

# LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

**Sunday, December 17, 2017, at 11:00 am**

*Sunday Morning Coffee Concerts*

## **Calmus**

Isabel Jantschek, *Soprano*

Sebastian Krause, *Countertenor*

Tobias Pöche, *Tenor*

Ludwig Böhme, *Baritone*

Manuel Helmeke, *Bass*

*This program is approximately one hour long and will be performed without intermission.*

*Please join the artists for a cup of coffee following the performance.*

*(Program continued)*

***Please make certain all your electronic devices are switched off.***

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Refreshments provided by Zabar's and [zabars.com](http://zabars.com)

**This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.**

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Walter Reade Theater

## Great Performers

Support is provided by Rita E. and Gustave M. Hauser, Audrey Love Charitable Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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### UPCOMING GREAT PERFORMERS EVENTS:

*Sunday, January 14 at 3:00 pm in David Geffen Hall*

#### **Budapest Festival Orchestra**

**Iván Fischer**, conductor

**Dénes Várjon**, piano

BACH: Orchestral Suite No. 2 in B minor

BEETHOVEN: Piano Concerto No. 3 in C minor

RACHMANINOFF: Symphony No. 2

*Pre-concert lecture by Michael Beckerman at 1:45 pm in the Stanley H. Kaplan Penthouse*

*Wednesday, January 24 at 7:30 pm in Alice Tully Hall*

#### **Concerto Köln**

**Shunske Sato**, violin

*All-Vivaldi program*

The Four Seasons

Concerto for strings in G minor

Sinfonia al Santo Sepolcro

*Sunday, February 4 at 11:00 am in the Walter Reade Theater*

#### **Trio con Brio Copenhagen**

HAYDN: Piano Trio No. 39 in G major ("Gypsy")

HANS ABRAHAMSEN: Serenade and Arabesque, from *Traumlieder*

SMETANA: Piano Trio in G minor

For tickets, call (212) 721-6500 or visit [LCGreatPerformers.org](http://LCGreatPerformers.org). Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a Great Performers brochure.

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*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

## *Christmas Carols Around the World*

Traditional  
(arr. Calmus)

**Veni, veni Emmanuel (14th century)**

Traditional, German  
(arr. Ludwig Böhme)

**Maria durch ein Dornwald ging (c. 1850)**

MICHAEL PRAETORIUS  
(1571–1621)

**Magnificat super Ecce Maria et Sydus  
ex claro**

Traditional, Italian  
(arr. Calmus)

**Laudemus cum armonia (14th century)**

*Piae cantiones*  
(arr. Ludwig Böhme)

**Gaudete! Christus est natus (1582)**

ANDREW CUSWORTH  
(b. 1984)

**There is no rose (2010)**

Traditional, German  
(arr. Kurt Thomas)

**In dulci jubilo (15th century)**

JOHN TAVENER  
(1944–2013)

**Today the Virgin (1989)**

MYKOLA LEONTOVYCH  
(1877–1921)  
(arr. Fredo Jung)

**Shchedryk**

JEAN DE BRÉBEUF  
(1593–1649)  
(arr. Calmus)

**Huron Carol**

Traditional, French  
(arr. Fredo Jung)

**Les anges dans nos campagnes**

FREDERICK AUSTIN  
(1872–1952)  
(arr. Ludwig Böhme)

**The Twelve Days of Christmas**

Traditional Sicilian melody  
(arr. Jens Troester)

**O du fröhliche (18th century)**

## Notes on the Program

By Kathryn L. Libin

The story of Christ on earth, as told through the New Testament gospels, is one of inspiration and hope, cruelty and pain, tenderness and humility. Even in the presence of divinity, it is a profoundly human drama. And it is the humble narrative of Christ's birth—the young mother and her protective spouse, the manger, the awe-struck shepherds, the brilliant night sky—from which the Christmas carol has drawn its strength and power to endure over the course of centuries.

