



Ross W. Duffin, *Artistic Director*

9TH ANNUAL

CAROLS FOR QUIRE FROM THE OLD & NEW WORLDS

Carols of Yore



BETH SEGAL

“a cherished Cleveland holiday tradition”

— CLEVELANDCLASSICAL

Big news, big developments, big plans are in the works for QUIRE CLEVELAND!



BETH SEGAL

After ten glorious, harmonious years with QUIRE, the two of us are leaving Cleveland at the end of this 10th Anniversary Season and handing the ensemble's reins to the next leaders. Although some of the details are yet to be filled in, we can joyfully announce that the next Artistic Director of QUIRE will be countertenor **Jay White**. In a career that spans 35 years, Jay has sung every style from pre-medieval to post-modern to present-musical. In all, as a choral singer, soloist, and chamber singer, he has participated in more than 1,400 performances around the globe.

Jay sang for eight seasons with the San Francisco-based *a cappella* group, Chanticleer, which *The New Yorker* dubbed "the world's reigning men's chorus," and with whom he has two Grammy awards. He can be heard



AMBER BOWERS

on 45 recordings, countless concert and radio performances, and has toured in 15+ countries around the world. He holds an MM in Historical Performance Practice from the Early Music Institute of Indiana University, and a DMA from the University of Maryland. Since joining QUIRE in 2012, Jay has proven to be an invaluable member — generously sharing his expertise and demonstrating the highest professionalism in everything he does. We know that QUIRE CLEVELAND is in good hands!

In order to facilitate the transition, QUIRE's Board of Directors is making plans to engage administrative and other staff, and to raise money in a special fund to ensure the ensemble's future. They're looking for supporters to come out of the woodwork, so to speak, to help. We will both remain connected to QUIRE. We hope you will find a place, however small or large, in securing the future of QUIRE CLEVELAND, as it explores new musical adventures. If you would like to contribute money and/or skills, please contact us at 216-223-8854 or info@quirecleveland.org.

Meanwhile, QUIRE's 10th anniversary continues, as we collaborate with the thrilling chamber ensemble, Les Délices, directed by Debra Nagy, April 27–29; concerts in Bellefontaine and Lorain on May 12 & 13; and a free Season Finale concert on May 26 at the Cathedral of St. John the Evangelist. Next season promises another collaboration with Les Délices, and more to be announced. Check our website quirecleveland.org for the latest developments.

The two of us cherish the 40 years we've been in Cleveland — teaching and performing early music, hosting international early music artists and scholars — and especially the last decade, when QUIRE CLEVELAND and its splendid musicians and audiences have immeasurably enriched our lives.

We thank you for your past support and hope you will continue to look to QUIRE CLEVELAND for the beautiful and heartfelt choral singing and the intriguing programs that make all our lives more harmonious!

Beverly Simmons
Executive Director & Alto

Ross W. Duffin
Artistic Director



Ross W. Duffin, *Artistic Director*

Carols of Yore

9TH ANNUAL CAROLS FOR QUIRE FROM THE OLD & NEW WORLDS

DECEMBER 15, 2017
Trinity Cathedral, Cleveland

DECEMBER 16, 2017
St. Christopher Church, Rocky River

DECEMBER 17, 2017
Historic St. Peter Church, Cleveland

PROGRAM

ENGLAND

Nowell sing we
Coventry Carol
Lullaby

Anon. 15th century, *arr. R. Duffin*
attr. Robert Croo (CA.1534), arr. R. D.
William Byrd (CA.1540–1623)

FRANCE

Out from lands of Orient
Venès lèu
O Nuit

Anon. 13th century, *arr. R. D.*
Jean-Baptiste Lully (1632–1687), *arr. R. D.*
Jean-Philippe Rameau (1683–1764), *arr. R. D.*

GERMANY

Stille Nacht
Joseph lieber
Wachet auf

Franz Gruber (1787–1863), *arr. R. D.*
Johann Walther (1496–1570)
Michael Prætorius (1571–1621) / J. S. Bach (1685–1750)

— INTERMISSION —

FLANDERS

Christe redemptor
Resonet in laudibus
Gaudete in Domino

Guillaume DuFay (CA.1397–1474)
Roland de Lassus (1532–1594)
Giaches de Wert (1535–1596)

CENTURY 21

Lux aurumque
A Spotless Rose

Eric Whitacre (B.1970)
Paul Mealor (B.1975)

HANUKKAH

Mi yimalel
Ma'oz Tzur Yeshu'ati
(I'm Spending) Hanukkah in Santa Monica

Giovanni Bassano (ca.1560–1617), *arr. R. D.*
Johann Walter (1496–1570), *arr. R. D.*
Tom Lehrer (B.1928),
arr. B. Simmons & D. Singer

ABOUT QUIRE CLEVELAND

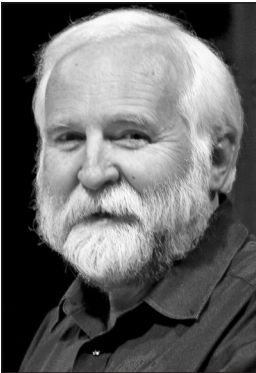
QUIRE CLEVELAND is a professional chamber choir established in 2008 to explore the vast and timeless repertoire of choral music over the last 9 centuries. Quire's programs introduce audiences to music not heard in the modern era — including modern premieres of works newly discovered or reconstructed — breathing life into the music of our shared heritage.

With highly trained professional musicians — who collectively represent 500 years of choral singing — the ensemble has earned both popular and critical acclaim. QUIRE contributes to the artistic life of our community in unique ways, including collaborations with such organizations as the Cleveland Museum of Art, Cleveland Composers Guild, Music & Art at Trinity, CityMusic Cleveland, Summit Choral Society, The Cleveland Foundation, and Les Délices.

Now in its tenth anniversary season, QUIRE CLEVELAND has presented more than 60 concerts and produced seven CDs of music from the 12th to the 21st centuries. Artistic Director Ross W. Duffin, a prize-winning musicologist, creates unique editions for QUIRE, and plans programs that are appealing and accessible, showcasing the beauty of the music and the glorious sound of voices raised in harmony.

With concert videos posted on YouTube, QUIRE CLEVELAND's reach has indeed been worldwide, attracting 750,000 views from 210 countries.

