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O  
Mystical  
Rose  
SONGS OF MARY



Pennsylvania Academy of Performing Arts  
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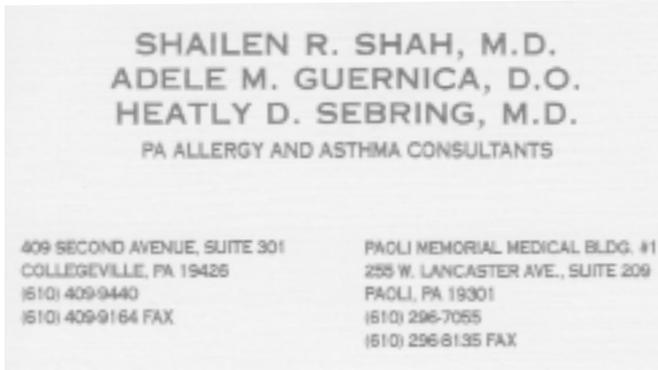
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Choir Committee Members and PAPA volunteers who have donated time to help our organization run efficiently;

Kevin DeYoe for providing audio recording equipment and services for the performances;

Laura Mikowychok for program and marketing materials design;

Rebecca DeYoe and Roger Taylor for media outreach;

Aaron Shealy for concert video recording and YouTube administration; and

Gail Habecker for donating her services as an accompanist during rehearsals.

## *Leadership*

### S. KATHERINE SHEALY

*Director of Concordia, Chamber Choir, and Ariana Women's Choir*

S. Katherine Shealy obtained her Bachelor of Music in Choral Music Education from the University of Delaware with Paul Head and her Master of Music in Choral Conducting from West Chester University with David DeVenney. During the summer of 2006, Ms. Shealy directed and led the Pennsylvania Academy of Performing Arts envoy of singers on a tour of four cities through China as part of the Fourth Annual Eric Whitacre International Choral Festival. Currently, she is the director of Concordia, co-founder and co-director of Chamber Choir, an advanced ensemble that specializes in outreach performances throughout the community, and the founder and director of Ariana Women's Choir. Ms. Shealy is the Choir School Director at Bryn Mawr Presbyterian Church where she oversees and directs five children and youth choirs. She teaches voice privately in Chester and Delaware counties.



### CHRISTOPHER G. MCGINLEY

*Director of Chamber Choir, Orpheus Men's Choir, and Assistant Director of Concordia*

Christopher G. McGinley received his formal choral training from Paul Head at the University of Delaware. He currently teaches general music and chorus at Springside Chestnut Hill Academy, an Independent School for girls and boys in Chestnut Hill. There he serves as artistic director of Musica Mundi, a world music ensemble for middle school girls, and Laurelei, the elite high school women's a cappella group. Mr. McGinley is secretary of the Pennsylvania chapter of the American Choral Directors Association. He is the founder and director of Orpheus Men's Choir, assistant director of Concordia, and co-founder and co-director of Chamber Choir.



### GAIL HABECKER

*Accompanist*

Gail Habecker, of Coatesville, joined PAPA the summer of 2007 to accompany Ariana Women's Choir and is in her third season accompanying Concordia. Born into a musical family, Gail has been playing piano since the age of four. She graduated from Juniata College with an emphasis on vocal accompaniment. Through the years, she has accompanied soloists, as well as numerous church and school choirs. She has also played in instrumental ensembles at chamber concerts of Immaculata University. Ms. Habecker is also a graduate of the Wharton School of the University of Pennsylvania. She has a career in investment management and is part owner of PMG Advisors in West Conshohocken, PA.



# O Mystical Rose

SONGS OF MARY

A Ceremony of Carols, Op. 28 ..... Benjamin Britten (1913-1976)  
*arranged for SATB and Harp by Julius Harrison*

1. Procession
2. Wolcum Yole!
3. There is no Rose
4. That Yongë Child  
*Jane Buatti, soloist*

5. As Dew in Aprile
6. This Little Babe

7. In Freezing Winter Night
8. Spring Carol

*Erica DeFruscio and Rebecca DeYoe, soloists*

9. Deo Gracias
10. Recession

Jordan Thomas, harp

## INTERMISSION

Today the Virgin ..... John Tavener (1944-2013)  
*Poem by Mother Thekla*

Herself A Rose Who Bore The Rose..... Robert H. Young (1923-2011)  
*Poem by Christina Rossetti*



O Magnum Mysterium ..... Tomás Luis de Victoria (c. 1548-1611)  
*Christmas Motet*

