Lessons & Carols for Advent and Christmas
An annual celebration of traditional Christmas music and Biblical texts of the season

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Mark R. Orten
Dean of Spiritual and Religious Life

Jeff Buettner
Conductor,
Middlebury College Choir

Jennifer Bower
Organist

Sunday, Dec. 8, 2019 • 4:00 p.m. and 7:00 p.m.
Middlebury College • Mead Chapel

ASL interpretation will be provided during the 7:00 p.m. service
Free. Donations accepted for charity.
Lessons & Carols
FOR ADVENT AND CHRISTMAS

The Carillon
Halle Shephard ’22
Abigail Stone ’21
Tiansheng Sun ’20
Ashley Wang ’21
George Matthew Jr., College Carillonneur

Organ Prelude
In dulci jubilo
Dietrich Buxtehude (1637–1707)

Concerto Grosso in G Minor: “Fatto per la notte di natale” (op. 6., no. 8)
Arcangelo Corelli (1653–1713)

Grand jeu et Duo: “Quand Dieu naquit à Noël”
Louis-Claude Daquin (1694–1772)

* Processional Hymn
Once in Royal David’s City
(Choir and Congregation)

1. (Solo; Miranda Seixas ’20, soloist)
   Once in royal David’s city
   Stood a lowly cattle shed,
   Where a mother laid her baby
   In a manger for his bed:
   Mary was that mother mild
   Jesus Christ her little child.

2. (Choir)
   He came down to earth from heaven
   Who is God and Lord of all,
   And his shelter was a stable,
   And his cradle was a stall.
   With the poor and mean and lowly
   Lived on earth our Savior holy.

3 (Choir and Congregation)
   And through all his wondrous
   Childhood
   He would honor and obey,
   Love, and watch the lowly maiden,
   In whose gentle arms he lay:
   Christian children all must be
   Mild, obedient, good as he.

4. For he is our childhood’s pattern,
   Day by day like us he grew.
   He was little, weak, and helpless,
   Tears and smiles like us he knew.
   And he feeleth for our sadness,
   And he shareth in our gladness.

5. And our eyes at last shall see him,
   Through his own redeeming love,
   For that child so dear and gentle
   Is our Lord in heaven above;
   And he leads his children on
   To the place where he is gone.

6. Not in that poor lowly stable,
   With the oxen standing by,
   We shall see him; but in heaven
   Set at God’s right hand on high;
   When like stars his children crowned
   All in white shall wait around.

*Advent Hymn: Creator of the Stars of Night
(Choir and Congregation)

Introduction: Choir
Conditor alme siderum aeterna lux credentium Christe redemptor
omnia exaudi preces supplicum.

1. Creator of the stars of night, your people’s ever-lasting light,
2. In sorrow that an aiciant curse should doom to death a universe,
3. When this old world drew on to night, you came; but not in splendor bright,
4. Come in your holy might, we pray, redeem us for eternal day;

O come, redeem us all, we pray you hear us when we call.
O come, O savior, set us free, your own in glorious liberty,
not as a monarch, but the child of Mary, blameless mother mild.
de-fend us while we dwell be low from all that comes from fear of foe.

(Text adapted from John Mason Neale, 1851 The Hymnal Noted; 7th century plainchant)
SECOND LESSON
Ellie Jo Dickerson, 4:00 p.m.
Center for Community Engagement

Isaiah 9:2, 6–7
Beth Stanway, 7:00 p.m.
Community Member

Choir
Spasynie Sodyelal
Pavel Chesnokov (1912)
Russia (sung in Russian)

Ronnie Romano ’20, conductor

Salvation is created in the midst of the earth. Alleluia.
(Text from the Orthodox Liturgy, based on Psalm 74:12; music based on Kievan chant)

THIRD LESSON
Hannah Bensen ’21, 4:00 p.m.

Isaiah 40:1, 1–8
Lydia Smith ’21, 7:00 p.m.

Choir
Hanacpachap Cussicuinin
Anonymous; attr. Juan Pérez Bocanegra (1631)
Peru/Andes/Quechua (sung in Quechua)

Heaven’s joy! A thousand times we shall praise you.
O tree bearing blessed fruit, long awaited by humankind,
helper of the weak, hear our prayer!
Hear our pleas, column of ivory, Mother of God, beautiful lily, white,
Receive this song we offer you, come to our assistance,
show us the fruit of your womb.

