come adore on bended knee  
Christ the Lord, the newborn King!  
Gloria in excelsis Deo!

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GOD REST YOU MERRY, GENTLEMEN\* 18th century English traditional carol  
Arranged by David Willcocks (1919–2015)

This iconic English Christmas carol first appeared in print in the 1760s, and was immortalized by Charles Dickens in *A Christmas Carol* (1843):

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of – "God bless you, merry gentleman! May nothing you dismay!" – Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

We hope that, as in Dickens, "true love and brotherhood" continue to win over all the Scrooges of this world!

- |   |   |
|---|---|
| 1. God rest you merry, gentlemen,<br>Let nothing you dismay,<br>For Jesus Christ our Savior<br>Was born on Christmas day,<br>To save us all from Satan's pow'r<br>When we were gone astray:<br>O tidings of comfort and joy,<br>comfort and joy,<br>O tidings of comfort and joy. | 2. From God our heav'nly Father<br>A blessed angel came,<br>And unto certain shepherds<br>Brought tidings of the same,<br>How that in Bethlehem was born<br>The Son of God by name:<br>O tidings of comfort and joy,<br>comfort and joy,<br>O tidings of comfort and joy. |
| 3. Now to the Lord sing praises<br>All you within this place,<br>And with true love and brotherhood<br>Each other now embrace;<br>This holy tide of Christmas<br>O tidings of comfort and joy,<br>comfort and joy,<br>O tidings of comfort and joy.                               |   |

---

PILGRIMS' HYMN  
Text by Michael Dennis Browne (b. 1940)

Stephen Paulus (1949–2014)

The *Pilgrims' Hymn* was adapted by the composer from his one-act opera, *The Three Hermits*. Based on a short story by Leo Tolstoy, the opera tells the tale of a Russian bishop and three monks, stranded on an island, praying in gibberish. Traveling to the island with a chorus of pilgrims in tow, the bishop sets about teaching the old fools the Lord's Prayer. After many frustrating hours, the hermits finally get it; the bishop thanks them for their service and sets sail for the mainland. As the island recedes into the distance, the bishop sees a form on the horizon, speeding towards the boat, as if by magic.

Astonished,

the Bishop sees plainly what it was—the three hermits running upon the water, all gleaming white, their grey beards shining, and approaching the ship as quickly as though it were not morning. The steersman looked and let go the helm in terror. "Oh Lord! The hermits are running after us on the water as though it were dry land!"

Before the ship could be stopped, the hermits had reached it, and raising their heads, all three as with one voice, began to say: "We have forgotten your teaching, servant of God. As long as we kept repeating it we remembered, but when we stopped saying it for a time, a word dropped out, and now it has all gone to pieces. We can remember nothing of it. Teach us again."

The Bishop crossed himself, and leaning over the ship's side, said: "Your own prayer will reach the Lord, men of God. It is not for me to teach you. Pray for us sinners." And the Bishop bowed low before the old men; and they turned and went back across the sea. And a light shone until daybreak on the spot where they were lost to sight.

Paulus's austere and gorgeous hymn draws on the sonorities of the Russian church, expressing the power of humility—a lesson taught to Tolstoy's prelate by a group of simple hermits.

Even before we call on Your name To ask You, O Lord,	Even with darkness sealing us in, We breathe Your name,
When we seek for the words to glorify You, You hear our prayer;	And through all the days that follow so fast, We trust in You;
Unceasing love, O unceasing love, Surpassing all we know.	Endless Your grace, O endless Your grace, Beyond all mortal dream.
Glory to the Father, and to the Son, And to the Holy Spirit.	Both now and forever, And unto ages and ages, Amen.

