

Wednesday, December 4, 2024

HOLIDAY MUSIC IN THE COURTYARD

Vox Vocal Ensemble

Gardner Brass

George Steel, conductor

special performance by Sumie Kaneko, shamisen and voice

special performance by Jean Appolon Expressions, voice and drumming

In Dulci Jubilo

Samuel Scheidt (1587-1654)

Ding Dong Merrily on High

Trad., arr. Charles Wood

Canzon per sonar septimi toni a 8

Giovanni Gabrieli (1554-1612), arr. Elise Groves

Hodie Christus natus est

J.P. Sweelinck (1562-1621)

Umoja: Hear Our Voices Call

Valerie Coleman

CAROL FOR ALL: O Come All Ye Faithful

Étoile polaire

Philip Glass

Ave Maris Stella

Edvard Grieg (1843-1907)

Duetto in G, TWV 40:124

Georg Philipp Telemann (1681-1767), arr. for three trumpets
by George Steel

Special Guest Performance: 南部俵積み唄 (Nambu Tawaratsumi Uta)
Sumie Kaneko, shamisen and voice

CAROL FOR ALL: God Rest Ye Merry Gentlemen

Away in a Manger

Trad.

Gaudete

Trad.

Ma'oz Tzur

Benedetto Marcello (1686-1739), arr. by George Steel,
based on realizations by Francesco Mirecki Polacco and Max Helfman

Special Guest Performance: Grand Bwa
Jean Appolon Expressions

CAROL FOR ALL: Joy to the World

The Three Kings

George Steel

CAROL FOR ALL: Hark! the Herald Angels Sing

ABOUT THE ARTISTS

Vox Vocal Ensemble

Soprano

Cassandra Extavour
Elise Groves
Michele Kennedy
Janet Stone

Alto

Julia Cavallaro
Clare McNamara
Caroline Rossiter Olsen
Hilary Anne Walker

Tenor

James Apgar
Jonas Budris
Corey Dalton Hart
Jason Wang

Bass

Henry Clapp
Jacob Cooper
Stephan Griffin
Craig Juricka

Gardner Brass

Horn

Laura Brisson

Trumpet

Andrew Kozar
Dovas Lietuvniunkas
Ryan Noe

Trombone

Christopher Beaudry
Brian Diehl
Michael Tybursky

Tuba

Eric Goode

Percussion

Vedant Lele (tabla)
Jeff Means
Robert Schulz
Matt Sharrock
Nicholas Tolle

A conductor, composer, pianist, teacher, musicologist, and producer, **George Steel** is the *Abrams Curator of Music* at the Isabella Stewart Gardner Museum. In the words of *The New York Times*, he is “a spokesman of national stature about ways to make classical music matter to new generations of listeners.”

Steel began his musical career in the choir of Washington National Cathedral and continued to sing for 20 years as a treble and then a counter tenor.

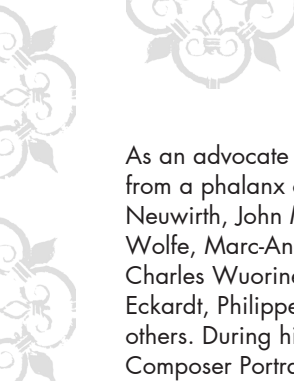
During his early years in the Cathedral choir, he was fortunate to sing the Washington premiere of Leonard Bernstein’s *Kaddish* Symphony, with the composer conducting. Through that experience a friendship developed, and Bernstein went on to become Steel’s most important mentor. Steel worked as Bernstein’s assistant on projects like the 1981 revival of *Mass*, the 1982 Stravinsky Centennial television broadcast from Washington Cathedral, and the 1984 Washington premiere of *A Quiet Place*. Steel even had the experience of helping Bernstein to compose sections of his *Missa Brevis* and received a credit from the Maestro himself on the title page.

As a conductor, he is equally at home in the music of six centuries, being a “specialist” in several distinct kinds of music. He has conducted dozens of world premieres—including an appearance as the guest conductor of the MATA festival in 2004—as well as festivals of the music of Stravinsky and Bernstein and 19th-century masters; ongoing series devoted to Mozart, Bach, and Vivaldi; and hundreds of works from the Renaissance. He is founder and conductor of two groups, the Vox Vocal Ensemble (1990) and the Gotham City Orchestra (1998). Some of his notable concerts include Stravinsky’s orchestral music at the Park Avenue Armory (the first public concert there in nearly 100 years); Bach’s B-Minor Mass in New York and at Caramoor; Feldman’s *Rothko Chapel* in a live radio broadcast; “Treasures of the Sarum Rite” with the Trinity Church choir; and an all-John Zorn program in Helsinki with the Avanti! Orchestra.