ARTISTIC DIRECTOR



QUIRE CLEVELAND's founding Artistic Director, Ross W. Duffin, is an award-winning scholar, specializing in the performance practice of early music. Director since 1978 of the nationally recognized Historical Performance Practice Program at Case Western Reserve University, where he is Fynette H. Kulas Professor of Music, he has trained and nurtured some of today's leading performers and researchers in the field. CWRU named him a Distinguished University Professor in 2017.

His weekly radio show, *Micrologus: Exploring the World of Early Music*, was broadcast on 140 NPR stations throughout the United States. His books, *How Equal Temperament Ruined Harmony (and Why You Should Care)* and *Shakespeare's Songbook* (both published by W. W. Norton), have gained international renown. Those books will soon be joined by *Some Other Note: The Lost Songs of English Renaissance Comedy* (Oxford University Press, 2018).

In addition to many of the works on this concert, Ross edited *Cantiones Sacrae: Madrigalian Motets from Jacobean England* (A-R Editions), which QUIRE recorded complete, as *Madrigalian Motets* (QC103); *A Josquin Anthology*; *A Performer's Guide to Medieval Music*; and the *St. Matthew Passion* by Richard Davy (A-R Editions; recorded by QUIRE as QC107). He has also sung with Apollo's Fire since its inception in 1992.

NOTES

In honor of Quire's 10th anniversary season, this program revives favorites from past years, some of which may be heard on our three CDs of *Carols for Quire*, and others which were only sung in concert. Also, in the tradition of creating new/old repertoire, there are exciting new arrangements at the end of the program.

Nowell sing we, our opening piece, is written in a popular form for lyric works in the 15th century – the carol. In fact, so common did the use of this form become for Christmas works that, nowadays, we use the term “carol” by itself to denote a Christmas song, though it did not originally have that connotation. The typical carol uses a refrain, or “burden,” which alternates with several verses. Another feature of 15th-century English carols is “macaronic” text, meaning lyrics that switch back and forth between Latin and another language — in this case, English. For this piece, I composed the inner voice part, using the kind of *fauxbourdon* procedures described below for *Christe redemptor*. *The Coventry Carol*, gets its name from the “Shearmen & Tailors Pageant,” a religious play presented annually by Coventry tradesmen in the 16th century. The song has been attributed to Robert Croo, from 1534, but the only early source was a copy of the play from 1591, which was unfortunately destroyed in a fire in 1879. Thus, the version we have is an 1825 edition by Thomas Sharp. It is possible that the piece is crudely composed, but there are things about Sharp's transcription which led me to believe that he may have misread some aspects of the original. I have therefore reconstructed what I think may have been the original version, regularizing some of the metrical features and adding what seems to be a missing tenor voice. William Byrd's *Lullaby* is from his *Psalmes, Sonets, & songs of sadnes and pietie* of 1588. It is a song of comfort from Mary to the infant Jesus, in the context of the Massacre of the Holy Innocents, where King Herod tried to have all the newborns killed, in an attempt to prevent the survival of the rumored child-king. The gentle lullaby section — heard first and last — contrasts with the darker, mournful section lamenting the slaughter.

A French set begins with *Out from lands of Orient*. Since around the middle of the 19th century, the medieval carol, *Orientis partibus*, has been popularly known as the “Song of the Ass.” It tells the story of the donkey on which Mary rode into Bethlehem, and was apparently sung as part of the Epiphany celebrations at Beauvais, France, from the Middle Ages to at least the 17th century. A manuscript with the musical setting as used in Beauvais survives in the British Library and seems to have been copied in the 13th century. Six stanzas survive in that manuscript, each with slight musical variants (though these are typically ignored in modern editions and performances), and another four stanzas of text in other manuscripts of the period. Our performance presents the music to the entire song, as it appears in the original manuscript, but we are using the delightful rhyming English translation by Henry Copley Greene. From a very early date, the French seem to have been fond of parodies — i.e., repurposed works. *Venès lèu* was originally a drinking song, *Qu'ils sont doux, Bouteille*, by Jean-Baptiste Lully, written for Molière's play *Le Médecin malgré lui* (1665). Three years later, Nicolas Saboly wrote a lyric in Provençal, a regional language from southern France, that turned the song into a charming story about shepherds visiting the Christ child.

In 1733, Jean-Philippe Rameau composed his opera *Hyppolyte et Aricie*. In Act I, scene 3, there is an air for a Priestess of Diana with a chorus: *Rendons un éternel hommage*. The music was later given a parody text, *O Nuit*, which has come to have an association with Christmas. It was used as the centerpiece in the charming 2004 movie *Les Choristes*, exemplifying the redemptive power of

choral singing. I went back to Rameau's original and made a new arrangement of *O Nuit* for QUIRE Cleveland.

Our German set begins with an iconic Christmas carol that features the cold stillness of winter, *Stille Nacht* ("Silent Night"), composed around 1818 by Franz Gruber. Gruber did not publish the work at first and it began to circulate as a "folk carol," until Gruber finally asserted and proved his authorship in the 1830s. Our arrangement is based on the earliest surviving version of the piece.

Michael Prætorius must have loved Christmas music, because he published well over a hundred settings, scattered over several volumes of choral repertoire. On occasion, he also presented works by other composers, such as the beautiful *Joseph lieber* setting by Martin Luther's Wittenberg colleague, Johann Walter. It was originally published in Walter's *Geystliches Gesangk Büchleyn* of 1551. We close the first half of the concert with *Wachet auf*, with the first two stanzas as set by Prætorius in 1607, and the final stanza in an exquisite chorale setting by Johann Sebastian Bach from his cantata of the same name (No. 140), written in Leipzig in November 1731.

The Gregorian Christmas hymn, *Christe redemptor*, was set by the great 15th-century Franco-Flemish composer Guillaume DuFay. He alternates verses of chant with a polyphonic setting, using the chant melody in the top voice of the texture, though slightly ornamented in a way that is referred to as a "paraphrase." This setting shows an early use of *fauxbourdon* texture, where the outer voices are frequently in parallel at a distance of a 6th, and the middle voice is a 4th below the top. The result is a texture of sweet, first-inversion triads that we strongly associate with late-medieval polyphony, and that seems related to what the French writer, Martin le Franc, referred to ca.1440 as *la contenance angloise* ("the English Guise").

