

Advent Lessons & Carols



December 15, 2019

4:00 p.m.

St. Paul's Episcopal Church

221 Union Street

Cary, NC 27511

www.stpaulscary.org

919-467-1477

Advent Lessons & Carols

St. Paul's Episcopal Church of Cary, NC

Recorded December 15, 2019

4:00 pm

Prelude

The King Shall Come
The Bells of St. Paul's

Nancy A. Norman

Introit

Matin Responsory

Adapted from a Magnificat of Palestrina

I look from afar: and lo, I see the power of God coming, and a cloud covering the whole earth.

Go ye out to meet him and say:

Tell us, art thou he that should come to reign over thy people Israel?

High and low, rich and poor, one with another:

Go ye out to meet him and say:

Hear, O thou Shepherd of Israel, thou that leadest Joseph like a sheep:

Tell us, art thou he that should come?

Stir up thy strength, O Lord and come to reign over thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost.

I look from afar: and lo, I see the power of God coming, and a cloud covering the whole earth.

Go ye out to meet him and say:

Tell us, art thou he that should come to reign over thy people Israel?

Processional

Come, Thou Redeemer of the Earth

(Choir Sings Verses 1-5)

1. *Come, Thou Redeemer of the earth,
And manifest thy virgin birth:
Let every age adoring fall;
Such birth befits the God of all.*
2. *Forth from his chamber goeth he,
That royal home of purity,
A giant in twofold substance one,
Rejoicing now his course to run.*
3. *From God the Father he proceeds,
To God the Father back he speeds;
His course he runs to death and hell,
Returning on God's throne to dwell.*

*4. O equal to the Father, Thou!
Gird on Thy fleshly mantle now;
The weakness of our mortal state
With deathless might invigorate.*

Organ Interlude

*5. Thy cradle here shall glitter bright,
And darkness breathe a newer light,
Where endless faith shall shine serene,
And twilight never intervene.*

Congregation joins on sixth verse.

The Bidding Prayer

Beloved in Christ, in this season of Advent, let it be our care and delight to prepare ourselves to hear again the message of the Angels, and in heart and mind to go even unto Bethlehem, to see the Babe lying in a manger. Let us read and mark in Holy Scripture the tale of the loving purposes of God from the first days of our disobedience unto the glorious Redemption brought us by his holy Child; and let us look forward to the yearly remembrance of his birth with hymns and songs of praise. But first, let us pray for the needs of the whole world; for peace and goodwill over all the earth; for the mission and unity of the Church for which he died, and especially in this country and within this city. And because this of all things would rejoice his heart, let us at this time remember in his name the poor and the helpless; the hungry and the oppressed; the sick and those who mourn; the lonely and the unloved; the aged and the little children; and all those who know not the Lord Jesus, or who love him not, or who by sin have grieved his heart of love. Lastly, let us remember before God his pure and lowly Mother, and all those who rejoice with us, but upon another shore and in a greater light, that multitude which no one can number, whose hope was in the Word made flesh, and whom, in this Lord Jesus, we for evermore are one.

These prayers and praises let us humbly offer up to the throne of heaven, in the words which Christ himself hath taught us:

***Our Father, who art in heaven,
hallowed be thy Name,
thy kingdom come, thy will be done,
on earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those who trespass against us.
And lead us not into temptation,
but deliver us from evil.
For thine is the kingdom, and the power, and the glory,
for ever and ever. Amen.***

May Almighty God bless us with his grace; Christ give us the joys of everlasting life; and unto the fellowship of the citizens above may the King of Angels bring us all. **Amen.**

Carol

Remember, O Thou Man

Thomas Ravenscroft
Arr. Russell McKinney

Olive McKrell & Jon Douglas, *vocal soloists*
Linda McKinney, *tenor and soprano recorders*
Joanna Li, *harpsichord*

*Remember, O thou man, thy time is spent:
Remember. O thou man, how thou art dead and gone.
And I did what I can, Therefore repent!
Remember Adam's fall, O thou man,
From heaven to hell!
Remember Adam's fall, how we were condemned all
In hell perpetual, there for to dwell.
Remember God, goodnesse, O thou man,
Remember God's goodnesse, and his promise made!
Remember God's goodnesse, How he sent his sonne, doubtlesse,
Our sinnes for to redresse: Be not afraid!
In Bethlem he was born, O thou man,
In Bethlem he was borne, for mankind's sake;
In Bethlem he was borne, for us who were forlorne.
And therefore took no scorne, our flesh to take.*

First Lesson

Genesis 3:1-15

Read by Emery Anderson

*God announces in the Garden of Eden that the seed of the woman
shall bruise the serpent's head.*

Reader: The Word of the Lord.

