6th annual Carols for Quire

**Messe de Minuit pour Noël**

[Midnight Mass for Christmas]

by Marc-Antoine Charpentier (1643–1704)

*with all of the borrowed carols*

— PLEASE HOLD YOUR APPLAUSE UNTIL THE END OF EACH SET. —

Joseph est bien marié
Or nous dites Marie
Une jeune pucelle

*Messe de Minuit: Kyrie*

Tous les bourgeois de Châtre
Ou s’en vont ces gais bergers

*Messe de Minuit: Gloria*

Vous qui désirez sans fin
Voici le jour solennel de Noël
À la venue de Noël

—INTERMISSION—

*Messe de Minuit: Credo*

Laissez pâtre vos betes
O Dieu, que n’étois-je en vie

*Messe de Minuit: Sanctus*

À minuit fut fait un réveil

*Messe de Minuit: Agnus dei*

Quelle est cette odeur
O Nuit! — Jean Philippe Rameau (1683–1764)

A selection of organ noëls will be played before the performance by Peter Bennett.

*All carols are anonymous 17th-century French, edited & arranged by Ross Duffin.*

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Trinity Cathedral, Cleveland • December 19, 2014

Mary Queen of Peace, Old Brooklyn • December 20, 2014

Historic St. Peter’s, Cleveland • December 21, 2014
ABOUT QUIRE

**Quire Cleveland** is a professional chamber choir established in 2008 to explore the vast and timeless repertoire of choral music over the past nine centuries. Quire’s programs introduce our audiences to music not heard in the modern era, including works reconstructed from incomplete sources, breathing new life into the music of ages past.

With highly-trained professional musicians — who collectively represent 500 years of choral singing — the ensemble has earned both popular and critical acclaim. Quire contributes to the artistic life of our community in unique ways, including collaborations with such organizations as the Cleveland Museum of Art, Cleveland Composers Guild, Music & Art at Trinity, CityMusic Cleveland, and The Cleveland Foundation.

Now in its 7th season, **Quire Cleveland** has presented more than 40 concerts and produced 5 CDs of music from the 12th to the 21st centuries. In addition to broadcasts on classical radio, **Quire** also also recorded music for Oxford University Press. An education program was initiated in 2014, offering free workshops to children in inner-city schools.

With concert videos posted on YouTube, **Quire Cleveland**’s reach has indeed been world-wide, attracting more than a quarter-million views from 191 countries.

**Quire**’s founding Artistic Director, **Ross W. Duffin**, is an award-winning scholar, specializing in the performance practice of early music. Director since 1978 of the nationally recognized Historical Performance Practice Program at Case Western Reserve University, where he is Fynette H. Kulas Professor of Music, he has trained and nurtured some of today’s leading performers and researchers in the field.

His weekly radio show, *Micrologus: Exploring the World of Early Music*, was broadcast on 140 NPR stations throughout the United States. His books, *How Equal Temperament Ruined Harmony (and Why You Should Care)* and *Shakespeare’s Songbook* (both published by W. W. Norton), have gained international renown.

In addition to the carols in this concert, Ross has edited *Cantiones Sacrae: Madrigalian Motets from Jacobean England* (A-R Editions), which **Quire** recorded complete as *Madrigalian Motets (QCI03)*, *A Josquin Anthology* (Oxford University Press), the *St. Matthew Passion* by Richard Davy (A-R Editions), and *A Performer’s Guide to Medieval Music* (Indiana University Press). He has sung with Apollo’s Fire since its inception in 1992.

Ross’s maternal grandfather was a professional countertenor and conductor in London, England, and his mother directed her church choir in London, Ontario — making him a third-generation choral conductor.
Marc-Antoine Charpentier (1643–1704) spent the last six years of his life as master of music at the French royal chapel of Sainte-Chapelle, with its exquisite stained-glass windows and gothic tracery. While it might have been heard there, his *Messe de Minuit pour Noël* (Midnight Mass for Christmas) was composed a few years earlier, probably around 1694. At that time, Charpentier was in the employ of the Jesuits in Paris, at the Église Saint-Louis (now the Église Saint-Paul-Saint-Louis) in the Marais quarter, completed in 1641 and inspired by the home church of the order, Il Gesù, in Rome. Such an italianate background was apt for a composer who, as a young man in the 1660s, had studied in Rome with Giacomo Carissimi. But when Charpentier decided to compose his Christmas mass in the 1690s, he could not have chosen a more French way to go about it.

