

And Glory Shone Around: An Early American Christmas

<i>Bozrah</i>	Anonymous, <i>The Southern Harmony</i> (1854)
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TEXTS AND PROGRAM NOTES

Bozrah - Anonymous

Source: William Walker, *The Southern Harmony, and Musical Companion* (Philadelphia, 1854)

Trio: Dustin Wirth, Scott Sandersfeld, Lisa Drew

In order to fully appreciate how the seasons of Advent and Christmas would have been celebrated in early American times, it is important to separate ourselves somewhat from our contemporary traditions. Advent is now celebrated as the time leading up to Christ's birth, but from a liturgical perspective it is actually the season appropriated by the Church to remind the faithful of Christ's second coming. In this spirit, *Bozrah's* haunting melody and prophetic text speak of Christ's death and his role as redeemer of his people

*Who is this that comes from far,
With his garments dipp'd in blood,
Strong, triumphant traveler -
Is he man, or is he God?
I that reign in righteousness,
Son of God and man I am;
Mighty to redeem your race,
Jesus is your Saviour's name.*

*"Wide, ye heavenly gates unfold,
Closed no more by death and sin;
Lo! the conquering Lord behold;
Let the King of glory in."
Hark! th' angelic host inquire,
"Who is he, th' almighty King?"
Hark again! the answering choir
Thus in strains of triumph sing:*

*"He whose pow'rful arm alone
On his foes destruction hurled;
He who hath the victory won;
He who saved a ruined world;
He who God's pure law fulfilled;
Jesus the incarnate Word,
He whose truth with blood was sealed;
He is heaven's all-glorious Lord."*

Harp of Welcome - Anonymous

Source: Frederick William Evans, *Shaker Music* (Albany, 1875)

Solo: Kathy Lee

Frederick William Evans (1808-93), reformer, editor, and Shaker elder, was born in Leominster, England. Having been influenced by the Owenites and a group of freethinkers and reformers in England, he sailed to the USA in 1820 with family members, and (with his brother) edited several publications devoted to radical reform. After visiting a Shaker community in Lebanon, NY, he became a member and spent 57 of his last 63 years with the community as an elder. A born leader and natural orator, he became one of the nation's most influential Shaker leaders and published much on this topic, including the collection hymns in which several of our Shaker hymns are found, *Shaker Music. Inspirational Hymns and Melodies Illustrative of the Resurrection Life and Testimony of the Shakers.*

*We would greet our kindred true,
and your life with strength renew;
Break ye waves of joy in music,
let the harps of welcome ring!
Love, rejoicing and thanksgiving,
we with happy spirits bring;
Many blessings we're possessing,
these we freely would impart.
May the wealth of deep affection
bind more closely heart to heart.
Oh receive the love we bring,
while the harps of welcome ring.*

Pretty Home – Sister Patsy Williamson (Pleasant Hill, Kentucky, 1849)

Source: Donald W. Patterson, *The Shaker Spiritual* (Princeton, 1976)

Solo: Lisa Drew

Sister Patsy Williamson was an African-American Shaker from Pleasant Hill Kentucky about whom little is known. This striking melody clearly defines Williamson as a composer steeped in the American spiritual tradition, while the text's earthy longing exemplifies humanity's hunger during the many weeks of Advent.

*Oh, my pretty Mother's home, sweeter than the honey in the comb.
Come love, pretty love, come, come, come.
Come love, pretty love, I want some.*

*Oh, my pretty Father's home, sweeter than the honey in the comb...
Oh, my pretty Saviour's home, sweeter than the honey in the comb...*

Give Good Gifts – Anonymous

Source: The North Family of Mt. Lebanon Col. Co., N.Y., *Original Shaker Music* (1893)