---

**DONA NOBIS PACEM****J. S. Bach****from Mass in B Minor, BWV 232 (completed 1749)**

Bach first used this chorus in Cantata No. 29 (“Wir danken dir Gott, wir danken dir”) (1731), and included it in the torso of the *Mass in B minor*—the Kyrie and Gloria sections delivered to the Saxon elector in 1733. When Bach returned to his “missa tota” in his final decade, he used the same material for the concluding chorus; the crowning touch on the work of a lifetime. The chorus unfolds like a Palestrina motet, the word “peace” repeated three times, for emphasis. From this simple beginning, Bach expands the choral-orchestral texture outward, with the full forces of the orchestra eventually encompassing a vast sonic range, from low A in the double bass and timpani to a high D from the trumpets – four and a half octaves. This is Bach’s “view from the mountaintop,” a vision of glorious and eternal peace. The citizens of Leipzig stand for this chorus when it is played in Bach’s church there, in silent, stirring tribute to the man who created music as strong as his faith.

*Grant us peace.*

# ABOUT THE ARTISTS

**John Maclay** is in his 21st season as music director of the Choral Society. Major choral-orchestral works offered under his baton include the Verdi *Requiem*, Vaughan Williams *A Sea Symphony* and *Dona Nobis Pacem*, Bach *Mass in B minor*, Brahms *Requiem*, Duruflé *Requiem*, Bernstein *Chichester Psalms*, Barber *Prayers of Kierkegaard*, and Fauré *Requiem*, as well as Mendelssohn's *Elijah* and Haydn's *Creation*, *Harmoniemesse*, and *Mass in Time of War*. The Choral Society's 2005 debut at the Metropolitan Museum of Art as part of its prestigious Concerts & Lectures Series was noted by critics for its "carefully considered" programming and the "discipline and passion" of the chorus. John accompanied and conducted choruses at Haverford and Bryn Mawr colleges. While in graduate school, he was assistant conductor of the Harvard Glee Club, America's oldest collegiate chorus. John is the general counsel of Crédit Agricole Corporate & Investment Bank in the Americas.

**Tony Bellomy**, associate conductor, holds degrees in piano performance, vocal accompanying and opera coaching. He has coached and played for the Florentine Opera Company, the Skylight Opera Theatre, the Milwaukee Ballet Company, American Ballet Theatre, New York Lyric Opera, and Encompass New Opera Theatre, with whom he appears on Albany Records' recording of Evan Mack's opera, *Angel in the Amazon* (2011). A full time resident of Norwalk, Connecticut, Tony also fulfills his second love of musical theater by music directing many productions each year throughout

Fairfield, Westchester, and Rockland Counties. By day, he is the Director of Operations for Gurr Johns, Inc., a global appraisal and advisory firm headquartered in New York City. This is Tony's 13th season as associate conductor of the Choral Society.

**The Choral Society** is an independent, non-sectarian ensemble of 155 experienced professional and avocational singers who volunteer their time and talents in the service of the choral art form. The *New York Sun* has claimed that in a number of recent hearings no other chorus in town "has been even close to the level of professionalism of this strictly volunteer group." The chorus's repertoire spans seven centuries, from the Renaissance masters to the great oratorios. Supported by some of New York's finest freelance orchestra players, the group reaches thousands of listeners each year through the uniquely inclusive medium of choral singing. The Choral Society was profiled in 2015 by the nationally televised PBS-WNET magazine *Religion and Ethics Newsweekly*. Today's program marks the conclusion of the Choral Society's 20th year as an independent arts organization.

# ORCHESTRA

## VIOLIN I

Jorge Àvila, *concertmaster*  
Alexander Sharpe  
Robin Zeh  
Roy Lewis  
Sarah Badavas