As Charpentier makes clear in his autograph manuscript, preserved in the Bibliothèque Nationale in Paris (MS Rés. Vm259), the movements of the mass are based on a succession of French Christmas carols, or “noëls.” At the head of the *Kyrie*, for example, Charpentier writes the words, “Joseph est bien marié” — thus identifying the first of eleven noëls, whose tunes permeate the mass.

Charpentier wasn’t the first composer in history to use a popular tune as a basis for a mass. That distinction goes to Guillaume DuFay with his *Missa Se la face ay pale* from ca.1450. Rather than a succession of tunes, however, DuFay used a single song (his own chanson) throughout the mass. A more direct antecedent might be seen in the *Missa Carminum* of Henricus Isaac, composed after 1496 when Isaac left Florence for the court of Maximilian at Innsbruck. It uses a series of German popular tunes for its movements, so in that respect it’s like Charpentier’s mass. But, unlike Isaac’s, Charpentier’s mass is specifically based on popular Christmas songs, and that must have given it special meaning and delight for its Parisian listeners at the Midnight Mass. Imagine a *Kyrie* to the tune of “We Three Kings of Orient Are” and you’ll get the idea.

Though its traceable roots date back to the 15th century, the poetry of French noëls really achieved popularity starting around 1537, with *Les Grans Noelz*, a collection of 150 lyrics assembled by Pierre Sergent. Over the next several centuries, French mania for noëls can be seen in countless editions of *La Grande Bible des Noelz*. Already by Sergent’s collection, however, the repertoire was taking shape: five of the 11 noëls used by Charpentier are already included there: “Joseph est bien marié,” “À la venue de noël,” “Or nous dites Marie,” “Laissez paître vos bêtes,” and “Tous les bourgeois de Châtres.” Over the next 150 years, the rest appeared, and verses were added to older ones, as poets prolonged the delight of the homely scenes of the shepherds and the dramatized incidents of the Christmas story. Indeed, some noëls survive with 30 or more verses, which would make each piece last 15 or 20 minutes! That’s fun for families to sing together, but much too long for our purposes. The essential narratives are usually covered in a handful of verses (perhaps the ones originally written), so that’s what we are presenting here.
The tunes are somewhat harder to find. Charpentier himself and other French composers wrote instrumental noëls for solo organ or for an ensemble of instruments, and those arrangements are an excellent source for the tunes and harmonizations, as are the sections of the mass with Charpentier’s labels. Versions of the tunes are also published with the poems in early 18th-century collections like *Chants des Noëls Anciens et Nouveaux* (1703) and *Recueil de Noëls* (1721 and 1725). There are complications, however. Two different period melodies exist for the lyric “À minuit fut fait un reveil,” used for the *Agnus dei* of Charpentier’s mass. We obviously know which of the two tunes he uses, but sources for it are quite late compared to those for other tunes. Also, the noël “O Dieu que n’étois je en vie” survives in only one 1699 poetic collection, *Noëls ou Cantiques*, and the tune exists only as part of the *Sanctus* of the *Messe de Minuit*, and nowhere else that I have been able to find.

The “reach” of noëls in French culture of the period is demonstrated in astonishing fashion by their use among the Indians of North America, transmitted by settlers and Jesuit missionaries (it’s intriguing that Charpentier was working for the Jesuits when he composed his mass). Quire previously sang my arrangement of “Ies 8 Ahatonnia,” the “Huron Carol,” set by the Jesuit martyr Jean de Brébeuf to a version of the same tune as “Une jeune pucelle” from this program. Similarly, the lyric to “À la venue de noël” survives in a Mohawk language version in a manuscript from around 1700 now at Georgetown (a Jesuit university). And “Joseph est bien marié” survives in a Québec City archive in an early eighteenth-century manuscript — with its music — in a version for the indigenous Abenaki peoples in Maine: “Joseph ksrivitenés.”

For this program, I have made a cappella arrangements of the noëls as preludes for the respective mass movements, by taking the tunes and incorporating as much as I could find of their early harmonizations. Two of the arrangements — “Joseph est bien marié” and “Tous les bourgeois de Châtres” — were created for earlier *Carols for Quire* programs and appear on our recording, *Carols for Quire from the Old & New Worlds*, volume 2. But, as far as I know, our performance of Charpentier’s charming mass, along with choral arrangements of all eleven of the noëls he uses, marks a first in the performance history of the work.

Our program ends with two slightly later pieces. The lovely noël “Quelle est cette odeur” began to appear around 1700, and by 1728 its tune was so widely popular that it was hijacked by the English composer John Gay as the melody
for the drinking song “Fill every glass” from his ballad-based Beggar’s Opera. The noël clearly comes from the same tradition as Charpentier’s mass, though it was too new to find a place there. It has been among Quire’s most popular works on YouTube, and also appears on the Carols for Quire 2 CD.

