

# Prelude to Christmas

A presentation of Lutheran Fine Art Center  
and the  
Willamette University  
Community Choir

Dr. Wallace M. Long, Jr.  
Directing

December 16, 1984  
Smith Auditorium  
Willamette University

## ***Fantasia on Christmas Carols***

***Ralph Vaughan Williams (1872-1958)***

Vaughan Williams, the most important English composer of his generation, was a key figure in the twentieth century revival of English music. Dogged most of his early life by a lack of support for his talent, he studied with Bruch in Berlin and Ravel in Paris. His salvation as a composer, however, was not found in imitating his foreign teachers, but in a regenerative use of his native English resources. He felt very strongly that music was for people, and his feeling for genuinely popular traditions amounted to a reverence that was almost religious.

This 'Fantasy' is a reflection of those feelings. The traditional English carols selected by Vaughan Williams for this work include: "The truth sent from above" from Herefordshire, "Come all you worthy gentlemen" from the Somerset region, and "On Christmas night" from Sussex. In addition the work employs fragments from several other well-known English Christmas carols.

**Baritone soloist**

**Piano**

**Cello**

**Daniel Johnson**

**Sophia Kidder**

**Bruce McIntosh**

## **Laud to the Nativity** **Ottorino Respighi (1879-1936)**

Respighi's Laud to the Nativity (1930) is a setting of a poem by Jacopone da Todi (1230-1306), a Franciscan monk. In form the composition is a cantata with its sections composed continuously rather than broken into separate movements. The text is as follows:

in old church modes, and the lauda — a song or hymn of praise to God — played an important part in the religious life of Italy for seven hundred years. Its origin was connected with the work of St. Francis of Assisi. It was after St. Francis' death that companies of laudisti grew up, dedicating themselves to the cultivation of devotional singing among the people of the Italian peninsula.

Respighi's Laud to the Nativity (1930) is a setting of a poem by Jacopone de Todi (1230-1306), a Franciscan monk. In form the composition is a cantata with its sections composed continuously rather than broken into separate movements. The text is as follows:

- Angel: Fear not, ye shepherds abiding  
yonder on the hills, ye shepherds of Judea:  
raise your eyes and behold me.  
I am the angel of eternal glory;  
I am the messenger holy,  
and I bring to you glad tidings of great joy:  
this day is born the little Jesus, the son of God,  
that man may rejoice in salvation.
- Chorus: And this child, pure and holy,  
sent by the Lord against evil to battle,  
lies in a stable lowly  
within a manger, among the sheep and cattle.  
To shield him from the breezes  
Mary in bands of linen gently bound Him;  
His blanket the hay around Him.  
Thus art Thou come down to earth, blessed Jesus.
- Shepherd: O Lord, Thou has descended  
to earth from Heaven, angels sang in chorus.  
Thou must be sore offended  
to lie thus in a stable rude before us.  
Poor is the preparation  
which we have made to welcome Thine incarnation.
- Chorus: Ah, how rude is the stable  
where fast asleep the infant Lord we discover!  
His Mother was not able  
to find a bed, nor a blanket, Him to cover.  
Here Joseph also lies a-sleeping,  
To old and weary to aid the Mother.  
Thus she alone is keeping  
watch o'er the child, fairer than any other.

