

Prelude to Christmas

"A Festival of Lessons and Carols
for Christmas"

by the

COLUMBUS BOYCHOIR OF PRINCETON



Es ist ein' Ros' entsprungen

A lovely rose is sprung
out of a tender root,
as men of old have sung,
from Jesse came this shoot.

Note: Both words and music were printed in the 'Speierschen Gesaugbuch' published in Cologne in 1600. The beautiful harmonization, which appeared in 'Musae Sioniae' (1609) is by Michael Praetorius, a famous musical theorist and composer. The German words are a paraphrase of the 11th Chapter of Isaiah, verse 1: "And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots." This translation is by Dr. Theodore Baker.

Of One That is so Fair

Of one that is so fair and bright
(Velut maris stella)
Brighter than the day is light,
(Parens et puella)
I cry to thee, thou see to me,
Lady, pray thy Son for me,
(Tampia) That I may come to thee
(Maria) All this world was forlore
(Eva peccatrice)
Till our Lord was y-bore
(Dete genetrix) With ave it went away
Thus ter night and comes the day
(Salutis) The welle springeth out of thee,
(Virtutis) Lady, flow'r of alle thing,
(Rosa sine spina)
Thou bare Jesu, heaven's king,
(Gratia divina)
Of alle thou bear'st the prize,
Lady, queen of Paradise (Electa)
Maide milde, mother (Effecta).

Coventry Carol

Lully, lulla, thou little tiny child,
By by, lully lullay, Thou little tiny child,
By by, lully lullay.

O sisters too, How may we do
For to preserve this day
This poor young thing,
For whom we do sing, by by, lully lullay?

Herod, the king, in his raging,
Charged he hath this day
His men of might, In his own sight,
All young children to slay.

That woe is me, Poor child for thee!
And ever morn and day, For thy parting,
Neither say nor sing By by, lully lullay!

Note: This was included in "The Pageant of the Shearmen and Tailors" guilds, a mystery play performed in Coventry England, as early as the 15th century. Many members of the English Royal family witnessed the presentation, among them - Margaret, Queen of Henry IV, in 1456; Richard III in 1484; and Henry VII in 1492, and we hear of Smith's play being performed in 1584, which brings us near to the date of the tune's appearance, 1591.

Corpus Christi Carol

Lully, Lullely, Lully, Lullely!
The falcon hath born my make away.
He bore him up he bore him down,
He bore him in to an orchard brown.
In that orchard there was an hall,
that was hanged with purple and pall.
And in that orchard there was a bed,
It was hanged with gold so red.
And in that bed there lieth a knight,
His woundes bleeding both day and night.
By that bed's side kneeleth a may,
And she weepeth both night and day.
And by that bed's side there standeth a
stone, 'Corpus Christi' written thereon.

Note: The mystical meaning of these words were definitely eucharistic, but one cannot be unaware of the interweaving of the legend of the Holy Grail throughout this beautiful verse.

I Sing of a Maiden

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

He came all so still where his mother was
As dew in April that falleth on the grass.

He came all so still to his mother's bower,
As dew in April that falleth on the flower.

He came all so still where his mother lay,
As dew in April that falleth on the spray.

Mother and maiden was never none but she;
Well may such a lady Godes mother be.

Note: 'In no previous verse has this Aeolian music - this "harp of Ariel" - that distinguishes English at its very best in this direction been given to the world' (Short History of English Literature, 1913, Prof. Saintsbury.)

In Dulci Jubilo

In Dulci Jubilo (In sweet jubilation),
let us our homage shew;
Our hearts' joy recline
In praespeo (in a manger);
And like a bright star shineth
Matris in gremio (In his mother's lap);
Alpha es et O (Thou art Alpha and Omega).

O Jesu parvule (O tiny Jesus!)
My heart is sore for Thee!
Hear me, I beseech Thee,
O Puer optime! (O best of boys!)
My prayer, let it reach thee
O Princeps gloriae! (O Prince of glory)
Trahe me post Te! (Draw me after Thee).

O Patris caritas! (O love of the Father)
O Nati lenitas! (O gentleness of the Son)
Deeply were we stained
(Per nostra crimina; (Through our crimes)
But Thou hast for us gained
Coelorum gaudia (The joys of the Heavens)
O that we were there!