The last selection is from yet a few years later. In 1733, Jean-Philippe Rameau composed his opera Hyppolyte et Aricie. In Act I, scene 3, there is an air for a Priestess of Diana with chorus and an orchestra of strings and flutes — the same orchestration as Charpentier’s mass (“flute” at the time meant recorder or traverso). The Rameau piece was later given a parody text, “O Nuit!,” which has come to have an association with Christmas. Its most famous use was as the centerpiece in the charming 2004 movie Les Choristes, exemplifying the redemptive power of choral singing. I have returned to Rameau’s original and made a new arrangement of “O Nuit!” for Quire Cleveland. It seems a fitting end to this celebration of the delightful tunes and enchanting lyrics of the French noël.

With that, Quire Cleveland wishes you and yours joyeux Noël, happy Hanukkah, joyful Kwanzaa, and all the best in the New Year!

— Ross W. Duffin

Quire Cleveland

SOPRANOS: Margaret Carpenter, Donna Fagerhaug, Madeline Apple Healey, Malina Rauschenfels, Lisa Rainsong, Gail West

ALTOS: Megan Long, John McElliott, Beverly Simmons, Jay White

TENORS: Evan Bescan, Bryan Munch, Corey Shotwell, Tyler Skidmore

Basses: Ian Crane, José Gotera, Nathan Longnecker, Brian MacGilvray, Daniel Singer

Guest Instrumentalists

Julie Andrijeski & Allison Monroe, violin
Karina Schmitz, viola • René Schiffer, violoncello
Kathie Stewart & Luke Conklin, flauto traverso & recorder
Simon Martyn-Ellis, theorbo • Peter Bennett, organ

Board of Directors: Richard Rodda, Ph.D., President; Ross W. Duffin, DMA, Artistic Director; Beverly Simmons, DMA, Executive Director; John McElliott, Secretary; Gerald P. Weinstein, Ph.D., CPA, Treasurer

Box Office Manager: Ann Levin

Recording Engineer: Thomas Knab

Quire Cleveland a 501(c)(3) tax-exempt, nonprofit organization.
Tenor Evan Bescan holds a Bachelor of Music from Capital University in Columbus, and a Methodology Diploma from the Kodály Institute in Hungary. He is currently a full-time elementary/middle school music teacher at Stockyard Community School in Cleveland and a chorister at the Cathedral of St. John the Evangelist. Evan is also a consultant of the Freda Joyce Brint Foundation, using music to enhance learning and life in people with Alzheimer’s and dementia.

Soprano Margaret Carpenter was a Gates Cambridge Scholar at Clare College, University of Cambridge, where she completed the M.Mus. in Choral Studies under Stephen Layton and Geoffrey Webber. She has been featured on the Easter at King’s College Concert Series, was soloist in the Monteverdi Vespers alongside His Majestys Sagbutts and Cornetts, and co-founded L’Académie du Roi Soleil with British organist and continuo player Nicolas Haigh. She has toured widely under Timothy Brown; performs with Apollo’s Fire and the South Dakota Chorale; and is currently undertaking her DMA in Historical Performance Practice at Case Western Reserve University. margaret-carpenter.com

Bass Ian Crane teaches choir and band at Holy Name High School in Parma, and previously spent five years on faculty at Edinboro University of Pennsylvania, as instructor of bagpipes. He has performed with many local groups, including Apollo’s Fire, Cleveland Carolers, and the Choir of the Cathedral of St. John the Evangelist. Ian earned a bachelor’s degree in music education from Cleveland State University and his master’s in conducting from Kent State University. He resides in Lakewood, with his wife, Tricia, and children, Phoebe and Alexander.

Soprano Donna Fagerhaug holds a Master of Arts degree in Church Music from Trinity Lutheran Seminary and her Bachelor’s of Music from the Conservatory at Capital University, both in Columbus. She sings with Apollo’s Fire and is soprano soloist at Lakewood Congregational Church. Donna resides in Rocky River with her husband and three children.

José Gotera began his choral training at age eight at St. Michael’s Choir School in Toronto. He sang with the Toronto Mendelssohn Choir and Tafelmusik, while completing degrees at the University of Toronto. In Cleveland, he has sung with Apollo’s Fire, Cleveland Opera on Tour, Opera Circle, Opera Cleveland, and the Cleveland Orchestra Chorus. He completed an M.A. in Early Music Performance at CWRU. At present, José is a voice instructor at Cleveland State University. He is also an instructor at Hiram College, where he teaches voice and directs the Hiram Men’s Chorus. He sings with the Trinity Cathedral Chamber Singers.