## **Laud to the Nativity (cont'd)**

- Mary: My Child, sweet be Thou slumber;  
though Thou must lie here in a manger,  
bright angels without number  
hover around Thee, guarding Thee from danger.  
My Son, with what affection I gaze upon Thee!  
Filled with awe on Thy birth I ponder!  
Beholding Thy perfection  
I am removed far from poverty and sadness.  
My heart is filled with gladness,  
for joy far greater than my joy maternal  
comes from Thee, Child of wonder!
- Chorus: O fountain of joy eternal,  
Lying upon the hay here we behold Thee.
- Mary: How blest am I who bore Thee!  
Alas, how poor the arms which now enfold Thee!
- Chorus: Take our cloaks for the Baby,  
O blessed Mary, that sheltered thus He may be.  
Our flocks unguarded stand, we cannot tarry.  
Now no longer care we for the cold:  
We have beheld Him, the Infant Jesus!
- Mary: As Lord we worship and adore Thee;  
Thou art descended from on high to save us.  
Though poorly we now receive Him,  
though naked He lies in the hay it will not grieve Him,  
if we only will believe on Him,  
this heavenly infant whom the Father gave us.
- Chorus: Praise to Thee, honor, unto Thee be glory,  
Father in Heaven, God Almighty.  
O Saviour, of God begotten  
and born of a Virgin in humiliation,  
give light to every nation,  
that by man Thy birth may never be forgotten
- Happy would we hasten back to our hillsides  
and our flocks, could we but touch Him.  
Yet we dare not ask this favor; unclean shepherds,  
we are fearful that we might smutch Him.
- Mary: That ye may go rejoicing,  
men of the fields draw nearer and kneel before Him,  
touch Him and adore Him.  
Thus blest by Him go forth your praises voicing.

## Laud to the Nativity (cont'd)

Chorus: Glory, praise and honor and glory to Thee,  
O Father on high, Thou God Almighty!  
Glory to God in the Highest  
and on earth peace  
among all men of good will.  
To save the world from evil Thou camest in pity;  
it was not Thy duty, O child of heavenly beauty,  
Laud we Thy name, extol Thee,  
Lord of all majesty, Father everlasting.

Angel and Chorus: Glory be unto God in Heaven.  
Peace on earth good will  
toward all men of good will.

Mary: Upon me God bestowed his favor,  
and I shall cease to laud and praise Him never.  
I bore to men a Saviour  
who shall be King of earth and Heaven forever.  
I bow in humble devotion  
over the child who has come to save us from error.  
No rose was ever fairer,  
his beauty fills my soul with pure emotion,  
my thoughts I cannot capture.  
My spirit lifts in rapture; it soars ever higher!

Angel: For born is the promised Messiah!

Chorus: Amen!

Shepherd	Erik Wood
Angel	Ruth Sonnenschein
Mary	Donna Yaw
Flute	Jeanne Johnson, Karen Jones
Oboe	Eric Dudley
English horn	Del Chinburg
Bassoon	Stephen Funk, Barbara Kelly
Piano	Sophia Kidder, Royal Norquist
Triangle	Melissa Gunter

## Christmas Cantata

Daniel Pinkham (b. 1923)

The American composer Daniel Pinkham found much of the inspiration for this festival choral cantata in the music of Giovanni Gabrieli, the very personification in music of the splendor of Renaissance Venice. The style of church music developed in the Basilica of St. Mark by Giovanni and his uncle Andrea has never been excelled. Their use of multiple choirs of voices and brass instruments, and daring effects of dissonance and color still amaze and inspire modern composers such as Pinkham.

The Christmas Cantata (1958) is scored for two virtuoso brass choirs, and reflects the joy felt on this holiest of Christian feasts. Part I is the famous Shepherd's Trope, Part II is a meditative o magnum mysterium, and Part III an exultant gloria in excelsis.

- I. What saw you shepherds? Say and tell us what saw you in the fields. — We saw Him born, praised by choirs of angels, the Lord. Hallelujah!
- II. O great mystery, and wonderful portent, that the beasts did see the Lord born, and lying in a manger. Blessed the Virgin whose womb did deserve to bear Christ our Lord.
- III. Glory to God in the highest, and on earth peace to men of good will! Let all the earth rejoice in God, and serve the Lord with gladness. Come before Him in exultation. Know this, that the Lord, He is God. It is he that hath made us and not we ourselves. Glory to God in the highest, and on earth peace to men of good will. Hallelujah!

