

Orpheus
CHAMBER SINGERS

J.D. BURNETT, Artistic Director



CHRISTMAS WITH ORPHEUS

FRIDAY, DECEMBER 16, 2022 • ST. STEPHEN PRESBYTERIAN, FORT WORTH
SATURDAY, DECEMBER 17, 2022 • ST. THOMAS AQUINAS CATHOLIC CHURCH, DALLAS
SUNDAY, DECEMBER 18, 2022 • EPISCOPAL SCHOOL OF DALLAS

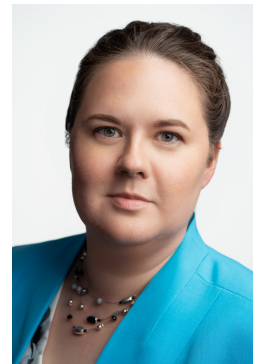


Warmest greetings of this beautiful season to you, and welcome to the 28th annual Christmas with Orpheus! For so many of us, music is a requisite element for a meaningful holiday season as we lift our voices in songs and carols—opening our hearts and centering our spirits. Thank you for making Orpheus a Christmas tradition! We are honored by your presence.

J.D. Burnett
Artistic Director

Thank you for joining us this evening! We all know there's nothing like being completely immersed in great music, especially at this time of year. We are so pleased you're making Orpheus part of your annual celebration. Wishing you and yours a wonderful holiday season.

Ruth Ann Ritchie
Executive Director



FOLK SONG FÊTE

February 18, 2023 | 7:30 pm

Lovers Lane UMC, Dallas

February 19, 2023 | 4:00 pm

First UMC of Fort Worth

Orpheus will be joined by local high school choirs in a program of folk songs from around the world.



GREAT INHERITANCE

May 6, 2023 | 7:30 pm

St. Thomas Aquinas Catholic Church, Dallas

May 7, 2023 | 7:00 pm

St. Stephen Presbyterian Church, Fort Worth

Orpheus closes the season with music from the great British choral tradition.

CHRISTMAS WITH ORPHEUS

J.D. BURNETT, ARTISTIC DIRECTOR

Gaudete

Steven Sametz (b. 1954)

A Virgin Unspotted

William Billings (1746-1800)

Caitlin Wells Molechat, soprano | Claire Choquette, alto

Travis Lowery, tenor | Austen Heatherly, bass

Weihnachten

Felix Mendelssohn (1809-1847)

Magnificat

Arvo Pärt (b. 1935)

I Saw Three Ships

Traditional English/arr. Wolfram Buchenberg

Gabriel's Message

Traditional Basque/arr. Jim Clements

Jacki Miller, soprano

Away in a Manger

Traditional American /arr. Brant Adams

***Sing Along: Hark! The Herald Angels (p.8)**

Felix Mendelssohn (1809-1847)

arr. David Willcocks

O Magnum Mysterium

Hyo-Won Woo (b. 1974)

Elizabeth McGee, soprano | Andrew Steffen, tenor

***INTERMISSION ***

O Radiant Dawn

James MacMillan (b. 1959)

Jesus Christ the Apple Tree

Elizabeth Poston (1905-1987)

Ave Maria

Anton Bruckner (1824-1896)

Hodie

Jan Pieterszoon Sweelinck (1562-1621)

Have You Seen the Baby Jesus?

Rosephanye Powell (b. 1962)

Kori Miller, soprano

***Sing Along: The First Nowell (p.9)**

Traditional English/arr. David Willcocks

Where Shepherds Lately Kneled

Carl F. Schalk (1929-2021)/arr. Eleanor Whitsett

In Dulci Jubilo

Robert Lucas Pearsall (1795-1856)

Elizabeth McGee, soprano | Rachel Assi, alto | Barrett Radziun, tenor | Austin Murray, bass

Amanda Lathrom, soprano | Laura Bray, alto | Keith Lathrom, tenor | Hastings Reeves, bass

Silent Night

Franz Gruber (1787-1863)/arr. Malcolm Sargent

CHRISTMAS WITH ORPHEUS

Gaudete

Gaudete, gaudete! Christus est natus
Ex Maria virgine, Gaudete!