“Silken-voiced” (The Plain Dealer) Madeline Apple Healey has been praised for her “gorgeous singing” (Washington Post) and “crystal clear coloratura” (Princeton Town Topics). Her 2014–2015 season includes Bach’s Mass in B Minor with Choral Arts Society of Washington, Bach’s Coffee Cantata with Apollo’s Fire, and Lang’s Little Match Girl Passion with & in New York. Madeline holds degrees in voice from Westminster Choir College and Baldwin Wallace University, and has recorded on the Naxos, Koch, and AVIE labels. She resides in Cleveland, where, when she’s not making music, she can be found making coffee and philosophizing with her dog, Kafka. madelineapplehealey.com

Megan Kaes Long holds a Ph.D. in Music Theory from Yale University and a B.A. in Music from Pomona College. She teaches music theory and aural skills at the Oberlin College Conservatory of Music and is a scholar of secular choral music and music theory of the 16th and 17th
centuries. Prior to joining Quire, Megan sang with the Yale Schola Cantorum, where she collaborated with the New York Philharmonic, Juilliard 415, and the Bach Collegium Japan. She lives in Oberlin with her husband.

**Nathan Longnecker**, bass, also sings with Apollo’s Singers and Contrapunctus. By day, he tends gardens as The Quiet Gardener.

Baritone **Brian MacGilvray** is a musicology Ph.D. candidate at Case Western Reserve University whose research focuses on early modern France. He holds degrees in voice from Northwestern University and the University of Kentucky. His choral experience includes Chicago Music of the Baroque, the Chicago Symphony Chorus, the Grant Park Symphony Chorus, Church of the Ascension (Chicago), and Trinity Cathedral (Cleveland).

**John McElliott**, counter-tenor, holds undergraduate degrees in voice and organ performance from the University of Akron and spent a year as a choral scholar at Winchester Cathedral in the UK. He sings with several choral ensembles in Northeast Ohio, including Apollo’s Fire and Trinity Cathedral’s Chamber Singers, in addition to Quire Cleveland. John is president of Karen McFarlane Artists, where he manages concert careers for many of the world’s great concert organists and choirs. A versatile vocalist, he sings alto, tenor, and baritone parts in Quire, and also serves as the organization’s Secretary.

**Bryan Munch** received his engineering degree and M.B.A. from Case Western Reserve University, where he participated in Early Music Singers, Case Concert Choir, Footlighters musicals, and Speakeasy. He sings regularly with the choir at St. Paul’s Episcopal Church in Cleveland Heights and has performed with the Temple Tifereth-Israel and Apollo’s Fire. In the summer, Bryan travels around the Midwest, singing with his wife’s uncles in the barbershop/gospel quartet Vocal-A-Chord. He is a proud father, resident of Shaker Heights, and currently works at Progressive Insurance in Mayfield Heights.

**Malina Rauschenfels** is a composer, multi-instrumentalist, and vocalist transplanted to Cleveland after 11 years in New York City. She is executive director and co-founder of the emerging ensemble Burning River Baroque, with whom she sings and plays baroque cello. She is also artistic director of húmAnómali, which incorporates “extra-musical affairs,” such as dance, gesture and theatricality, into the collaboratively structured ensemble featuring music performed in a historically informed manner from the antiquity to the present. She attended the Eastman School of Music and the Juilliard School for her B.M. and M.M. in cello performance and composition. malinarauschenfels.com

Soprano **Lisa Rainsong**’s musical life integrates composition, education, vocal performance, and natural history. She earned her Doctor of Musical Arts in composition from the Cleveland Institute of Music and is a member of CIM’s Music Theory faculty. She performs with Quire Cleveland and Ensemble Lautenkonzert, among others. A certified naturalist, Lisa has developed a music-based approach to teaching classes on bird song and insect song identification and is in demand as a speaker. In addition, she does field research on “singing insects” — crickets and katydids — and in-service training for naturalists. listeninginnature@blogspot.com

Tenor **Corey Shotwell** recently received his Master’s degree in Vocal Performance from the Cleveland Institute of Music. While there, he also performed regularly with early music ensembles at Case Western Reserve University. In 2014, he made his professional début with Haymarket Opera Company in Chicago and also premiered the rôle of the Evangelist in the first modern performance of C. P. E. Bach’s 1775 St. Luke Passion. He has participated in the Boston Early Music
Festival Young Artists Training Program and the American Bach Soloists Academy in San Francisco. In Cleveland, he sings with Quire Cleveland, Opera Circle, and Apollo’s Fire, where this season he is featured as a Young Artist Apprentice. He also performs with the ensemble Bella Voce in Chicago. coreyshotwell.com

**Beverly Simmons** is a mezzo-soprano, graphic designer, and Executive Director of Quire Cleveland. She earned a doctorate in early music at Stanford University, before moving to Cleveland in 1978. Her career has included stints as a CWRU music professor, WCLV radio announcer, international artist manager, executive director, and mother of two. She founded the CWRU Early Music Singers and has sung with Apollo’s Fire since its inception, as well as with the Cleveland Opera Chorus, St. Paul’s Episcopal Church, and Temple Tifereth-Israel. Bev is also half of the cabaret duo, Rent-a-Yenta.