As Artistic Director of the New York City Opera, he produced some of the Company’s most vital work, including the New York stage premieres of Leonard Bernstein’s *A Quiet Place*, Thomas Adès’s *Powder Her Face*, Morton Feldman’s *Neither*, John Zorn’s *La machine de l’être*, Mark Anthony Turnage’s *Anna Nicole*, and Rossini’s *Mose in Egitto*, among other acclaimed productions.

For 11 years, he ran the Miller Theater at Columbia University, where he produced dance, opera, theater, music, and intellectual programs. While there, he created the Composer Portraits series, which changed the musical landscape of New York City. For ten years, he was the host of *Live from Miller Theatre*, a one-hour weekly radio show on WKCR.

Over his career, he has had the honor of working personally with such distinguished composers as Leonard Bernstein, Luciano Berio, Iannis Xenakis, Elliott Carter, Ornette Coleman, Milton Babbitt, Pierre Boulez, John Zorn, Helmut Lachenmann, Krzysztof Penderecki, Ned Rorem, Peter Lieberson, Lou Harrison, George Crumb, Steve Reich, Lou Reed, Stephen Schwartz, and Rufus Wainwright, among many, many others.



As an advocate for new music, he has commissioned works from a phalanx of composers, including Peter Lieberson, Olga Neuwirth, John Musto, Sebastian Currier, John Zorn, Julia Wolfe, Marc-André Dalbavie, Anthony Davis, Arlene Sierra, Charles Wuorinen, Gerald Barry, Benedict Mason, Jason Eckardt, Philippe Hurel, Benet Casablancas, and dozens of others. During his tenure at Miller Theater, he produced Composer Portraits of nearly 100 composers.

As an advocate for early music, he has conducted hundreds of acclaimed performances with Vox and with other groups, and has created or commissioned dozens of editions of early music, including publishing the complete works of composer Robert Parsons (d. 1572) on a website, which has led to a wave of performances and recordings.

Steel has been committed to education from the beginnings of his career. In the late 1980s he lived in Morrisania in the South Bronx, where he taught at the St. Augustine School of the Arts. The school's groundbreaking work was featured on *60 Minutes* and ABC News. He has gone on to speak and teach at a wide range of institutions, including the commencement address at Rutgers University School of the Arts, and at the Aspen Music Festival, the Eastman School of Music, the Operahögskolan in Stockholm, Yale College, Davidson College, and classes at Columbia University as adjunct professor of music.

For his work, Steel has twice received the Chamber Music America Award for Adventurous Programming, as well as the inaugural Trailblazer Award from the American Music Center and the ASCAP Concert Music Award. *New York* magazine named him as one of the most influential people in New York.

Steel made his screen debut in the film *The Violinist* by writer and director Winsome Brown. He is himself a composer, and is currently at work writing the music and lyrics for a Broadway musical.

Sumie (sumi-é) Kaneko is a New York-based Japanese artist. A master in the traditional repertoire of koto and shamisen, she has also pioneered their use in jazz and experimental music through solo and group performances worldwide. She is renowned for her ability to collaborate with a diverse array of visionary international artists: Pulitzer Prize-winner Paula Vogel; Yo-Yo Ma and the Silk Road Project; composer Evan Ziporyn; taiko artists Kenny Endo and Kaoru Watanabe; and tabla player Tanmoy Bose. In 2021, she performed shamisen solo for American Ballet Theatre's season opening with the principal dancers, Isabella Boylston and James Whiteside.

Her career started in 1995 as a winner of the Takasaki International Competition in koto performance. In 2002 after graduating from Tokyo National University of the Arts, Sumie moved to Boston and studied vocal jazz at Berklee College of Music. She has performed at prestigious venues and series such as Carnegie Hall, Lincoln Center, Blue Note NY, TED Talks, Google, Getty Center, Boston Ballet, and the Museum of Fine Arts, Boston. As an educator, she has lectured at large academic series: Harvard University, Columbia University, Massachusetts Institute of Technology, Princeton University, Wellesley College, and Aoyama Gakuin University in Tokyo as a renowned international artist.