The medieval carol, with its simple, direct language, memorable tunes, and robust rhythms, originated in popular empathy with the most human elements of Christ's story. Carols were spiritual songs that could be sung outside of church and play a role in daily life. Many carols stemmed from learned monks and were sung in Latin, but many more were written by lowly clergy or lay persons, and were sung in some mixture of Latin and the vernacular, or perhaps altogether in one's own tongue. Carols embraced the Virgin Mary as their own, and made her the queen of entertainments at courtly banquets or in village processions. At the court of King Henry VIII, a musical aristocrat who wrote his own carols, such pieces provided occasions to dance as well as to sing; in local churches at Christmastide, carols came to replace psalms in sacred service. During the 18th century, carols were hawked in an exuberant musical marketplace and circulated in penny broadsheets purchased on street corners, with new publications appearing every year. Carol singing on Christmas Eve gradually became commonplace, and by the early 19th century, according to one English observer, carols were "especially adapted to be sung at the door of houses by visitors before they enter." German carols, or *Weihnachtslieder*, were sung at midnight Mass on Christmas Eve in churches throughout Germany. Carols, more than most other forms of composed music, have been passed down by ear and learned by heart over countless generations. They create a bridge between sacred and secular spheres, and have helped make Christmas an unusually festive holiday in an otherwise dark, cold period of the year.

Though the provenance of many well-known carols remains obscure, others possess a traceable lineage that may extend centuries into the past. The text of the Latin carol "**Veni, veni Emmanuel**" has been associated with Advent and Christmas services since the early 18th century, when it circulated in a hymnal used by Jesuits in their schools and churches; its tune is thought to have come from France. In "**Maria durch ein Dornwald ging**" we find a classic carol formulation, the folk-like German verses punctuated by the Latin words "Kyrie eleison," known to all from the Mass. This carol was first published in a German hymn collection of 1850, but its text suggests that it may well have originated as a pilgrimage song in the 16th century. The Gospel of St. Luke opens with a glimpse of Zacharias and Elisabeth, divinely granted a child when they had long lost hope of one. When Mary too receives a divine visitation and the promise of a child,

despite her virgin state, she sets off on foot to see her cousin Elisabeth, and together they share their miraculous blessings. The narrative thus begun in “Maria durch ein Dornwald ging” achieves a sort of apotheosis when Mary breaks into her most celebrated words, “Magnificat anima mea Dominum” (“My soul doth magnify the Lord”), a canticle, or Biblical hymn, long preserved and explored in liturgical settings.

Michael Praetorius (1571–1621), one of the most prominent German composers and theorists of his day, composed his “**Magnificat super Ecce Maria et Sydus ex claro**” early in the first decade of the 17th century; it was published in 1611 as part of a collection of Magnificats. Typically performed at Vespers or Evensong services, the Magnificat represents Mary’s spiritual recognition of the meaning of her child, and thus gains special resonance at Christmas.

Many carols arose anonymously in the medieval and early Renaissance periods, were notated, and survived in manuscript and printed collections. “**Laudemus cum armonia**” was preserved in 14th-century Italian manuscripts, and “**Gaudete! Christus est natus**” appeared in a 1582 collection of Finnish and Swedish sacred songs. The famous carol “**In dulci jubilo**,” with its lively alternation of German and Latin phrases, originated in the 14th century, perhaps at the hand of German mystic and Dominican friar Heinrich Seuse (d. 1366). The text with its current tune appeared around 1400, and passed through many German hymnals; its lilting, poignant melody was employed on multiple occasions by Michael Praetorius, and provided the basis for organ works by both Bach and Buxtehude. Such old sacred carols continue to inspire modern composers as well, especially those working within English choral traditions.

Andrew Cusworth (b. 1984), a Welsh composer who trained as an organ scholar at Magdalen College, Cambridge, has made a specialty of choral music. His carol “**There is no rose**” sets a 15th-century poem that has attracted several composers, including Benjamin Britten. Cusworth unfolds the text in hypnotic, chant-like style with swelling articulations on the Latin words. John Tavener (1944–2013), likewise a Cambridge-trained musician, enjoyed a long and distinguished career as a composer and earned many rewards, including a knighthood. Tavener received the text for “**Today the Virgin**” from his spiritual mentor Mother Thekla, a Russian-born mystic who founded an Orthodox monastic order on a remote Yorkshire farm. A convert to the Russian Orthodox church, Tavener wrote “Today the Virgin” in 1989 and gave it the distinctive character of a medieval carol; its robust, incisive rhythms, the archaic melody over a droning accompaniment, and the refrain with its vivid shout “Alleluia!” transport the listener to an earlier time.