**Daniel Singer**, baritone, is Director of Music at University School in Hunting Valley, Asst. Director of the Cleveland Orchestra Youth Chorus, Assoc. Director and Conductor of the Choral Arts Society of Cleveland, and Assoc. Director of Education for Quire Cleveland. An active guest conductor and clinician, he recently directed the OMEA District VI Junior Honor Choir. From 2003 to 2009, he worked as a performer, music director, and teacher in the Chicago area, sang with the Chicago Symphony Chorus, and was a vocalist and arranger with the Lakeside Singers. Danny has a B.M. in Music Education from Northwestern University and an M.M. in Choral Conducting from Michigan State University.

**Tyler Skidmore**, tenor, is an active music educator and performer. Teaching now at the same high school he attended, Tyler attempts to share the joys and challenges of choral music with the students at Medina High School. He holds a bachelor’s degree in music education from Mount Vernon Nazarene University and a master’s in voice performance from Kent State University. Tyler has performed with other area choral ensembles, including Opera Cleveland, The Cleveland Orchestra Chorus and Chamber Chorus, and Apollo’s Singers of Apollo’s Fire.

Soprano **Gail West** has worked with such eminent artists as Julianne Baird, Emma Kirkby, Suzie LeBlanc, Paul Hillier, and Benjamin Bagby. Currently a voice student of Ellen Hargis, she has been a member of Apollo’s Singers since its founding. Gail has been a member of CWRU’s Early Music Singers for over 20 years and is a soprano soloist at Church of the Good Shepherd. She lives in Cleveland Heights with her husband and three children.

Countertenor **Jay White** sang eight seasons with the internationally acclaimed ensemble Chanticleer, recording 14 albums and garnering two Grammy Awards. As an interpreter of medieval, Renaissance, and baroque repertoire, he has appeared at festivals worldwide and has been featured on national and international radio. Trained at Indiana University’s Early Music Institute and the University of Maryland, he taught at the University of Delaware and DePauw University. Jay is now Associate Professor of Voice at Kent State University.

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GUEST INSTRUMENTALISTS

Julie Andrijeski is an acclaimed baroque violinist and early music pedagogue. Her principal positions include the Atlanta Baroque Orchestra (artistic director), Quicksilver (co-director with Robert Mealy), New York State Baroque (concertmaster), Apollo’s Fire, and Les Délices. As Senior Instructor at CWRU and Teacher of Baroque Violin at CIM, she maintains an active teaching schedule of performance practice courses, private instruction, and baroque music and dance ensemble direction.

Peter Bennett combines careers as both a scholar and a performer. He is associate professor of Musicology at CWRU where he teaches in the musicology and historical performance programs: his research focuses on the music and institutions associated with Louis XIII’s Paris, and in 2015–16 he will be a Le Studium fellow at the Center for Renaissance Studies, Tours, France. He is also Head of Harpsichord at CIM and has worked widely as a continuo player in the UK, Europe, and the US.

Luke Conklin, flute & recorder, is currently pursuing a doctorate in Historical Performance at CWRU and has performed with Apollo’s Fire, American Bach Soloists, Trinity Wall Street Baroque Orchestra, Juilliard Baroque, Madison Bach Musicians, Clarion Music Society, and others. His major research interests are late 17th- and 18th-century French music, with a special focus on the music of Jean-Philippe Rameau. He also performs on baroque oboe and Irish flute.

Australian-born lutenist Simon Martyn-Ellis moved to Cleveland in 2013, after more than a decade of working with the world’s leading period instrument orchestras and theaters in Germany. Since then he has appeared as a founding member with ACRONYM, with Les Délices, the Oregon Bach Festival, and the Music for Land’s End festival in Massachusetts, and as soloist with Apollo’s Fire and Clarion NYC.

After receiving degrees in violin from the University of Maryland and viola from Royal Welsh College of Music and Drama, Allison Monroe is finally pursuing her passion: studying early music. A student of Julie Andrijeski at Case Western Reserve University, Allison enjoys playing many instruments, including violin, viola, rebec, and vielle. Her performing credits include concerts with the Washington Bach Consort, Brecon Baroque Festival Orchestra, and Peabody’s Baltimore Baroque Band.