Orlando di Lasso's *Resonet in laudibus* is a joyous work, with changes of meter to lilting triple; sections for full choir, along with some for fewer voices; passages of imitation and others where all voices declaim together. It uses the same tune you have already heard in *Joseph lieber*. Although Lasso was born in Flanders and spent time in Italy, he spent his last decades at the Court of Bavaria in Munich, so his use of this favorite German Christmas tune is no surprise.

Gaudete in Domino is a short motet by the great Franco-Flemish Renaissance composer Giaches de Wert. It sets the Introit text for the third Sunday in Advent, beginning with a rising scalar figure entering in successively lower voices.

American Eric Whitacre is probably the most successful choral composer living today; his "Virtual Choir" of 2009 was an internet sensation, and the piece that made it famous was *Lux Aurumque*. It sets an Edward Esch (b.1970) poem, "Light and gold," that Whitacre admired and had translated into Latin for the purpose. Featuring 185 singers online from twelve different countries, and now viewed over five million times, *Lux Aurumque* has textural elements reminiscent of Gyorgy Ligeti's *Lux æterna*, made famous by its use in Stanley Kubrick's *2001: A Space Odyssey*.

QUIRE has performed and recorded Herbert Howell's exquisite 1919 setting of *A Spotless Rose*, as translated in 1869 by the English hymnwriter, Catherine Winkworth (1827–1878). With its heartfelt baritone solo, Howell's setting is gorgeous, but I was struck in November 2012, hearing the British ensemble, Tenebræ, perform a more recent setting of Winkworth's translation as part of a larger work by the contemporary composer Paul Mealor. It's very different in style from the Howells, and stunning with its angelic high soprano and sepulchral low bass parts.

For a Hanukkah set — new this year — I’ve created two settings that have not survived from the Renaissance, but could have existed. The first is *Mi yemalel* by Giovanni Bassano. The piece was published as *Confitemini Domino*, a motet with Latin text in Bassano’s *Concerti Ecclesiastici* (Venice, 1599), but two things led me to make this arrangement. The first is that, although Bassano was a cornetto player at the Cathedral of San Marco in Venice, he was almost certainly Jewish. From surviving letters, we know he was cousin to the Bassanos, Jewish musicians in the royal wind band in England. The second thing is that the text is a setting of Psalm 106, which extols the bravery of the Maccabees and is sung frequently at Hanukkah. It occurred to me that Bassano may have chosen to set this psalm because of its connection to the Festival of Lights, and that, as a Jew, he may have had the Hebrew text in mind when he first sat down to write it.

The other new piece is a setting of *Ma’oz Tzur Yeshu’ati*, a Hebrew version of the popular Hanukkah song, “Rock of Ages, let our song praise thy saving power.” I discovered that the tune seems to have its origins in the 16th century hymn, *Nun frewt euch ließen Christen gmeyn*, first published in Martin Luther’s hymnal of 1524. Luther’s colleague Johann Walter made multiple settings of this hymn; I have chosen his 1551 musical setting (from the same collection as *Joseph lieber*, above) to use with the Hebrew words. Something like this must have happened, for the song to have adapted this melody; this is a version of how it might have sounded in the 16th century.

We close with (*I’m Spending*) *Hanukkah in Santa Monica*, a brilliant and funny piece by Tom Lehrer, arranged for QUIRE in 2013 — with the personal blessing of the composer — by quiristers Beverly Simmons and Daniel Singer.

— Ross W. Duffin

CHORAL ARTS SOCIETY OF CLEVELAND
43 RD SEASON 2017-2018
Martin Kessler, Director
Sunday, December 10, 7:30 p.m. at
Disciples Christian Church, 3663 Mayfield Road, Cleveland Heights
<i>Magnificats of Schütz and Rutter</i>
Advent-theme pieces
Sunday, March 11, 7:30 p.m. at
Disciples Christian Church
Selections from Brahms <i>Liebeslieder Waltzes</i>
and Orff’s <i>Carmina Burana</i> ;
Scottish folk song arrangements
Wednesday, May 16, 8:00 p.m. at
Maltz Performing Arts Center at CWRU
<i>A Bernstein Celebration</i>
<i>Chichester Psalms</i> and selections from <i>Candide</i>
In collaboration with Suburban Symphony Orchestra
www.choralartscleveland.org 216-381-4608

SINGERS' BIOGRAPHIES



Tenor **EVAN BESCAN** holds a Bachelor of Music degree from Capital University in Columbus, Ohio, along with a Methodology Diploma from the Kodály Institute in Kecskemét, Hungary. He currently resides in Grafton, Ohio, and is a full-time music teacher at Elyria Community Elementary

School. Evan is a chorister at the Cathedral of St. John the Evangelist and is also a consultant of the Freda Joyce Brint Foundation, using music to enhance learning and life in people with Alzheimer's and dementia.



SARAH COFFMAN, soprano, is pursuing a Master of Arts in Historical Performance Practice at Case Western Reserve University. In 2016, she graduated from Lawrence University in Appleton, Wisconsin, where she studied voice with Steven Spears. Recent musical activities include a 2016

Voice Apprenticeship at Berkshire Choral International, premiering a new work at SPLICE Electroacoustic Music Festival last June, and singing in Amherst Early Music Festival's Ensemble Singing Intensive. In addition to QUIRE, Sarah sings at Trinity Cathedral and with Apollo's Fire, as well as in early music ensembles at Case.



IAN CRANE currently teaches music at Cuyahoga Falls High School, and spent five years on faculty at Edinboro University of Pennsylvania, as instructor of bagpipes. He has performed at the Kennedy Center for the Performing Arts, Smithsonian Folklife Festival, Metropolitan Museum

of Art, sung with Bobby McFerrin and Contrapunctus, and has performed as both vocalist and instrumentalist with Apollo's Fire. Ian earned a bachelor's degree in music education from Cleveland State University and a master's in conducting from Kent State University. He resides in Lakewood with his wife, Tricia, and children, Phoebe and Alexander.