People: *Thanks be to God.*

Carol

Adam Lay Ybounden

Malcolm Archer

*Adam lay ybounden, bounden in a bond.
Four thousand winter thought he not too long.
And all was for an apple, an apple that he took,
As clerkès finden written in their book.*

*Ne had the apple taken been, the apple taken been,
Ne had never our lady abeen heavené queen.
Blessed be the time that apple taken was,
Therefore we moun (must) singen, Deo gracias! (Thanks be to God!)*

Second Lesson

Isaiah 11: 1-9

Read by Sue Harrison

The peace that Christ will bring is foreshown.

Reader: The Word of the Lord.

People: *Thanks be to God.*

Carol

Lo How a Rose E'er Blooming
Simon Bate, *tenor solo*

Heinrich von Herzogenberg

*A rod shall come forth from the stem of Jesse A branch shall come from out its roots;
The spirit of the Lord shall rest upon him, the spirit of wisdom and truth.*

*Lo, how a Rose e'er blooming from tender stem hath sprung!
Of Jesse's lineage coming, as men of old have sung.
It came, a floweret bright, amid the cold of winter,
When half spent was the night.*

*Isaiah 'twas foretold it, the Rose I have in mind;
With Mary we behold it, the Virgin Mother kind.
To show God's love aright, she bore to men a Savior,
When half spent was the night.*

Third Lesson

Zechariah 9:9-10

Read by Gerri Batchelor

The prophet Zechariah foretells the coming of the Ruler of God's People

Reader: The Word of the Lord.

People: *Thanks be to God.*

Carol

O Thou That Tellest Good Tidings to Zion

G. F. Handel

*O thou that tellest good tidings to Zion, good tidings to Jerusalem, arise,
Say unto the cities of Judah, Behold your God!
Behold the Glory of the Lord is risen upon thee.*

Fourth Lesson

Isaiah 40:1-11

Read by Claudia Adams

God comforts his people and calls on them to prepare for redemption.

Reader: The Word of the Lord.

People: *Thanks be to God.*

Carol

Comfort, Comfort Ye My People

Hymn 67

Carol

Ave Maria Angelus Domini

Franz Xaver Biebl
Edited by Russell McKinney

The Voices of St. Paul's

Angelus domini nuntiavit Mariae et concepit de Spiritu Sancto.
 (The angel of the Lord announced to Mary and she conceived by the Holy Spirit.)
 Ave Maria, gratia plena, Dominus tecum
 (Hail Mary, full of grace, the Lord is with thee.)
 Benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus
 (Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus.)
 Maria dixit: Ecce ancilla Domini, fiat mihi secundum verbum tuam.
 (Mary said, Behold the handmaiden of the Lord, do to me according to thy word.)
 Et verbum caro factum est et habitavit in nobis.
 (And the Word was made flesh and dwelt among us.)
 Sancta maria, mater Dei ora pro nobis peccatoribus
 (Holy Mary, mother of God, pray for us sinners)
 Nunc et in hora mortis nostrae.
 (Now and in the hour of our death.)
 Amen.

Fifth Lesson

Luke 1:26-38

Read by Olivia Delahaye

The Angel Gabriel announces to the Virgin Mary that she will bear the Son of the Most High.

Reader: The Word of the Lord.

People: ***Thanks be to God.***

Carol

Nova! Nova!

Bob Chilcott

Nova! nova! "Ave" fit ex "Eva"
(News ! News! "Ave" has been made from "Eve")
Gabriel of high degree, He came down from Trinity
To Nazareth from Galilee.
He met a maiden in a place, He kneel-ed down afore her face.
He said: "Hail, Mary, full of grace!"
When the maid heard tell of this, She was full sore abashed Iwys (indeed),
And wened (thought) that she had done amiss.
Then said the angel: "Dread not you, You Shall conceive in all virtue
A Child whose name shall be Jesu"
"It is not yet six months ago since Elizabeth conceived John,
As it was prophesied before"
Then said the maiden verily: "I am your servant right truly.
Ecce ancilla Domini" (Behold the handmaid of the Lord)
Nova! nova! "Ave" fit ex "Eva"

Sixth Lesson

John 1:6-8, 19-26

Read by Frank Laney

John the Baptist proclaims the coming of the Messiah.

Reader: The Word of the Lord.

People: *Thanks be to God.*

Hymn

Hark! A Thrilling Voice is Sounding

Hymn 59

Seventh Lesson

Micah 5:2-4

Read by Karen Smith

The one who is to rule Israel will be born in the village of Bethlehem.