Mykola Leontovych (1877–1921), a Ukrainian composer and choral conductor, produced one of the most memorable and frequently performed carols of the 20th century. Generally known in English as the “Carol of the Bells,” it was intended as a *Shchedryk*, or New Year’s carol, associated in Ukraine with the Feast of the Epiphany in January. Leontovych, who trained at the Imperial court cappella in St. Petersburg, based his career in Ukraine, where he

directed choirs, wrote the first Orthodox liturgy in the Ukrainian language, and based much music—including the *Shchedryk* with its insistent, repetitive motif—on local folk tunes. His engagement in the Ukrainian independence movement led to his assassination in 1921 by a Soviet agent.

Canada's oldest carol, the so-called "**Huron Carol**," was also written by a martyr to his cause. The Jesuit missionary Jean de Brébeuf (1593–1649), an adventurous priest with a gift for languages, was sent to New France by his order in 1625. There he settled with the Hurons, where he learned their language and studied their ways, producing a long and detailed ethnographic description of them. In his efforts to convert them to Christianity, he translated the catechism into Huron, and created this carol employing a French tune ("Une jeune pucelle"/ "A young maid") with new verses in Huron. He died in 1649 along with the Hurons in his village during an Iroquois attack. Another French carol, "**Les Anges dans nos campagnes**," likely originated in the 18th-century Languedoc region of France, and became well known in its 1862 English version ("Angels we have heard on high") by James Chadwick.

Frederick Austin (1872–1952), an English baritone and composer known for restoring the 18th-century *Beggar's Opera* to the stage in the 1920s, also receives credit for one of our most beloved carols, "**The Twelve Days of Christmas**." Yet like so many other carols, this one was distributed in the 18th century as a broadside ballad, the text printed without melody on penny sheets. Conceived as a kind of musical game with its cumulative verses, this carol was first published in 1780 in a children's book, *Mirth without Mischief*.

An old Catholic hymn tune, "O Sanctissima," provided the inspiration in 1815 for the final carol on today's program. The German poet and theologian Johannes Daniel Falk, who had founded an orphanage in Weimar after the death of several of his own children, heard the song performed by one of the orphans under his care. Falk composed new verses that would celebrate the Christmas season and transformed "O Sanctissima" into "**O du fröhliche**." Dedicated to the children of Falk's orphanage, the carol has been translated into many languages, entered the standard German hymnal in the 20th century, and has become a beloved mainstay of Christmas Eve services.

*Musicologist Kathryn L. Libin teaches music history and theory at Vassar College.*

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**Veni, veni Emmanuel**

*Text: Anonymous, from Psalterium*

*Cantionum Catholicarum (1710)*

*Sung in Latin*

Veni, veni, Emmanuel,  
Captivum solve Israel,  
Qui gemit in exilio  
Privatus Dei filio.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.

Veni, o Jesse Virgola;  
Ex hostis tuos ungula,  
De specu tuos tartari,  
Educ et antro barathri.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.

Veni, veni, o Oriens  
Solare nos ad veniens;  
Noctis depele nebulas,  
Dirasque noctis tenebras.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.

Veni clavis Davidica;  
Regna reclude celica;  
Fac itter tutum superum,  
Et claude vias inferum.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.

Veni, veni, Adonai,  
Qui populo in Sinai  
Legem dedisti vertice,  
In maiestate glorie.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.

**O come, o come, Emmanuel**

O come, o come, Emmanuel,  
and ransom captive Israel,  
that mourns in lonely exile here,  
until the Son of God appear.  
Rejoice! Rejoice! Emmanuel  
shall come to thee, O Israel.