Quartet: Carrie Henneman Shaw, Linda Kachelmeier, Jordan Sramek, Tim O'Brien

*Give good gifts one to another,
Peace, joy and comfort gladly bestow;
Harbor no ill 'gainst sister or brother,
Smooth life's journey, as you onward go.
Broad as the sunshine, free as the flowers,
So shed an influence, blessing to prove;
Give for the noblest of efforts your powers;
Blest and be blest, is the law of love.*

The Old Angels Hymn (instrumental)

St. Luke's Tune

Kimbolton Tune – William Tans'ur (1700-1783)

Source: *The American Harmony: or Royal Melody Complete*. (Newburyport, MA, 1769)

William Tans'ur was an English hymn-writer, psalmist and teacher of music. He wrote approximately 100 psalm and hymn tunes, and his manual *A New Musical Grammar* (1746) was still popular in the nineteenth century. His collections of anthems, like those of his contemporary, Aaron Williams, which were originally published in England, were given new titles such as *The American Harmony* and published in the U.S. almost

without change. The dotted rhythms of Tans'ur's music hearken to an earlier generation of English Baroque composers led by Henry Purcell (1659-1695), and in turn would greatly influence a new generation of American composers led by William Billings and Daniel Read.

St. Luke's Tune

*O come, loud anthems let us sing,
Loud thanks to our Almighty King.
For we our voices high should raise,
When our salvation's Rock we praise.*

Kimbolton Tune

*The Lord descended from above, and bow'd the Heav'ns most high,
And underneath His feet He cast the darkness of the sky.
On cherubs, and on cherubims, full royally He rode,
And on the wings of mighty winds, came flying all abroad.*

Christmas Eve – Anonymous

Source: Frederick William Evans, *Shaker Music* (Albany, 1875)

*We have found the promised Saviour
Who hath been so long foretold;
We have found the Christian goodness
Which is worth a hundred fold.
And we'll spread the gladsome tidings,
'Till the sound of war shall cease;
'Till the homes of all are brightened –
By the glorious Prince of Peace.*

*And ere we meet the hour of slumber,
Or breathe the last goodnight,
We'll softly whisper, sweetly sing
In a chorus unite to kindred here,
Peace. Peace.*

John Come Kiss Me Now (instrumental) – Anonymous

Source: John Playford, *The Division Violin* (1684)

The playfully titled *John Come Kiss Me Now* first appears in printed form in *The Division Violin*, published in London in 1684 by John Playford and brought to America in the 18th century by the Philadelphia-based Carr publishing family.

Shiloh – William Billings (1746-1800)

Source: *The Suffolk Harmony* (Boston, 1786)

William Billings is considered by many to be the foremost representative of early American music. Born in Boston and largely self-trained in music, he was a tanner by trade and a friend of such figures of the American Revolution as Samuel Adams and Paul Revere. Billings's *New England Psalm-Singer* (1770), engraved by Revere, was the first collection of music entirely by an American.

*Methinks I see an heav'nly host of angels on the wing;
Methinks I hear their cheerful notes, so merrily they sing.*

*Let all your fears be banish'd hence; glad tidings I proclaim.
For there's a saviour born today, and Jesus is His name.*

*Lay down your crooks, and quit your flocks, to Bethlehem repair;
And let your wand'ring steps be squared by yonder shining star.*

*Seek not in courts or palaces, nor royal curtains draw;
But search the stable, see your God extended on the straw.*

*Then learn from hence, ye rural swains, the meekness of your God,
Who left the boundless realms of joy, to ransom you with blood.*

*To God the Father, Christ the Son, and Holy Ghost accord;
The first and last, the last and first, eternal praise afford.*

Herald Angels – Dr. Arnold

Source: *The Village Harmony: or Youth's Assistant to Sacred Musick* (Newburyport, MA, ca. 1812)

Duet: Kim Sueoka, Dustin Wirth

*Hark, the herald angels sing, glory to the newborn King,
Peace on earth and mercy mild, God and sinners reconciled.
Joyful all ye nations rise, join the triumph of the skies.
With the angelic hosts proclaim, Christ is born at Bethlehem.
Hark, the herald angels sing, glory to the newborn King!*

