

12

12

18

12.15pm



## Welcome

It is wonderful that you have come. Thank you.

We want your experience today to be the best that it can be and would appreciate you taking a moment to read the following before the concert commences.

**Keep safe** by locating the exit nearest to your seat.

In the event of an earthquake, our recommendation is to **Drop, Cover and Hold**.

**Bon appetit!** You are welcome to have your lunch during the performance. Switching your cell phone to **silent** is important to the performers and other members of the audience. Your support by way of a **donation** and telling others about the concerts would be fantastic and very much appreciated. It does make a difference. If you wish to photograph or video today's concert, please ask for permission from the performer(s) before the concert begins. This is important.

We invite you now to sit back, relax and **enjoy** the concert.

**Our Mission** is to create a lively, open Christian faith community, to act for a just and peaceful world, and to be catalysts for discovery, compassion and celebration in the capital.

These lunchtime concerts are **advertised** through Radio New Zealand Concert's Live Diary at around 8.10 am on the day of the concert, and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email Marjan on [marjan@marjan.co.nz](mailto:marjan@marjan.co.nz). Also join our Facebook group Friends of St Andrew's on The Terrace Lunchtime Concerts, <https://www.facebook.com/groups/315497448862287/>.

Check out the noticeboards in the foyer each time you come.

# A 2018 Christmas Cracker

## Once in Royal Davids City

### SOLO

1. 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.

### Choir Only

2. 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, the scorned, the lowly,  
lived on earth our Saviour holy.

### All

3. And, through all his wondrous childhood,  
he would honour 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. And our eyes at last shall see him,  
through his own redeeming love;  
for that Child who seemed so helpless  
is our Lord in heaven above;  
and he leads his children on  
to the place where he is gone.

5. Not in that poor lowly stable,  
with the oxen standing round,  
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.

Words: C.F. Alexander

Tune: Irby – H.J Gauntlett

The original poem was written by Mrs. Cecil Frances Alexander and published in her 1948 book *Hymns for Little Children*. Her hymns were generally written in order to teach children about the Bible and the beliefs of the Church; she compiled the collection after hearing her godsons complain that the Catechism was too dreary. In this instance the hymn addresses the mystery of the Incarnation. In 1949, the poem was set to music by the English organist Henry John Gauntlett.

## Silent Night

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 Saviour is born!  
Christ the Saviour is born

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

Words: Josef Mohr  
Tune: Stille Nacht – Franz Gruber

This favourite carol by Franz Xaver Gruber and Joseph Mohr is accompanied by a rather intriguing legend. The story goes that on Christmas Eve 1818, the organ at the parish church of the Austrian town of Obendorf failed to sound which meant that no accompaniment would be available for Midnight Mass. However, the ingenuity of the Curate (Mohr) and the assistant organist (Gruber) led to the composition of this Christmas favourite which was sung, accompanied by a guitar, that night. However, the reality is that it was not an unusual thing for new pieces to be created for this special night. *Silent Night* is typical of folk-like songs composed by organists around Austria and Bavaria every year for the feast. Furthermore, there is no record of an organ failure from the church at that point in time.

Gruber was an open and generous man and freely distributed the carol in the early days; often without attributing his name to it. For a time, it was even thought to be a newly discovered folk carol. Eventually, however, Mohr and Gruber were identified as the composers of the work.

## O Little town of Bethlehem

1. 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.

2. 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.

3. How silently, how silently,  
the wondrous gift is given!  
So God imparts to human hearts  
the blessings of his heaven.  
No ear may hear his coming,  
but in this world of sin,  
where meek souls will receive him,  
still the dear Christ enters in.

4. 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!

Words: Bishop Phillips Brooks  
Tune: Forest Green and English Traditional Melody

On Christmas Eve in 1865, Phillips Brooks (1835-93), a gangling young American Episcopalian, rode the perilous journey from Jerusalem to Bethlehem, to assist at the midnight service in the Church of the Nativity.