Tempus adest gratiae hoc quod optabamus,
Carmina lætitiæ devote reddamus.

Deus homo factus est natura mirante,
Mundus renovatus est a Christo regnante.

Ezechielis porta clausa pertransitur,
Unde lux est orta salus invenitur.

Ergo nostra contio psallat iam in lustro;
Benedicat Domino: salus Regi nostro.

Steven Sametz (b. 1954)

*Rejoice, rejoice! Christ is born
Of the Virgin Mary, Rejoice!*

*The time of grace has come— what we have wished for;
Songs of joy let us give back faithfully.*

*God has become man, with nature marvelling,
The world has been renewed by the reigning Christ.*

*The closed gate of Ezekiel is passed through,
Whence the light is risen; salvation has been found.*

*Therefore, let our assembly now sing in brightness
Let it bless the Lord: salvation to our King.*

~Traditional Finnish/Swedish (16th c.)

A Virgin Unspotted

A Virgin unspotted, the 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.

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

William Billings (1746-1800)

Through Bethlehem's city in Jewry, it was
That Joseph and Mary together did pass,
And for to be taxed when thither they came
Since Cesar Augustus commanded the same.

But Mary's full time being come, as we find,
She brought forth her first born to save all mankind,
The inn being full, for this heavenly guest,
No place there was found where to lay Him to rest.

~Anonymous

Weihnachten

Frohlocket, ihr Völker auf Erden, und preiset Gott!
Der Heiland ist erschienen, den der Herr verheißen.
Er hat seine Gerechtigkeit der Welt offenbaret.
Halleluja!

Felix Mendelssohn (1809-1847)

*Rejoice, ye people of the earth, and praise God!
The redeemer is come, whom the Lord has promised.
He has revealed his justice to the world.
Hallelujah!*

~Anonymous

Magnificat

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutari meo,
Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est, et sanctum
nomen ejus,
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in bracchio suo;
Dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel, puerum suum, recordatus
misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Arvo Pärt (b. 1935)

*My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden,
For behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me and holy is
His Name.
And His mercy is on them that fear him throughout all
generations.
He hath shewed strength with his arm: He hath
scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat, and hath
exalted the humble and meek.
He hath filled the hungry with good things, and the rich
He hath sent empty away.
He remembering his mercy hath holpen His servant
Israel,
As He promised to our forefathers, Abraham and his
seed for ever.*

~Luke 1: 46-55

I Saw Three Ships

I saw three ships come sailing in,
On Christmas day, on Christmas day,
I saw three ships come sailing in,
On Christmas day in the morning.

Traditional English/arr. Wolfram Buchenberg

Oh, they sailed into Bethlehem,
On Christmas day, on Christmas day,
Oh, they sailed into Bethlehem,
On Christmas day in the morning.

And all the bells on earth shall ring,
On Christmas day, on Christmas day,
And all the bells on earth shall ring,
On Christmas day in the morning.

And all the souls on earth shall sing,
On Christmas day, on Christmas day,
And all the souls on earth shall sing,
On Christmas day in the morning.

Gabriel's Message

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 favoured 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 favored lady." Gloria!

Away in a Manger

Lullay thou holy child, sleep, baby, sleep
Starlight and angels, your slumber to keep.

Away in a manger, no crib for a bed,
The little Lord Jesus laid down His sweet head.

The stars in the bright sky looked down where He lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying He makes.

O Magnum Mysterium

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praesepe!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Iesum Christum.
Alleluia!

O Radiant Dawn

O Radiant Dawn, splendor of eternal light, sun of Justice:
come, shine on those who dwell in darkness and the shadow of death.
Isaiah had prophesied: "The people who walked in darkness have seen a great light;
upon those who dwelt in the land of gloom a light has shone."
O Radiant Dawn... Amen.