*Christ by highest heav'n adored, Christ the everlasting Lord.
Late in time behold him come, offspring of a virgin's womb.
Veil'd in flesh, the Godhead see. Hail, the incarnate Deity.
Pleas'd as man with man appear, Jesus our Immanuel here.
Hark, the herald angels sing, glory to the newborn King!*

Judea – William Billings (1746-1800)

Source: *The Singer Master's Assistant, or Key to Practical Musick* (Boston, 1781)

Quartet: Kathy Lee, Linda Kachelmeier, Jordan Sramek, Scott Sandersfeld

*A virgin unspotted, by Prophet foretold,
Should bring forth a Saviour which now we behold,
To be our Redeemer from death, hell and sin,
Which Adam's transgression involved us in.*

Refrain: *Then let us be merry, put sorrow away,
Our Saviour Christ Jesus was born on this day.*

*At Bethlem in Jewry a city there was,
Where Joseph and Mary together did pass,
And there to be taxed with many one mo',
For Caesar commanded the same should be so.*

*To teach us humility all this was done;
Then learn we from hence, haughty pride for to shun.*

*A manger's his cradle, who came from above,
The Great God of mercy, of peace and of love.*

Morning Dawn – Anonymous

Source: Frederick William Evans, *Shaker Music* (Albany, 1875)

Solo: Kristine Kautzman

Frederick William Evans's extensive collection of Shaker hymns contains more than music. It features pages and pages of detailed instructions for proper vocal production and health. In one section called "The Dependence of the Singing or Speaking Form of the Larynx Upon the Respiratory Effort" the reader is lead through a technical breathing exercise:

If the abdomen is drawn inward, the lungs will be compressed; and, if the chest is not allowed to expand, the air must be driven out through the windpipe, but so noiselessly will it escape, that its flow will be almost imperceptible. And now take notice again – the breathing was attended by a decided effort; the breath was almost or quite inaudible.

*Zion shall arise and blossom like the rose,
Her glorious light shine forth to the islands afar,
As when the star of Bethlehem arose.*

Refrain: *Hail! All hail the coming day!*

*The wilderness shall bloom, hills and valleys rejoice.
Woodlands sing for joy, and the barren desert smile
To hear the Saviour's voice.*

*Thus saith the Lord, it shall yet come to pass.
Many people and strong nations
Shall come to Jerusalem
To seek and to pray before the Lord.*

The Babe of Bethlehem – William Walker (1809-1875)

Source: *The Southern Harmony, and Musical Companion* (Philadelphia, 1854)

Solo: Scott Sandersfeld

*Ye nations all, on you I call, come, hear this declaration.
And don't refuse this glorious news of Jesus and salvation.
To royal Jews came first the news of Christ the great Messiah,
As was foretold by prophets old, Isaiah, Jeremiah.*

*To Abraham the promise came, and to his seed for ever,
A light to shine in Isaac's line, by Scripture we discover;
Hail, promised morn! The Saviour's born, the glorious Mediator -
God's blessed Word made flesh and blood, assumed the human nature.*

*His parents poor in earthly store, to entertain the stranger,
They found no be to lay his head, but in the ox's manger:
No royal things, as used by kings, were seen by those that found him,
But in the hay the stranger lay, with swaddling bands around him.*

*On the same night a glorious light to shepherds there appeared,
Bright angels came in shining flame, they saw and greatly feared.*

*The angels said, "Be not afraid, although we much alarm you,
We do appear good news to bear, as now we will inform you.*

*The city's name is Bethlehem, in which God hath appointed,
This glorious morn a Saviour's born, for him God hath anointed;
By this you'll know, if you will go, to see this little stranger,
His lovely charms in Mary's arms, both lying in a manger."*

Star in the East – Anonymous Baptist Harmony

Source: William Walker, *The Southern Harmony, and Musical Companion* (Philadelphia, 1854)

Solo: Jordan Sramek

The Southern Harmony, and Musical Companion is a hymn book compiled by William "Singin' Billy" Walker, first printed in Philadelphia in 1835, and is part of the larger tradition of what is commonly known as "shape note singing." It contained 335 songs, went through several editions (with songs being added and removed periodically), and became possibly the most popular southern tunebook in the 19th century. Walker claimed his 1867 edition sold over 600,000 copies.