Ubi sunt gaudia, (Where are joys?)
Where if that they be not there?
There are angels singing
Nova cantica (New songs)
There the bells are ringing
In Regis curia (In the court of the King)
O that we were there!

Note: This famous German macaronic carol was first translated into English by John Wedderburn, c. 1540. Legend has it that Henry Suso (d. 1366), a German Dominican, was visited by angels who invited him to dance and sing this song with them. When he awoke, he wrote down the latin-german words and tune.

The Holly and the Ivy

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown:

Chorus:
The rising of the sun
and the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.

The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ,
To be our sweet Saviour:

The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
To do poor sinners good:

Note: 'Joshua Sylvester', in his Christmas Carols, 1861, was the first to publish the text in a collection; he took it from 'an old broadside, printed a century and a half since', i.e. c. 1710. The subject is probably of pagan origin, and symbolized the masculine (holly) and the feminine (ivy) elements, as the tribal chorus developed into dialogue, all such songs being sung as a dance between the lads and the maids. 'The merry organ' occurs in Chaucer in the Nonnes Preestes Tale: 'Chauntecleer's crowning had no peer - (his voice was merrier than the merry organ) on mass days that in the church gon.'

Program

Organ Preludes

Allegro And Air (from "Water Music") G. F. Handel
 Noël Nicolas Le Bègue
 Es ist ein Ros' entsprungen Johannes Brahms

Choir (in procession)
 Veni Redemptor Gentium "Come Thou Redeemer of the World"
 Words-St. Ambrose 340-97
 Music-M. Praetorius 1571-1621

First Lesson Isaiah vi
 "God commissions Isaiah to be the Prophet of the Advent"

Choir (continuing the procession)
 "Es ist ein Ros' entsprungen"
 "O Thou Joyful Day"
 anon., Words XIV Cent.
 Sicilian Christmas Hymn

Second Lesson Isaiah xl
 "Good news to people in exile"
 Choir
 "Of One That is so Fair"
 "Angels We Have Heard On High"
 "Coventry Carol"
 Words-anon. c. 1300
 Music-B. Naylor 1965
 French tune
 Words-Robert Croo, 1534

Third Lesson Zechariah ii
 "Foretelling of the coming of the Lord"

Solo
 "Corpus Christi Carol"
 Words-anon. 15th. Cent.
 Music-Benjamin Britten

Choir
 "I Sing of a Maiden"
 "In Dulci Jubilo"
 Words-anon. 15th Cent.
 Music-Patrick Hadley 1936
 Words-anon. XIV Cent.
 Music-R. L. de Paersal 1795-1856

Fourth Lesson Isaiah xi
 "The peace that Christ will bring is foreshown"

Choir
 "The Holly and the Ivy"
 "Lully My Child and Weep No More"
 Traditional
 Words from Musica
 Britannica, Vol. IV,
 Medieval Carols, ed.
 J. Stevens
 Music-Peter Aston
 G. P. da Palestrina c. 1525-1594
 "Hodie Christus Natus Est"

Fifth Lesson Isaiah lx
 "The prophet in exile foresees the coming of the glory of the Lord"

Solo
 "The Sun Shall No More Be Thy Light"
 Dr. M. Greene (1696-1755)

Choir
 "O Little One Sweet"
 Samuel Scheidt, 1650
 arr. George Coutts

 Greeting by Mrs. Sidney Kurlan, President of the Parents' Association Offering

Choir
 "God Rest Ye Merry, Gentlemen"
 Traditional English

Sixth Lesson St. Luke ii
 "St. Luke tells of the birth of Jesus"

Choir
 "Ave Maria"
 "The Angels and the Shepherds"
 "Balulalow"
 Johannes Brahms
 Zoltan Kodaly 1937
 Peter Warlock

Seventh Lesson St. John i
 "St. John unfolds the great mystery of the incarnation"

Duet
 "I Waited for the Lord"
 Felix Mendelssohn
 "Hymn of Praise"

Choir
 "New Year's Eve"
 "Infant Holy"
 "Sleep My Little One"
 "Merry Christmas"
 "Silent Night"
 arr. T. Johnston
 arr. T. Johnston
 arr. T. Johnston
 arr. T. Johnston
 Franz Gruber (1787-1863)
 arr. Guthrie Foote

Blessing
 "O Come All Ye Faithful"
 The audience is invited to join us in the singing of the mighty Christmas Hymn exemplifying the Brotherhood of all!