Two years later, back in Massachusetts, he was inspired by the experience to write this carol for his Sunday school. Brooks's carol was an instant success in the USA, but only came to England when Vaughan Williams introduced it in 1906, arranging it to the traditional tune Forest Green, which he had collected from peasants in Surrey in 1903.

## **O Come all ye Faithful**

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;  
*O come, let us adore him,*  
*O come, let us adore him,*  
*O come, let us adore him,*  
*Christ the Lord.*

2. God from God, Light from Light eternal,  
lo! He abhors not the Virgin's womb;  
only-begotten Son of the Father;  
*O come, let us adore him,*  
*O come, let us adore him,*  
*O come, let us adore him,*  
*Christ the Lord.*

3. Sing, choirs of angels, sing in exultation,  
sing, all ye citizens of heaven above;  
glory to God, glory in the highest;  
*O come, let us adore him,*  
*O come, let us adore him,*  
*O come, let us adore him,*  
*Christ the Lord.*

4. Yea, Lord, we greet thee, born this happy morning;  
Jesus, to thee be glory given;  
Word of the Father, now in flesh appearing;  
*O come, let us adore him,*  
*O come, let us adore him,*  
*O come, let us adore him,*  
*Christ the Lord.*

Words: 18<sup>th</sup> Century  
Tune: Adeste Fideles

The Latin version of this carol, 'Adeste Fideles', was written by John Francis Wade (1711-86), who fled England after the 1745 Jacobite rebellion to teach music in the school for British Roman Catholic exiles in Douai in France. It was first published in 1760, and it has been suggested that it might have incidentally served as a coded rallying cry for the Stewart cause. The English translation was made by Frederick Oakley and William Brooke in 1841.

The tune 'Adeste Fideles' is usually attributed to Samuel Webbe, and dated to 1782. But it is has also been ascribed to Wade himself or to the French composer Charles Favart.

## **Johann Krebs - Wachet auf, ruft uns die Stimme**

Organ and Trumpet

The words of the traditional advent carol "Wach-et auf, ruft uns die Stimme" may have been in-spired by a 1523 po-em by Nurem-berg's Meist-er-sing-er Lu-ther-an po-et Hans Sachs (1494-1576).

Wake, awake, for night is flying;  
The watchmen on the heights are crying:  
Awake, Jerusalem, at last!

## **A Choral Interlude - Local Vocals**

**Up! Good Christen Folk and Listen** - arranged by G.R. Woodward.

George Ratcliffe Woodward (1848-1934) was an Anglican clergyman and poet who was skilled in the translation of historical religious texts. He was interested in resurrecting songs and tunes from the past. Up Good Christen Folk was published in The Cowley Carol Book (First Series) in 1901 which was the first part of Woodward's collection of Carols for "for Christmas, Easter and Ascensiontide". Woodward was also a keen bell ringer and we can, perhaps, see the influence of this hobby shine through within this piece as it does in another of his carols *Ding Dong Merrily on High*, which will be heard later.

**Candlelight Carol** - John Rutter

"Candlelight Carol" is a Christmas carol with music and lyrics by the English choral composer and conductor John Rutter. The carol was written in 1984, and was first recorded by Rutter's own group, the Cambridge Singers, on their 1987 album Christmas Night. "Candlelight Carol" focuses on describing the Nativity of Jesus, focusing on the love of Mary, the mother of Jesus, for her son.

**Gabriels Message**

This carol is based on a Basque one, 'Birjina gaztettobat zegoen, collected by Charles Bordes and published in the series *Archives de la tradition basque*, 1895. Sabine Baring-Gould, who wrote several novels and hymns (including 'Onward Christian soldiers) and who had spent a winter as a boy in Basque lands, translated the carol into English, reducing the original 6 stanzas to 4 and giving Gabriel the very beautiful and very Victorian 'wings as drifted snow'.