Music is René Schiffer’s path to truth; thence historical performance. A student of Anner Bijlsma, Jaap ter Linden, and Catherina Meints, he has performed with renowned musicians like Sigiswald Kuijken, Gustav Leonhardt, Marcel Ponséele, and with Tafelmusik, and has been Apollo’s Fire’s principal cellist since 1992. His concerto for 2 gambas and his completion of Mozart’s unfinished Lacrimosa can be enjoyed on Apollo’s Fire CDs Requiem and Vivaldi & Friends.

Karina Schmitz holds degrees from the New England Conservatory and the Cleveland Institute of Music. Her early music studies began at Oberlin Conservatory and continued in the Case/CIM baroque orchestra. She is currently principal second violin with Tempesta di Mare in Philadelphia, assistant-principal violist of the Camel Bach Festival Orchestra, and principal violist with Apollo’s Fire.

Called “stellar” by The Plain Dealer, Kathie Stewart is a founding member and principal flutist of Apollo’s Fire. She is a faculty member and Curator of Harpsichords at the Oberlin Conservatory of Music, and has appeared with the Cleveland Orchestra, Cleveland Opera, Oberlin Baroque Ensemble, Tafelmusik, and Les Délices. Also accomplished on Irish and folk flutes, she is an enthusiastic educator and advocate of the baroque flute as a mainstream instrument.
**Joseph est bien marié**

1. Joseph is well married to a girl of Jesse's line. It's something new to be a mother and girl. God made it happen: Joseph is well married.
2. And when this was at the beginning that God wanted to save us. He made descend to earth his only son, Jesus, to take human form in Mary: Joseph is well married.
3. When Joseph had perceived that the woman had conceived, He was not a happy husband, was angry with Mary, and wanted her to go away: Joseph is well married.
4. But the angel said unto him: Joseph, don't be spiteful. Your saintly wife, Mary, is pregnant with the fruit of life. She has conceived without sin: Joseph is well married.
5. The angels came there to see the redeemer Jesus with a very beautiful chorus, then with loud and pretty voices, “Gloria,” they sang: Joseph is well married.
6. Now pray we devotedly with good heart and humbly, that peace, joy, and good life to implore lady Mary to our necessity: Joseph is well married.

**Or nous dites Marie**

1. Tell us, Mary, what did Gabriel say when he brought news of the true eternal God? “God be in you, Mary,” he said simply, “You are full of grace and sanctity.”
2. Tell us Mary, this angel Gabriel, what else did he announce to you? “You will conceive, Mary,” he said truly, “the son of God implanted within you, and without sin.”
3. Tell us, Mary, were you surprised to hear such words from the angel Gabriel? “Yes, for in my life, I never intended to have relations with a man.”
4. Tell us, Mary, was it in a regal place or royal palace that the chamber was prepared? “In a poor stable, open to the elements, that had neither fire, nor flame, nor roof, nor rafter.”
5. Tell us, Mary, what of the poor shepherds who watched their sheep and lambs in the mountains? “These did visit me with great affection; know that their visit strongly pleased me.”

**Une jeune pucelle**

1. A young maid with noble heart, praying to her creator in her little room, the angel descended to earth from heaven, and told her the mystery of our savior.
2. The maid was amazed at this saying, and began to ask “How should this be accomplished, since I've never had relations with a man?”
3. “Do not worry at all, Mary, he who rules the heavens will send his holy spirit to appear to you from which you will understand, soon, this birth.
4. Without pain, anguish, or torment, nine months you will carry this child, and then will bring him forth to the earth, and call him Jesus, triumphant king over all.”
5. My soul doth magnify God, my savior, my spirit extols its creator, because he hath regarded his handmaiden, that the whole world should give him glory and honor.

**Messe de Minuit: Kyrie**

Lord, have mercy upon us; Christ, have mercy upon us. Lord, have mercy upon us.

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Please note:
The French and Latin texts have not been included in this program, for reasons of space. However, you can access them on your mobile device with this QR code:
Tous les bourgeois de Châtre
1 All the citizens of Châtres and those of Monthéry they all went four by four, in chasing cares away on this particular day, on which the Virgin Mary near the ox and ass — don, don — laid Jesus down — la, la — in a stable.
2 The angels of radiance sang a lot of songs to the shepherds & shepherdesses who watched their flocks. Among all these regions, and all across the waves saying that the darling boy — don, don — was born nearby — la, la — to save the world.
3 When they had finished drinking, a fellow from Aveaux made a good soup with plenty of turnips! Chickens, also pigeons, to make good cheer and ducklings, too, and pheasants were brought by Jean Rabot — smart lad — to Jesus and his mom.
4 When everyone was seated, a young boy from Nevers upon a pleasant lute sang a thousand lovely airs. In all the diverse keys, mixing his serenading with trumpet and bugle — don, don — with Alleluia — la, la — to Joseph and Mary.

