



Puer Natus in... August?

Out-of-season carols and anthems from the Renaissance and more

Saturday, August 23, 2025 ~ 7:00pm
St. Margaret's Episcopal Church, Bellevue

Conducted by Dan Mahraun

Gaudete..... Anonymous, 16th c.
This day Christ was born..... William Byrd (1540–1623)
O magnum mysterium Tomás Luis de Victoria (1548–1611)
Riu riu chiu Mateo Flecha el Viejo (1481–1553)
Ave gratia plena Cornelius Verdonck (1563–1625)
Bethlehem Down Peter Warlock (1894–1930)
Nowell sing we Anonymous, 15th c.
Dixit Maria Hans Leo Hassler (1564–1612)
There is no rose Anonymous, 15th c.
Tsayas cecinit..... Anonymous, 13th c.
Es ist ein Ros entsprungen Michael Praetorius (1571–1621)
All Sons of Adam Anonymous, 16th c.
Lute Book Lullaby William Ballet (16th c.), arr. Geoffrey Shaw
Puer Natus in Bethlehem..... Michael Praetorius
Shiloh..... William Billings (1746–1800)
Magnificat a 12 Mikołaj Zieleński (c. 1575–1625)
Masters in this Hall..... Marin Marais (1656–1728), arr. Aaron Giles

WELCOME

Weclome to the Summer Fling Singers' 9th summer concert! Being a summer choir means we don't normally get to sing Christmas music... unless we deliberately opt to throw convention out the window and sing it in August.

Today's selections are largely taken from the late Renaissance period, with a couple of modern arrangements and some favorites from the "very late Renaissance" period mixed in for fun.



Gaudete

Anonymous, 16th century

In the late 1500s, Finnish clergyman Jacobus Finno compiled a book of 74 Latin church songs. This collection was then edited and first published in Sweden in 1582 as *Piae Cantiones*, and has since served as one of the earliest discovered sources of medieval hymns. Among the Christmas-themed works included are famous tunes like *Personent Hodie*, *In Dulci Jubilo*, and this joyous piece: *Gaudete*. If it sounds oddly familiar, you may be acquainted with the version released in the 1970s by British folk group Steeleye Span, which is one of only two all-Latin songs to reach the UK Top 20. (Can you guess the other one? Answer on page 11.)

*Soloists: Trevor Tsang, Vera Giles,
John LaFond, Dawn Fosse Cook*

Gaudete! Gaudete!
Christus est natus ex Maria virgine. Gaudete!
Rejoice! Rejoice!
Christ is born of the Virgin Mary. Rejoice!

Tempus adest gratiae, hoc quod optabamus,
carmina laetitia devota reddamus.

*At this time of grace and longed-for blessing,
love faithfully offers a song of praise.*

Deus homo factus est Natura mirante;
mundus renovatus est a Christo regnante.

*God is made human in this wonderful birth;
the world is cleansed through the rule of Christ.*

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

*The gate of heaven now opens which to us was closed,
sending forth transforming light through which
holiness is found.*

Ergo nostra concio psallat iam in lustro;
benedicat Domino, salus regi nostro.

*Therefore we meet in pure songs of joy;
We bless the Lord, King of our Salvation.*



This day Christ was born

William Byrd (1540–1623)

This Christmas anthem, written for six voices, was originally published in 1611 as #27 in Byrd's final omnibus of music, entitled (deep breath) *Psalmes, Songs, and Sonnets: some solemne, other joyfull, framed to the life of the Words: Fit for Voyces or Viols of 3. 4. 5. and 6. Parts*. A common trope of Renaissance-era Christmas works shows itself here for the first time in our program, with the rhythm switching back and forth between duple (2) and triple (3) meter, creating an interesting rhythmic push-pull. (Can you identify all the pieces we sing tonight that have this switch? Answer on page 11.)

This day Christ was borne,
this day our Saviour did appeare,
This day the Angels sing in earth,
the Archangels are glad.
This day the just rejoyce, saying:
Glory be to God on high. Alleluia.



O magnum mysterium

Tomás Luis de Victoria (1548–1611)

This text, the fourth of the nine responsories for Matins of Christmas Day, has been tackled by many composers through the years, from William Byrd to local favorite Morten Lauridsen and so many more. But Spanish composer Tomás Luis de Victoria's version is one of the most frequently performed, and arguably one of the greatest. From the chill-inducing entrance of the lower voices to the jubilant, dance-like alleluias at the end, it remains a well-deserved staple of Christmas programs to this day. Victoria would later publish a full Latin mass setting based on this motet in 1592.

O magnum mysterium et admirabile sacramentum,
ut animalia viderent Dominum natum
iacentem in praesepeio.

*O great mystery and wonderful sacrament,
that animals should see the new-born Lord
lying in a manger.*

O beata Virgo, cuius viscera meruerunt
portare Dominum Iesum Christum.

*O blessed is the Virgin, whose womb
was worthy to bear Christ the Lord.*

Alleluia!



