

Christmas with the
DALE WARLAND SINGERS

1	<i>Il est né, le divin enfant</i> (He is Born)	French (Schultz)	2:25
2	The Virgin's Cradle Hymn (<i>Dormi, Jesu!</i>)	Edmund Rubbra	1:31
3	Susanni	German (Parker/Shaw)	1:33
4	Prepare the Way	Swedish (Jalkeus)	3:02
5	Fum, fum, fum! from <i>Seven Joys of Christmas</i>	Spanish (Mechem)	0:57
6	Sweet Was the Song the Virgin Sang	Alf Houkom	2:18
7	Hark! The Herald Angels Sing	Mendelssohn (Barnett)	2:52
8	Joseph Dearest, Joseph Mine	German (Luboff)	2:59
	Three Nativity Carols	Stephen Paulus	
9	The Holly and the Ivy		3:33
10	This Endris Night		4:34
11	Wonder Tidings		3:09
12	O Little Town of Bethlehem	English (Warland)	4:08
13	<i>Ai, nama māmiņa</i> from <i>Three Latvian Carols</i>	Latvian (Jansons)	2:01
14	The Friendly Beasts	Medieval Carol (Van)	4:00
15	Carol of the Bells	Leontovich (Wilhousky)	1:25
16	<i>Es ist ein Ros entsprungen</i> (Lo, How a Rose)	Praetorius (Sandström)	3:48
17	Huron Carol ('Twas In the Moon of Wintertime)	Canadian (Warland)	3:26
18	Patapan from <i>Seven Joys of Christmas</i>	Bergundian (Mechem)	1:26
19	Tomorrow shall be my dancing day	John Gardner	2:14
20	Gabriel's Message	Basque (Paulus)	4:04
21	Silent Night	Gruber (Sargent)	3:45
	Total		61:04

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THE MUSIC

Many fans were introduced to the Dale Warland Singers (DWS) in the 1980s through a series of popular Christmas LPs. Those recordings were the best thing one could place on the Christmas turntable: familiar tunes in new arrangements, or original compositions that were a mid-winter breath of fresh air. The DWS went on to make a series of award-winning CDs devoted to folk, sacred, and concert music. With this recording, they respond to those hundreds of requests which have come in over the years for a new Christmas recording.

1. *Il est né, le divin enfant* (He is Born)

French

(arr. by Donna Gartman Schultz)

Kathleen Robinson, oboe

Kathy Kienzle, harp

Jay Johnson and Brian Kremer, percussion

Donna Gartman Schultz is a pianist and composer in the Tacoma area whose performances and new music grace the musical life of the Northwest. Her arrangement of the traditional French carol, "Il est né, le divin enfant," is lovingly straightforward, nudged on by the hand drum's gentle tah-tah-dum rhythm and sweetened by the oboe's voice.

Chorus:

He is born, the divine Christ child!
Sound the oboe, play the harp and drum.
He is born, the divine Christ child!
Sing we all, for he has come.

Il est né, le divin enfant!
Jouez hautbois, résonnez musettes.
Il est né, le divin enfant!
Chantons tous, son avènement.

Through long ages which have passed,
Prophets told of the Savior's coming;
Through long ages which have passed,
We have awaited this happy day.

O how delightful, O how sweet!
O how perfect are his graces.
O how delightful, O how sweet!
What a joy, this precious child!
chorus

A bare stable is his home,
A bit of straw now makes his bed;
A bare stable is his home,
For our God, such a humble place.
chorus

2. The Virgin's Cradle Hymn (Dormi, Jesu!)

Edmund Rubbra

The English poet Samuel Taylor Coleridge (1772–1834) spent two years in his late 20s living in Germany and absorbing a new philosophy there that would lead him to join the English Romantic movement. One day he discovered this touching poem on a print in a German village. Written in Latin and translated by Coleridge, the text attracted English composer Edmund Rubbra who set "The Virgin's Cradle Hymn" to music in the 1920s. A simple melody supported by falling–then–rising inner harmonies evokes the gentle breathing of a sleeping newborn.