Reader: The Word of the Lord.

People: *Thanks be to God.*

Carol

Bethlehem Down

Peter Warlock

*"When He is King we will give Him the King's gifts,
Myrrh for its sweetness, and gold for a crown,
Beautiful robes," said the young girl to Joseph,
Fair with her first-born on Bethlehem Down.*

*Bethlehem Down is full of the starlight,
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music,
Songs of a shepherd by Bethlehem fold.*

*When He is King they will clothe Him in grave-sheets,
Myrrh for embalming, and wood for a crown,
He that lies now in the white arms of Mary,
Sleeping so lightly on Bethlehem Down*

*Here He has peace and a short while for dreaming,
Close-huddled oxen to keep him from cold,
Mary for love, and for lullaby music,
Songs of a shepherd by Bethlehem fold.*

Eighth Lesson

Matthew 1:18-23

Read by Kittie Davenport

Saint Matthew tells of the birth of Jesus and the fulfillment of the prophecy of Isaiah.

Reader: The Word of the Lord.

People: ***Thanks be to God.***

Carol

All Bells in Paradise

John Rutter

*Deep in the cold of winter,
Darkness and silence were everywhere;
Softly and clearly, there came through the stillness
a wonderful , a wonderful sound to hear:
All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour, born on earth a heavenly King.
All bells in paradise I heard them ring:
'Glory to God on high' the angel voices sing.*

*Lost in awe and wonder,
Doubting I asked what this sign might be:
Christ our Messiah revealed in a stable,
A marvellous, a marvellous sight to see.
All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour, born on earth a heavenly King.*

*He comes down in peace, a child in humility,
The keys to his kingdom belong to the poor;
Before him shall kneel the kings with their treasures,
gold incense and myrrh, Incense and myrrh.
All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour, born on earth a heavenly King.
All bells in paradise I heard them ring:
'Glory to God on high' the angel voices sing.
The angel voices sweetly sing.*

Ninth Lesson

John 1:1-14

Read by The Reverend George Adamik

Saint John unfolds the great mystery of the Incarnation.

Reader: The Word of the Lord.

People: ***Thanks be to God.***

Carol

Love Came Down at Christmas
*Love came down at Christmas,
 Love all lovely, love divine;
 Love was born at Christmas,
 Star and angels gave the sign.*

Carson P. Cooman

*Worship we the Godhead,
 Love incarnate, love divine;
 Worship we our Jesus:
 But wherewith for sacred sign?*

*Love shall be our token,
 Love shall be yours and love be mine,
 Love to God and to all the world,
 Love for plea and gift and sign.*

Prayer

Almighty God, give us grace to cast away the works of darkness and to put on the armor of light, now in the time of this mortal life, in which your Son Jesus Christ came to us in great humility; that on the last day, when he shall come again in his glorious majesty to judge the living and the dead, we may rise to the life immortal; through him who is alive and reigns with you, in the unity of the Holy Spirit, one God, now and forever. **Amen.**

O Lord our God, make us watchful and keep us faithful as we await the coming of your Son our Lord; that, when he shall appear, he may not find us sleeping in sin but active in his service and joyful in his praise; through Jesus Christ our Lord.

Amen.

Leader: Judah and Jerusalem, fear not, nor be dismayed;

People: *Tomorrow go ye forth, and the Lord, he will be with you.*

Leader: Stand ye still, and ye shall see the salvation of the Lord.

People: *Tomorrow go ye forth, and the Lord, he will be with you.*

Leader: Glory be to the Father, and to the Son, and to the Holy Ghost.

People: *Tomorrow go ye forth, and the Lord, he will be with you.*

Leader: We wait for thy loving-kindness, O Lord.

People: *In the midst of thy temple.*

Blessing

Christ the Sun of Righteousness shine upon you and scatter the darkness from before your path; and the blessing of God almighty, the Father, the Son, and the Holy Spirit, be among you, and remain with you always. **Amen.**

Hymn

Lo, He Comes with Clouds Descending

Hymn 57

Postlude

Joanna Li, organ

St. Paul's Choir

Soprano	Alto	Tenor	Bass
Sharon Farrell	<i>Heidi Cohan</i>	Emery Anderson	Rock Angier
Mary Hemperly	Molly Hamelin	Simon Bate	Jon Douglas*
<i>Corinne Kadlec</i>	Olive McKrell	David R. Lindquist*	<i>Christopher Hoina</i>
Linda McKinney*	Ramsey McIntire	Matt McKrell	Rich McCreery
Emily Neuhauser*	<i>Barbara Prillaman</i>		Bill Shenton
Katherine Womack			Mark Turak