Sumie also tours overseas as a cultural ambassador. She has performed in over 20 countries and has worked closely with the Embassy of Japan. In South Asia, she has visited many non-profit organizations for street children to encourage future education. In 2018, she expanded her career in Europe, and in 2021 she performed in Hungary, Romania, and Bosnia and Herzegovina.

Her passion is always towards original and new compositions, as Sumie has released two albums. Her second album, *Dead of the Night* (available on iTunes), has been as well received as her unique and exquisite sounds. Currently, Sumie is composing a suite for traditional instruments to collaborate with various styles of artists.

Jean Appolon Expressions

Jean Appolon, voice
Antoinie Labbe, voice
Akili Jamal Haynes, master drummer
Arnaud Lauture, master drummer
Josil Rebert, master drummer
Allison Stamiris, master drummer

Jean Appolon Expressions (JAE) is a Boston-based dance and drum organization that blends Haitian folkloric and contemporary styles. Founded by Jean Appolon, JAE creates a unique artistic vernacular that educates audiences about Haitian culture, traditions, history, and current issues.

JAE's dynamic repertoire is designed to preserve Haitian folkloric culture while continuously revitalizing the art form in a way that is vital, accessible, inspiring, healing, and educational. The company is composed of dancers and drummers from diverse backgrounds, each committed to using dance to share and celebrate Haitian culture.

Appolon's company has performed at major venues such as Jacob's Pillow, Boston's Paramount Center, the Isabella Stewart Gardner Museum, the Yard, and the ICA, as well as in site-specific community spaces with free public performances. JAE has had the honor of sharing the stage with notable figures such as Danny Glover, Henry Louis Gates, and Edwidge Danticat, and collaborates with community partners throughout the greater Boston area.



TEXTS & TRANSLATIONS



In dulci jubilo, 14th-century German words and melody

In dulci jubilo

Nun singet und seid froh!
Unsers Herzen Wonne
Leit *in praesepio*,
Und leuchtet als die Sonne
Matris in gremio.
Alpha es et O!

In sweet jubilation
Now sing and rejoice!
Our heart's bliss
Lies in the manger,
And shines like the sun
In his mother's lap.
You are Alpha and Omega!

Ding Dong Merrily On High, words by George Ratcliffe Woodward

Ding Dong! Merrily on high
In heav'n the bells are ringing
Ding, dong! Verily the sky
Is riv'n with angel singing
Gloria, Hosanna in excelsis

E'en so here below, below
Let steeple bells be swungen
And i-o, i-o, i-o
By priest and people be sungen
Gloria, Hosanna in excelsis

Pray ye dutifully prime
Your matin chime, ye ringers
May ye beautifully rime
Your evetime song, ye singers
Gloria, Hosanna in excelsis

Hodie Christus natus est, words from Magnificat Antiphon for Christmas Day Vespers

Hodie, hodie Christus natus est.
Noe, Noe, Noe.
Hodie, hodie Salvator apparuit.
Alleluia.
Hodie, hodie in terra canunt angeli,
Laetantur archangeli.
Noe, Noe, Noe.
Hodie, hodie exultant iusti decentes:
Gloria in excelsis Deo, alleluia.
Noe, Noe, Noe.

Today, today Christ is born.
Noel, Noel, Noel
Today, today the Savior has appeared.
Alleluia.
Today, today the angels sing on earth,
The archangels rejoice.
Noel, Noel, Noel.
Today, today the righteous are glad and say:
Glory to God in the highest, alleluia.
Noel, Noel, Noel.

Umoja: Hear Our Voices Call, Valerie Coleman

Oh, Listen my people
Children of All
It's time for Unity
Hear our voices call!
Umojah!

Listen my children
Hope for us all
Raise up your voices
Make us listen to the call

Listen my sisters,
Daughters and mothers
Lift up each other!
Stand strong!
Stand tall!
Stand up, rise up, stand up tall!

All nations hear our call
All people one and all
All people hear our call

CAROL FOR ALL: O Come, All Ye Faithful

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!*

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

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

Yea, Lord, we greet thee,
Born this happy morning,
Jesus, to thee be glory giv'n;
Word of the Father,
Now in the flesh appearing:

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

Ave maris stella, 9th century vespers hymn

Ave maris stella.
Dei Mater alma,
Atque semper virgo,
Felix coeli porta.

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
bona cuncta posce.