Dormi, Jesu! Mater ridet
Quae tam dulcem somnum videt,
Dormi, Jesu! Blandule.

Si non dormis, mater plorat
Inter fila cantans orat,
Blande, veni, somnule.

Sleep, sweet babe! My cares beguiling:
Mother sits beside thee smiling;
Sleep, my darling, tenderly!

If thou sleep not, mother mourneth,
Singing as her wheel she turneth:
Come, soft slumber, balmily!

—S.T. Coleridge

3. Susanni

German
(arr. by Alice Parker & Robert Shaw)

Alice Parker says that, as a child, she sang before she spoke. She also wrote her first orchestral score while still in high school—beginning a remarkable six-decade career of creating music, most of it for the voice. Later, while studying at the Juilliard School, she formed a long association with Robert Shaw. Together the two conductors arranged dozens of American folksongs, hymns, and spirituals. For Christmas carols they often looked abroad: the rendition of the German carol, “Susanni” shows the Parker-Shaw partnership at the top of its game.

A little Child there is y-born,
Eia, eia, susanni, susanni, susanni.
And He sprang out of Jesse’s thorn,
Alleluya, Alleluya.
To save us all that were forlorn.

Now Jesus was the Childes name,
Eia, eia, susanni, susanni, susanni.
And Mary mild she is His dame;
Alleluya, Alleluya,
And so our sorrow is turned to game.

Now sit we down upon our knee,
Eia, eia, susanni, susanni, susanni.
And pray we to the Trinity,
Alleluya, Alleluya,
Our help and succour for to be.

4. Prepare the Way

Swedish
(arr. by Margareta Jalkeus)

If you were to attend a Swedish church in early December, you would most likely hear this tune. As the pastor lights the Advent candle, Swedes sing “Prepare the Way.” The melody comes from the Dalarna province, a region with a lively folk music tradition from which choirs all around Sweden draw inspiration. Margareta Jalkeus took this hymn, which she associates with “the warm feeling of candlelight in the dark and icy Swedish winter,” and arranged it for her vocal quintet, The Real Group.

Prepare the way, O Zion;
Ye awful deeps rise high;
Sink low ye lofty mountains,
The Lord is drawing nigh;

The righteous King of glory,
Foretold in sacred story.
O blest is he that came
In God the Father’s name.

O Zion, He approaches,
Your Lord and King for aye;
Strew palms where He advances;
Spread garments in His way.

God’s promise faileth never,
Hosanna sound for ever.
O blest is He that came
In God the Father’s name.

5. **Fum, fum, fum!** from *Seven Joys of Christmas*

Spanish
(arr. by Kirke Mechem)

Kathy Kienzle, harp

Kirke Mechem was born and raised in Kansas and after getting his education at Stanford and Harvard, taught for several years at the University of San Francisco. In 1964, he wrote what he called "a sequence of carols" for the Chamber Singers at the San Francisco College for Women. "Fum, Fum, Fum!" from Spain and "Patapan" (track 19) from France are two of these arrangements from "Seven Joys of Christmas." The original sequence for women's choir proved such a hit that he created this version for mixed voices.

On December twenty-fifth,
He is born of God's pure love,
He is born of Virgin Mary
In this night so cold and dreary.
Fum, fum, fum!

Birds who live in ev'ry forest,
You must leave your fledglings on the bough;
For to make a downy nest,
So the newborn Babe may rest.
Fum, fum, fum!

All the brilliant stars in heaven,
Looking down see Jesus crying;
Send away the darkness lightly,
Shine your light upon us brightly,
Fum, fum, fum!

6. **Sweet Was the Song the Virgin Sang**

Alf Houkom

Marie Spar Dymit, soprano
Jeffrey Van, guitar

Some arrangers are drawn to their work by a beguiling melody, but composer Alf Houkom was taken by the ancient text, "Sweet Was the Song the Virgin Sang." He composed this setting for a gifted soprano soloist and a guitarist at the college where he served as choir director. He said his creation reflected "one of my feelings that Christmas is a bittersweet event."