~6th century antiphon

Jesus Christ the Apple Tree

The tree of life my soul hath seen,
Laden with fruit and always green;
The trees of nature fruitless be,
Compared with Christ the Apple Tree.

His beauty doth all things excel,
By faith I know but ne'er can tell
The glory which I now can see,
In Jesus Christ the Apple Tree.

For happiness I long have sought,
And pleasure dearly I have bought;
I missed of all but now I see
'Tis found in Christ the Apple Tree.

Then let us all rejoice, amain,
On Christmas day, on Christmas day,
Then let us all rejoice, amain,
On Christmas day in the morning.

~Traditional

Traditional Basque/arr. Jim Clements

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 favored 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 favored lady." Gloria!

~Luke 1:26-38

Traditional American/arr. Brant Adams

I love You, Lord Jesus, look down from the sky,
And stay by my side until morning is nigh.

Be near me, Lord Jesus, I ask You to stay
Close by me forever and love me I pray.

Bless all the dear children in Your tender care
And fit us for heaven to live with You there.

~Anonymous (19th century)

Hyo-Won Woo (b. 1974)

*O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!*

~Christmas responsory

James MacMillan (b. 1959)

Elizabeth Poston (1905-1987)

I'm weary with my former toil -
Here I will sit and rest awhile,
Under the shadow I will be,
Of Jesus Christ the Apple Tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the Apple Tree.

~Anonymous, 18th century

Ave Maria

Ave Maria gratia plena
Dominus tecum.
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui Jesus.

Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae.

Hodie

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exsultant iusti, dicentes:
Gloria in excelsis Deo.
Alleluia.

Have You Seen the Baby Jesus?

Have you seen the baby Jesus, the King of kings?
He was born of a virgin in Bethlehem.
Did you find him in a stable, the King of kings?
Was He laid in a manger,
Wrapped in swaddling clothing,
Born of a virgin in Bethlehem?

It was foretold, by the prophets of old,
That a virgin would conceive God's son.
And as the angels rejoiced that night,
The shepherds saw a holy light. Yes!

Have you seen the baby Jesus, the King of kings?
They will call him "Emmanuel"
Lo, God is with us, "Jesus."
"Messiah," the King of kings,
Who was laid in a manger,
Wrapped in swaddling clothing,
Born of a virgin in Bethlehem.

Where Shepherds Lately Kneled

Where shepherds lately knelt
and kept the angel's word,
I come in half belief,
a pilgrim strangely stirred,
but there is room and welcome there for me,
but there is room and welcome there for me.

In that unlikely place
I find him as they said:
sweet newborn babe, how frail!
and in a manger bed,
a still, small voice to cry one day for me,
a still, small voice to cry one day for me.

Anton Bruckner (1824-1896)

*Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.*

*Holy Mary,
Mother of God,
pray for us sinners,
now and at the hour of our death.*

~Latin prayer

Jan Pieterszoon Sweelinck (1562-1621)

*Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.*

~Christmas antiphon

Rosephanye Powell (b. 1962)

Let us worship the baby Jesus, King of kings,
Let us worship the baby Jesus, King of kings.
Let us bow down before Him,
Praise and adore Him,
Worship the baby,
The King of kings.

He's the King!
He is the King, Emmanuel!
Let us bow down before Him,
Praise and adore Him,
Worship the baby,
The King of kings.

~Rosephanye Powell (b. 1962)

Carl F. Schalk (1929-2021)/arr. Eleanor Whitsett

How should I not have known
Isaiah would be there,
his prophecies fulfilled?
With pounding heart I stare:
a child, a son, the Prince of Peace for me,
a child, a son, the Prince of Peace for me.

Can I, will I forget
how love was born, and burned
its way into my heart
unasked, unforced, unearned,
to die, to live, and not alone for me,
to die, to live, and not alone for me?