Ou s’en vont ces gais bergers
1 Where are these merry shepherds going together, side by side? We are going to see Jesus Christ, born in a cave; Where is the little newborn? We still want to see him.
2 We are going to see Jesus Christ, born in cave, in a stable where there is neither window nor door. Where is the little newborn? …
3 In a stable where there is neither window nor door; they all went therein, with a very devoted soul. Where is the little newborn? …
4 They all went therein, with a very devoted soul, there, they saw the savior, lying on the straw. Where is the little newborn? …
5 There they saw the savior and each one adored him, then they went, laughing and dancing the courante & volte. Where is the little newborn? …
6 Then they went, laughing and dancing the courante & volte, let us pray to Jesus Christ, that he comfort us at the end. Where is the little newborn? …
**Messe de Minuit: Gloria**

Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only begotten Son, Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

**Vous qui désirez sans fin**

1 You who wish endlessly to hear sung that which our God is inclined to hear: our prayer and lament each day when we frankly ask his help.
2 Magdalen arose at daybreak and bravely dressed in fine array; when Martha, less peculiar in attire, joyously approached her with these words.
3 An admired prophet has come, called Jesus of Nazareth, a quiet man who should be, right this minute, they say, giving a sermon of divine eloquence.
4 Magdalen hearing this, took her clothing of fine crimson velvet, the prettiest, making of her blond tresses, all around, a thousand ringlets on her forehead.
5 Thus prepared, with beautiful and pretty garments, our Magdalen went to this sermon, who, scarcely taking her place beside her sister found herself face to face with the savior.
6 Quickly, his voice excited her with holy desires that from that moment she discarded her rich clothes, vowing to live henceforth in saintly fashion, and this teaching follow forever.

**Voici le jour solennel de Noël**

1 Here is the solemn day of Christmas for which each of us should prepare, for carols and songs, sung loudly, to celebrate the holy feast. The son of God being born, by destiny, to save the human line, three kings left from afar, with care, to come pay him homage.
2 They departed from the Orient, laughing, with their companions, they came to adore, to revere, while bringing joyous life. The star guided them, day and night, to the land of Judea, where, arriving, all around the town they asked.
3 Herod, having heard the fuss, flew straight into the synagogue of the Jews, demanding to know where the infant was born, according to their law. When the teachers said to him, and predicted that according to the prophecy, Bethlehem was the place where this God would come to us.
4 The tyrant hearing this, said thus to the kings by ruse and cunning, “Go, and find the spot, if you can, then bring me news of it. Being returned to me, calmly with you I will go simply to adore this new king in his cradle, without any force or constraint.”
5 The three kings having departed, and gone out from fair Jerusalem, rejoiced together greatly, perceiving their star. It led them no further than that they were in the stable in Bethlehem where the infant, triumphant, had his poor dwelling.
6 Notwithstanding, they did not hesitate at once to pay him reverence, adoring all with one accord, without discord, to the extent of their power. They offered him their presents of incense, myrrh, gold – good money – then on the angel’s warning, they turned, returned and went home another way.

**À la venue de Noël**

1 At the coming of Christmas each person should well rejoice: for it is the new testament that the whole world should cherish.
2 At that hour when God was born, the angel went to speak to the shepherds, each of which began to sing a song of thanksgiving.
3 After a very short time, three kings came to adore him, bringing myrrh, and incense and gold to comfort him.
4 A star guided them, which led to the east which to each one had shown the way to Bethlehem.
5 There they saw sweet Jesus Christ and the virgin who bore him, he who rose from the dead for the whole world and for sinners.

6 Amen, noel, noel, noel, I could not prevent myself from singing this noel when I see my savior come.

*Messe de Minuit: Credo*

I believe in one God the Father Almighty, Maker of heaven and earth, And of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, very God of very God, Begotten, not made, Being of one substance with the Father, By whom all things were made: Who for us men and for our salvation came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man, And was crucified also for us under Pontius Pilate. He suffered and was buried, And the third day he rose again according to the Scriptures, And ascended into heaven, And sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end. And I believe in the Holy Ghost, The Lord and giver of life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholick and Apostolick Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, And the Life of the world to come. Amen

*Laissez paître vos betes*

Let your beasts graze, shepherds, in hills and vales, let your beasts graze, and come sing Noel.