Guest Singers in Italics — (*)Soloists in Matin Responsory

The Bells of St. Paul's

Alana Loughlin, Ann Lockhart, Katie Cioni, Barb Magee,
Lauree Kruyer, Meredith Decker, Joyce Loughlin,
Summerlee Walter, Glenda Swann, Michelle Fisher, Pete Kruyer

The Voices of St. Paul's

Linda McKinney & Emily Neuhauser, *sopranos*
Molly Hamelin, *alto*
Emery Anderson & Russell McKinney, *tenors*
David R. Lindquist, *baritone*
Jon Douglas, *bass*

Russell McKinney

Minister of Music & Conductor

Joanna Li,

Organist

(Harpsichord & Piano)

Andrea Dreier

Rehearsal Accompanist

The Music

The King Shall Come – This arrangement by Nancy A. Norman, combines the Advent hymn tune *Morning Song* with the Christmas song *Ukrainian Bell Carol* in an Advent piece for handbells that juxtaposes the two to provide foreshadowing of Christmas while still in the midst of Advent. After the initial stating of the first tune (the lyrics of the hymn being “*The King shall come when morning dawns..*”) comes the introduction of the second tune, in snippets at first, and then more fully recognizable as the piece progresses. Notable bell techniques used in the arrangement are the contrasts between the handchimes and the handbells, as well as tower swinging in the opening (creating a doppler effect by the swinging of the bells after ringing) and vibrato towards the end (moving the bells sideways rapidly after ringing).

Matin Responsory – Made famous by the Choir of King’s College, Cambridge from their annual use of it in Carol Services, the music was adapted by David Willcocks (1919 -2015) from a *Nunc Dimittis* setting by Giovanni Perluigi de Palestrina. The text is a translation of *Aspiciens a longe*, the Matin Responsory (morning prayer) for the first Sunday of Advent. Willcocks, legendary Director of Music at King’s from 1957-1974, contributed much to the canon of Anglican music. His arrangements of Advent and Christmas hymns, along with his descants are used the world over.

Come Thou Redeemer of the Earth – Traditionally used at King’s to follow the Matin Responsory, the tune, PUER NOBIS, comes from the 15th century and most likely has its roots in folk song that predate that time. The version that we commonly hear now was adapted by Michael Praetorius (1571-1621). The text is quite a bit older, attributed to St. Ambrose of Milan (ca. 340-397). The popular English translation that is heard tonight is by John Mason Neale (1818-1866) who is perhaps best known for his translations of *O Come, Come Emmanuel* and *Good King Wenceslas*.

Remember, O Thou Man — Thomas Ravenscroft (c. 1588– 1635), an English theorist and editor, was notable as a composer of rounds and catches, and especially for compiling collections of British folk music. Choir rosters suggest that he was in the choir of St. Paul’s Cathedral from 1594– 1600 and he definitely received a bachelor’s degree in 1605 from Cambridge. This piece comes from one of his compilations, *Melismata*, and has many more verses than you will hear tonight. Most often heard as a four part a capella choral piece, it is likely that it would have had a “call and response” element (a soloist answered by a chorus) in performances of its day and that instruments of the period would have accompanied it. In that spirit, Russell McKinney has arranged the four most often sung verses for SATB Choir with alto and bass soloists accompanied by tenor and soprano recorders, and harpsichord. The interludes and instrumental parts are his invention based upon idiomatic instrumental writing of that time.

Adam Lay Ybounden – The text is from a 15th century macaronic English poem (macaronic meaning the mixing in texts of vernacular language with Latin), probably originating with minstrels active during the reign of Henry V of England. It has been set by many composers and is a popular text for music following the first reading from Genesis in Lessons and Carols services. Tonight’s setting is by Malcom Archer (b. 1952) English composer, conductor, and organist. A prolific composer, he has held posts at Wells Cathedral, St. Paul’s Cathedral, and Winchester College.

Lo, How A Rose E'er Blooming – Heinrich von Herzogenberg (1843 - 1900) was an Austrian composer and conductor descended from a French aristocratic family. This recitative and chorus are from his 1894 cantata, *The Birth of Christ*. Herzogenberg was an advocate of Johannes Brahms' compositions, and the first known to compose variations on a theme by Brahms. In 1866, he married Elisabet von Stockhausen, who had been Brahms' piano pupil. There is evidence that Brahms was unhappy that Herzogenberg had married Elisabet, of whom he himself was extremely fond. Brahms was known to be quite critical of contemporaneous composers, and despite Elisabet's cajoling, Brahms almost never expressed approval of Herzogenberg's work. Toward the end of his life, Brahms relented somewhat in a letter saying when compared to other composers, "Herzogenberg is able to do more than any of the others." This setting of the familiar German Carol is very elegant and shows the influence that Brahms had on Herzogenberg's music.