~Jaroslav J. Vajda (1919-2008)

In Dulci Jubilo

In dulci jubilo
Let us our homage shew:
Our heart's joy reclineth
In praeseptio;
And like a bright star shineth
Matris in gremio,
Alpha es et O!

O Jesu parvule,
My heart is sore for Thee!
Hear me, I beseech Thee,
O puer optime;
My praying let it reach Thee,
O princeps gloriae.
Trahe me post te.

Robert Lucas de Pearsall (1795-1856)

O patris caritas!
O Nati lenitas!
Deeply were we stained.
Per nostra crimina:
But Thou for us hast gained
Coelorum gaudia,
Qualis gloria!

Ubi sunt gaudia,
If that they be not there?
There are Angels singing
Nova cantica;
And there the bells are ringing
In Regis curia.
O that we were there!

~Attr. Heinrich Seuse (1295-1366)

Silent Night

Silent night, holy night!
All is calm, all is bright.
Round yon Virgin, Mother and Child.
Holy infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Franz Gruber (1787-1863)/arr. Malcolm Sargent

Silent night, holy night!
Son of God love's pure light.
Radiant beams from Thy holy face
With the dawn of redeeming grace,
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth

~Josef Mohr (1792-1848)



J.D. Burnett enjoys a varied career as a conductor, singer, and teacher. He was named Orpheus's Artistic Director in March 2021 and assumed the role on January 1, 2022. Burnett is also Director of Choral Activities at the University of Texas at Austin Butler School of Music. In addition, he is the founding Artistic Director of Kinnara, Atlanta's premier professional chamber choir.

Formerly, he was Associate Professor of Music and Associate Director of Choral Activities at the University of Georgia Hugh Hodgson School of Music. He has served as Assistant Director of the Dallas Symphony Chorus, conductor of the New Jersey Youth Chorus Young Men's Ensemble, Associate Conductor of the Masterwork Chorus of New Jersey, and Acting Director of Choral Activities at Montclair State University. Earlier posts include Interim Director of Choral Activities at San Jose State University, Artistic Director of the New Jersey Chamber Singers, Music Director of the Houston Masterworks Chorus, and Founder of Men's Consort Houston. He also served as Choral Editor at McGraw-Hill, Inc.

Burnett did undergraduate study at Stanford University and Oklahoma State University. He holds advanced degrees in choral conducting from Westminster Choir College and the University of North Texas. As a professional choral singer, Burnett has performed and recorded with the Stillwater Chamber Singers, Cantare Houston, Fuma Sacra, Robert Shaw Festival Singers, Choir of Trinity Church Wall Street, Oregon Bach Festival Chorus, Santa Fe Desert Chorale, and Conspirare.



Lacey Phelps & Andrew Smith, Trumpets
Heather Suchodolski, Horn
Tony Baker, Trombone
Kevin Butler, Tuba

Hark! The Herald Angels Sing

Charles Wesley

Felix Mendelssohn

S
A

1. (Parts) Hark! the he - rald an - gels sing — Glo - ry to the new-born King;
2. (Parts) Christ, by high - est heav'n a - dored, — Christ, the ev - er - last - ing Lord,
3. (Unison) Hail the heav'n - born Prince of Peace! — Hail the Sun of Right-eous-ness!

T
B

5

Peace on earth and mer - cy mild, — God and sin - ners re - con - ciled;
Late in time be - hold him come — Off-spring of a vir - gin's womb;
Light and life to all he brings, — Ris'n with heal - ing in his wings;

9

Joy - ful all ye na - tions rise, — Join the tri - umph of the skies —
Veiled in flesh the God-head see, — Hail th'in - car - nate De - i - ty! —
Mild he lays his glo - ry by, — Born that man no more may die, —

13

With th'an - gel - ic host pro-claim, Christ is born in Beth - le - hem.
Pleased as man with man to dwell, Je - sus, our Em - ma - nu - el.
Born to raise the sons of earth, Born to give them se - cond birth.