### Trumpet

Brad Aitcheson  
Brian Dresbeck  
Mark Lundquist  
Dave Monnie  
Angela Riley  
Jane Sanford  
Steve Tolleson

### French horn

Jana Fankhauser  
Randy Graves  
Dallas Haddon  
Robin Stanley

### Trombone

Eric Herr  
Joe Hromco  
Dawn Lanphier  
Rick Pykonnen

### Baritone

Dan Kinney  
Glen Walker

### Tuba

Darren Brooks  
Steve Brown

### Organ

Sophia Kidder

## Personnel

Soprano  
Christine Allen  
Jean Anderson  
Becky Ayres  
Ardene Baker  
Gretchen Bauer  
Lenore Bernstein  
Lois Bullard  
Molly Christensen  
Donna Cole  
Mary Copeland  
Virginia Corrie  
Kathy Curlee  
Mary Ann Ellis  
Julie Epton  
Lougine Ertsgaard  
Reva Hopkins Evans  
Karen Farrand  
Ginger Frake  
Saara Hall  
Melanie Hancock  
Judy Hillman  
Dee Illis  
Sue Johns  
Lynda Johnson  
Bonnie Johnson  
Thaddea Jones  
Mary Knutson  
Lynette Lang  
Stacey Lawrence  
Lynelle Little  
Phyllis Little  
Donna McCall  
Delia Miller  
Marise Morrow  
Marie Norwood  
Sherry Payne  
Lillian Rowell  
Ruth Sonnenschein  
Dorothy Stewart  
Elsa Struble  
Ronna Stubkjaer  
Jeannie Tanguy  
JoAnn Taylor

Chris Tolleson  
Darlene Tolleson  
Rosemary Wood  
  
Tenor  
Merlin Aeschliman  
Tom Baker  
David Bates  
Connie Brown  
Don Dana  
Walt Farrier  
Susan Hansen  
Dan Johnson  
Ray Kidder  
Denis Knowles  
Joe Kuehn  
Alden Moberg  
Clarence Pugh  
Les Purcell  
Erik Wood

Alto  
Lou Andersen  
GwenEllyn Anderson  
Carol Ann Armstrong  
Janet Bassett  
Marjorie Beaman  
Betsy Belshaw  
Kim Brobeck  
Lynn Cardiff  
Doris Clark  
Marilyn Conover  
Iva Curry  
Suzanne Daniel  
Eileen Duvall  
Janet Epton  
Lillian Esko  
Lois Filewood  
Lois Forrester  
Ruth Hartmann  
Lori Huseth  
Ruth Jacobs  
Judith Janzen  
Marion Jaquiss

Charlotte Knowles  
Sue Larson  
Kathleen Low  
Karie Lowrie  
Ruth Martin  
Royal Norquist  
Nancy Porter  
Donna Reid  
Carol Riedl  
Mildred Rowland  
Mary Jean Sandall  
Lori Schmidgall  
Melinda Schoonover  
Joanne Scott  
Betty Shamberger  
Dana Sloan  
Lorene Sloper  
Judith Spragg  
Kay Stupfel  
Donna Yaw  
Sharon Young  
Kathy Zurlinden

Bass  
Scott Anderson  
Wayne Anderson  
Russ Christensen  
Paul Crenshaw  
John Davenport  
Warren Doerfler  
Don Fry  
Hank Hartmann  
Joseph Joyce  
Peter Larson  
Tinh Mahoney  
Jim McDonald  
Pat Mossholder  
Roy Norquist  
Bernard Regier  
Richard Regier  
Phil Rempel  
Stuart Sparkman  
Frank Spragg  
Bill Webb

## Dr. Wallace M. Long, Jr.

Wallace Long, Jr. is Assistant Professor and Director of Choral Activities at Willamette University. He holds bachelors, masters, and doctoral degrees in music from the University of Arizona. Dr. Long directed a highly successful choral program at Santa Rita High School in Tucson. While yet a student of the University of Arizona, he directed a 120-voice community chorus as well as an honor choir for advanced vocalists.

## Acknowledgements

Walt Farrier	Assistant Conductor
Sophia Kidder, Royal Norquist	Rehearsal Accompanists
Weathers Music Corporation	Organ
Willamette University	

## Lutheran Fine Art Center of the Greater Salem Area

An activity of Saint Mark Lutheran Church

Lutheran Fine Art Center was founded in 1968 for the dual purposes of awakening people to the importance of Christian music and art in their lives and deepening the Christian ideals of their families and fellow church members. The Center is a non-profit, philanthropic organization with offices in Saint Mark Lutheran Church, 790 Marion Street N.E., Salem, Oregon 97301. Telephone 581-6808.