Tenor **NATHAN DOUGHERTY**, a DMA student in Historical Performance Practice at Case Western Reserve University, is Director of Social Media for QUIRE CLEVELAND. He earned a Master's in Early Music Performance at the University of Southern California, and graduated with

Music Department Distinction from St. Olaf College in 2012. He was the tenor section leader of the St. Olaf Choir, and a soloist in the Early Music Singers. He also performed with the Lyric Theater Department, in such rôles as Rinuccio in *Gianni Schicchi* and Don Curzio in *Le nozze di Figaro*.

Mezzo-soprano **MERAV ELDAN**, a native Israeli, studies in the CIM Artist's Diploma program. She recently premiered Margaret Brouwer's *Voice of the Lake* with Domenico Boyagian and the Blue Streak Ensemble. In the past year, she performed the rôles of Dorabella in CIM's production of *Così fan tutte* and Damon with the CWRU Baroque Orchestra in Handel's *Acis and Galatea*. She won 1st prizes in the Darius Milhaud competition at CIM and the NATS Ohio State competition.



Soprano **DONNA FAGERHAUG** holds a Master of Arts degree in Church Music from Trinity Lutheran Seminary and a Bachelor of Music from the Conservatory at Capital University, both in Columbus, Ohio. Locally, she is the soprano soloist at Lakewood Congregational Church and has sung with Apollo's Singers and Contrapunctus. Donna also works as a vocal coach in the Rocky River City Schools. She lives in Rocky River with her husband and three children.



DANIEL FRIDLEY, bass-baritone, is a doctoral student in Historical Performance Practice at CWRU. He was chosen for the Young Artist Program at the 2017 Boston Early Music Festival. Daniel recently finished his master's degree at the Cleveland Institute of Music, where he studied with Dean Southern and performed leading roles in all three of Mozart's Da Ponte operas. With Apollo's Fire at the Metropolitan Museum of Art last December, he made his New York début as bass soloist in Handel's *Messiah*.



JOSÉ GOTERA began singing at the age of eight at St. Michael's Choir School in Toronto. He completed degrees in Human Biology and Music History at the University of Toronto and sang with the Tafelmusik Chamber Choir. In Cleveland, José was an artist-in-residence with Cleveland Opera on



Tour, and has also performed with Opera Circle, Opera per Tutti, and the West Shore Chorale. He completed an MA in Early Music from CWRU. At present, he is a voice instructor at Cleveland State University.



MEGAN KAES LONG holds a PhD in Music Theory from Yale University and a BA in Music from Pomona College. She teaches music theory and aural skills at the Oberlin College Conservatory of Music. She is currently writing a book about late Renaissance popular song, called *Hearing Homophony: Tonal Expectation at the Turn of the Seventeenth Century*. Prior to joining QUIRE, Megan sang with the Yale Schola Cantorum, where she collaborated with the New York Philharmonic, Juilliard 415, and the Bach Collegium Japan. She lives in Oberlin with her husband.



NATHAN LONGNECKER, bass, studied voice and organ, has sung with the University Circle Chorale, Cleveland Orchestra Chorus, Apollo's Fire, Cleveland Opera Chorus, Cantores Cleveland, Contrapunctus, as well as directing a few church choirs. He lives in North Collinwood, and when he is not singing, he tends gardens as *The Quiet Gardener*.



Baritone **BRIAN MACGILVRAY** is currently teaching music history at Case Western Reserve University and the Cleveland Institute of Music. He holds a PhD in musicology from CWRU and degrees in voice from Northwestern University and the University of Kentucky. Along with QUIRE, he sings with the Trinity Cathedral Choir and Chamber Singers. His previous choral experience includes Chicago Music of the Baroque, the Chicago Symphony Chorus, and the Grant Park Symphony Chorus.



JOHN MCELLOTT, countertenor, holds undergraduate degrees in voice and organ performance from the University of Akron. He spent a year abroad as a choral scholar at Winchester Cathedral in the UK. John is a soloist/section leader at Trinity Episcopal Cathedral in Cleveland and sings with several choral ensembles in Northeast Ohio, including Apollo's Fire and the Trinity Chamber

Singers. He is also president of Karen McFarlane Artists, Inc., where he manages concert careers for many of the world's great concert organists and choirs. A versatile vocalist, he sings alto, tenor, and baritone parts. John is a co-founder of QUIRE CLEVELAND and serves as the organization's Secretary.



MICHAEL MCKAY, baritone, is office manager in the Performing Arts, Music, and Film department at the Cleveland Museum of Art. He holds a bachelor of music degree from Cleveland State University, where he studied voice with Noriko Paukert and organ with Margaret Scharf. Michael has performed with Apollo's Fire, the Old Stone Singers, and the CWRU Early Music Singers, as well as in various Cleveland-area chamber ensembles. He resides near Wooster with his wife and two children.



ELENA MULLINS, soprano, has wide-ranging interests in the field of early music. She has sung with the Newberry Consort, Apollo's Fire, Three Notch'd Road, Generation Harmonique, and QUIRE CLEVELAND; co-founded the medieval ensemble Alkemie; and is currently director of the Case Western Reserve University Early Music Singers. A voice student of Ellen Hargis, she holds a DMA in Historical Performance Practice from CWRU and a BA in Musical Arts from the Eastman School of Music. In addition to singing and conducting, Elena is an avid performer and teacher of baroque dance, and served on the faculty of the Oberlin Baroque Performance Institute.



BRYAN MUNCH received his engineering degree, music minor, and MBA from Case Western Reserve University, where he participated in many vocal groups, including Early Music Singers, Case Concert Choir, and the all-male *a cappella* octet Speakeasy. In addition to QUIRE CLEVELAND, he has been privileged to sing with choirs such as St. Paul's Episcopal Church, the Temple-Tifereth Israel, and Apollo's Fire. When he is not playing with his kids, he plays with data, making charts and graphs as an analyst at Progressive Insurance in Mayfield Heights.



LISA RAINSONG's musical life integrates composition, education, vocal performance, and natural history. She earned her Doctor of Musical Arts in composition from the Cleveland Institute of Music and is a member of CIM's Music Theory faculty. A certified naturalist, Lisa has developed a music-based approach to teaching classes on bird song and insect song identification and is in demand statewide as a speaker. In addition, she does field recording and research on "singing insects" — crickets and katydids — and in-service training for naturalists.

listeninginnature.blogspot.com.