O Thou That Tellest Good Tidings to Zion— Georg Frederic Handel (1685-1759) is one of the greatest composers the world has known. His oratorio *Messiah* remains incredibly popular to this day. So much is written about the work that it is difficult to know where to start (or end!) when writing about it. *Messiah* was composed in 1741 over 24 days. Though seemingly remarkable, this was typical of Handel's speed at composition of comparable pieces. The text by Charles Jennens, a landowner and patron of the arts, was compiled from the King James Bible and the Cloverdale Psalter. Jennens and Handel were associated personally and professionally, with Jennens providing libretti on several other oratorios and Handel providing the specifications for an organ that was installed in Jennens' residence. Over the seventeen year period that Handel performed *Messiah*, he changed it practically every time, deleting or returning certain parts and reassigning solos to different voice parts depending on available soloists. Based on Handel's practices, there is not actually one definitive version of *Messiah*, though certain preferences are suggested by his later edits. Tonight's selection is from an alto solo and chorus in Part 1, with the alto solo omitted.

Comfort, Comfort Ye My People — Nearly a century separates the birth of the composer, Louis Bourgeois, and author, Johann Olearius, of this German hymn from the Lutheran tradition. And nearly two centuries separate the English language translator, Catherine Winkworth, from the author of the text. Bourgeois (1510-1559) was a famous French Renaissance composer and music theorist. (1611–1684) was born into a long line of Lutheran Theologians and followed in their footsteps. His text for this hymn is a German versification of Isaiah 40:1-5. Catherine Winkworth (1827 - 1878) was born in London and is best known for bringing the German chorale to English speakers with her numerous translations of church hymns. She spent time in Dresden and became fascinated with German Hymnody. Tonight's version includes organ interludes and reharmonizations patterned after a setting by English Composer Charles Wood (1866-1926) by Mark Schweizer (1956-2019), composer and founder of St. James Music Press.

Ave Maria Angelus Domini — Franz Xaver Biebl (1906 – 2001) was a German writing mostly for choral. He studied composition at the Musikhochschule in Munich. Biebl served as Choir Director at the Catholic Church St. Maria in München-Thalkirchen from 1932 until 1939, and as an assistant professor of choral music at the Mozarteum, an academy of music in Salzburg, Austria, beginning in 1939, where he taught voice and music theory. This piece is his best-known work and sets portions of the *Angelus* as well as the *Ave Maria*, making it rather unique. The piece was composed sometime before May 1, 1959 and was brought to the United States by the Cornell University Glee Club 1970. The ensemble met

Biebl while on tour in Germany, during a recording session at a radio network where Biebl was music director. He gave Cornell's then conductor, Thomas A. Sokol, a number of his works, many receiving their US premieres at Cornell after the Glee Club's return home. The *Ave Maria* gained popularity, especially after becoming part of the repertoire of Chanticleer, the ground-breaking all male SATB Choir. *Ave Maria* was originally scored for male voices (TTB/TTBB) as it was written a fireman's choir in a parish near Munich. But Biebl prepared additional arrangements in 1985 for SAT/SATBSSA/TTBB choirs. It has been successful in all voicings. Tonight's version is in the SSA/TTBB voicing edited for chamber choir by Russell McKinney.

Nova! Nova! – The text is an Annunciation Carol of unknown origin from the 15th century, but found in several sources in the United Kingdom, the most complete version being in a manuscript at Balliol College, Oxford. It lends itself to assigning the dialogue between Mary and the Angel Gabriel between the women and men of the choir and that is a feature of this setting. There are sections of irregular meters and a refrain that give a medieval flavor to the music. While the harmonies also tend toward those of Early Music, there are some moments of jazz harmonies, making this setting eclectic and fresh sounding. The piece, published in 2002, is by Bob Chilcott (b. 1955), who has been involved in choral music most of his life. As a chorister in the choir of King's College, Cambridge, he sang the *Pie Jesu* on the renowned 1967 King's recording of Fauré's *Requiem*, conducted by Sir David Willcocks. He returned to King's as a Choral Scholar, and between 1985 and 1997 was a member of the British vocal group The King's Singers. He has been a full-time composer since 1997.