* Advent Hymn
Comfort, Comfort Now My People
(Choir and Congregation)

1. “Comfort, comfort now my people, speak of peace,” thus says our God.
   “Comfort those who sit in darkness, mourning ‘neath their sorrows’ load.
   Speak unto Jerusalem of the peace that waits for them;
   tell them that their sins I cover, and their warfare now is over.”

2. Hark, the voice of one who’s crying in the desert far and near,
bidding all to full repentance since the Kingdom now is here.
O that warning cry obey! Now prepare for God a way;
let the valleys rise to meet him and the hills bow down to greet him.

3. O make straight what long was crooked, make the rougher places plain;
   let your hearts be true and humble, as befits God’s holy reign.
For the glory of the Lord now o’er earth is shed abroad,
and all flesh shall see the token that God’s word is never broken.
(Words by Johann Olearius, 1671; music from Genevan Psalter, 1551)

FIFTH LESSON
Sophie Shiner ’23, 4:00 p.m. and 7:00 p.m.

*Carol
The Angel Gabriel from Heaven Came
(Choir and Congregation)

1. The angel Gabriel from heaven came,
   His wings as drifted snow, his eyes
   as flame;
   “All hail to thee, though lowly
   maiden Mary,
   Most highly favored lady,”
   Gloria!

2. “For know a blessed mother thou
   shalt be,
   All generations laud and honor thee,
   Thy Son shall be Emanuel, by seers
   foretold,
   Most highly favored lady,”
   Gloria!

3. Then gentle Mary humbly bowed her
   head,
   “To me be as it pleaseth God,” she
   said,
   “My soul shall laud and magnify
   God’s holy name.”
   Most highly favored lady,
   Gloria!

4. 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!

(Basque carol)
Choir
Christus Natus Est
Rosephanye Powell (2019)
USA

In Bethlehem on Christmas morn,
The lowly gem of love was born.
Hosanna! Christus natus est.

While beasts in stall, on bended knee,
Did carol all most joyously:
Hosanna! Christus natus est.

He was not born for bird and beast,
But suffered scorn to save the least.
Hosanna! Christus natus est.

Who lies in ditch? Who begs his bread?
Who has no stitch for back or head?
Hosanna! Christus natus est.

The manger still outshines the throne,
Christ must and will come to his own.
Hosanna! Christus natus est.

(Poetry by Countee Cullen, On These I Stand, 1947 post.)

SIXTH LESSON
Sam Prouty, 4:00 p.m.
Admissions

*Carol
In the Bleak Midwinter
(Choir and Congregation)

1. In the bleak midwinter, frosty wind
made moan,
Earth stood hard as iron, water like a
stone;
Snow had fallen, snow on snow, snow
on snow,
In the bleak midwinter, long ago.

2. Our God, Heaven cannot hold him,
nor earth sustain;
Heav’n and Earth shall flee away
when he comes to reign:
In the bleak midwinter a stable
place sufficed
The Lord God Almighty, Jesus
Christ.

Words by Christina Rossetti, A Christmas Carol, 1872; music by Gustav Holst, cranium, 1906

SEVENTH LESSON
Steve Abbott, 4:00 p.m.
Professor of English

Luke 2:1–7
Jay Parini, 7:00 p.m.

Gloria in Excelsis Deo!
Glory to God in the highest, and on earth peace to people of good will.
We praise you, we bless you, we adore you, we glorify you.

Words from the Latin mass; music from the opera, The Masque of Angels

EIGHTH LESSON
Tana Scott ’65, 4:00 p.m.
Community Member

*Carol
Angels We Have Heard On High
(Choir and Congregation)

1. Angels we have heard on high,
sweetly singing o’er the plains,
And the mountains in reply echoing
their joyous strains.
Gloria in excelsis Deo!

2. Shepherds, why this jubilee? Why
your joyous strains prolong?
What the gladsome tidings be,
Which inspire your heavenly song?
Gloria in excelsis Deo!

3. Come to Bethlehem and see Christ
whose birth the angels sing;
Come adore on bended knee, Christ,
the Lord, the newborn King.
Gloria in excelsis Deo!

4. See him in a manger laid, Whom the
choirs of angels praise;
Mary, Joseph, lend your aid, While
our hearts in love we raise.
Gloria in excelsis Deo!

(French traditional carol)
Offering
The free-will offering received at these services will be directed to HOPE (Helping to Overcome Poverty’s Effects), Project Independence, and Addison County Home Health and Hospice.
Please be as generous as your means permit.