## VIOLIN II

Andrea Schultz  
Susan Dominguez  
Sarah Geller  
Paula Flatow

## VIOLA

David Gold  
Martha Mooke  
Edward Malave

## CELLO

Arthur Fiacco  
Daniel Miller

## BASS

Troy Rinker

## FLUTE

Reva Youngstein

## OBOE

Diane Lesser  
William Meredith

## BASSOON

Timothy Emerson

## TRUMPET

Sycil Mathai  
Thomas Verchot  
Jonathan Heim

## TIMPANI

Joseph Tompkins

## ORGAN

Patrick Allen  
*Organist and Master of Choristers,  
Grace Church in New York*

# THE CHORAL SOCIETY

John Maclay, *conductor*

Tony Bellomy, *associate conductor* • Hannah Nacheman, *conducting fellow*

## SOPRANOS

Elizabeth Abrams  
Karen Kirsten Arneson  
Jessica Azani  
Alecia Baucom-Ortiz  
Nicole Belmont  
Annie Bishai  
Nina Carter  
Karen Chan  
Ava Chen  
Amy Daley  
Harriet De Ceunynck  
Lisa Mary Fiorentino  
Megan Gearheart  
Joanne Giordano  
Hannah Gordon  
Deborah Grant  
Stacy Horn  
Eliza Hornig  
Jennie Ingram  
Molly O. Kemper  
Anna Lantz  
Teya Lonquist  
Rachel Murphy McMullin  
Anna McQuere  
Clara Juwon Ohr  
Sarah Oliver  
Saeë Paliwal  
Polly Klyce Pennoyer  
Anne Straton Pierson  
Liana Violet Ray  
Mariel Roberts  
Barbara Sacharow  
Julie Sarte  
Lydia Saylor  
Meredith Tate Scott  
Amy Stenberg  
Renee Stupfel  
Nancy Tepper  
Mallory Trice  
Nynke Anna Veprek  
Kaarin Von Herrlich

Brigid Warnke

Emilie Wells  
Katherine Willis  
Janet L. Wyatt

## ALTOS

Jacquelyn Baker  
Rachel Bar-Gadda  
Kerry Grace Benn  
Michelle Bowen  
Chelsea Brite  
Lauren Campbell  
Ellen Carpenter  
Patricia Chui  
Beatriz de Mello  
Elizabeth Dempsey  
Samantha Franklin  
Angelina L. Fryer  
Tavia Gilbert  
Amy Gilfenbaum  
Sara Goldberg  
Katie Hamblin  
Wendy Hayden  
Emily Whetstone Hey  
Annette Marie Hintenach  
Lynda Kennedy  
Dimitra Kessenides  
Bee-Seon Keum  
Rachel Kiwi  
Laura Kline  
Susan Knopf  
Karen G. Krueger  
Valerie Lavion  
Young Lee  
Cheri Leone  
Angelika Mendes-Lowney  
Elizabeth Minkel  
Andrea Morgan  
Claire Murphy  
Jessica Mutascio  
Hannah Nacheman  
Grace Ross

Gillian Bader Ruiz  
Cricket Saurel  
Tyler W. Smith  
Catherine Vaughan  
Marcia Wallace  
Judith S. Weis  
Sarah Weiss  
Kimberly Young  
Abigail Ziaja

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Tony Bellomy  
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James Hartzell  
Edward C. Hayes  
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Douglas Houston  
Richard Jaime-Bettan  
Roland Jarquio  
Milton Justice  
Esta Joy Kroten  
Drew McLelland  
Dylan Nagler  
Scott Paulis  
Michael Read  
Luke Riservato  
Jason Sarte  
Robert Shutter  
Bryan Simmons  
Aaron Tievsky  
Stephen Vann  
Matthew Vermedahl  
Brent Whitman  
Morgan Wolbe  
James Young  
Mike Young

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Caleb Ballou  
Michael Beam  
Nathaniel Bisson  
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Friends of the Choral Society is a 501(c)(3) tax-exempt corporation formed to support the Choral Society's mission to present great masterworks in live performance at an affordable cost to the public. Our musical activities are sustained by general admission ticket sales, public and foundation support, and generous donations from individuals like you.

The Choral Society and Orchestra gratefully acknowledge the contributions of our 2019–2020 season supporters as well as those whose donations were received after November 22, 2019:

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## THE JOHN MACLAY 20TH ANNIVERSARY FUND

*Keeping the Beat!*

Earlier this year, the Board of Directors of Friends of the Choral Society launched a drive to raise \$20,000 by 2020 to honor our maestro's 20th anniversary and help strengthen our community of singers and listeners.