O Magnum Mysterium ..... Ivo Antognini (b. 1963)  
*Christmas Motet*



Christmas Lullaby..... arr. Mac Huff  
*from Songs for a New World by Jason Robert Brown*

Christmas Angel.....Corlynn Hanney

Amy Peteritis, soloist



Ave Maria ..... Anton Bruckner (1824-1896)  
*Motet*

Ave Maria ..... Kevin A. Memley (b. 1971)  
*Motet*



Bogoroditse Devo ..... Sergei Rachmaninoff (1873-1943)  
*from All-Night Vigil, Op. 37*



Mary, Did You Know? ..... arr. Jack Schrader (b. 1942)  
*Words and Music by Lowry/Greene*

Mary Sat A-Rockin' ..... Greg Gilpin (b. 1964)  
*Contemporary Spiritual*

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# PROGRAM NOTES

## A CEREMONY OF CAROLS

*Benjamin Britten*

Britten wrote *A Ceremony of Carols* in 1942 while crossing the Atlantic aboard a Swedish cargo ship, which was a dangerous venture at any time, but much more so during wartime while German submarines prowled the ocean. He had actually intended to use the month-long voyage to complete what would become his beloved *Hymn to St. Cecilia*, but these early sketches were confiscated by customs authorities who feared that the music was in fact a secret code. Britten had departed his native England at the outset of the war in 1939 and headed for the United States where his fame was growing quickly, and where he would likely be able to evade recruitment to the British army. After several years abroad, he and his partner, the acclaimed tenor Peter Pears, found time to return home.

Shortly before departing the U.S., Britten had received a commission to compose a harp concerto, and in the meantime he had begun to familiarize himself with the instrument. This provided the basis and probably the inspiration for his choice of harp to accompany the vocal parts in *A Ceremony of Carols*. Although the first published edition of the work recommended boy sopranos sing the three treble lines that comprise the chorus, Britten's early manuscripts show that he originally conceived of them as women's parts. Some years later, Britten authorized an arrangement of the piece for four-part mixed voices, most likely at the suggestion of his publisher.

*A Ceremony of Carols* consists of eight polyphonic settings of mostly anonymous 15th- and 16th- century poems, which Britten had discovered in a handbook called *The English Galaxy of Shorter Poems* that he found in Nova Scotia while the ship was in port. These eight carols are bookended by statements of the Gregorian chant "Hodie Christus Natus Est", and midway through the set is an interlude for harp solo that features this same plainchant tune. The carols themselves show a remarkable diversity of styles, from the jubilant exultations of "Wolcume Yole" and "Deo Gracias" to the pastoral solos of "That yongë child" and "Balulalow," to the martial urgency of his "This Little Babe's" expanding canon - and whose vivid "holy war" between the infant and Satan must surely have been inspired by the real-life world war.

### 1. PROCESSION

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 Saviour has appeared;  
Today the angels sing,  
The archangels rejoice;  
Today the righteous rejoice, saying,  
Glory to God in the highest, Alleluia!*

## 2. WOLCUM YOLE

Wolcum, Wolcum,  
Wolcum be thou heavenè king,  
Wolcum, born in one morning,  
Wolcum, for whom we sall sing!

Wolcum be ye, Stevene and Jon,  
Wolcum, Innocentes every one,  
Wolcum, Thomas marter one,  
Wolcum be ye, good New Yere,  
Wolcum Twelfth Day both in fere,  
Wolcum seintes lefe and dere.

Candelmesse, Quene of Bliss,  
Wolcum bothe to more and lesse.  
Wolcum be ye that are here,  
Wolcum alle and make good cheer.  
Wolcum alle another yere.

-ANONYMOUS

## 3. THERE IS NO ROSE

There is no rose of such vertu  
As is the rose that bare Jesu.  
Alleluia, Alleluia.

For in this rose containèd was  
Heaven and earth in litel space  
Res Miranda, Res Miranda.

By that rose we may well see  
There be one God in persons three,  
Pares forma, Pares forma.

The aungels sungen the shepherds to:  
Gloria in excelsis Deo.  
Gaudeamus, Gaudeamus.

Leave we all this werdly mirth,  
And follow we this joyful mirth.  
Transeamus, Transeamus.

-ANONYMOUS

## 4A. THAT YONGÈ CHILD

That yongè child when it gan weep  
With song she lulled him asleep  
That was so sweet a melody  
It passéd alle minstrelsy.