Vitam praesta puram,
Iter para tutum,
Ut videntes Iesum
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus.
Spiritus Sancto,
Tribus honor unus. Amen.

Hail star of the sea.
God's cherishing mother,
And, though still a virgin,
The blessed entrance-way of heaven.

Bound by Satan's fetters,
health and vision needing,
God will aid and light us
at the gentle pleading.

So, as now we journey.
Aid our weak endeavor,
Till we gaze on Jesus
And rejoice forever.

Father, Son and Spirit,
Three in one confessing.
Give us equal glory,
equal praise and blessing. Amen.

南部俵積み唄

Nambu Tawaratsumi Uta

Trad. Japanese rice harvest song, the singer talks about how the piling of rice straw bags is a symbol of wealth. It is sung at festive occasions such as weddings in the Nambu area in Aomori and Iwate prefecture.

ハアー 春の始めに この家旦那様サ
七福神のお供してコラ 俵積みに参りた

Haa ^ haru no hajime no kono ie danna sama sa
Shichifukujin no o tomo shi te kora tawara tsumi
ni mairi ta

ハアー この家旦那様は 俵積みが大好きで
お国はどこかとお聞きあるコラ
私の国はナコラ 出雲の国の大福神
日本中の渡り者コラ 俵積みの先生だ

Haa ^ kono ie danna sama ha tawara tsumi ga
daisuki de
O kuni ha doko ka to o kiki aru kora
Watashi no kuni ha na kora izumo no kuni no
dai fukukami
Nippon anka no watari mono kora tawara tsumi
no sensei da

ハアー この家旦那様の お屋敷をば見てやれば
倉の数は四十八コラ いろは倉とはこのことか
一の倉は銭倉コラ 次の倉は金倉
次のお倉は宝倉コラ 次の倉から俵倉
俵倉には米を積みコラ
七万五千の御俵をば七十五人の人足で
大黒柱を取りまいてコラ
背戸から千石 馬道から万石
ヤッコラサの掛け声でコラ
棟木までもと積み上げた
さても見事に積み上げたコラ
おほめ下んせ旦那様コラ お祝い下んせかあか様
ハアー めでたいなめでたいな
この家旦那様は億万長者と申される

Ha a kono ie danna sama no o yashiki wo ba ken
te yare ba
Kura no kazu ha shi juu hachi kora iroha kura to
ha kono koto ka
Ichi no kura ha sen kura kora tsugi no o kura ha
kinkura
Tsugi no o kura ha takara kura kora tsugi no kura
kara tawara kura
Tawara kura ni ha kome wo tsumi kora
Shichi man go sen no o tawara wo ba shichi juu
go nin no ninsoku de
Daikokubashira wo torimai te kora
Seko kara sengoku umamichi kara man ishi
Yakko ra sa no kakegoe de kora
Touki made moto tsumiage ta
Sate mo migoto ni tsumiage ta kora
O home shitan se danna sama kora oiwai shita n
se kaa ka sama
Haa ^ medetai na medetai na
Kono ie danna sama ha oku man chouja to
mousa reru

CAROL FOR ALL: God Rest Ye Merry Gentlemen

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:

*O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy.*

From God our heav'nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:

*O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy.*



Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:

*O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy.*

Away in a Manger, words Anon. (19th c. America)

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.
I love thee, Lord Jesus! Look down from the sky,
And stay by my side until morning is nigh.

Be near me, Lord Jesus; I ask thee to stay
Close by me forever, and love me, I pray.
Bless all the dear children in thy tender care,
And fit us for heaven, to live with thee there.

Gaudete, words Anon. (16th c.), trans. © Carol Anne Perry Lagemann

Gaudete! Christus est natus
Ex Maria vergine, gaudete!

Tempus adest gratiae
Hoc quod optabamus,
Carmina laetitiae
Devote reddamus.

Deus homo factus est
Natura mirante,
Mundus renovatus est
A Christo regnante

Ezechielis porta
Clausam pertransitur,
Unde lux est orta
Salus invenitur.

Ergo nostra contio
Psallat iam in lustro;
Benedicat Domino:
Salus Regi nostro.

Rejoice! Born is the Savior
From the Virgin Mary's womb: Be joyful!

At this time of holy grace,
For which we were yearning,
In devotion let us sing,
Hymns of joy returning.

God is made a man today;
Nature lies in wonder.
The world is renewed
By Christ's reign.