O come, Thou Rod of Jesse, free  
thine own from Satan's tyranny;  
from depths of hell Thy people save,  
and give them victory o'er the grave.  
Rejoice! Rejoice! Emmanuel  
shall come to thee, O Israel.

O come, Thou Dayspring, from on  
high,  
and cheer us by Thy drawing nigh;  
disperse the gloomy clouds of night,  
and death's dark shadows put to  
flight.  
Rejoice! Rejoice! Emmanuel  
shall come to thee, O Israel.

O come, Thou Key of David, come  
and open wide our heav'nly home;  
make safe the way that leads on  
high,  
and close the path to misery.  
Rejoice! Rejoice! Emmanuel  
shall come to thee, O Israel.

O come, Adonai, Lord of might,  
who to Thy tribes, on Sinai's height,  
in ancient times didst give the law  
in cloud and majesty and awe.  
Rejoice! Rejoice! Emmanuel  
shall come to thee, O Israel.

**Maria durch ein Dornwald ging**

*Sung in German*

Maria durch ein' Dornwald ging.  
Kyrie eleison.  
Maria durch ein' Dornwald ging,  
Der hatte in sieben Jahr'n kein Laub  
getragen.  
Jesus und Maria.

Was trug Maria unter ihrem Herzen?  
Kyrie eleison!  
Ein kleines Kindlein ohne Schmerzen,  
Das trug Maria unter ihrem Herzen!  
Jesus und Maria.

Da hab'n die Dornen Rosen getragen.  
Kyrie eleison.  
Als das Kindlein durch den Wald  
getragen,  
Da haben die Dornen Rosen getragen.  
Jesus und Maria.

Wie soll dem Kind sein Name sein?  
Kyrie eleison.  
Der Name, der soll Christus sein,  
Das war von Anfang der Name sein.  
  
Jesus und Maria.

Wer soll dem Kind sein Täufer sein?  
Kyrie eleison.  
Das soll der Sankt Johannes sein,  
Der soll dem Kind sein Täufer sein.  
Jesus und Maria.

Wer hat erlöst die Welt allein?  
Kyrie eleison.  
Das hat getan das Christkindlein,  
Das hat erlöst die Welt allein.  
Jesus und Maria.

**Blest Mary wanders through the thorn**

Blest Mary wanders through the thorn,  
Kyrie eleison!  
Blest Mary wanders through the thorn,  
that seven long years no bloom hath  
borne.  
Jesus and Mary.

What clasps she to her breast so close?  
Kyrie eleison!  
An innocent child doth there repose,  
which to her breast she claspeth close.  
Jesus and Mary.

Fair roses bloom on every tree,  
Kyrie eleison!  
As through the thornwood passeth  
she  
fair roses bloom on every tree.  
Jesus and Mary.

What shall this infant called be?  
Kyrie eleison!  
The Christ, he shall be called truly,  
which Name he hath borne from  
eternity.  
Jesus and Mary.

This holy Name, who shall proclaim?  
Kyrie eleison!  
Saint John Baptist shall do the same,  
this holy Name he shall proclaim.  
Jesus and Mary.

Who hath the world from sin set free?  
Kyrie eleison!  
This Child alone, and only he,  
he hath the world from sin set free.  
Jesus and Mary.



**Magnificat super Ecce Maria et Sydus ex claro**

*Sung in Latin*

Magnificat anima mea Dominum  
Et exultavit spiritus meus in Deo  
salutari mea;

Quia respexit humilitatem ancillae  
suae; ecce enim ex hoc beatam  
me dicent omnes generationes.

Quia fecit mihi magna, qui poten-  
sist: et sanctum nomen eius,

Et misericordias eius a progenie in  
progenies timentibus eum.

Fecit potentiam in brachio suo, dis-  
persit superbos mente cordis sui,

Deposuit potentes de sede et exal-  
tavit humiles,

Esurientes implevit bonis, et divites  
dimisit inanes.

Suscepit Israel, puerum suum,  
recordatus misericordiae suae  
Sicut locutus est ad patres nostros,  
Abraham et semini eius in sae-  
cula.