*Welcome, Welcome,  
Welcome to You, our heavenly King.  
Welcome, you who was born one morning,  
Welcome, for You, shall we sing!*

*Welcome, to you, Steven and John,  
Welcome all innocent children,  
Welcome, Thomas, the martyred one,  
Welcome, good new year,  
Welcome Twelfth Day, both in fear . . .  
Welcome Saints left and dear.*

*Candle Mass, Queen of bliss,  
Welcome both to more and less.  
Welcome you that are here,  
Welcome all and make good cheer.  
Welcome all another yere.*

*There is no rose of such virtue  
As is the rose that bore Jesus.  
Alleluia.*

*For inside the Rose  
Were heaven and earth in a single, little space.  
Miraculous thing.*

*By that rose, we now may see,  
There be one God in persons three.  
Created in the Parent's image.*

*The angels sang to the shepherds,  
Glory to God in the highest!  
We rejoice.*

*Leave we all this wordly mirth,  
And follow we this joyful birth.  
We cross over to Christ's world.*

*When that young child began to weep  
With song, she lulled him to sleep  
It was such a sweet melody,  
It was so very merry.*

The nightingale sang also,  
Her song is hoarse and nought thereto:  
Whoso attendeth to her song  
And leaveth the first then doth he wrong.  
-ANONYMOUS

*The nightingale sang also,  
But her song was hoarse, it was not the same:  
Whoever listens to the nightingale's song  
Instead of Mary's, does wrong.*

5. AS DEW IN APRILLE

I sing of a maiden that is makelès:  
King of all kings to her son she ches.

*I sing of a maiden that is mateless,  
Her son was the King of all Kings.*

He came al so stille there his moder was,  
As dew in Aprille that falleth on the grass.

*From his mother he came to us quietly  
As dew in April that falls on the grass.*

He came also stille to his moder's bour,  
As dew in Aprille that falleth on the flour.

*His mother's labor was painless and quiet,  
As dew in April that falls on the flowers.*

He came also stille there his moder lay  
As dew in Aprille that falleth on the spray.

*As His mother lay there, he came quietly,  
As dew in April that falls on the flower branches.*

Moder and mayden was never none but she:  
Well such a lady Goddes moder be.

*Never has there been such a mother and maiden;  
How fitting it is that this be God's mother.*

-ANONYMOUS

6. THIS LITTLE BABE

This little Babe so few days old  
Is come to rifle Satan's fold.  
All hell doth at his presence quake,  
Though he himself for cold do shake;  
For in this weak unarmèd wise  
The gates of hell he will surprise.

*This little Babe so few days old  
Has come to rifle Satan's fold.  
All hell quakes at his presence,  
Though he himself shivers in the cold.  
For in this weak, unarmed disguise  
He will surprise the very gates of Hell!*

With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows looks of weeping eyes;  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.

*With tears he fights and wins the field,  
His naked breast stands for a shield;  
His shots are his cries,  
His arrows are his weeping eyes.  
Hi martial flags are cold and need,  
And his feeble flesh, his warrior's steed.*

His camp is pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes,  
Of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
The angels trumps alarum sound.

*His camp is pitched in a stall,  
His protection is a broken wall;  
The crib his trench, haystalks are his stakes,  
Of shepherds he makes the troops.  
And sure of wounding the foe,  
The angels sound the alarm of the trumpets.*

My soul, with Christ join thou in fight,  
Stick to the tents that he hath pight;  
Within his crib is surest ward,  
This little Babe will be thy guard;  
If thou wilt foil thy foes with joy,  
Then flit not from this heavenly boy.

-ROBERT SOUTHWELL

*My soul joins Christ in the fight,  
Stay by the tents that he has pitched;  
Within his crib is sure protection  
The little babe will be your guard;  
If Christ can foil your foes with joy,  
Stay near the heavenly boy.*

9. SPRING CAROL

Pleasure it is to hear iwis, the birdès sing.  
The deer in the dale, the sheep in the vale,  
The corn springing.

God's purvayance for sustenance,  
It is for man, it is for man.

Then we always to him give praise,  
And thank him than.

-WILLIAM CORNISH

*It is always a pleasure to hear the birds sing,  
To see the deer in the dale, the sheep in the vale,  
the corn springing from the earth.*

*God supplies sustenance  
For us all.*

*Then we should always give him praise  
And give him thanks.*

10. DEO GRACIAS

Deo Gracias! Deo Gracias!  
Adam lay ibounden, bounden in a bond,  
Four thousand winter thought he not too long.

And all was for an appil,  
An appil that he tok,  
As clerkès finden written in their book.