Sweet was the song the Virgin sang,
When she to Bethl'em Juda came
And was delivered of a son,
That blessed Jesus hath to name:
Lulla, lullaby.

"Sweet babe," sang she, "My son,
And eke* a saviour born,
Who hast vouchsafed from on high
To see us that were forlorn."

"Lalula, lullaby, sweet babe," said she,
And rocked him gently on her knee.

—W. Ballet, 17th century; adapt.

*also

7. Hark! The Herald Angels Sing

Felix Mendelssohn
(arr. by Carol Barnett)

Kathleen Robinson, oboe
Jay Johnson, handbells

Because of the lead time necessary for publishing and rehearsing, composers are often writing Christmas music in July, which was the case for former DWS Composer-in-Residence Carol Barnett and her arrangement of “Hark! The Herald Angels Sing.” As the Minnesota mercury climbed into the 90s, Barnett toyed with key signatures to keep the harmonies changing and fresh, and wrote in a rack of handbells to answer Dale Warland’s call for “a splash of color.”

Hark! The herald angels sing,
“Glory to the newborn King:
Peace on Earth, and mercy mild,
God and sinner reconciled!”
Joyful, all ye nations, rise,
Join the triumph of the skies;
With the angelic host proclaim,
“Christ is born in Bethlehem!”

Christ, by highest heaven adored;
Christ, the everlasting Lord!
Come Desire of Nations, come,
Fix in us Thy humble home.
Veiled in flesh the Godhead see;
Hail the incarnate Deity,
Pleased as man with men to dwell,
Jesus, our Immanuel.

Hail the heaven-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in His wings.
Mild he lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

*Hark! The herald angels sing,
“Glory to the newborn King!”*

—Charles Wesley, 1739

8. Joseph Dearest, Joseph Mine

German
(arr. by Norman Luboff)

Norman Luboff started his career in the late 1930s writing music for radio programs in his hometown of Chicago. Hollywood eventually came calling and he was named the choral director of “The Railroad Hour,” a weekly radio series starring Gordon McRae. While recording with Crosby, Sinatra, and other pop singers, Luboff founded his own choir, and from 1963 until his death in 1987 the Norman Luboff Choir recorded more than 75 LPs. Many of the scores came from the hand of the director himself, like this elegant yet simple setting of the traditional German carol, “Joseph Dearest, Joseph Mine.”

Joseph dearest, Joseph mine,
Help me cradle the Child divine.
God reward thee and all that’s thine in Paradise,
So prays the Virgin Mary.

Gladly, dear one, lady mine,
Help I cradle this Child of Thine.
God’s own light on us both shall shine in Paradise,
As prays the Mother Mary

Chorus:
He came among us at Christmas tide in Bethlehem.
Men shall bring Him from far and wide love’s diadem.
Jesu. Jesu. Lo, He comes and loves, and saves, and frees us.

Peace to all that have good will.
God, who Heaven and earth doth fill,
Comes to turn us away from ill, and lies so still
Within the crib of Mary.
Chorus

9.–II. Three Nativity Carols
I. The Holly and the Ivy
II. This Endris Night
III. Wonder Tidings

Stephen Paulus

*Kathleen Robinson, oboe
Kathy Kienzle, harp*

Stephen Paulus' imaginative settings of traditional Christmas carols—most written for the DWS—have brightened the national holiday landscape for years. Written in 1998, his “Three Nativity Carols” came originally from a commission by Patricia Whitacre for one carol, but Paulus responded with this set because he wanted to give the choir variety. “The Holly and the Ivy” begins the score in a sprightly mood, the oboe taking a prominent role. “This Endris Night” has a contemplative tone, followed by “Wonder Tidings,” which completes the cycle with a flourish.

9. *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.
Chorus

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

The holly bears a prickle,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.
Chorus

The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all:
Chorus

10. *This Endris Night*

This endris night I saw a sight,
A star as bright as day;
And ever among, a maiden sung,
“Lullay, by by, lullay.”

This lovely lady sat and sung,
And to her child did say:
“My son, my brother, father, dear,
Why liest thou this in hay?”