Gloria Patri, et Filio, et Spiritui  
Sancto; sicut erat in principio,

Et nunc, et semper: et in Saecula  
saeculorum. Amen.

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.

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 servael, in  
remembrance of his mercy;

As he spake to our fathers, to  
Abraham, and to his seed forever.

Glory be to the Father, and to the  
Son, and to the Holy Ghost; as it  
was in the beginning,

is now, and ever shall be: world  
without end. Amen.

**Laudemus cum armonia**

*Text:* Traditional 14th century  
*Sung in Latin*

Laudemus cum armonia  
Summi Patris Splendorem,  
Quem sacra virgo Maria  
Peperit Salvatorem  
Suumque Genitorem,  
Cuius nati solempnia  
Recolentes mente pia  
Ad ipsius honorem;  
Benedicamus Domino,  
Psallentes 'Alleluia!'  
Ergo adsis exoratrix,  
Dei pro nobis genitrix,  
Ut inde crescat castitas;  
Deo dicamus gracias.

**Gaudete! Christus est natus**

*Text:* Traditional, from the *Piae*  
*Cantiones* (1582)  
*Sung in Latin*

Gaudete! gaudete!  
Christus est natus  
Ex Maria virgine,  
Gaudete!

Tempus adest gratiae,  
Hoc quod optabamus,  
Carmina laetitiae  
Devote reddamus.  
Gaudete...

Deus homo factus est,  
Natura mirante,  
Mundus renovatus est  
A Christo regnante.  
Gaudete...

Ezecaelis porta  
Clausa pertransistur,  
Unde lux est orta,  
Salus invenitur.  
Gaudete...

**Let us praise with harmony**

Let us praise with harmony  
the Splendor of the most high Father,  
whom the blessed Virgin Mary  
bore as the Savior  
and as her own Father,  
observing the festival of his birth  
with a holy mind  
in his honor;  
let us bless the Lord,  
singing 'Alleluia!'  
Be present therefore, our advocate,  
who bore God for our sake,  
that purity may henceforth increase;  
let us say: Thanks to be God.

**Rejoice! Christ is born**

Rejoice, rejoice!  
Christ is born  
Out of the Virgin Mary—  
rejoice!

The time of grace has come—  
what we have wished for,  
songs of joy.  
Let us give back faithfully.  
Rejoice...

God has become man,  
to the wonderment of Nature,  
the world has been renewed  
by the reigning Christ.  
Rejoice...

The closed gate of Ezekiel  
is passed through,  
whence the light is born,  
salvation is found.  
Rejoice...

Ergo nostra concio  
Psallat iam in lustris  
Benedicat Domino,  
Salus regi nostro.  
Gaudete...

Therefore let our gathering  
now sing in brightness  
let it give praise to the Lord:  
Greeting to our King.  
Rejoice...

**There is no rose**

*Sung in English and Latin*

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

For in this rose contained was  
Heaven and earth in little space;  
*Res miranda.*

By that rose we may well see  
that He is God in persons three,  
*Pari forma.*

The angels sang the shepherds to.  
*'Gloria in excelsis Deo.'*  
*Gaudeamus.*

Leave we all this worldly mirth  
and follow we this joyful birth;  
*Transeamus.*

**In dulci jubilo**

*Text:* Attributed to Heinrich Seuse (c. 1295–1366)

*Sung in German and Latin*

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

In sweet jubilation,  
now sing and be joyous!  
Our heart's bliss  
rests in a manger  
and shines like the sun  
in his mother's lap.  
You are the alpha and omega,  
You are the alpha and omega.

*O Jesu parvule,*  
nach dir ist mir so weh,  
tröst mir mein Gemüte,  
*o puer optime,*  
durch alle deine Güte,  
*o princeps gloriae,*  
*trahe me post te,*  
*trahe me post te!*

O tiny Jesus,  
my heart aches for Thee.  
Console me in my heart and soul,  
o best of boys;  
through all your good,  
o prince of glory,  
draw me to you,  
draw me to you!