The roots of *Southern Harmony* singing (like the *Sacred Harp*), are found in the American colonial era. Singing schools were created to provide instruction in choral singing, especially for the use of churches. In 1801, a book called *The Easy Instructor* by William Smith and William Little was published for the use of this movement; its distinguishing feature was the use of four separate shapes that indicated the notes according to the rules of *solfege* (Do - Re - Mi - Fa - Sol - La - Ti - Do). A triangle indicated *fa*, a circle *sol*, a square *la* and a diamond, *mi*. To avoid proliferating shapes excessively, each shape (and its associated syllable) except for *mi* was assigned to two notes of the musical scale. A major scale in the system would be noted Fa - Sol - La - Fa - Sol - La - Mi - Fa, and a minor scale would be La - Mi - Fa - Sol - La - Fa - Sol - La.

It should be noted that the traditional methods of this rich heritage (still practiced by thousands today) dictate the choir begin singing a piece with the appropriate *solfege* syllable for each pitch, using the shapes to guide them. For those in the group not yet familiar with the song, the shapes help with the task of sight-reading, while the process of reading through the song with the shapes also helps to fix the notes in the singers' memories. Once the shapes have been sung, the group then sings the actual text of the song.

*Hail the blest morn, see the great Mediator,
Down from the regions of glory descend!
Shepherds, go worship the babe in the manger,
Lo, for his guard the bright angels attend.*

Refrain: *Brightest and best of the sons of the morning
Dawn on our darkness and lend us thine aid;
Star in the east, the horizon adorning,
Guide where our infant Redeemer was laid.*

*Cold on his cradle the dew drops are shining,
Low lies his bed with the beasts of the stall.
Angels adore him in slumbers reclining,
Wise men and shepherds before him do fall.*

*Say, shall we yield him, in costly devotion,
Odours of Eden, and offerings divine,
Gems from the mountain, and pearls from the ocean,
Myrrh from the forest, and gold from the mine?*

Vainly we offer each ample oblation,

*Vainly with gold we his favour secure,
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.*

Still Water – Thos. Hastings

Source: *A Selection of Spiritual Songs* (New York, 1878)

Quartet: Linda Kachelmeier, Kristine Kautzman, Jordan Sramek, Tim O'Brien

Still Water represents a musical and spiritual movement to bring the city-dwelling faithful back in touch with the folk roots of Anglo-American Christianity. Our interpretation of this lovely little ditty holds fast to the rhythmic strength of the poetry, but our addition of guitar and fiddle perhaps gives a glimpse of what would become (years later) "Old Time Music."

*Oh, tell me, thou life and delight of my soul,
Where the flock of thy pasture are feeding;
I seek thy protection, I need thy control,
I would go where my Shepherd is leading.*

*Oh, tell me the place where thy flock are at rest,
Where the noontide will find them reposing;
The tempest now rages, my soul is distressed,
And the pathway of peace I am losing.*

*Ah, when shall my woes and my wanderings cease,
And the follies that fill me with weeping?
Thou Shepherd of Israel, restore me that peace,
Thou dost give to the flock thou art keeping.*

*A voice from the shepherd now bids me return
By the way where the footprints are lying;
No longer to wander, no longer to mourn:
And homeward my spirit is flying.*

I Wonder as I Wander – John Jacob Niles (1892-1980)

Source: *Songs of the Hill-Folk* (New York, 1912)

Tim O'Brien, *baritone* / Kristine Kautzman, *early American flute*

John Jacob Niles was born in Louisville, Kentucky, on April 28, 1892. He began collecting folk songs at a young age and composed his first song by 1907. Although he specialized in folk music, he was trained at the Cincinnati Conservatory, sang with the Lyric Opera of Chicago, and studied in France.