The child then spake in his talking
And to his mother said:
“Yea, I am known as heaven-king,
In crib though I be laid.”

“Now sweet son, since thou art a king,
Why art thou laid in a stall?
Why dost not order thy bedding
In some great kinges hall?”

“Mary mother, I am thy child,
Though I be laid in stall;
For lords and dukes shall worship me,
And so shall kinges all.”

“And in thy arm thou hold me warm,
And keep me night and day,
And if I weep and may not sleep,
Thou sing, By by, lullay.”

II. *Wonder Tidings*

Chorus:

What tidings bringest thou, messenger,
Of Christes birth this jolly day?

A babe is born of high nature,
The Prince of peace that ever shall be;
Of heav'n and earth he hath the cure:
His lordship is eternity:
Such wonder tidings ye may hear,
That man is made now Goddes peer,
Whom sin had made but fiendes prey.

Chorus

A wonder thing is now befall;
That King that formed star and sun,
Heaven and earth and angels all,
Now in mankind is new begun:
Such wonder tidings ye may hear,
An infant now of but one year,
That hath been ever and shall be ay.

Chorus

That loveliest gan greet her child,
"Hail, son! Hail, brother! Hail, father dear!
Hail, daughter! Hail, sister! Hail, mother mild!"
This hailing was on quaint mannere:
Such wonder tidings ye may hear,
That hailing was of such good cheer
That mannes pain is turned to play.

12. O Little Town of Bethlehem

English
(arr. by Dale Warland)

Those who know Dale Warland only as a conductor may be surprised to discover that he is the talented arranger of these simple, effective renditions of "O Little Town of Bethlehem" and "Huron Carol" (track 17). Warland says, "I've always been taken by these tunes. As an arranger, I tried to keep the simplicity of each of them. It's so easy to get carried away with fancy, intellectual craftsmanship and lose the charm of the basic tune and text. In this case, less is more."

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.

O holy child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel.

—Bishop Phillips Brooks (1853–93)

13. *Ai, nama māmiņa* from *Three Latvian Carols*

Latvian
(arr. by Andrejs Jansons)

Jay Johnson and Brian Kremer, percussion

In ancient agrarian Latvian societies, when all the field work was finished and the farm animals were housed for winter, it was time for the winter activities to begin. Other than indoor work, one of the most characteristic activities was mummering or masquerading, which often took place at Christmas time. People would dress up as bears, bear tamers, wolves, cranes, goats, haystacks, tall women, short men, gypsies, trees, or other familiar objects. With lots of noise, loud singing, dancing, and joking, the mummers would travel to visit the houses and homesteads of their friends and neighbors and make merry. They were always welcome since it was believed that they brought blessings, wealth, and prosperity to the homestead and frightened away evil spirits. Andrejs Jansons' arrangement of "Ai, nama māmiņa" energetically invokes the festive spirit of this season.

Ai, nama māmiņa

Oh, Mistress of the house

Ai, nama māmiņa, laid mani iekšā,
Ķekatas atbrauca ar vezumiņise,
Kavājat īlenus, kavājat suseklus,
Ķekatu pulkaja rāvēji ļautiņi.

Oh, Mistress of the house, let me inside.
Mummers have arrived by the wagonload,
Hide the awls, hide the brushes,
The crowds of mummers are stealthy folks.

Nezagšu īlenu, nezagšu adatu.
Susekli, to zagšu, tā mane vajaga,
Kalada bērnieme galviņu sukāte,

I won't steal your awls or needles.
I'll steal your brush; I'll need that
To brush the mummer children's hair.

Kaladū, kaladū !

Kaladū, kaladū !

—Notes & Translation by Gunta Pakalns

14. The Friendly Beasts

Medieval Carol
(arr. by Jeffrey Van)

*Kathy Kienzle, harp
Jeffrey Van, guitar
Lynette Johnson, alto
Brian L. Steele, baritone*

Minnesota guitarist Jeffrey Van's music—whether an original or an arrangement—is almost always marked by a sense of ease and effortlessness. "The old tune, 'The Friendly Beasts,'" he says, "has an innate quality of naturalness that I find attractive. The quest is to keep it sounding fresh. One of my favorite lines comes from Goethe: 'Everything has been thought of before. The difficult thing is to think of it again.'"