Choir
The Shepherd’s Carol
Bob Chilcott (2000)
England
We stood on the hills, Lady, our day’s work done,
watching the frosted meadows that winter had won.
The evening was calm, Lady, the air so still,
silence more lovely than music folded the hill.

There was a star, Lady, shone in the night,
larger than Venus it was And bright, so bright.
Oh, a voice from the sky, Lady, it seemed to us then
telling of God being born in the world of men.

And so we have come, Lady, our day’s work done,
our love, our hopes, ourselves, we give to your son.

(Poetry by Clive Sansom)

Collect
Ninth Lesson
John 1:1–5, 9–14
Mark R. Orten, 4:00 p.m. and 7:00 p.m.
Dean of Spiritual and Religious Life

Carol
Silent Night! Holy Night!
(Choir and Congregation)

1. 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.

2. Silent night! Holy night! Shepherds quake at the sight,
    Glories stream from heaven afar, Heavenly hosts sing: “Alleluia;
    Christ the Savior is born, Christ the Savior is born.”

3. 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.

(Words Joseph Mohr, trans. attr. John Freeman Young; music by Franz Gruber)

*Recessional Hymn
O Come, All Ye Faithful
(Choir and Congregation)

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

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

2. See how the shepherds, Summoned to his cradle,
    Leaving their flocks draw nigh to gaze;
    We too will thither, Bend our joyful footsteps;

    Refrain

3. Yea, Lord, we greet thee, Born that happy morning,
    Jesus, to thee be all glory giv’n.
    Word of the Father, Now in flesh appearing.

    Refrain

4. Sing, choirs of angels, Sing in exultation,
    Sing, all ye citizens of heaven above;
    Glory to God In the highest;

    Refrain

(Words attr. Frederick Oakeley; melody by J. F. Wade; setting by David Willcocks)

Postlude
Toccata on “Antioch”
Craig Phillips (1961–)
Welcome and Historical Introduction

We are pleased that you could join us for the 48th annual Lessons and Carols service.

Our service is based on the Festival of Nine Lessons and Carols that has been celebrated every year at King’s College, Cambridge, England, since 1918. Beginning in the 1930s the King’s College service was broadcast annually to millions worldwide on BBC Radio. It was originally planned by Eric Milner-White, the Dean of King’s College Chapel. He had been a World War I British army chaplain, and became a liturgical pioneer who was convinced that the Church of England needed more imaginative worship. Christmas Eve 1918 was a mere six weeks from the World War I armistice; nearly half of Cambridge University undergraduates had gone off to war and a third of them never came back. Thus the phrase, “all those who rejoice with us, but on another shore and in a greater light,” from the bidding prayer, had particular resonance. Though the music changes each year, the backbone of the service—the prayers and lessons—has remained virtually unchanged in the Cambridge service since those days.

The first Middlebury College service took place in 1971, under the direction of Emory Fanning and Chaplain Charles P. Scott. They were certain that the College’s music department was up to the challenge, and that the community would welcome this colorful and moving celebration of the season. Middlebury’s Lessons and Carols was filmed in 1984. And in 1988, Vermont Public Television produced A Vermont Christmas, narrated by actor Burgess Meredith and filmed on location in Middlebury and on the College’s Bread Loaf campus. Each production was rebroadcast, over several years, by over 200 public television stations nationally. Each year the offering ($4,032 last year) is donated to HOPE, Elderly Services, and Addison Home Health and Hospice.

The overall format of this service provides such a rich opportunity to experience both the emotional resonance and familiarity of tradition, while each year stretching both the congregation and the choir with music that is unfamiliar or new. Over the years that blend of continuity, depth, innovation, and breadth creates a sense of anticipation and joy well suited for the Advent and Christmas seasons. For the Christian community, Advent is not only about the expectation of the birth of Jesus, which has already happened in history, it is also about the rebirth of the earth, the re-infusing of the New Creation into our currently beautiful, but broken world. The hope is expressed every time the Lord’s Prayer is recited in public and private devotion: thy kingdom come, thy will be done, on earth as it is in heaven.

We stand in awe of the beauty of the story of Mary, Joseph, and Jesus. We recognize that from what is small, vulnerable, humble, poor, powerless, and barely noticed, there can arise a constant inspiration and religious devotion that has outlived many an empire and army.