Hark! A Thrilling Voice is Sounding – The tune, MERTON, was composed by William Henry Monk (1823-1889), first appearing in print in 1850. The text, derived from a Latin text from the 10th century used in *Lauds* during Advent, was first associated with MERTON in 1861. The descant, written by Alan Gray (1855-1935), Organist and Master of Choristers at Trinity College from 1893-1930, first appeared in *A Book of Descants* published in Cambridge in 1920. This combination of tune, text, and descant have gained a lasting place in the Episcopal Church, due to its use at King's College, Cambridge for Lessons and Carols services.

Bethlehem Down — Peter Warlock was the pseudonym for music critic and composer Philip Arnold Heseltine (1894-1930). The name of Warlock was used for his musical compositions and reflected his interests in the occult. Contemporary accounts record that he led a rather "scandalous life" and that he died at age 36 from gas poisoning, likely a suicide. His musical output is largely of songs and re-imaginings of Renaissance music, *The Capriol Suite* being his most well-known work. *Bethlehem Down* was composed in 1927 with a text supplied by his friend and drinking companion, journalist Bruce Blunt. They submitted it to the Daily Telegraph's annual Christmas Carol contest in the hopes that if it won, the prize money would finance for the pair what Warlock termed an "immortal carouse" on Christmas Eve 1927. The piece did win, but whether the money was spent as intended is unknown. Despite the catalyst for its creation, this hauntingly beautiful gem of a carol has long been popular with Anglican choirs.

All Bells in Paradise — John Milford Rutter (b. 1945) is one of the best known contemporary English composers of choral music. Educated at Clare College Cambridge, his first published choral composition, *Shepherd's Pipe Carol*, was written at age 18 whilst he was still an under-graduate in the Clare College Choir. He later became Director of Music at Clare from 1975-79, leaving that post to divide his time between composing and conducting. In 1983, he formed his own professional choral

ensemble, the Cambridge Singers, with which he has made many acclaimed recordings. Tonight's carol was written on a commission from Kings College Choir and Stephen Cleobury, Director of Music, for their 2012 Lessons and Carols. Both text and music are by Rutter. Russell McKinney has added parts for Handbells inspired by the "bell-like" passages in Rutter's accompaniment and vocal lines, and of course, the title of the carol.

Love Came Down at Christmas – The text is from a Christmas poem by English poet, Christina Rossetti (1830-1894) and was first published in 1885 without a title in *Time Flies: A Reading Diary*. In 1893 it was included in the collection *Verses* under the title *Christmastide*. It has been set by many composers in varying styles, though the simplicity and directness of the text tends to focus all on a similar approach. This setting is simple, yet rich, due to its harmonic language. Carson P. Cooman (b. 1982) is a prolific composer with hundreds of published works written in a variety of forms. His music appears on over 40 recordings with half of those being dedicated entirely to his music. Cooman is also an active concert organist specializing in contemporary music and is the Organ Editor for Lorenz Publishing Company. He holds degrees from Harvard and Carnegie Mellon Universities. This piece was composed in 2009 for the 100th Annual Christmas Carol Services of The Memorial Church at Harvard University and dedicated to Richard and Sara Patterson.

Lo! He Comes with Clouds Descending – The text is by Charles Wesley (1707-1788), first appearing in publication in 1758, but owing much to a 1752 hymn text by John Cennick, "Lo! He Cometh, Countless Trumpets." The tune, HELMSLEY, has been attributed to Thomas Olivers (1725-1799), but by his own account has its origins in an Irish tune he heard whistled in the streets of London. First published in the US in 1799, it did not gain wide use in Anglican and Episcopal churches until Ralph Vaughan Williams' use in the English Hymnal of 1906. RVW transformed it into a stately, Edwardian hymn tune largely through his harmonization. Tonight, our version is arranged by Russell McKinney, drawing on RVW's harmonization for the first three verses. The introduction, interlude, final verse harmonization, descant, and handbell writing are McKinney's own and inspired by the harmonies of Ralph Vaughan Williams' later works and the 20th century music of the great cathedral musical traditions.