Organ Postlude
 Finale Peter Cornet

Lullay, My Child and Weep No More

Salve, sancta parens.
Lullay, my child and weep no more;
sleep and be now still;
The King of bliss thy Father is,
And thus it is his will.

Salve, sancta parens.
Lullay, my child and weep no more;
sleep and be now still;
The King of bliss thy Father is,
and thus it is his will.

As I lay on Yôlëis night alone
in my longing,
me thought I saw a well fair sight,
a may her childë rocking.

Lullay, my child and weep no more,
and weep no more;
The King of bliss thy Father is,
and thus it is his will,
and thus it is his will.

Salve, sancta parens.

Hodie Christus Natus Est

On this day Christ the Lord was born,
Alleluia
On this day the Saviour hath appeared,
Alleluia
On this day the angels sing on earth.
The archangels sing with joy:
Noel, Noel.
On this day the just exult, rejoicing.
Glory to God in the highest.

O Little One Sweet

O little One sweet, O little One mild,
Thy Father's purpose thou hast fulfilled;
Thou cam'st from heav'n to mortal ken,
Equal to be with us poor men,
O little One sweet, O little One mild.

O little One sweet, O little One mild,
With joy Thou hast the whole world filled,
Thou camest here from heav'n's domain,
To bring men comfort in their pain,
O little One sweet, O little One mild.

O little One sweet, O little One mild,
In Thee love's beauties are all distilled,
Then light in us Thy love's bright flame,
That we may give Thee back the same,
O little One sweet, O little One mild.

God Rest Ye Merry, Gentlemen

Note: The music uses the natural minor scale, a very unusual choice for a cheerful song, but it works beautifully here. Sandys included the text in his 1833 collection. The melody is probably much older than the words. In 'A Christmas Carol', Dickens tells how Scrooge was busy in his counting house on Christmas Eve when a half-starved youth stopped by to regale him with a Christmas Card. Dickens wrote: "At the first sound of 'God rest you merry, gentlemen, let nothing you dismay!'", Scrooge seized the rulet with such energy of action that the singer fled in terror."

The Angels and the Shepherds

Gloria! in excelsis Deo!
et in terra pax
hominibus bonae voluntatis.

Waken from your sleep and arise, shepherds
This day is your Saviour is born,
Shepherds born is your Lord in Bethlehem
In a lowly stable ye shall find him.
Gloria in excelsis Deo!

Rise up now, ye shepherds,
leave your sheepfolds. (Why?)
Heard you not the good news
Angels have told? (No!)
This day (Oh!) ye your Lord shall behold,
Come with me and worship our Lord,
But we know not Master where we shall go?
That we must press on, is all that we know.

Angel songs the tidings proclaim
Born our Lord in Bethlehem.
Oh delay no longer, hasts on our road,
With our humble gifts an ass let us load.

The Angels and the Shepherds-continued

But what are the gifts we could bring,
Meet for Him our Heavenly King?
Just a little milk my off'ring shall be,
Just a little milk my off'ring shall be,
(Cheese and bread will be the present
from me.) (Mine a little baby lamb
will be)
Let us then go onward, no more delay
Bethlehem we'll reach ere dawning of day.

Gloria! See now, over yonder shines
a great light! 'Tis a sign from Heaven
leading us right.
Look now, brother, can he be there?
Are we sure that He will be there?
Will he be there? Will he be there?
Will he be there?

He's there for certain, Him have I seen
When I reached the stable there I looked in.
Yea, I saw Him with my own eyes,
There in a manger sleeping he lies.

Hail to Thee, O Jesus, Thou art our King.
To Thy lowly crib our homage we bring.
Thou our help and guardian will be,
Over Death we triumph through Thee!

Balulalow

O my dear heart, young Jesus sweet,
Prepare Thy cradle in my spreit,
And I sall rock thee in my heart,
And never mair from thee depart.