1 We ran so quickly to see our sweet redeemer and creator, and designer, he had, God knows, such great need of blankets as he lay in the manger on a bit of hay.

2 His mother was with him, and an old man who lit them, but he didn't resemble the child, he was not his father, I perceived, well and truly that he resembled his mother, still more beautiful is he.

3 Not stinting to rejoice, I gave him a lamb, to the little son, Perronnelle gave him a little songbird, Margot gave him some milk, in a brimming bowl covered with a lid.

4 Now let us pray the king of kings that he grant us all a good Christmas, and peace for our misdeeds, that he might not remember our sins, but pardon them and wipe away our sins from purgatory.

*O Dieu, que n’étois-je en vie*

1 O God, that I was not living at the birth of the redeemer Jesus Christ, the true Messiah, source of our salvation, to see him, I would have had this hour like those of that time. O God! would it were here, or that I were there.

2 I would have heard the music of angelic spirits, who of this magnificent act apprised the shepherds. I would have been, like them, heartened to hear such a concert. O God! …

3 I would have seen the beautiful star which from afar led three kings towards Jesus, and like a veil once covered him. I would have also seen of these three times the presents that they brought there. O God! …

4 Soon, I would have seen the marvels that surrounded those of his time, and then my eyes and ears and my heart would have been exposed, where now I hear only the story of it. O God! …

5 Then, again, I have hope to see him one day in heaven, not in mortal form, but living and glorious, one could not see him better than in such a state as that. O God! …

6 Grant me, o King of glory, the gift of a living faith, because one cannot count on seeing you down here, my King, and then, my God, wash me with the blood that you shed, so that, after this life, I will see you in heaven.

*Messe de Minuit: Sanctus*

Holy, holy, holy, Lord God of Hosts, heaven and earth are full of thy glory; Hosanna in the highest. Blessed is he that cometh in the Name of the Lord; Hosanna in the highest.
À minuit fut fait un réveil
1 At midnight they were roused, never was heard anything like it. The shepherds were asleep, watching over their sheep and lambs in the country of Judæa. Noël.
2 They were greatly amazed when they heard an army in an instant. It was several angels from Heaven who made a wonderful sound, before and behind them. Noël.
3 Among others was Gabriel, messenger of the eternal King: “Be not afraid, good friends, I am sent to proclaim universal peace.” Noël.
4 Our savior is born on earth as was foretold. In Bethlehem you will find him in a stable, where you will see him lying between two beasts.” Noël.
5 The shepherds having heard this long-awaited order, towards Bethlehem they took their route, each one with the goal of seeing the celestial king. Noël.
6 “As for me, I’ve chosen my gift: it’s a lamb from my flock.” This done, they left that place, commending themselves to God, and also to Mary. Noël.

Messe de Minuit: Agnus dei
O Lamb of God that takes away the sins of the world, have mercy upon us. O Lamb of God that takes away the sins of the world, grant us peace.

Quelle est cette odeur
1 What is this agreeable fragrance, shepherds, that ravishes our senses? Does it not exhale something more than the mingling of spring flowers?
2 But what a blinding light in the night that comes to strike our eyes. The star of day, without his chariot, was he ever so radiant?
3 Here are many other wonders! Great God, what hear I in the strains? What voices! Never have our ears heard concerts so beautiful.
4 Fear not, ye faithful, listen to the angel of the Lord; He tells of a mystery that will fill you with joy.
5 At Bethlehem, in a manger, has just been born for you a saviour. Let us go, that nothing prevents you from adoring your redeemer.
6 God all-powerful, glory eternal be rendered to you to the heavens, so that peace will be universal, so that grace abounds everywhere.

O Nuit!
1 O Night! How profound is your silence, when the golden stars twinkle in the heavens. The darkness that attends you is so soft. So sweet is the chorus of your voices singing of hope. So great is your power, transforming everything into a dream.
2 O Night! Bring to the earth the calm enchantment of your mystery. The darkness that attends you is so soft. Is there anywhere a beauty as lovely as the dream? Is there truth more sweet than hope?
3 O Night! You who gives birth to thoughts, calm the unfortunate one who suffers in your recesses. Be compassionate towards him; prolong his sleep, take care of his pain, dispel his grief, O Night, clear and serene.
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Thank you so much for coming! Our performances for you are what give us joy in singing.
But we have these small requests:

- Please turn off cell phones and other noisemakers.
- Please refrain from photography and audio and/or video recording.
- If you’re suffering from a cough, do avail yourself of the cough drops available from the ushers and please don’t sit near a microphone.
Take Quire home with you!

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