Notes from the Minister of Music

The Service of Lessons and Carols form dates to the late 1800's at the Truro Cathedral. The congregants there enjoyed a wonderful cathedral choir, but many popular carols of the time were considered to be "outside of sacred use." To get around this, demand was great on the choir to sing in private homes at Christmas. Due in part to the adaptation and publishing of some these carols for sacred use in 1878, a carol service began to be a part of Christmas tradition in Truro. In 1880, The Rt. Reverend Edward Benson, then Bishop of Truro, created a service of nine lessons to give a framework to the service of carols, and Lessons and Carols was born. When he became Archbishop of Canterbury in 1883, the practice began to gain widespread popularity in England and beyond. In 1918, Eric Milner-White, then Dean of the Chapel at King's College, Cambridge was looking for a way to "soften the hardening of hearts against religion" after World War I. He used Benson's format and held the first L&C at King's. After the immense success that year, Milner-White made some adjustments to the service and thus began the great tradition at King's that continues to our day. Due to the popularity of the

Christmas version, Milner-White later crafted the Advent Service of Lessons and Carols. The two are similar in form and share many of the same readings. The Advent version spends more time on the prophecies of the coming of the Messiah. It is that service we follow the form of tonight.

Several arrangements of mine are getting their first public performances in this service. These are indicated in the Music Notes, but further explanation may be of interest. The first of these is *Remember, O Thou Man*. I have liked the piece for some time but felt that it sounded somehow incomplete. A bit of research of its origins and performance practice, indicated that it likely would have had instrumental accompaniment and that accompaniment likely improvised. I had been looking for ways to use the harpsichord that I had been given by my predecessor here at St. Paul's, Carl Clark. It occurred to me that the harpsichord combined with a tenor recorder would probably do nicely to create the period sound I was seeking. I needed to look no further than across the dinner table to find my recorder player. My wife, Linda, is a conservatory trained oboist and a recorder enthusiast. She has several recorders in different ranges. I asked her about what was possible on tenor recorder and began writing a tenor recorder obbligato, using ornaments and melodic structures that I felt sounded appropriate to the period. I also realized that there were a couple of potential solos for an alto and a bass. Then there is an a capella verse in the middle with the choir to make a contrast. It all came together pretty quickly. Once I had almost finished it, I discovered that I had greatly misunderstood what my recorder expert had told me about what keys worked well on the tenor recorder. Apparently, I couldn't have picked a worse key for the instrument, even if I had tried! I selected a different key and then after some more editing I had something that worked much better. While I make no claims to being absolutely historically accurate, I think what I have written certainly conveys the character of the period to which Ravenscroft's music belongs.

Franz Biebl's lovely and unique setting of *Ave Maria Angelus Domini* is a piece that I have wanted to do for some time, and the Voices of St. Paul's seemed like the right group to do it. Voices is a chamber choir with flexible voicings made up of members of the St. Paul's Choir that has been providing special music here and there for services. Singing one on a part is a different challenge for singers. And the bonus is a get to sing in a group. We have been doing a lot of 6-part music lately, and it occurred to me that with an additional tenor we could do the Biebl. My editing on this piece is mostly inserting dynamics and phrasings that are commonly done. I interleaved the two tenor and two soprano voice parts to share more equally the highest notes throughout the course of the piece as the Ave Maria is a bit of a stamina challenge with one on a part. I also assigned the second solo to a soprano, rather than a tenor. Even in mixed voice arrangements Biebl kept Mary's exclamation in the tenor, but it seemed to me that a line that started "Mary said..." really belonged in a soprano voice.

All Bells in Paradise by John Rutter is, for a variety of reasons, a special piece on tonight's program. Commissioned by Stephen Cleobury for the 2012 L&C at King's College, it was one of many commissions he made to both preserve and extend the great tradition of music for Lessons and Carols at Kings. As Director of Music for 37 years, that yielded a lot new choral music. Cleobury's untimely passing from cancer this past November 22 (though fittingly on the feast day of St. Cecilia, patron saint of musicians) has been noted with sadness throughout the musical world. This piece, as well as many others he commissioned, helps to preserve his memory and his many great contributions to church music.

All Bells in Paradise is also notable in that it is placed in our library thanks to a gift from Carolyn Anderson in tribute to her husband, Emery. Emery is a long serving member of the St. Paul's Choir in the tenor section. Well known for his trumpet playing in our services, he is just as well known for his goodwill and cheerfulness. In August, Carolyn phoned me with an idea to honor Emery on his 70th Birthday. She asked me if I would pick out an anthem that I thought Emery would like and she would make a donation to pay for it. I picked this Rutter piece, as it represented the ongoing commitment to keeping excellent church music traditions going and because of its association with the Lessons & Carols from King's College. Emery is certainly committed to excellence in church music and he never misses the live broadcast of this service from King's. Carolyn's generosity made it possible to get **two** anthems, so, I did! Sometime in the new year St. Paul's Choir will sing an arrangement of the shaker tune "The Morning Trumpet" and Emery will be the trumpet soloist on it. Every copy of both anthems bears a bookplate that says, "This Anthem was Given for Emery Anderson, Tenor and Trumpeter, in Honor of his 70th Birthday August 10, 2019, by his Loving Wife Carolyn Anderson." (If you would like to make a similar gift of music for someone, do contact me at rusty.mckinney@stpaulscary.org)

Finally, with a title like *All Bells in Paradise*, I felt I should at least use all the bells we had at St. Paul's! As I often do when adding instrumental parts to music by composers I admire, I tried to not introduce anything not already in the score or that wasn't strongly suggested by the writing. Of course, I found everything I needed already in Rutter's music. Characteristically "bell - like" passages were all over the accompaniment and even in some of the vocal lines. Rutter is the master of modern Christmas Carols and this is among his finest.