Perhaps Niles's best-known composition is "Black is the Color of my True Love's Hair," but his gorgeous "I Wonder As I Wander" (a piece that he originally stated he "collected" rather than "wrote"), is a Christmas favorite. (This piece is fondly dedicated to all those people who whether they'll "recognize any songs in the show.")

*I wonder as I wander, out under the sky,
How Jesus the Savior did come for to die,
For poor on'ry people like you and like I.
I wonder as I wander, out under the sky.*

*When Mary birthed Jesus, 'twas in a cow's stall,
With wise men and farmers and shepherds and all.
But high from the heavens a star's light did fall,
And the promise of ages it then did recall.*

*If Jesus had wanted for any wee thing,
A star in the sky or a bird on the wing,
Or all of God's angels in heaven for to sing,
He surely could have had it, 'cause he was the King.*

Cold Frosty Morning (instrumental) – traditional

Jordan's Shore – J.T. White

Source: William Walker, *The Southern Harmony, and Musical Companion* (Philadelphia, 1854)

Solo: Tim O'Brien

The traditional practice of shape note singing calls for the hymns to be sung without instruments, allowing the voice alone to carry the melody. Indeed, even the word “harp” in the title of the famous shape note collection *The Sacred Harp* refers to the voice, not the actual instrument. However, it is important to consider that many melodies in these collections were originally folk tunes, which were then harmonized and given new religious texts. Similarly, the tunes and texts in such collections surely were not “protected” from then being utilized by other singing traditions. Our performance of *Jordan's Shore* reflects this idea, with the notes and words being used from the shape note source, but featuring an array of instruments and a decidedly “Kentucky” flair.

*On Jordan's stormy banks I stand, and cast a wishful eye
To Canaan's fair and happy land, where my possessions lie.*

Refrain: *On the other side of Jordan, hallelujah!*

*Oh, the transporting rapt'rous scene that rises to my sight!
Sweet fields array'd in living green, and rivers of delight.*

*O'er all those wide extended plains shines one eternal day.
There God the Son forever reigns and scatters night away.*

*When shall I reach that happy place, and be forever blest?
When shall I see my Father's face, and in his bosom rest?*

*Fill'd with delight, my raptured soul would here no longer stay;
Though Jordan's waves should round me roll, I'd fearless launch away.*

La Bastringue / A San Malo a Bord de Mer (instrumental) – traditional Acadian dances

Peace and Joy – Anonymous

Source: The North Family of Mt. Lebanon Col. Co., N.Y., *Original Shaker Music* (1893)

Solo: Kim Sueoka

*Awake for the angels are gath'ring near,
Whispering peace and joy,
Gathering near Christ's blessing to bring;
Let nothing that boon destroy.*

Refrain 1: *Happy are they who gather these gifts,*

Fresh from the heav'ns the soul to uplift.

*Oh, then let us gain ev'ry Christian grace,
Whate'er the toil and strife,
Thus forming here a household of faith
The fruit of the virgin life.*

*Refrain 2: Let us sing with the angels in glad accord,
Peace and joy are the gifts of the Lord.*

Scotch Cap (instrumental) – John Playford (1623-1686)

Source: *The English Dancing Master* (1651)

In 1651, a book by John Playford was published in London called, *The English Dancing Master, or Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance*. The original book, containing over 100 tunes, was an instant hit and enjoyed several re-printings (from 1651 until 1728, eighteen editions of this book were published by John Playford and his descendants). Dancing became an essential social grace and was given high priority in the education of Europe's upper class. In his 1693 essay addressing education, *Some Thoughts Concerning Education*, English philosopher John Locke wrote:

"...nothing appears to me to give children so much becoming confidence and behaviour, and so to raise them to the conversation of those above their age, as dancing...I think they should be taught to dance as soon as they are capable of learning it. For tho' this consist only in outward gracefulness of motion, yet, I know not how, it gives children manly thoughts and carriage more than anything."