Ne had the appil takè been,  
The appil takè been,  
Ne haddè never our lady  
A ben hevenè queen.

Blessed be the time  
That appil takè was.  
Therefore we moun singen,  
Deo Gracias! Deo Gracias!

-ANONYMOUS

*Give thanks to God!  
Adam was bound in sin for four thousand  
years, although he thought this not too long.*

*It was all for an apple  
that he took,  
As clerics find written in their books.*

*Had the apple never  
been taken,  
Then our Lady would have  
Never been a heavenly queen.*

*Blessed be the time  
The apple was taken.  
Therefore we must sing  
Thanks be to God! Give thanks to God!*

## TODAY THE VIRGIN

*John Tavener*

Englishman Sir John Tavener, a leading composer of the past 50 years, died recently at the age of 69. More than 700 attended his funeral at Winchester Cathedral in London. Many of his works have been selected or commissioned to be performed at major public events. His *Song for Athene* was performed at the funeral of Princess Diana in 1997 and *A New Beginning*, written for SATB and children's choir, was performed in 1999 at the Millennium Dome in London to welcome in the new century. Additionally, Sir John was one of the few contemporary composers to find wide acclaim beyond the classical world. In 1968, his avant-garde oratorio *The Whale* was released by The Beatles on their Apple label. Having started his musical career as a teenage organist at a Presbyterian church in London, he converted to the Greek Orthodox Church in 1977 and once said, "My way towards God has been to write music."

*Today the Virgin*, for unaccompanied mixed choir with words by Mother Thekla, was written in 1989 and first performed in December of the same year at Westminster Abbey. The influence of the Greek Orthodox musical tradition is vividly present in the bass drones and the lively flowing chant melodies making the piece simultaneously meditative and ecstatic. Mother Thekla (1918-2011), an Orthodox nun, was Sir John Tavener's predominant spiritual guide, counselor, and librettist. Often called his "spiritual muse," Mother Thekla supplied texts for *Song for Athene* (1993), *Apocalypse* (1993), *Fall and Resurrection* (1999), *Let Us Begin Again* (1995) and his opera, *Mary of Egypt* (1992).

*Today the Virgin comes to the cave  
to give birth to the Word eternal:*

*Rejoice, O World,  
with the Angels and the Shepherds.  
Give glory to the Child!  
Alleluia!*

*Mary, my wife, O Mary, my wife!  
What do I see?  
I took you blameless before the Lord  
from the priests of the Temple. What do I see?*

*Rejoice, O World ...*

*Joseph the Bridegroom, O Joseph the Bridegroom!  
Do not fear.  
God in his mercy has come down to earth.  
He takes flesh in my womb  
for all the world to see.*

*Rejoice, O World ...*

*Warned by the Angel, we believe  
that Mary gives birth inexplicable  
to the infant, Christ, our God.*

*Rejoice, O World ...*

## HERSELF A ROSE WHO BORE THE ROSE

*Robert H. Young*

Christina Rossetti's poem captures both the fragility and loveliness of a rose as well as the sharpness of its thorns, comparing them to the beauty and virtue of Mary and the future suffering of the new-born baby Jesus.

*Herself a rose, who bore the Rose,  
She bore the Rose and felt its thorn.  
All Loveliness new-born  
Took on her bosom its repose,  
And slept and woke there night and morn.*

*Lily herself, she bore the one  
Fair Lily; sweeter, whiter, far  
Than she or others are:  
The Sun of Righteousness her Son,  
She was His morning star.*

*She gracious, He essential Grace,  
He was the Fountain, she the rill:  
Her goodness to fulfill  
And gladness, with proportioned pace  
He led her steps thro' good and ill.*

*Christ's mirror she of grace and love,  
Of beauty and of life and death:  
By hope and love and faith  
Transfigured to His Likeness, 'Dove,  
Spouse, Sister, Mother,' Jesus saith.*

## O MAGNUM MYSTERIUM

*Victorial/Antognini*

For centuries, musicians have been captivated by the depiction of the birth of the newborn King among the lowly animals and shepherds in this text. Countless composers from Renaissance to present day have set *O Magnum Mysterium* to music, including Byrd, Victoria, Gabrieli, Palestrina, Poulenc, Lauridsen, and Antognini. The text is a Catholic Responsorial Chant that comes from the *Matins of Christmas*, the morning service at dawn that concludes the evening's vigil.