Lo! He Comes with Clouds Descending, is my favorite Advent Hymn. I also love the music of Ralph Vaughan Williams and so I appreciate his indelible stamp on the harmonization of this hymn. The last verse of the last choral piece that ends the Lessons and Carols service, cries out for a descant and reharmonization of the accompaniment of grand proportions. I have tried several existing arrangements and not really found one that is quite what I imagined. That being the case, I decided to try writing my own. In the summer when I wrote it, I had been listening to rather a lot of Vaughan Williams' later Symphonies that definitely push the boundaries of chromatic diatonic harmony, and with RVW's harmonization for the first three verses, I had him in my ear. The Interlude before the final verse is the sort of harmonies that I love to hear on an organ. And again, I realized that the Bells of St. Paul's would be right there and what a glorious addition that could be. Using the bells in an almost constant pattern of eighth notes, I think the last verse takes on a brighter and more immense character. Then we push even further into a new plane of existence with the chromaticism of the organ and the soprano descant. I sought to create something of an aural glimpse of the heavenly scenes that the wonderful text by Charles Wesley describes.

Thank you for spending a part of Advent with us at St. Paul's Church!

— *Rusty McKinney*

Additional Notes for 2020

The pandemic has profoundly affected our daily lives. And unfortunately, for those of us who engage in singing, we learned last March that singing itself was a super spreader of the coronavirus. Our traditional ways of making music had to be quickly rethought. Really there aren't too many safe options that are feasible. Even if one had unlimited resources, the logistics involved are daunting and the results less than what we have come to value. The choral community was told at the beginning of this by an authoritative panel, that until there is a very effective vaccine, singing will continue to be risky at best. Therefore, technology has been the best avenue for musical ensembles of all kinds. But the virtual approach is a time-consuming process, both for the individuals participating and the ones engineering the final results. And it doesn't quite give the same sense of community one gets in a live ensemble experience. Nevertheless, we at St. Paul's we have kept the music going through virtual efforts. Even so, mounting an entire new virtual L&C this year, was a daunting prospect. Thanks to a series of fortunate events, I saw that we had an alternative.

Rock Angier, long time member of the bass section, usually travels to Australia in December to spend Christmas with family, and thus is usually absent for our L&C presentation. But in 2019, his plans changed last minute, and he was here. And he had a new camera he was eager to try out. We had not talked about doing a video recording, Rock just decided to set up his camera and see what he got. What he captured was great and more valuable than we realized at that time.

Fast forward to this past August, and he and I began to discuss the possibilities of editing that video into something that could be streamed. One detail that we had to attend to early on was the opening choral piece is sung from the back of the church, and though his camera was very advance, it couldn't capture events that were behind it! Fortunately, I had received a flash drive of Music Ministries Ensembles videos from services from Fillmore Bowen at the beginning of the initial pandemic lockdown. (Fill takes care of our social media as well as many other things!) I recalled that there was a good full performance of the Matin Responsory that we had done at another service close to the L&C service. I sent it to Rock, and we got the shot we needed! There are some "continuity" issues that may be fun for you to look for. For one thing, my shirt cuffs magically change colors after the processional. And George is apparently good at quick vestment changes as well.

My thanks to Fill and Rock for supplying the video. And more thanks to Rock who spent many hours editing the video into something that looks and sounds quite good. He had to make several changes as we went along for this picky Minister of Music, but did so with skill and good will. Also, thanks to Brian Rudy, our streaming guru, who gets figures out the how and gets the church's videos on the air.

I was pleased with this particular incarnation of this service at the time. I am more pleased now that we can re-live it in this time. Further, I found that seeing the people gathered in the congregation and then milling about and greeting each other at the end is now what pleases me most. I look forward to the time when we can do that again. — *Rusty McKinney*

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MISSION STATEMENT

Acknowledging that all of St. Paul's gifts come from God,
the mission of St. Paul's Church is to know Christ and to make Christ known.

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