*Ubi sunt gaudia?*

Nirgend mehr denn da,  
da die Engel singen  
*nova cantica*  
und die Schellen klingen  
*in regis curia.*

Eia, wärn wir da,  
eia, wärn wir da!

Where are joys?

Nowhere more than there  
where angels sing  
new songs  
and the bells ring  
in the courts of the King.

Oh, were we only there,  
Oh, were we only there!

### **Today the Virgin**

*Text: Mother Thekla*

*Sung in English*

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...

Mary, my Bride, O Mary my Bride,  
What do I see?  
You, a virgin giving birth.  
Strange mystery!  
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...

### **Shchedryk**

*Sung in Ukrainian*

Щедрик щедрик, щедрівочка,  
прилетіла ластівочка,  
стала собі щебетати,  
господаря викликати:  
"Вийди, вийди, господарю,  
подивися на кошару,  
там овечки покотились,  
а ягнички народились.

В тебе товар весь хороший,  
будеш мати мірку грошей,  
В тебе товар весь хороший,  
будеш мати мірку грошей.  
Хоч не гроші, то полова.  
В тебе жінка чорноброва."

Щедрик щедрик, щедрівочка,  
прилетіла ластівочка.

Bountiful, bountiful, New Year's Carol,  
a little swallow flew in  
and started twittering  
to call the master:  
"Come, come, master,  
look at the sheep pen,  
there the lambs nestle,  
and lambkins were born.

Since you have all good livestock,  
you shall have a lot of money.  
Since you have all good livestock,  
you shall have a lot of money,  
if not money, then chaff:  
You have a beautiful dark-browed  
wife."

Bountiful, bountiful, New Year's Carol,  
a little swallow flew in.

### **Huron Carol**

*Text: Jean de Brébeuf*

*Sung in the native language of the Huron people (Wyandot) and in English*

Ehstehn yayau deh tsaun we yisus ahattonnia	'Twas in the moon of winter-time
O na wateh wado:kwi nonnwa 'ndasqua entai	when all the birds had fled,
Ehnau sherskwa trivota nonnwa 'ndi yaun rashata	that mighty Gitchi Manitou
Jesus Ahattonnia, Ahattonnia, Iesus Ahattonnia.	sent angel choirs instead;
Ayoki onki hm-ashe eran yayeh raunnaun	before their light the stars grew dim,
Yauntaun kanntatya hm-deh 'ndyaun sehnsatoa ronnyaun	and wandering hunters heard the hymn:
Waria hnawakweh tond Yosehf sataunn haronnyaun	"Jesus your King is born, Jesus is born,
Jesus Ahattonnia, Ahattonnia, Iesus Ahattonnia.	<i>In excelsis gloria."</i>

Within a lodge of broken bark  
the tender Babe was found,  
a ragged robe of rabbit skin  
enwrapp'd His beauty round;  
but as the hunter braves drew nigh,  
the angel song rang loud and high...  
"Jesus your King is born, Jesus is born,  
*In excelsis gloria.*"

The earliest moon of wintertime  
is not so round and fair  
as was the ring of glory  
on the helpless infant there.  
The chiefs from far before him knelt  
with gifts of fox and beaver pelt.  
"Jesus your King is born, Jesus is born,  
*In excelsis gloria.*"

O children of the forest free,  
O sons of Manitou,  
the Holy Child of earth and heaven  
is born today for you.  
Come kneel before the radiant Boy  
who brings you beauty, peace and joy.  
"Jesus your King is born, Jesus is born,  
*In excelsis gloria.*"

### **Les anges dans nos campagnes**

*Sung in French, German, and English*

Les anges dans nos campagnes  
Ont entonné l'hymne des cieux,

Et l'écho de nos montagnes  
Redit ce chant mélodieux:

*Gloria in excelsis Deo!*  
*Gloria in excelsis Deo!*

Sie verkünden uns mit Schalle,  
Dass der Erlöser nun erschien,  
Dankbar singen sie heut alle  
An diesem Fest und grüßen ihn.  
*Gloria in excelsis Deo!*  
*Gloria in excelsis Deo!*

The angels on our fields  
have started singing the hymn of  
heaven,  
and the echo of our mountains  
reverberates with this melodious  
singing:  
*Gloria in excelsis Deo!*  
*Gloria in excelsis Deo!*

They proclaim to us with sound,  
that the Savior has now appeared,  
they all sing thankfully today  
at the celebration and greet him.  
*Gloria in excelsis Deo!*  
*Gloria in excelsis Deo!*

All creation, join in praising  
God the Father, Spirit, Son,  
evermore your voices raising,  
to th'eternal Three in One:  
Come and worship, come and worship,  
worship Christ, the newborn King.