Tomas Luis de Victoria's setting, perhaps the most often performed Christmas motet of the Renaissance, beautifully depicts the mystery of the virgin birth through gently interwoven and ever-expanding polyphony that begins with a single, unwavering note. The piece concludes with a sudden change in character through use of a dance-like section in triple meter on the final "Alleluia." Victoria is best known for his motets, but his twenty Mass settings are considered to be masterworks of the genre. Many of them are parody Masses, meaning that they are based on pre-existing compositions, for which Victoria would often re-use his own compositions, *O Magnum Mysterium* included.

Ivo Antognini, a Swiss composer who is currently a professor of music in southern Switzerland, is a self-taught composer and jazz pianist whose choral works have won numerous awards and been performed by choirs around the world. His *O Magnum Mysterium*, published in 2010, provides an interesting juxtaposition to Victoria's, using twentieth century jazz harmonies and homorhythmic textures.

O magnum mysterium  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepe!  
O beata Virgo, cujus viscera meruerunt  
portare Dominum Jesum Christum.  
Alleluia!

*O great mystery  
and wondrous sacrament,  
that animals should see the Lord born,  
laying in a manger!  
Blessed virgin, whose womb was worthy  
to bear the Lord Jesus Christ.  
Alleluia!*

## CHRISTMAS ANGEL

*Corlynn Hanney*

Corlynn Hanney, the daughter of a violinist and pianist, is a third generation Vancouverite, holding a Bachelor of Music degree from University of British Columbia. Although a seasoned choral singer, Corlynn's professional career has been spent mainly as a session singer. Her voice has been heard on commercials for Pontiac, Datsun, Lotteries, Kodak, Kraft, Milk and Air Canada. She has appeared on recordings of Leonard Cohen, Ann Mortifee, The Payolas, Al Martino, The Fifth Dimension, Sherri Ulrich and the soundtrack for *Midnight Cowboy*. As a member of the Jimmy Joyce Singers, Corlynn appeared on the Tim Conway Show, the Smothers Brothers Show, with Nancy Sinatra and the Muppets. She is a founding member of the renowned Elektra Women's Choir and currently sings with the Phoenix Chamber Choir. Songwriting has always been a big part of Corlynn's life. Her song *Heaven In Your Arms* reached number six on the Canadian Charts and was the winner of the West Coast Songwriter's competition with the song *It Oughta Be Me*. Her Christmas songs have become traditional seasonal fare for many choirs. Corlynn is currently completing a CD of original, spiritually-based songs.

*Oh how I wish I could sing like an angel,  
I'd sing carols so high and sweet.*

*Oh, if I had the voice of an angel,  
I'd be singin' that sweet child asleep.*

*Christmas angel, so long ago  
you saw the Christ child in the star's glow.  
You sang to Jesus on his bed of hay  
on that first Christmas day.*

*Oh how I wish I had the wings of an angel  
shining with glory bright.  
Oh, if I had the wings of an angel,  
I'd be rockin' that sweet child at night.*

*Christmas angel, so long ago ...*

CHRISTMAS LULLABY *from* SONGS FOR A NEW WORLD  
*arr. Mac Huff*

Songs for a New World, a work of musical theatre written and composed by Jason Robert Brown, premiered Off-Broadway at the WPA Theater in 1995. His first produced show, Brown and director Daisy Prince put together songs he had written for other venues and events, resulting in what he describes as “neither musical play nor revue, it is closer to a theatrical song cycle.” Christmas Lullaby, is a moving ballad that offers a personal perspective of the blessing “Mother Mary” shares with the world. For this program, the women of Concordia will perform an arrangement for female voices.

*I'll never have the power to control the land,  
or conquer half the world, or claim the sun.  
I'll never be the kind who simply waves her hand  
and has a million people do the things I wish I'd done.  
But in the eyes of heaven my place is assured;  
I carry with me heaven's grand design.  
Gloria, Gloria! I will sing the name of the Lord  
and He will make me shine.  
And I will be like Mother Mary with a blessing in my soul,  
and I will give the world my eyes so they can see.  
And I will be like Mother Mary with a blessing in my soul  
and the future of the world inside of me.  
In the eyes of heaven my place is assured;  
I carry with me heaven's grand design.  
Gloria, Gloria! I will sing the name of the Lord  
and He will make me shine.  
And I will be like Mother Mary with a blessing in my soul,  
and I will give the world my eyes so they can see.  
And I will be like Mother Mary with a blessing in my soul  
and the future of the world inside of me.*

*And I will be like Mother Mary with the power in my veins  
to believe in all the things I've yet to be.  
And I will be like Mother Mary and I'll suffer any pains  
for the future of the world inside of me.*