Riu riu chiu

Mateo Flecha el Viejo (1481–1553)

While the true composer of this villancico is not certain, it is most often attributed to 16th century Catalan composer Mateo Flecha el Viejo (the Elder) based on stylistic clues. The earliest known source for this piece comes from the *Cancionero de Upsala*, a collection of early Spanish music published in Venice in 1556, whose only surviving copy is preserved in the library of the University of Uppsala. So we can once again thank the good folks of Sweden for preserving another Christmas classic!

*Soloists: Elaine Tsang, Doug Wyatt,
Heather Irwin, Aaron Giles*

Riu riu chiu, la guarda ribera;
Dios guardo el lobo de nuestra cordera.

*Riu, riu, chiu, the riverbank protects,
as God kept the wolf from our lamb.*

El lobo rabioso la quiso morder,
mas Dios poderoso la supo defender;
quisola hazer que no pudiese pecar,
ni aun original esta Virgen no tuviera.

*The raging wolf sought to bite her,
but God Almighty knew to defend her;
He chose to make her so that she could not sin;
no original sin was found in that virgin.*

Este qu'es nacido es el gran monarca,
Christo patriarca, de carne vestido;
hanos redimido con se hacer chiquito,
a un qu'era infinito, finito se hiziera.

*This one that is born is the Great King,
Christ the Patriarch clothed in flesh.
He redeemed us when He made himself small,
though He was Infinite He would make himself finite.*

Muchas profecias lo han profetizado,
ya un nuestros dias lo hemos al consado.
A Dios humanado vemos en el suelo,
y al hombre en el cielo porque el lo quisiera.

*Many prophecies have foretold it,
and even in our days we have reached it.
God in flesh we see on earth,
and men in heaven because He wanted it.*

Pues que ya tenemos lo que deseamos,
todos juntos vamos, presentes llevemos;
todos le daremos nuestra voluntad,
pues a se igualar con el hombre viniera.

*Now we have what we desire,
let us go together to present him gifts;
let us all give him our will,
for he came as our equal.*



Ave gratia plena

Cornelius Verdonck (1563–1625)

Verdonck was a Flemish composer of the late Renaissance, known mostly for writing Italian madrigals, despite never having visited Italy. A few of his sacred pieces have survived as well, including a setting of the *Magnificat*, along with this straightforward setting of the traditional Hail Mary prayer. The simplicity of this piece reflects Verdonck's conservative style; he was known to rail against what he saw as a decline of musical standards toward the end of his life, as early Baroque styles began to gain popularity.

Ave gratia plena, Dominus tecum;
benedicta tu in mulieribus
et benedictus fructus ventris tui.

*Hail, highly favoured one, the Lord is with you;
blessed are you among women,
and blessed is the fruit of your womb.*



Bethlehem Down

Peter Warlock (1894–1930)

Words by Bruce Blunt (1899–1957)

The original manuscript for this early 20th century anthem was first published in the Christmas eve edition of *The Daily Telegraph* in 1927... you know, back when newspapers offered quality content like four-part choral works for their readers to enjoy. In this particular case it was the winner of the paper's annual Christmas carol contest. While not a proper Renaissance composition, with its many chromaticisms and modern sourcing, it does have a bit of an ancient feel to it, and also happens to be a personal Christmas favorite.

“When He is King we will give Him the King's gifts,
Myrrh for its sweetness, and gold for a crown,
Beautiful robes,” said the young girl to Joseph,
Fair with her first-born on Bethlehem Down.

Bethlehem Down is full of the starlight,
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music,
Songs of a shepherd by Bethlehem fold.

When He is King they will clothe Him in grave-sheets,
Myrrh for embalming, and wood for a crown,
He that lies now in the white arms of Mary
Sleeping so lightly on Bethlehem Down.

Here He has peace and a short while for dreaming,
Close-huddled oxen to keep Him from cold,
Mary for love, and for lullaby music
Songs of a shepherd by Bethlehem fold.



Nowell sing we

Anonymous, 15th c.

The earliest known manuscript containing this 15th century carol is the *Selden Carol Book*, currently housed in the Bodleian Library at Oxford. Of the 30 carols (plus a couple of drinking songs) contained in the book, many contain what was termed a ‘burden,’ or a phrase that was to be sung at the beginning, end, and in between each verse. This is the earliest known example of carols containing what we nowadays call a ‘chorus.’ While the carols are largely in (old) English, they frequently incorporate snippets of Latin, whose meanings would have been clear to Catholics in an era where the mass was still conducted fully in Latin.

Sung by our altos and basses
Soloists: Elaine & Trevor Tsang;
Gail Erickson & Doug Wyatt;
Dawn Fosse Cook & Jeremy Kings

Nowell sing we both all and some;
Now *Rex pacificus* is ycome.

Let us sing ‘Nowell,’ each and every one,
now that the King of Peace is come.

Exortum est in love and lysse.
Now Christ his grace he gan us gysse,
and with his body us bought to bliss,
both all and some.

This has come to pass, in love and joy.
Christ has now prepared his grace for us,
and with his body has redeemed us unto bliss,
each and every one.