JOSEPH SCHLESINGER, earned a Master of Music from DePaul University and received a Netherlands-America/Fulbright Fellowship to study baroque music at the Royal Conservatory (The Hague). He performed with the Netherlands Opera and Dutch Reisopera, sang as a soloist in the

Concertgebouw (Amsterdam) and Palais des Beaux-Arts (Brussels), and has performed in Japan, Israel, and Europe. Upon returning to the United States, Joe has sung with Chicago's Music of the Baroque, Madison Bach Musicians, Seattle Pro Musica, and joined local choirs: **QUIRE CLEVELAND**, **Contrapunctus**, and **Apollo's Fire**.



Tenor **COREY SHOTWELL** is celebrated for his performance of 17th- and 18th-century music. He was praised for his Evangelist in J. S. Bach's *St. John Passion* and another Bach Evangelist in the modern-era premiere of C. P. E. Bach's *St. Luke Passion* of 1775. Operatic credits include Chicago's

Haymarket Opera Company and the Boston Early Music Festival. He sings with **Apollo's Fire** and **Opera Circle**, as well as **QUIRE**. Recent soloist engagements include appearances with the Newberry Consort, *Bella Voce*, **Bach Collegium-Fort Wayne**, and **Chicago Bach Ensemble**. A native of Michigan, he is a graduate of the Cleveland Institute of Music and Western Michigan University. *coreyshotwell.com*

BEVERLY SIMMONS is a mezzo-soprano, graphic designer, and Executive Director of **QUIRE CLEVELAND**, which she co-founded. She earned a doctorate in early

music at Stanford University, before moving to Cleveland in 1978. Her career has included stints as a CWRU music professor, WCLV radio announcer, international artist manager, concert producer, arts administrator, mother, and grandmother. She founded the CWRU Early Music Singers and has sung with **Apollo's Fire**, as well as **St. Paul's Episcopal Church** and **Temple Tifereth-Israel**. **Bev** is also half of the cabaret duo, **Rent-a-Yenta**.



Tenor **BRIAN WENTZEL** is an organist, singer, and composer. Since 2006 he has been Director of Music at First Lutheran Church in Lorain, Ohio. He maintains an active performance schedule, playing recitals, leading hymn festivals, and singing in professional choirs in the Cleveland area. He composes and arranges extensively for his congregation, and is published by Augsburg Fortress and Hope Publishing. Brian has degrees in mathematics, organ performance, and sacred music, and holds the Fellowship certification from the American Guild of Organists.



Soprano **GAIL WEST** has worked with such eminent artists as Julianne Baird, Emma Kirkby, Suzie LeBlanc, Paul Hillier, and Benjamin Bagby. Currently a voice student of Ellen Hargis, she has been a member of **Apollo's Fire** since its founding. Gail has been a member of CWRU's Early Music Singers for over 20 years and is a soprano soloist at Church of the Good Shepherd. She lives in Cleveland Heights with her husband and three children.



Countertenor **JAY WHITE** sang 8 seasons with the internationally acclaimed ensemble **Chanticleer**, recording 14 albums and garnering two Grammy Awards. As an interpreter of medieval, Renaissance, and baroque repertoire, he has appeared at festivals worldwide and has been featured on national and international radio. Trained at Indiana University's Early Music Institute and the University of Maryland, where he received his doctorate, he has taught at the University of Delaware and DePauw University. Jay is now Professor of Voice at Kent State University.



TEXTS & TRANSLATIONS

NOWELL SING WE, *both all and some*,
now Rex pacificus is y-come.

1. *Exortum est* in love and lysse,
Now Christ, his grace he gan us gysse,
and with his body us bought to bliss, *both all and some*.
2. *De fructu ventris* of Mary bright,
both God and man in her alight,
out of disease he did us dight, *both all and some*.
3. *Puer natus* to us was sent,
to bliss us bought, fro bale us blent,
and else to woe we had ywent, *both all and some*.
4. *Lux fulgebit* with love and light,
in Mary mild his pennon pight,
in her took kind with manly might, *both all and some*.
5. *Gloria tibi* ay and bliss,
God unto his grace he us wysse,
the rent of heaven that we not miss, *both all and some*.

King of peace-making.

1. It arose ...
2. Of the fruit of the womb ...
3. A boy born ...
4. The light will shine ...
5. Glory to thee ...

LULLY LULLA, thou little tyne child, by by lully lullay.

1. O sisters too how may we do, for to preserve this day this poor youngling for whom we do sing, by by lully lullay.
2. Herod the king in his raging, charged he hath this day, his men of might in his own sight, all young children to slay.
3. That woe is me poor child for thee, and ever mourn and say, for thy parting, neither say nor sing, by by lully lullay.

LULLA LULLABY, My sweet little Babie, what meanest thou to cry?

Bee still my blessed babe, though cause thou has to mourne: whose bloud most innocent to shed, the cruell king hath sworne.
And lo, alas, behold, what slaughter hee doth make: shedding the bloud of infants all, sweet saviour for thy sake. A king is borne,
they say, which king this king would kill: oh woe, & woefull heavy day, when wretched have their will.

Lulla, la lulla, lullaby, my sweet ...

1. **OUT FROM LANDS OF ORIENT**
Was the Ass divinely sent.
Strong and very fair was he,
Bearing burdens gallantly.

Heigh, oh heigh, Sir Ass, oh heigh.

2. Hey, Sir Ass, you sing hee-haw,
Your fair mouth's a sulky maw;
You shall have your fill of hay,
Oats enough to cast away.
3. Slow he went on lagging feet
Till the rod began to beat,
And the pointed goad to prick,
Thigh and sides, and make him kick.
4. In the hills of Sichem bred
Under Reuben nourished
Jordan stream he traversed
Into Bethlehem he sped.
5. With his flapping ears and long
Lo the harnessed son of song.
He is chosen: hear his call,
Ass of asses, lord of all.

6. Higher leaped than goats can bound,
Doe and roebuck circled round,
Median dromedaries' speed
Overcame, and took the lead.
7. Red gold from Arabia,
Frankincense and, from Sheba,
Myrrh he brought and, through the door,
Into the Church he bravely bore
8. While he drags long carriages
Loaded down with baggages,
He, with jaws insatiate,
Fodder hard doth masticate.
9. Chews the ears with barley corn,
Thistle down with thistle corn.
On the threshing floor his feet
Separate the chaff from wheat.
10. Stuffed with grass, yet speak and say
Amen, Ass, with every bray:
Amen, amen, say again:
Ancient sins hold in disdain.