—and by Reverend Laurel Macaulay Jordan ’79

Chaplain Emerita, Middlebury College

Notes on the Music

The program celebrates music, poetry, art, and how these are part of the Lessons and Carols tradition. The organ music is repertoire for the season, and congregational carols and hymns include traditional Advent and Christmas favorites. Choral music includes works by composers from North and South America, Europe, and Japan, and the uniqueness of each choral setting contributes to a program of remarkable contrasts. Light and darkness, pain and joy, hardship and hope, trust, comfort, and love are significant concepts in the music of this service of the Advent season.

Once in Royal David’s City is a traditional processional for this service, retelling the humility of the stable birth and the meeting of God as “children crowned” like stars. Mendelssohn’s Weihnachten comes from the rich tradition of German part song, with masterful vocal writing that exploit the sonorous capabilities of the choir. Chesnokov’s Salvation Is Created is perhaps the best-known Russian choral work outside of Russia and holds a special place in sacred choral literature. There is great contrast between singing of lower voices, followed by treble voices; this happens twice, and each time a gloriously expressive climax emerges with all voices combined in a powerfully expressive sound.

Hanacpachap is a synthesis of indigenous Quechuan melody and rhythm with colonial Spanish style of polyphony and harmony. The metaphor of a flower in this piece (referring to Mary) is followed by Herbert Howells’ setting of A Spotless Rose. Howells’ music reflects the prosody and imagery of the text remarkably with flow of melody and tempo, surprising yet regular in such a way as might remind the listener of wind on a cold winter’s night. At the center of the program is Rosephanye Powell’s setting of Countee Cullen’s poem Christus Natus Est. A poet of the Harlem Renaissance, Cullen’s words juxtapose images of the story of Jesus’ birth with images of the African American experience. The incessant pulse, intensity of dynamics, and harmonic character of the music capture sounds of the African American Spiritual, the relentlessness of Cullen’s poetry, and the story of human hardship in both literary contexts.

Infant Joy offers a very different musical and poetic character compared to other music on the program. A simple piece in its expression of “joy,” Terashima’s music is also crafty and introspective: the opening of the piece develops like similar shapes fitting together from different directions, and the music of “sweet joy” is slightly different each time it is repeated. In Argento’s “Gloria” that follows, the expression of joy is extended yet further with lively imitative polyphony, strident chromatic harmony, and dynamic exuberance that culminates in an brilliant “Amen.” The Shepherd’s Carol returns to wintry hills, and Clive Samson’s poetic scene describes people in daily routine and a revelatory moment that inspires them to give of themselves. The repetition of the word “Lady,” especially in Chilcott’s music, brings a sense of intimacy, reverence, and humility. Our program closes traditionally with David Willcocks’ setting of O Come, All Ye Faithful. The College Choir shares this program in the spirit of artistic beauty, thoughtful inquiry, and joyful community.

—Jeffrey Buettner
Lessons and Carols 2019 Music Personnel

Jeffrey Buettner
Director of Choral Activities and Christian A. Johnson Professor of Music

Jennifer Bower, Organist

George Matthew Jr., College Carilloner

Middlebury College Choir

**SOPRANO**
Emily Ballou ’21
Molly Dorion ’22.5
Dylan Healy ’21
Jordy Kramarsky ’23
Sofie Leathers ’22
Eleanor Mayerfeld ’19.5
Madison Middleton ’22.5
Katherine Novy ’20
Rohini Prabhakar ’23
Sage Schaumberg ’22
Miranda Seixas ’20
Wendy Taylor ’21
Katie Waters ’22

**ALTO**
Victoria Andrews ’23
Elena Bingham ’19.5
Hannah Deering ’22
Gillinda James ’21
Gabrielle Martin ’21.5
Grace Metzler ’21.5
Tia Pogue ’21
Hannah Resnick ’21
Sophie Shiner ’23
Blake Zhou ’21

**TENOR**
Adam Blachly ’21.5
Pierce Gidez ’21
Chris Hauptfeld ’20.5
Bo Liu ’23
Masataka Mori ’22
Jackson Mumper ’22
Ryan Opiela-Young ’22
Ryan Yin ’23

**BASS**
Bryan Currie ’22
Sam Ehrsam ’23
Kevin Hernandez ’20
Samuel Hernandez ’22
Blair Jia ’23
Colin Lyman ’23
Sam Lyons ’21
James Peacock ’21
Ronnie Romano ’20

For more details about Lessons and Carols, please visit our website at
[www.middlebury.edu/academics/music/middleburylessonsandcarols](http://www.middlebury.edu/academics/music/middleburylessonsandcarols)

**Office of the Chaplain**
Charles P. Scott Center for Spiritual and Religious Life
Hathaway House
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