## **Ding Dong Merrily on High - arranged by G.R. Woodward.**

### **Hark! the Herald Angels sing**

1. Hark! the herald-angels sing  
glory to the new-born King,  
peace on earth, and mercy mild,  
God and sinners reconciled.  
Joyful, all ye nations, rise,  
join the triumph of the skies;  
with the angelic host proclaim,  
'Christ is born in Bethlehem.'  
Hark! the herald-angels sing  
glory to the new-born King.

2. Christ, by highest heaven adored,  
Christ, the everlasting Lord,  
late in time behold him come,  
offspring of a Virgin's womb.  
Veiled in flesh the Godhead see:  
hail, the incarnate Deity,  
pleased as man with man to dwell,  
Jesus, our Emmanuel.  
Hark! the herald-angels sing  
glory to the new-born King.

3. 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 new-born King.

Words: C. Wesley and others  
Tunes: Mendelssohn – Felix Mendelssohn-Bartholdy

Words by Charles Wesley (1707-1788) set to music by Felix Mendelsohn (1887-1953). The poem first appeared in 1739 in the collection *Hymns and Sacred Poems*, having been written by Charles Wesley. However, the familiar hymn has been through many modifications. It originally opened with the line "Hark! how all the welkin rings / Glory to the King of Kings". 'Welkin' being an old English word for sky or firmament and even in Wesley's day it was considered archaic. Wesley's co-worker, George Whitefield, deserves the credit for the text we know today.

It was another hundred years before the poem would be united with its tune. Felix Mendelssohn composed a cantata to commemorate the invention of the printing press and it was the English musician William H Cummings who united this music with Wesley's words in 1855 to create this well-known Christmas carol.

# The Performers

## Local Vocals

The Local Vocals started 15 years ago, comprising of parents of children going to Kelburn School. Back then they were called the Kelburn Chorale, and sang locally at St Michaels in Kelburn and in the community - in particular rest homes.

Over time the choir has grown in popularity and repertoire under the directorship of Maaike Beekman who took it for the last 8 years. The choir moved to Karori to rehearse in the larger venue of St Ninians and have now moved to rehearse in the church of St Mary's Karori. The choir performs two main concerts a year at St Theresa's Karori and on Friday will be joined by members of the NZSO for the annual Christmas concert. The choir is delighted and very fortunate to be accompanied by one of NZ's foremost concert pianists and teachers, Emma Sayers.

The choir is now conducted by Maaike's husband, Simon Christie.

## Simon Christie

Simon sang professionally in Europe for many years where he was based in The Netherlands. Simon was a member of the Opera Academy and sang Oratorio throughout The Netherlands and in European festivals. He regularly sings in Oratorio as a bass soloist in New Zealand and also sings in ensembles such as the Aurora Four, Tudor Consort and Voices New Zealand.



## Paul Rosoman - Organ

International Concert Organist, Paul Rosoman was born and educated in New Zealand, and is currently Director of Music at both St Luke's Church, and Old St Paul's in Wellington.



He tours every summer in Europe performing in major concert venues and festivals, and also plays regularly in New Zealand and Australia. This year's concert tours will take him to Great Britain, Germany and the Netherlands, and he was an artist as part of the 2018 New Zealand Festival chamber music series.

His CDs include "Great Organ", recorded at St Peter's on Willis in Wellington on the 1886 William Hill organ, and "Ciacona!", the first recording of the organ in Old St Paul's in Wellington. Performances by Paul are regularly heard on Radio New Zealand.

## Andrew Weir - Trumpet





# Contact us

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## Coming Up

### December

**13<sup>th</sup>** (Thursday) – **Aroha String Quartet**

Beethoven String Quartet No 13 in B-flat major Op 130

**19<sup>th</sup>** **Family and Community Carol Service**

**2019 Concerts will start 13<sup>th</sup> February**

*We thank our generous supporters*

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Me Heke Ki Pōneke

Adam Foundation



*and all those who donate weekly*

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Use it to find out what's coming up in classical music performance through the website's Coming Events listings