Fastened was Ezekiel's gate,
Yet he entered through it;
So the light shone
And found salvation.

Therefore, our assembly
Sings now in brightness.
We bless the Lord:
Greetings to our King.

Ma'oz Tzur, trad. Jewish liturgy (Anon.) and poetic paraphrase of Psalm 15 (Girolamo Ascanio Giustiniani, trans. © Pamela Della)

מעוז צור ישועתי, לך נאה לשבח
תכון בית תפילתי, ושם תודה נזבח.
לעת תכין מטבח מצר המנבח.
אז אגמור בשיר מזמור הנכת המזבח.

Ma'oz Tzur Yeshu'ati, lekha na'eh leshabe'ach.
Tikon beit tefilati, v'sham toda nezabe'ach.
Le'et takhin matbe'ach mitzar hamnabe'ach.
Az egmor beshir mizmor chanukat
hamizbe'ach.

Della vita il retto calle
tua clemenza in segno a me;
Onde sia, che sempre esulti
Il mio cor d'alta allegrezza
Nel vedermi innanzi a te

Your mercy points out
The right road of life to me;
So that my heart exults forever
With highest joy
To see itself before you

Grand Bwa, trad. Haitian folk song, trans. © Jean Dany Joachim

GRANBWA M'PA NAN BETIZ O !
GRANBWA M'PA NAN BETIZ AVÈ YO !
SA KI VLE KONTAN, KONTAN !
SA KI VLE FACHE FACHE O !
GRANBWA M'PA NAN BETIZ AVÈ YO

Deep forest, don't play with me!
Oh, deep forest, don't you dare fool with me!
For those who wish to rejoice, go ahead,
And for those who want to fume, let it be.
Oh, deep forest, don't you dare fool with me!

GRANBWA ILE ILEO !
GRANBWA ILE ILE O !
GRANBWA ILE ILE O !
GRANBWA ILE ILE
SOUSOU KANDJENMEN !

Deep forest island, island oh!
Deep forest island, island oh!
Deep forest island, island oh!
Deep forest island,
SOUSOU Mandjanman!

CAROL FOR ALL: Joy to the World

Joy to the world, the Lord is come!
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven, and nature sing.

Joy to the world! the Saviour reigns;
Let men their songs employ;
While fields and floods, rocks, hills, and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of His love,
And wonders of His love,
And wonders, wonders, of His love.



The Three Kings, texts by Cecil Frances Alexander (“Saw you never in the twilight”) and John Henry Hopkins, Jr. (“We three kings”)

Saw you never, in the twilight,
When the sun had left the skies,
Up in heav’n the clear stars shining
Through the gloom, like silver eyes?
So of old the wise men, watching,
Saw a little stranger star,
And they knew the King was given,
And they followed it from far.

*We three kings of Orient are,
Bearing gifts we traverse afar.*

Heard you never of the story
How they crossed the desert wild,
Journeyed on by plain and mountain,
Till they found the holy Child?
How they opened all their treasure
Kneeling to that infant King;
Gave the gold and fragrant incense,
Gave the myrrh in offering?

*Field and fountain,
Moor and mountain,
Following yonder star.*

*Gold I bring to crown him again, Born a King on Bethlehem’s plain
Frankincense to offer have I. Incense holds a deity nigh.
Myrrh is mine its bitter perfume, breathes a life of gathering gloom;*

*King forever, ceasing never;
Pray’r and praising, All men raising.*

*Sorrowing, sighing, bleeding, dying,
Sealed in the stone cold tomb.*

Know ye not that lowly baby
Was the bright and morning star?
He who came to light the Gentiles,
And the darken’d isles afar?
And we too may seek his cradle,
There our hearts’ best treasures bring,
Love and faith and true devotion,
For our Savior, God, and King.

*Glorious now behold him arise!
King and God and Sacrifice
Hallelujah!*

CAROL FOR ALL: Hark! the Herald Angels Sing

Hark! the herald angels sing,
Glory to the newborn King:
Peace on earth, and mercy mild,
God and sinners reconciled:
Joyful, all ye nations, rise,
Join the triumph of the skies;
With th'angelic host proclaim,
Christ is born in Bethlehem.

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

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come,
Offspring of a virgin's womb:
Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.

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

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

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



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Kindly turn off all electronic devices during the concert. Non-flash photography is permitted. Also, please note the location of the emergency exit doors.

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