We are pleased to announce that we have met and surpassed our goal, with support from the individuals and entities listed below:

### LEADERSHIP GIFTS

Nathaniel Bisson and Keith Naftaly  
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The Fund will remain open through  
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[www.thechoralsociety.org/anniversary](http://www.thechoralsociety.org/anniversary).  
The complete list of Fund supporters will be  
archived in due course on our website.

*Thank you for your support!*

# ACKNOWLEDGEMENTS

We thank Mary Horenkamp for the design of our season publicity materials and this program booklet; our volunteer management team, Alecia Baucom-Ortiz, Nathaniel Bisson and Traci Gallagher; our management associate, Frank Russo; the Sextons and Staff of Grace Church and Grace Church School for their unflagging help behind the scenes; our volunteer ushers; the board members of Friends of the Choral Society; and the countless Choral Society volunteers who helped prepare, promote and execute all aspects of this public performance.

We gratefully acknowledge the pro bono contributions of our law firm, Skadden, Arps, Slate, Meagher & Flom LLP.

This year's season has been made possible, in part, by a generous grant from the Marta Heflin Foundation.

The Choral Society's community outreach would not be possible without the support of the Clergy, Vestry, Wardens and People of Grace Church.

The Choral Society is a proud member of the New York Choral Consortium.



[www.newyorkchoralconsortium.org](http://www.newyorkchoralconsortium.org)



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# ADVENT AND CHRISTMAS AT GRACE CHURCH

Sunday, December 8, at 4:00 PM

AN ADVENT PROCESSION WITH CAROLS

The Adult Choir

---

Wednesday, December 11, at 12:15 PM

THE COMMUNITY CAROL SING

The Combined Boys' and Girls' Choirs

---

Sunday, December 15, at 4:00 PM

BENJAMIN BRITTEN: *A Ceremony of Carols*

The Girls' Choir with Alumnae of the Choir and members of the Adult and Parish Choirs

---

Tuesday, December 24, at 4:00 PM

A FESTIVAL OF NINE LESSONS AND CAROLS

The Choir of Men and Boys with the Girls' Choir  
*Festival music for organ beginning at 7:30 PM*

---

Tuesday, December 24, at 4:00 PM

THE CHRISTMAS PAGEANT

---

Tuesday, December 24, at 11:00 PM

HOLY COMMUNION, CAROLS, SERMON

The Adult Choir

*Festival music for organ, baroque trumpet, violin and cello beginning at 10:30 PM*

---

Wednesday, December 25, at 11:00 AM

HOLY COMMUNION, CAROLS, SERMON

The Adult Choir

---

Sunday, January 5, 2020 at 4:00 PM

GIAN CARLO MENOTTI: *Amahl and the Night Visitors*

The Adult Choir

---

For more information, visit [music.gracechurchnyc.org](http://music.gracechurchnyc.org)



# UPCOMING EVENTS

*Join us for our Lincoln Center debut!*

**RALPH VAUGHAN WILLIAMS: *A SEA SYMPHONY***

Vaughan Williams' stirring masterwork for chorus and orchestra,  
set to poetry by Walt Whitman

Tami Petty, *soprano*  
Hadleigh Adams, *baritone*

The Choral Society and Orchestra of Grace Church  
John Maclay, *music director*

Saturday, May 2, 2020, at 3:00 PM  
Alice Tully Hall  
1941 Broadway (between 65th and 66th Streets)

## ***TAKE OUR SURVEY!***





Tell us what you think! The Choral Society would love to hear from you.

Take our survey at  
[www.surveymonkey.com/r/LRQJZ9G](https://www.surveymonkey.com/r/LRQJZ9G)  
to let us know what you love and where we can improve. Thank you for your support.



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