### **The Twelve Days of Christmas**

*Sung in English*

On the first; second; third; ...; twelfth day of Christmas my true love sent  
to me  
Twelve drummers drumming,  
Eleven pipers piping,  
Ten lords a-leaping,  
Nine ladies dancing,  
Eight maids a-milking,  
Seven swans a-swimming,  
Six geese a-laying,  
Five gold rings,  
Four calling birds,  
Three French Hens,  
Two turtle doves, and  
A Partridge in a pear tree.

### **O du fröhliche**

*Sung in German*

O du fröhliche, o du selige,  
Gnadenbringende Weihnachtszeit!  
Welt ging verloren, Christ ist geboren:  
Freue, freue dich, o Christenheit!

O (you) joyful, O (you) blessed,  
grace-bringing Christmas time!  
Christ appeared to our atonement:  
Rejoice, rejoice, O Christendom!

O du fröhliche, o du selige,  
Gnadenbringende Weihnachtszeit!  
Himmliche Heere jauchzen Dir Ehre:  
Freue, freue dich, o Christenheit!

O (you) joyful, O (you) blessed,  
grace-bringing Christmas time!  
The world was lost, Christ is born:  
Rejoice, rejoice, O Christendom!

O du fröhliche, o du selige,  
Gnadenbringende Weihnachtszeit!  
Christ ist erschienen, uns zu versüßnen:  
Freue, freue dich, o Christenheit!

O (you) joyful, O (you) blessed,  
grace-bringing Christmas time!  
Heavenly armies rejoicing to honor you:  
Rejoice, rejoice, O Christendom!

# Meet the Artists



IRÈNE ZANDEL

## **Calmus**

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First Prize Winner of the Concert Artists Guild Victor Elmaleh Competition, the a cappella quintet Calmus embodies the rich choral tradition of its hometown of Leipzig, the city so closely associated with Bach and Mendelssohn. Whether singing music by those German masters or other works in its diverse repertoire, Calmus captivates both audiences and critics with its charming stage presence and flawless technique.

Founded in Germany in 1999 and composed entirely of graduates of Leipzig's renowned St. Thomas Church Choir School, the ensemble offers the unique combination of a pure soprano voice with four male voices ranging from bass to countertenor. The blend of these five voices lends itself to the almost limitless range of music the ensemble offers, from Renaissance and Baroque masters to great German Romantic works, to contemporary choral repertoire as well as pop songs and jazz.

Highlighted performances in 2017–18 include a return to Lincoln Center's Great Performers in addition to debut concerts for the Schubert Club's Music in the Park Series (St. Paul, Minnesota), Pro Musica (Joplin, Missouri), and Cal Poly Arts (San Luis Obispo, California). In early 2018, Calmus will be featured at the Western regional conference of the American Choral Directors Association (ACDA) in Pasadena.

With nearly 20 recordings to its credit, Calmus's critically acclaimed CDs include *Luther Collage* and *Mitten im Leben 1517* (featuring the Lautten Compagny), both for Carus commemorating the 500th anniversary of the Protestant Reformation and selected as *Forbes* magazine's Classical CD of the Week in 2017; *Madrigals of Madness* (2014); and *Christmas Carols of the World* (2015), which led to a special holiday concert at New York Public Radio's The Greene Space, with live video streaming on WQXR.



## Lincoln Center's Great Performers

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Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

## Lincoln Center for the Performing Arts, Inc.

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Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

### Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Walker Beard, *Production Coordinator*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

*Calmus's representation:*

Concert Artists Guild

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