Polite society in Colonial America was equally concerned about providing dance instruction for their children. Even George Washington - himself a lover of country dances - hired a dancing master to teach his young children at Mount Vernon. (Washington was apparently also fond of the *menuet*.) Incidentally, *The English Dancing Master* is also the oldest reliable source for contra dancing and contains dances in many different formations. To this day it remains a beloved and well-used source by English Country Dancing groups both in England and the U.S.

Juice of Barley (tune: *Stingo* or *Oyle of Barly*) – John Playford (1623-1686)

Source: *The English Dancing Master* (1651)

*Come, and doe not musing stand,
if thou the truth discern,
But take a full cup in thy hand,
and thus begin to learne –
Not of the earth, nor of the ayre,
at evening or at morne –
But joviall boyes your Christmas keep,
with the little Barly-Corne.*

*'Twill make a weeping widow laugh,
and soon incline to pleasure;
'Twill make an old man leave his staffe,
and dance a youthfull measure:
And though your clothes be ne'er so bad,
all ragged, rent and torne,
Against the cold you may be clad
with the little Barly-Corne.*

'Twill make a miser prodigall,

*and shew himself kind hearted;
'Twill make him never grieve at all,
that from his coyne hath parted;
'Twill make a shepheard to mistake
his sheepe before a storme;
'Twill make the poet to excel;
this little Barly-Corne.*

*It is the neatest serving man
to entertaine a friend;
It will doe more than money can
all jarring suits to end:
There's life in it, and it is here,
'tis here within this cup,
Then take your liquor, doe not spare,
but cleare carouse it up.*

Drive the Cold Winter Away – John Playford (1623-1686)

Source: *The English Dancing Master* (1651)

Solo: Jordan Sramek

*All hayle to the dayes,
That merite more praise,
then all the rest of the years:
And welcome the nights,
That double delights,
as well the poore as the peere:
Good fortune attend,
Each merry man's friend,
that doth but the best that he may:
Forgetting old wrongs,
With Carrols and Songs,
to drive the cold winter away.*

*'Tis ill for a mind,
To anger inclind,
to ruminare injuries now:
If wrath be to seeke,
Do not let her thy cheeke,
nor yet inhabite thy brow.
Crosse out of those books,
Malevolent looks,
both beauty and youthes Decay:
And spend the long night,
In honest delight,
to drive the cold winter away.*

*This time of the yeare,
Is spent in good Cheare,
kind neighbours together meet:
To sit by the fire,
With friendly desire,
each other in love to greet:
Old grudges forgot,
Are put in the Pot,
all sorrowes aside they lay:*

*The old and the yong,
Doth Caroll his Song,
to drive the cold winter away.*

Sherburne – Daniel Read (1757-1836)

Source: *The American Singing Book* (New Haven, CT, 1785)

Daniel Read (November 16, 1757 – December 4, 1836), along with his contemporary William Billings, was one of the primary members of a group of American composers known as the First New England School. While the classical music era was in its heyday in Europe, American composers of "serious" music were setting hymn tunes in three- and four-part *a cappella* style, with simple folk-like melodies and little regard for functional harmony. Once a private in the Continental army, later a comb-maker and manager of a general store in New Haven, Connecticut, Read was only the second American composer to put out a collection of his own music (after William Billings). This work, *The American Singing Book* (1785), went through five printings in the years immediately following - unusually successful for its day, making him by number of printings the most popular composer in the nation. And this doesn't even count the number of published compilations that used his works (not always with his permission); *Sherburne* appeared over seventy times in print before 1810.