— Tr. Henry Copley Greene

1. **VENÈS LÈU** vèire la piéucello, venès lèu, genti pastourèu!
Soun enfant es pu blanc que la nèu, e trelusis coume uno
estello. Ai! ai! ai! que la maire es bello! Ai! que l'enfant es
bèu.
2. **Hòu!** Cristòu, la nuech es fort claro, hòu! Cristòu, sauto vite
au sòu. E vai-tèn au país dei Jusiòu, vèire Jèsu, qu'ès causo
raro. Hòu! hòu! hòu! me lève toutaro, hòu! toutaro li vòu.
3. Qu's aqui que bat de la sorto? Qu's aqui? Sian vòsteis ami, que
pouten un parèu de cabrit: dison qu'ès bon ami qu porto, Ta!
ta! venès nous druvi! ta! venès nous druvi!
4. Avès tort, vous e vòstei fiho, avès tort de pica tan fort.
Vàutrei, pastre, sias tous de butor; poudès jamai teni sesiho.
Chut! chut! chut! que l'enfant soumiho, chut! que lou petit
dor.
5. Gros badau, n'aurès jamai pauso! gros badau, teisas-vous
un pau! Parlas plan, e marchas tan pu siau coume fai uno
cacalauso. Plan! plan! plan! que l'enfant repauso, plan! leissas-
l'en repau. — *Nicolas Saboly (1667)*

1. **Ô NUIT!** Qu'il est profond ton silence, quand les étoiles d'or
scintillent dans les cieux. L'ombre qui t'escorte est si douce. Si
doux est le concert de tes voix chantant l'espérance. Si grand
est ton pouvoir, transformant tout en rêve.
2. Ô Nuit! Viens apporter à la terre le calme enchantement
de ton mystère. L'ombre qui t'escorte est si douce. Est-il une
beauté aussi belle que le rêve? Est-il de vérité plus douce que
l'espérance?
3. Ô Nuit! Toi qui fais naître les songes, calme le malheureux
qui souffre en son réduit. Sois compatissante pour lui;
prolonge son sommeil, prends soin de sa peine; dissipe sa
douleur, Ô Nuit limpide et sereine.

1. **STILLE NACHT!** Heilige Nacht!
Alles schläft; einsam wacht
Nur das traute hochheilige Paar.
Holder Knabe im lockigen Haar,
Schlafe in himmlischer Ruh!
2. Stille Nacht! Heilige Nacht!
Gottes Sohn! O wie lacht
Lieb' aus deinem göttlichen Mund,
Da schlägt uns die rettende Stund,
Jesus in deiner Geburt!
3. Stille Nacht! Heilige Nacht!
Die der Welt Heil gebracht
Aus des Himmels goldenen Höhen
Uns der Gnaden Fülle läßt seh'n
Jesum in Menschengestalt.
4. Stille Nacht! Heilige Nacht!
Wo sich heut alle Macht
väterlicher Liebe ergoß
Und als Bruder huldvoll umschloß
Jesus die Völker der Welt.

1. Come quickly to see the little one, come quickly, gentle
shepherds. Her child is whiter than the snow, and twinkles
like a star. Ah, ah, ah, how the mother is pretty! Ah, how the
child is fair.
2. Oh, Christopher, the night is so clear, oh, Christopher, leap
quickly to the ground. And go to the peace of Judea, to see
Jesus, a rare sight. Oh, oh, oh, I'm getting up soon, oh, I want
to see him soon.
3. Who's that knocking at the door? Who is it? I am your friend,
who embraces the appearance of the child. They say it's a good
friend at the door. Hey, hey, come let us in, hey, come let us in.
4. You are wrong, you and your son, you are painfully wrong.
I'd like you shepherds all to push off; you can never hold your
counsel. Shh, shh, shh, for the infant slumbers, shh, for the
little one sleeps.
5. Great gawker, don't delay, great gawker, be quiet a while.
Speak softly, and walk more quietly than a snail. Soft, soft,
soft, for the infant rests, soft, let him rest.

— *Tr. R. Duffin*

1. O Night! How profound is your silence, when the golden stars
twinkle in the heavens. The darkness that attends you is so soft.
So sweet is the chorus of your voices singing of hope. So great
is your power, transforming everything into a dream.
2. O Night! Bring to the earth the calm enchantment of your
mystery. The darkness that attends you is so soft. Is there
anywhere a beauty as lovely as the dream? Is there truth more
sweet than hope?
3. O Night! You who gives birth to thoughts, calm the
unfortunate one who suffers in your recesses. Be
compassionate towards him; prolong his sleep, take care of
his pain, dispel his grief, O Night, clear and serene.

— *Tr. R. Duffin*

1. Silent Night! Holy Night!
All asleep; wake alone
Just the faithful, holiest pair.
Holy infant with curly hair,
Sleep in heavenly peace!
2. Silent Night! Holy Night!
Son of God! O how laughs
Love from your divine mouth,
Since the hour of our redemption,
Jesus, at your birth!
3. Silent Night! Holy Night!
That the world salvation brought
From the heavens' golden heights
We can see his boundless grace:
Jesus in human form.
4. Silent Night! Holy Night!
Where today all the might
Fatherly love has poured
And the peoples of the world graciously
Embraced Jesus as a brother.

5. Stille Nacht! Heilige Nacht!
Lange schon uns bedacht,
als der Herr vom Grimme befreit,
in der Väter urgrauer Zeit
Aller Welt Schonung verheiß.
6. Stille Nacht! Heilige Nacht!
Hirten erst kundgemacht
durch der Engel Hallelujah,
tönt es laut bei Ferne und Nah:
Jesus der Retter ist da!

— Joseph Mohr (1792–1849)

5. Silent Night! Holy Night!
Long we hoped that we,
As the Lord freed us from wrath,
From the time of our fathers
Worldwide protection decreed.
6. Silent Night! Holy Night!
Shepherds first to know the news
Through the angels Hallelujah
Sounding loudly far and near:
Jesus the Savior is here!