17

Hark! the he - rald an - gels sing Glo - ry — to the new - born King.

The First Nowell

1. (Unison, melody)

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay:
In fields where they lay keeping their sheep,
On a cold winter's night that was so deep.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

English Traditional; Text adapted 1833, William Sandys

5. (Orpheus alone)

6. (Unison, melody)

Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and earth of naught,
And with his blood mankind hath bought.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

S
A
T
B

2. (Parts) They look - ed up and saw a star, Shin - ing in the
3. (Men) And by the light of that same star, Three wise men
4. (Women) This star drew nigh to the north - west; O'er Beth - le -

east, be - yond them far; And to the earth it gave great
came from coun - try far; To seek for king was their in -
hem it took its rest, And there it did both stop and

light, And so it con - ti - nued both day and night:
tent, And to fol - low the star where - ev - er - it went:
stay Right over - er the place where Je - sus lay:

Refrain

No - well, No - well, No - well, No - well, Born is the King of Is - ra - el!

Gaudete was first published in a Finnish book of sacred songs in 1582, though the book title translates to “Pious songs of the ancient bishops,” and some scholars believe this text and melody can be traced back to the 14th century. Its Yuletide text and form also follows typical medieval *burden* tunes where a two-line repeated refrain is sung between multiple Latin verses. Steven Sametz capitalizes on the irregular rhythmic meter in the original publication where there were no musical bar lines (just try tapping your foot to this one) and formulates an extremely robust and exciting arrangement around a repeated ‘gaudete’ motor in the men’s voices.

In our October concert, *Home and Past*, we featured a number of shape-note hymns that were sung in early-American churches across the East Coast and into the South by the 19th century. William Billings’s ***A Virgin Unspotted*** is a perfect example of these angular and sonorous hymns that have found a resurgence into choral recordings and concert programming since the 1960s. • Felix Mendelssohn was born into a wealthy family who encouraged the precocious young organist/composer to study with many European masters before earning his post at the Berlin Cathedral. He was likely the most prolific composer of choral music in the 19th century despite his short thirty-eight years of life. ***Weinachten*** (Christmas) is one of *Sechs Sprüche* (Six Texts) which were composed for the Berlin Cathedral Choir for the significant church seasons of the year. These short anthems are less than two minutes each yet are rich with clear, vertical German choral architecture. A unison beginning in the treble voices immediately fans out into a full yet buoyant eight-part texture. • After escaping Soviet-occupied Estonia, Arvo Pärt has sought to find peace and simplicity in minimalist music. His 1989 masterpiece, ***Magnificat***, is written in his own *tintinnabuli* style. This compositional technique holds one voice part still while the others leap around it on predetermined pitches and rhythms, creating crystalline phrases that balance striking dissonance with reverberant consonance.

The following familiar European carols take on new life with these modern arrangements. • ***I Saw Three Ships*** was originally an old English tune about a young man sitting on a sunny bank while watching pretty girls sailing by. It was adapted to Christmas text around 1833 and arranged countless times since. Buchenberg’s exciting arrangement features bell sounds and lush harmonies. • ***Gabriel’s Message*** originated from the Basque countryside in the 13th century, originally set to its Latin text, *Angelus ad virginem*. Jim Clements (popular for his Voces8 arrangements of jazz standards) perfectly captures the mysticism of Mary’s visit by the angel Gabriel. • ***Away in a Manger*** was likely composed to celebrate the 400th birthday of German religious reformer, Martin Luther. Its first appearance was in an 1883 publication under the title *Luther’s Cradle Hymn*, but perhaps carries no other ties to Luther himself. Adams’s arrangement saves the delicate sentimentality of this beloved and familiar carol while adding more elaborate and imaginative harmony.