*While shepherds watched their flocks by night,
all seated on the ground,
The angel of the Lord came down,
AND GLORY SHONE AROUND.*

*All glory be to God on high,
and to the earth be peace.
Good will henceforth from heaven to men
begin and never cease.*

Jesus the Light of the World – traditional American melody, arr. Geo. D. Elderkin

Source: *The Finest of the Wheat: Hymns New and Old for Missionary and Revival Meetings* (Chicago, 1890)

Quartet: Kathy Lee, Linda Kachelmeier, Jordan Sramek, Tim O'Brien

Near the end of the 19th century, the simple but infectious music of the revival tents and missionary halls began to overshadow the traditional folksongs that had once dominated the sacred and secular worlds. They feature characteristically simple melodies, catchy rhythms and the refrains are easy to remember. Just one time through a verse/refrain would enable huge masses to begin singing along. Might you care to join in??

*Hark! the herald angels sing, Jesus the Light of the world;
Glory to the newborn King, Jesus the Light of the world;*

Refrain: *We'll walk in the light, beautiful light,
Come where the dew drops of mercy are bright,
Shine all around us by day and by night,
Jesus the Light of the world.*

*Joyful, all ye nations rise, Jesus...
Join the triumph of the skies, Jesus...*

*Christ by highest heav'n adored, Jesus...
Christ, the everlasting Lord, Jesus...*

*Hail the heav'n born Prince of peace, Jesus...
Hail the sun of righteousness, Jesus...*

The Rose Ensemble

Jordan Sramek, Founder & Artistic Director

Carrie Henneman Shaw, Kathy Lee, Kim Sueoka (*soprano*)

Lisa Drew, Linda Kachelmeier (*alto*); **Kristine Kautzman** (*alto, early American flute*)

Jordan Sramek, Dustin Wirth (*tenor*)

Tim O'Brien (*baritone, percussion*); **Scott Sandersfeld** (*bass*);

Ginna Watson (*fiddle, harp*); **David Burk**, (*African-American banjo, mandolin, guitar*)

WITH GUESTS

Julie Elhard, *viola da gamba*

Phillip Rukavina, *baroque guitar*

About the Artists

Founded in 1996 and based in Saint Paul, Minnesota, The Rose Ensemble reawakens the ancient with vocal music that strives to stir the emotions, challenge the mind and lift the spirit. With nine critically acclaimed recordings and a diverse selection of concert programs, the group has thrilled audiences across the United States and Europe with repertoire spanning 1,000 years and over 25 languages, including new research in European, Middle Eastern, Hawaiian and early American vocal traditions.

The recipient of the 2005 Chorus America Margaret Hillis Award for Choral Excellence and a first-place winner in the sacred music category at the 2007 Tolosa International Choral Competition (Spain), the group's concerts and recordings have been called "first class" (*Neuss-Grevenbroicher Zeitung*), "impassioned and brightly alive" (*Choral Journal*) and "engaging . . . satisfying" (*Gramophone*).

The Rose Ensemble was recently featured in special live broadcasts on Radio France, Chicago Public Radio, Vermont Public Radio and National Public Radio's *Performance Today*, and can be heard regularly on American Public Media and the European Broadcasting Union.

Recent European appearances include *La Fabbrica del Canto* (Milan), *Festival Musique en Morvan* (Burgundy), *Festival des Choeurs Laureats in Vaison* (Provence) *Festival d'Ile de France* (Paris, France) and *Festival de Musiques Anciennes* (Tours, France). The group's 2009-10 season will see approximately 75 more performances, including appearances in Italy and Germany, as well as several tours across the United States.

The Rose Ensemble's latest recording, "Il Poverello," is a diverse collection of medieval and Renaissance vocal and instrumental music for Saint Francis of Assisi.