— Tr. R. Duffin



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JOSEPH LIEBER, JOSEPH MEIN, hilf mir wiegen mein Kindelein. Gott der will dein Löhner sein im Himmelreich, der Jungfrau Kind Maria. Eja, virgo Deum genuit, quem divina voluit clementia. Omnes nunc concinite, nato Regi psallite, voce pia dicite: Sit gloria Christo nostro infantulo. Hodie apparuit in Israël, quem prædixit Gabriel, est natus Rex.

1. **WACHET AUF** ruft uns die Stimme, der Wächter sehr hoch auf der Zinne: Wach auf du Stadt Jerusalem! Mitternacht heißt diese Stunde, sie rufen uns mit hellen Munde: Wo seid ihr klugen Jungfrauen? Wohlauf, der Bräut'gam kommt, steht auf, die Lampen nehmt! Alleluja! Macht euch bereit zu der Hochzeit, ihr müsset ihm entgegen gehn.
2. Zion hört die Wächter singen, das Herz tut ihr vor Freuden springen, Sie wacht und stehet eilend auf. Ihr Freund kommt vom Himmel prächtig, Von Gnaden stark, von Wahrheit mächtig, Ihr Licht wird hell, ihr Stern geht auf. Nun komm, du werthe Kron', Herr Jesu, Gottes Sohn! Hosanna! Wir folgen all' zum Freudensaal, Und halten mit das Abendmahl.
3. Gloria sei dir gesungen mit Menschen und englischen Zungen, mit Harfen und mit Zymbeln schon. Von zwölf Perlen sind die Pforten an deiner Stadt; wir sind Consorten der Engel hoch um deinen Thron. Kein Aug' hat je gespürt, kein Ohr hat je gehört solche Freude. Des sind wir froh, io, io! Ewig in dulci jubilo.

— *Philip Nicolai (1556–1608)*

1. **CHRISTE, REDEMPTOR** omnium,
ex Patre, Patris unice,
solus ante principium
natus ineffabiliter,
2. Tu lumen, tu splendor Patris,
tu spes perennis omnium,
intende quas fundunt preces
tui per orbem famuli.
3. Memento salutis auctor,
quod nostri quondam corporis,
ex illibata Virgine
nascendo, formam sumpseris.
4. His præsens testatur dies,
currens per anni circulum,
quod a solus sede Patris
mundi salus adveneris;
5. Hunc cælum, terra, hunc mare,
hunc omne quod in eis est,
auctorem adventus tui
laudat exsultans cantico.
6. Nos quoque, qui sancto tuo
redempti sumus sanguine,
ob diem natalis tui
hymnum novum concinimus.
7. Jesu, tibi sit gloria,
qui natus es de Virgine,
cum Patre et almo Spiritu,
in sempiterna sæcula. Amen.

Joseph dearest, Joseph mine, help me rock the little child. God will reward you in paradise, so prays the young mother, Mary. *Eya*. The virgin kneels to God on whom he wishes divine mercy. Let all now sing together, make praise at the birth of the King, with pious voice say: Glory be to our infant Christ. Today he appears in Israel, as Gabriel predicted: a King is born.

1. Awake! cries the voice of the watchmen in the tower: awake thou city of Jerusalem. Midnight is the hour; they call us with ringing voices: where are ye wise virgins? Up then, the bridegroom comes; arise and take your lamps. Alleluia! Make yourselves ready for the wedding: you must go forth to meet him.
2. Zion hears the watchmen singing The maidens' hearts with joy are springing They wake and quickly to Him go. Their Friend comes in Heav'nly splendor With graceful strength, with mercy tender Their light is bright, their star doth glow. Now come, thou worthy One; Lord Jesus, God's own Son Hosanna! We follow all To that glad hall To our Lord's table we are called.
3. Gloria to thee be sung with mortal and angelic tongue, with harps and cymbals fine. Of twelve pearls are the portals; in thy city we are the consorts of the angels high around thy throne. No eye has ever seen, no ear has ever heard such pleasure; thus we rejoice, *io, io*, for ever in sweet jubilation.

1. Christ, the Father's only Son,
Whose death for all redemption won,
Before the worlds, of God most high
Begotten all ineffably,
2. The Father's light and splendor, thou,
Their endless hope to thee that bow,
Accept the prayers and praise today
That through the world thy servants pay.
3. Salvation's Author, call to mind
How, taking form of humankind,
Born of a Virgin undefiled,
Thou in man's flesh becam'st a child.
4. Thus testifies the present day
Through every year in long array,
That thou, salvation's source alone,
Proceedest from the Father's throne.
5. Whence sky and stars and earth's abyss,
And sea, and all that therein is,
Shall still, with laud and carol meet,
The Author of thine advent greet.
6. And we, who by thy precious blood
From sin redeemed are marked for God,
On this the day that saw the birth,
Sing the new song of ransomed earth.
7. Glory to thee, eternal Lord,
Born into time as Virgin's son,
And to Father and to Holy Ghost
In eternity's timeless now. Amen.

RESONET IN LAUDIBUS, cum jucundis plausibus.
Sion confidelibus apparuit quem genuit Maria.
Pueri concinite nato regi psalite, voce pia dicite apparuit quem genuit Maria.

Hodie apparuit in Israël, sunt impleta quæ prædixit Gabriel. Eia, eia. Virgo Deum genuit, quod divina voluit clementia.

GAUDETE in Domino semper. Iterum dico gaudete, gaudete.

LUX [AURUMQUE], calida, gravisque pura, velut aurum canunt et canunt angeli, canunt molliter natum, modo natum.

— Tr. Charles Anthony Silvestri

1. A **SPOTLESS ROSE** is blowing, sprung from a tender root,
of ancient seers' foreshowing, of Jesse promis'd fruit;
Its fairest bud unfolds to light,
amid the cold, cold winter, and in the dark midnight.

2. The Rose which I am singing, whereof Isaiah said,
is from its sweet root springing in Mary, purest maid;
For through our God's great love and might,
the Blessed Babe she bare us in a cold, cold winter's night.

— Catherine Winkworth

MI YIMALELL

מי ימלל גבורות ישראל,
אותן מי ימנה?
הן בכל דור יקום הגיבור,
גואל העם.

שמע!
בימים ההם בזמן הזה
מכבי מושיע ופודה.
ובימינו כל עם ישראל
יתאחד, יקום ויגאל!