Hyo-Won Woo has enjoyed international acclaim for her compositions, stemming from her posts as composer-in-residence of multiple world-renowned South Korean choirs. Her music often blends Western styles with traditional Korean elements. ***O Magnum Mysterium*** begins with few signs of these Korean features but begins to add quick 16th-note figures and stylistic grace notes. By the final ‘Alleluia’ section, all voices are trading skip-like embellishments while the soloists’ melodies sound strikingly similar to any traditional Korean tune.

James MacMillan is an extremely prolific Scottish composer whose oeuvre spans from opera to theater and chamber orchestra to sacred choral. His twelve Strathclyde Motets were dedicated for the Strathclyde University Chamber Choir. Among them is ***O Radiant Dawn***, an English setting of *O Oriens*, one of the “O Antiphons” used for the seven days before Christmas. Though completely homophonic (all voices singing the same text together), it is a hallmark of MacMillan’s clear and fresh enunciated style. • Elizabeth Poston was a composer, arranger, pianist, and on music staff at the BBC. Her more popular pieces are based upon folk tunes, though she is known specifically for her setting on the anonymous New England text, ***Jesus Christ the Apple Tree***. The tunefulness of the melody and Poston’s simplistic harmonization together flow much like a folk song. This setting can be heard regularly in almost any Anglican church today. • Anton Bruckner’s ***Ave Maria*** is one of his numerous motets that have become an absolute staple of the choral repertory. He was known to be profoundly religious and heavily influenced by his affinity for both the organ as well as the music of the Renaissance. A wide breadth of dynamic contrasts are felt across the three sections of this motet. Bruckner also inserts one of his hallmark sustained, organesque pedal-tones in the bass voices during the ‘ora pro nobis’ section above which the other parts cascade in a denouement.

At the age of fifteen, Jan Pieterszoon Sweelinck succeeded his father as church organist in Amsterdam. He never once left the Netherlands, though he became known across Europe as the “Orpheus of Amsterdam” and attracted many European masters to his tutelage. Like in ***Hodie Christus natus est***, his imitative style is distinctive for its quick and numerous repetitions of the text. In the first few moments of this motet, he manages twenty-five repetitions of the word ‘noe’ in just four measures of music. • ***Have You Seen the Baby Jesus?*** is a contemporary spiritual written in a traditional African-American spiritual style, featuring a soloist either accompanied by a choir or in a call-and-response exchange. Rosephanye Powell is a celebrated American composer whose career as singer, composer, and arranger has focused on the preservation and performance of African-American spirituals and gospel music.

Known primarily for her organ arrangements, Eleanor Whitsett is a long-time resident and organ teacher in Bethany, Oklahoma. Highlights of her organ career include presenting twelve North American premieres of music composed by Hungarian-born Reformed church musicians, Zoltán and Zsolt Gárdonyi. Though her choral output is limited, Whitsett's simple and beautiful setting of ***Where Shepherds Lately Knelt*** belongs among Christmas favorites. • Robert Pearsall worked in the legal profession before suffering a stroke at the age of thirty. He then dedicated his life to painting and music before relocating from England to Germany in 1825. There, he became involved in the Cäcilienverein—the nineteenth-century Germanic response to the Enlightenment that sought to restore church music to the a cappella style of Palestrina and the Renaissance masters (and of which Anton Bruckner was a major proponent). ***In dulci jubilo*** indeed showcases Palestrinian influence with imitative polyphony abounding. Aside from the carol's medieval Germanic origin, moments of Pearsall's arrangement could sound directly borrowed from one of Palestrina's sixteenth-century motets. • Malcolm Sargent was regarded as one of the finest British conductors of the twentieth century. In addition to co-founding the London Philharmonic, he conducted the Royal Choral Society and was featured regularly on BBC programming. His straightforward arrangement of the beloved ***Silent Night*** adds lush harmonies to the familiar tune. The familiar dotted rhythmic figure of the words 'silent' and 'holy' is passed constantly between voices to maintain the rocking feeling adored in this lullaby.

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