## AVE MARIA

*Bruckner/Memley*

The Hail Mary, also commonly called the *Ave Maria* (Latin) or *Angelic Salutation*, is a traditional Catholic prayer asking for the intercession of the Virgin Mary. In Roman Catholicism, the prayer forms the basis of the Rosary and the Angelus prayers. Based on the greeting of the angel Gabriel to the Virgin Mary in the Gospel of Luke, the prayer takes different forms in various traditions. It has often been set to music, the most well-known of which is likely Franz Schubert's for solo voice. Many composers have also set the prayer to music for choir, including Renaissance greats Josquin des Prez and Palestrina, as well as Mozart, Liszt, Byrd, Rossini, Brahms, Stravinsky, Lauridsen, and Biebl. Anton Bruckner, an Austrian Romantic composer best known for his vast, sprawling symphonies, composed three settings of the *Ave Maria* for choir, demonstrating his more introspective genius. For this program, Concordia will perform Bruckner's most commonly performed setting of *Ave Maria*, a motet for seven voices. The motet begins antiphonally with the female and male voices, respectively, before unifying homorhythmically to ask Mary to pray for us, "now and in the hour of our death."

Kevin Memley is an accomplished pianist and composer whose choral works span from vocal jazz to motets. His 21st century setting of *Ave Maria* represents a synthesis of the vertical writing of Bruckner with the more linear writing of the Renaissance. However, it's Memley's use of rhythm and texture that sets it apart as a contemporary composition. It opens with what he calls "a cascading waterfall" of sound in the soprano section on the word "Ave." Under this chiming peal of words, the lower voices unfold a warm, chant-like melody. In contrast, the "Sancta Maria" section is almost cinematic in its pleading arc. Radiant stacked chords over more cascading textures bring the piece to a close.

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 nostrae. 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 in the hour of our death. Amen.*

BOGORODITSE DEVO *from* ALL-NIGHT VIGIL, OP. 37  
*Sergei Rachmaninoff*

*Bogoroditse Devo* is the sixth movement from Rachmaninoff's *All-Night Vigil*, written and premiered in 1915. The work contains fifteen a cappella movements consisting of settings of texts taken from the Russian Orthodox *All-Night Vigil* ceremony. It's been praised as Rachmaninoff's finest choral achievement and was also one of his two favorite compositions, having wanted the fifth movement to be performed at his funeral. *Bogoroditse Devo*, often excerpted and performed separately from *All-Night Vigil*, became the most popular of Rachmaninoff's choral compositions in the 20th century and remains a favorite of choirs during the Christmas season.

Bogoroditse Devo, raduisya,  
Blagodatnaya Mariye, Gospod s Toboyu.  
Blagoslovenna Ty v zhenakh,  
i blagosloven plod chreva Tvoyego,  
yako Spasa rodila esi dush nashikh.

*Rejoice, O Virgin Theotokos, ("God-Bearer")  
Mary full of grace, the Lord is with Thee.  
Blessed art Thou among women,  
and blessed is the fruit of Thy womb,  
for Thou hast borne the Savior of our souls.*

MARY, DID YOU KNOW?  
*arr. Jack Schrader*

*Mary did you know that your baby boy will one day walk on water?  
Mary did you know that your baby boy will save our sons and daughters?  
Did you know that your baby boy has come to make you new?  
This child that you've delivered will soon deliver you.*

*Mary, did you know that your baby boy will give sight to a blind man?  
Mary, did you know that your baby boy will calm a storm with his hand?  
Did you know that your baby boy has walked where angels trod?  
And when you kissed your little baby you kissed the face of God?*

*The blind will see, the deaf will hear, the dead will live again;  
The lame will leap, the dumb will speak, the praises of the Lamb.*

*Mary did you know that your baby boy is Lord of all creation?  
Mary did you know that your baby boy will one day rule the nations?  
Did you know that your Baby Boy is Heaven's perfect Lamb?  
This sleeping child you're holding is the great "I Am!"*

MARY SAT A-ROCKIN'

*Greg Gilpin*

*Mary sat a-rockin', rockin' all night,  
Mary sat a-rockin' her baby.*

*One dark night long ago,  
born a baby in a manger low.  
Many came from near and far  
following that yonder star!*

*Mary sat a rockin'...*

*Precious gifts to the baby.  
Precious gifts now they bring.  
Precious gifts lay before him.  
Precious gifts, this newborn King!*

*Mary sat a rockin'...*