Let praises ring out and joyful acclaim: the one whom Mary bore has appeared to the faithful in Zion.
Let all sing together to the boy, strike the harp for the newborn king, speak with a holy voice: he has appeared whom Mary bore.

This day appeared in Israel, what Gabriel foretold has been fulfilled. *Eia, eia*, A virgin has given birth to God, as He wished in His divine mercy.

Rejoice in the Lord always. Again I say, rejoice, rejoice.

Light, warm and heavy as pure gold,
and the angels sing softly to the newborn baby.

— Edward Esch (B.1970)

Who can tell of the heroic deeds of Israel?
Who can count them?
Yes in every generation a hero arises
To save the people.

Listen!
In those days at this time
The Maccabee saved and redeemed
But in our days the whole people Israel
Will unite, arise, and save!

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MA'OZ TZUR YESHU'ATI

מעוז צור ישועתי לך נאה לשבח,
תכון בית תפלתי ושם תודה נזבח,
לעת תכין מטבח מצר המנבח,
עז אגמור בשיר מזמור חנכת המזבח.

רעות שבעה נפשי ביגון כחי כלה,
חיי מררו בקשי בשעבוד מלכות עגלה,
ובידו הגדולה הוציא את הסגלה,
חיל פרעה וכל זרעו ירדו כאבן במצו.

דביר קדשו הביאני וגם שם לא שקטתי,
ובא נוגש והגלני כי זרים עבדתי,
ויין רעל מסכתי כמעט שעברתי,
קץ בבל זרובבל לקץ שבעים נושעתי.

כרות קומת ברוש בקש אנגי בן המדתא,
ונהיתה לו לפח ולמוקש וגאותו נשבתה,
ראש ימיני נשאת ואויב שמו מחיתי,
רב בניו וקניניו על העץ תליתי.

יונים נקבצו עלי אזי בימי חשמנים,
ופרצו חומות מגדלי וטמאו כל השמנים,
ומנותר קנקנים נעשה נס לשושנים,
בני בינה ימי שמונה קבעו שיר ורננים,

חשוף זרוע קדשך וקרב קץ הישועה,
נקום נקמת דם עבדיך מאמה הרשעה,
כי ארכה לנו הישועה ואין קץ לימי הרעה,
דחה אדמון בצל צלמון הקם לנו רועים שבעה.

1. My refuge, my rock of salvation!
'Tis pleasant to sing Your praises.
Let our house of prayer be restored.
And there we will offer You our thanks.
When You will have slaughtered
the barking foe.
Then we will celebrate with song
and psalm the altar's dedication.
2. My soul was sated with misery,
My strength was spent with grief.
They embittered my life with hardship,
When enslaved under the rule of Egypt.
But God with his mighty power
Brought out His treasured people;
While Pharaoh's host and followers
Sank like a stone into the deep.
3. He brought me to His holy abode;
Even there, I found no rest.
The oppressor came and exiled me,
Because I served strange gods,
and drank poisonous wine.
Yet scarcely had I gone into exile,
When Babylon fell and Zerubbabel took charge;
Within seventy years I was saved.
4. The Agagite, son of Hammedatha,
plotted to cut down the lofty fir;
But it proved a snare to him,
and his insolence was silenced.
You raised the head of the Benjamite,
but the enemy's name You blotted out.
His numerous sons and his household
You hanged upon the gallows.
5. The Greeks gathered against me,
in days of the Hasmoneans.
They broke down the walls of my towers,
and defiled all the oils.
But from the last remaining flask
a miracle was wrought for the Jews.
Therefore the sages of the day ordained
these eight for songs of praise.
6. O bare Your holy arm
and hasten the time of salvation.
Wreak vengeance upon the wicked nation,
On behalf of your faithful servants.
For deliverance has too long been delayed;
And the evil days are endless.
O thrust the enemy into the shadows of death,
and set up for us the seven shepherds.

I'M SPENDING HANUKKAH IN SANTA MONICA, wearing sandals, lighting candles by the sea.

I spent Shavuot in East St. Louis, a charming spot but clearly not the spot for me.

Those [Cleveland] winters, I can't endure 'em, so every year I pack my gear and come out here to Purim.

Rosh Hashona, I spent in Arizona, and Yom Kippur, way down in Mississippi.

But in December, there's just one place for me.

Amid the California flora, I'll be lighting my menorah. Like a baby in its cradle, I'll be playing with my dreidl.

Here's to Judas Maccabeus, if he could only see us, spending Hanukkah in Santa Monica, by the sea!

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QUIRE CLEVELAND is grateful to **Music & Art @ Trinity**, The Rev. Dr. Paul Gaston, *Acting Dean*, and Todd Wilson, *Director of Music*; St. Christopher Parish, Fr. John Chlebo, *Pastor*, and Richard Gullion, *Director of Music Ministry*; and to **Historic St. Peter Church**, Fr. Robert Kropac, *Pastor*, for hosting QUIRE CLEVELAND. We also wish to thank our generous donors:

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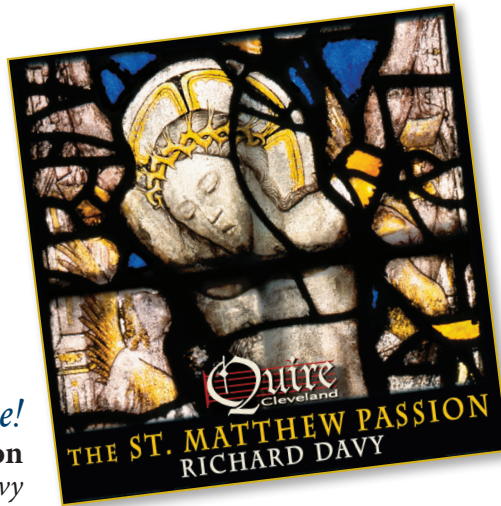
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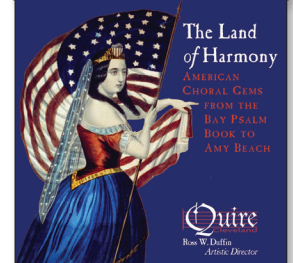
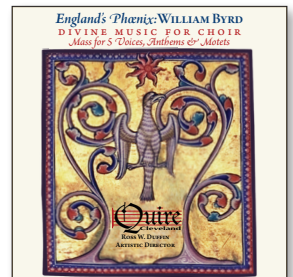


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