Jesus our brother, kind and good,
Was humbly born in a stable rude,
And the friendly beasts around
him stood.

Jesus our brother, kind and good.

"I," said the donkey, shaggy and brown,
"I carried his mother up hill and down,
I carried his mother to Bethlehem town."
"I," said the donkey, shaggy and brown.

"I," said the cow, all white and red,
"I gave him my manger for his bed,
I gave him my hay to pillow his head."
"I," said the cow, all white and red.

"I," said the sheep with curly horn,
"I gave him my wool for his
blanket warm,
He wore my coat on Christmas morn."
"I," said the sheep with curly horn.

"I," said the dove from the rafters high,
"I cooed him to sleep that he should
not cry,
We cooed him to sleep, my mate and I."
"I," said the dove from the rafters high.

Thus every beast by some good spell,
In the stable dark was glad to tell
Of the gift each gave Emmanuel.

15. Carol of the Bells

M. Leontovich
(arr. by Peter J. Wilhousky)

Peter Wilhousky's dramatic debut in the American choral world came in 1936 when he conducted a chorus of 1,500 students before a sellout crowd at Madison Square Garden. That concert launched his career. For the next three decades, Wilhousky headed the All City High School Chorus of New York and eventually became Director of Music for the New York City school system. Music-lovers west of the Hudson are probably most familiar with his arrangement of "Carol of the Bells," which stems from his own Russian heritage.

Hark! How the bells;
Sweet silver bells,
All seem to say,
"Throw cares away."

Christmas is here
Bringing good cheer
To young and old,
Meek and the bold.

Ding, dong, ding, dong,
That is their song,
With joyful ring,
All caroling.

One seems to hear,
Words of good cheer,
From ev'rywhere
Filling the air.

O, how they pound,
Raising the sound,
O'er hill and dale,
Telling their tale,

Gayly they ring,
While people sing
Song of good cheer,
Christmas is here!

Merry, merry, merry,
Merry Christmas!
Merry, merry, merry,
Merry Christmas!

On, on they send,
On without end
Their joyful tone
To ev'ry home.

16. *Es ist ein Ros entsprungen* (Lo, How A Rose E'er Blooming)

Michael Praetorius
(arr. by Jan Sandström)

Voices alone are heard in Swedish composer Jan Sandström's breathtaking arrangement of "Es Ist ein Ros Entsprungen" (Lo, How a Rose). Sandström has become best-known in recent years for his "Motorbike Concerto" (for trombone), yet he shows a soft hand here: a *ppp* cluster of notes rises from silence and forms a featherbed on which the lovely old German tune is gently placed.

Es ist ein Ros entsprungen

*Es ist ein Ros entsprungen
aus einer Wurzel zart,
als uns die Alten sungen:
von Jesse kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter
wohl zu der halben Nacht.*

Lo, How a Rose

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 Flow'ret bright
Amid the cold of winter,
When half-spent was the night.

17. Huron Carol
('Twas In the Moon of Wintertime)

Kathleen Robinson, oboe

Canadian
(arr. by Dale Warland)

(see program note for "O Little Town of Bethlehem," p. 13)

'Twas in the moon of wintertime
When all the birds had fled,
That mighty Gitchi-Manitou*
Sent angel choirs instead;
Before their light the stars grew dim,
And wondering hunters heard the hymn:
Jesus your King is born, Jesus is born;
In excelsis gloria.

Within a lodge of broken bark
The tender Babe was found,
A ragged robe of rabbit skin
Enwrapped his beauty round:
But as the hunter braves drew nigh,
The angel-song rang loud and high:
Jesus your King is born, Jesus is born:
In excelsis gloria.

O children of the forest free,
O sons of Manitou,
The holy Child of earth and heaven
Is born today for you.
Come kneel before the radiant Boy,
Who brings you beauty, peace and joy.
Jesus your King is born, Jesus is born:
In excelsis gloria.