But I sall praise thee evermore,
With sangis sweet unto thy gloir;
The knees of my heart sall I bow,
And sing that richt Balulalow.

Note: The whole poem from "Ane Sang of the birth of Christ" ('I came from heaven to tell'), a piece of fifteen stanzas, from 'Ane Compendious Bulc of Godly and Spirituall Sangis', 1567, by the brothers James, John, and Robert Wedderburn. The whole poem is a translation of the Christmas Eve Carol which Luther wrote for his son Hans,

"Vom Himmel hoch", first published in "Geistliche Lieder", 1535. Luther's tune is in "Songs of Praise", No. 365.

O Come, All Ye Faithful

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him,
Born the King of Angels;

O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord!

See how the shepherds,
Summoned to His cradle,
Leaving their flocks,
draw nigh with holy fear;
We, too, shall thither
Bend our joyful footsteps;

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest!

Yea, Lord, we greet Thee,
Born this happy morning;
Jesus, to Thee be glory giv'n
Word of the Father Now in flesh appearing;



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The Columbus Boychoir School

The Columbus Boychoir School, Princeton, N. J., provides comprehensive academic education and professional choral training for selected boys in grades 4 through 9. Its purpose is to offer talented boys from all over the U.S.A. and abroad an opportunity to develop their musical talents, to gain experience as performers and to pursue the intellectual study and physical activities of an academic program designed to build responsible and creative citizens. While the School is based in one of the nation's leading academic centers, the whole world may be considered its classroom. Students spend a portion of their time on concert tours in various parts of the United States and occasionally to foreign countries. The Columbus Boychoir touring bus, known in education circles as the "schoolhouse on wheels", is equipped with a desk for each boy. Teachers accompany the Concert Choir on its tours, and many courses are enhanced by the reality of actual visits to historic and educational sites.

HISTORY — Founded in Columbus, Ohio in 1937 by the late Herbert Huffman, The Columbus Boychoir School grew rapidly, in size and stature. Eventually it received an invitation from Westminster Choir College of Princeton to occupy a palatial estate the College had acquired there and which the College administration felt well suited to the needs of America's only concert-boychoir boarding school. In 1950 the School was moved to Princeton, N. J.

The professional history of the Columbus Boychoir has included annual concert tours throughout the United States and Canada, concert presentations in Carnegie Hall and in Philadelphia's Academy of Music, and combined performances with the New York Philharmonic Orchestra under Leonard Bernstein, the Philadelphia Orchestra under Eugene Ormandy, the N.B.C. Symphony Orchestra under Arturo Toscanini, the Boston Symphony Orchestra under Eric Leinsdorf, the Bach Aria Group, and many others. In 1957, as the first youth group chosen by the U.S. State Department and A.N.T.A. (American National Theatre and Academy) to represent the U.S.A. abroad under President Eisenhower's "International Program of Cultural Presentations", the Boychoir toured seventeen South and Central American countries in concert appearances. The Columbus Boychoir has since made two separate concert tours to Europe, one to the Far East, and a return tour to Peru, Ecuador, Argentina, and Chile. Their 1971 concert tour to Italy included an audience with Pope Paul VI.

The Boychoir has appeared in many television shows, such as the Bell Telephone Hour, the Firestone Hour, the Ed Sullivan Show, and the David Frost Show, has made a motion picture film, and has been recorded by Columbia, Decca, and R.C.A.

AUDITIONS

Three formal auditions are held at the school each year.

This year's dates are:

Sat., Nov. 11, 1972 — 9:00 a.m.-4:00 p.m.

Sat., Jan. 27, 1973 — 9:00 a.m.-4:00 p.m.

Sat., May 5, 1973 — 9:00 a.m.-4:00 p.m.

It is preferred that candidates be between the ages of 9 and 11, entering into Grades 4, 5, or 6. While formal training is not a prerequisite, candidates should try to have one prepared solo. The key factors considered are musical potential and a keen mind. Auditions may also be arranged at the time of the choir's tours or by tape.

THE COLUMBUS BOYCHOIR CAMP

a camp for musical boys, 8-13.

July 8-22 and July 22-August 5, 1973