—Fr. Jean de Brebeuf
Translated by J. Edgar Middleton

**Gitchi-Manitou*: Indian expression for the supreme Deity (as in Longfellow's *Hiawatha*)

18. Patapan from *Seven Joys of Christmas*

Kathy Kienzle, harp

Bergundian
(arr. by Kirke Mechem)

(see program note for "Fum, fum, fum!" p. 6)

Willie, take your little drum,
With your whistle, Robin, come!
When we hear the fife and drum,
Turelurelu, patapatapan,
When we hear the fife and drum,
Christmas should be frolicsome.

Thus the men of olden days
Loved the King of kings to praise:
When they hear the fife and drum,
Turelurelu, patapatapan,
When they hear the fife and drum,
Sure our children won't be dumb!

God and man are now become
More at one than fife and drum.
When you hear the fife and drum,
Turelurelu, patapatapan,
When you hear the fife and drum,
Dance and make the village hum!

—Bernard de la Monnoye (1641-1728)
Translated by Percy Dearmer (1867-1936)

19. Tomorrow shall be my dancing day

Dwight Bigler, piano
Jay Johnson and Brian Kremer, percussion

John Gardner

"Tomorrow shall be my dancing day" by John Gardner is one of the trickiest tunes of the season. With its constantly shifting meter, it gives ample opportunity for the singer to enter too early or late, or sing "in the cracks" during rests. Embarrassment falls to the vocalist who isn't watching score and conductor like a hawk—this being part of the fun of this music, which Gardner says should be "fresh and lively" in its performance.

Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:

Chorus:
Sing O my love,
O my love, my love, my love;
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance:
Chorus

In a manger laid and wrapped I was,
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance:
Chorus

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance:
Chorus

20. Gabriel's Message

Kathy Kienzle, harp

Basque
(arr. by Stephen Paulus)

Each Christmas program of the Dale Warland Singers is in part the result of a longstanding affection in the Warland household for carols. The search for new carols to commission is ever ongoing. Composer Stephen Paulus has more than once been part of the hunt, and he describes "pages and pages of carols on Dale's living room floor, and there we are on our hands and knees looking at this one, then that, trying to find the best." Another member of that hunting party is Warland's wife, Ruth, a talented pianist and singer. "She's been after me for years to have one of her favorites, 'Gabriel's Message,' arranged," says Warland. So, as a 2001 Christmas present to her, he commissioned Paulus' version of "Gabriel's Message" in Ruth's honor.

The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as flame.
"All hail!" said he, "thou lowly maiden
Mary,
Most highly favour'd lady."
Gloria!

"For known a blessed Mother thou shalt be,
All generations laud and honor thee,
Thy Son shall be Emmanuel, by seers
foretold.
Most highly favour'd lady."
Gloria!

Then gentle Mary meekly bowed her head,
"To me be as it pleaseth God," she said,
"My soul shall laud and magnify His Holy
name."
Most highly favour'd lady,
Gloria!

Of her, Emmanuel, the Christ was born,
In Bethlehem, all on a Christmas morn,
And Christian folk throughout the world
will ever say,
Most highly favour'd lady,
Gloria!

Blessed Mother, gentle Mary,
Gloria!

21. Silent Night

Franz Gruber
(arr. by Malcolm Sargent)

Sir Malcolm Sargent first made a name for himself working with church choirs as an organist and composer, and his success with them led in 1950 to the post of BBC Symphony Orchestra conductor. His most lasting creation, this arrangement of "Silent Night," closes nearly every DWS Christmas concert, meant to warm the soul one last time before the audience turns to the cold December air.

Silent night, holy night.
Round Thy head a radiant light.
Lovely Boy with golden hair,
Parents guard thee with tender care.
Sleep, Thou Darling One, sleep.

Silent night, holy night.
Wise men see the Star so bright.
"Hallelujah" the angels sing,
Shepherds hear and glad tidings bring.
Christ the Saviour is here.

Silent night, holy night.
Son of God, O Blessed Sight.
On Thy lips a smile of love,
Sent to Earth from the Heaven above.
Christ the Saviour here.

DALE WARLAND SINGERS

Soprano

Beth Althof
Margaret Burton
Sara Dick
Marie Spar Dymit*
Pamela Marentette
Melissa Morey
Deborah Loon Osgood
Sarah Schlomer
Dawn Schuffenhauer
Monica Stratton

Alto

Abbie Betinis
Sara Boos
Joanne Halvorsen*
Lynette Johnson
Shelley Kline
Mary C. Maiden Müller
Krista Palmquist
Kelly Sorkin
Momoko Tanno

Tenor

Jared L. Anderson*
Lawrence Bach
Joel Beyer
Joel C. Fischer
Eric N. Hopkins
Justin Karch
David Nordli
Hal Snyder
Gregory Tambornino

Bass

Jeffrey Bipes
Bruce Broquist
Matthew Culloton*
Dave Jacobson
Brian Kremer
Michael Meyer
Kevin Michael Norberg
Tim O'Brien
Brian E. Petty
Brad Runyan
Terry Sheetz
Brian L. Steele

*section leader

DALE WARLAND—FOUNDER AND MUSIC DIRECTOR



Celebrated American musician, Dale Warland, has made an indelible impression on the landscape of contemporary choral music both nationally and internationally. During his time with the Dale Warland Singers, he has shaped a vocal ensemble known for its exquisite sound, technical finesse, and stylistic range. From this platform, Warland not only masters the traditional repertoire, but has commissioned over 230 new choral works.

The choral world has responded by bestowing its highest honors on Warland, including a special award in 2002 from Chorus America and the American Society of Composers, Authors and Publishers (ASCAP) for Warland's "pioneering vision, leadership, and commitment to commissioning and performing new choral works at the highest level of artistry." Other awards and recognition include the 2001 Louis Botto Award for Innovative Action and Entrepreneurial Zeal; the 2001 McKnight Distinguished Artist Award in recognition of his lifetime achievements as a choral conductor; and the 1995 Michael Korn Founder's Award, the highest honor for a choral conductor in the United States, previously awarded to Robert Shaw, Margaret Hillis, and Roger Wagner, among others.

Warland's appearances as a guest conductor have taken him to the podiums of the Swedish Radio Choir, Danish Radio Choir, Mormon Tabernacle Choir, Estonian Philharmonic Chamber Choir, Opus 7 Vocal Ensemble, the Utah Chamber Artists, the Grant Park Music Festival, and Israel's Cameran Singers.

Warland is committed to sharing his knowledge about the choral arts and has served on the faculty of the All-Japan Chorus League National Competition in Fukuoka, Japan; lectured on American music at the Sibelius Academy in Helsinki; served on the artistic staff of the Tolosa Choral Festival in Spain; acted as co-chair of both the choral and recording panels of the National Endowment for the Arts; and completed a 19-year tenure as Director of Choral Music at Macalester College in St. Paul, Minnesota.

THE SINGERS

The **Dale Warland Singers** are a 40-voice professional choral ensemble founded in 1972 by conductor and Music Director Dale Warland. They are widely recognized as one of the finest professional choruses in the world, renowned through their tours, recordings, and international radio broadcasts for superb a cappella performances of both masterworks and contemporary music. The Singers have received from the American Society of Composers, Authors and Publishers four Awards for Adventurous Programming (1992, 1993, 1996, and 1999) and the first-ever Margaret Hillis Award for Choral Excellence (1992). More new choral repertoire has been composed for the Dale Warland Singers than for any other American chorus. Their recordings have received outstanding reviews by classical music critics and conductors worldwide.



CREDITS

Producer and digital editing: Steve Barnett, Barnett Music Productions, Inc., Minneapolis, MN
Recording and mastering engineer: Preston Smith, Perfect Record, St. Paul, MN
Editing preparation: Dwight Bigler and Dale Warland
Program notes: Brian Newhouse
Booklet design: Barbara Sherman

Booklet editor: Christopher Freeze
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The Dale Warland Singers:

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Debra K. Harrer, general manager

Lawrence Bach, assistant conductor
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