De fructu ventris of Mary bright;
both God and man in her alight;
out of disease he did us dight,
both all and some.

From the fruit of purest Mary’s womb,
God and man became flesh;
he brought us out of misery,
each and every one.

Puer natus to us was sent,
to bliss us bought, fro bale us blent,
and else to woe we had ywent,
both all and some.

A boy-child was sent to us,
he redeemed us unto bliss, turned us away from evil,
and otherwise we would have come to grief,
each and every one.

Gloria tibi ay and bliss,
God unto his grace he was us wysse,
the rent of heaven that we not miss,
both all and some.

Glory to You always, and joy,
may God guide us to his grace,
so that we shall not lose the reward of heaven,
each and every one.



Dixit Maria

Hans Leo Hassler (1564–1612)

Hassler was both a highly regarded organist of his time as well as a prolific composer of both sacred and secular works. In 1591 he published a sacred music collection *Cantiones sacrae* which contained this motet for four voices, setting the final verse of the Annunciation of Mary from Gospel of Luke. It has since become one of his most well-known and enduring works. As was common for the time (and like Victoria did with his *O magnum mysterium* motet), Hassler later crafted a full Latin mass setting based on this work, the *Missa super Dixit Maria*, in 1599.

Dixit Maria ad Angelum:
Ecce ancilla Domini,
fiat mihi secundum verbum tuum.

Mary said to the Angel:
Behold, I am the handmaid of the Lord,
let it be done to me according to your word.



There is no rose

Anonymous, 15th c.

Structured almost identically to the contemporary *Nowell sing we*, this well-known 15th century carol features a repeated chorus for three voices, with several verses of mixed middle English and Latin for two voices. The carol as we know it today originates from the Trinity Carol Roll, a 6½ foot long parchment scroll containing the earliest known polyphonic music written in English. The scroll contains 13 songs in total, the majority of which are Christmas-related.

Sung by our sopranos and tenors

Soloists: Vera & Aaron Giles;

Christopher Kruse & Heather Irwin;

Betsy Baeskens & John LaFond

There is no rose of such virtue
as is the rose that bare Jesu.

Alleluia.

For in this rose contained was
heaven and earth in little space.
Res miranda [Wonderful thing].

By that rose we may well see
that He is God in persons three.
Pari forma [Equal in form].

The angels sungen the shepherds to:
Gloria in excelsis Deo.
Gaudeamus [Let us rejoice].

Leave we all this worldly mirth
and follow we this joyful birth.
Transeamus [Let us follow].



Ysayas cecinit

Anonymous, 13th c.

Ysayas cecinit is an anonymous 13th-century Notre Dame conductus found in a manuscript held in Florence that was once owned by the Medici family. This syllabic, image-filled piece is just one of over 800 works contained in the manuscript. It is the earliest piece in our program, and certainly has a medieval character.

Sung by our sopranos and altos

Ysayas cecinit, synagoga meminit:

Jesse radix exeret virgam,

virga proferet florem, flos amigdala,

synagoge scandala.

Aridula virgincula vivifice florificat, fructificat.

Ecce ministerium: virgo verbum peperit,

verum Dei Filium.

Isaiah sang, and the Synagogue remembered:

the root of Jesse brings forth a branch,

the branch offers a flower, the flower an almond,

and a stumbling-block to the Synagogue.

The barren maiden, coming to life, flowers and bears fruit.

Behold the gift: by a word, the virgin gives birth

to the true Son of God.

Hec est illa virgula, Moysi miracula,

colubris percutions sibi se reficiens

Hec divisit maria, nota mihisteria.

Cum lavimur renascimur, colligimur.

In vipera mens extera; et in forma bacula

veri vera legitur figura signacula.

This is the miraculous rod of Moses,

striking the serpents and reforming itself.

It divided the sea and performed other famous wonders.

When we are washed, we are reborn, we are gathered.

In the viper's outward form the mind is understood;

and in the form of the staff

the true figure of a true sign is read.



Es ist ein Ros entsprungen

Michael Praetorius (1571–1621)

This beloved German Christmas carol dates to the 15th century, but is most famously known in the harmonization created by Michael Praetorius in 1609. If you're curious to follow along, you can open the Hymnal to number 81 and still see the same score in use today (alebeit in its English translation "Lo, How a Rose Ere Blooming"). The earliest known source of this carol comes from a manuscript found in the Monastery of St. Alban in Trier, Germany, and scholars think that it may have been in use at the time of Martin Luther.

Es ist ein Ros entsprungen aus einer Wurzel zart,
wie uns die Alten sunen, von Jesse kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter, wohl zu der halben Nacht.

*A rose has come forth from a tender root,
as the prophets of old sang to us. From Jesse
came the lineage,
and it has brought us a flower
in the cold midwinter, right at the midnight hour.*

Das Röslein, das ich meine, davon Jesaia sagt,
hat uns gebracht alleine Marie, die reine Magd.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren wohl zu der halben Nacht.

*The little rose that I mean, about which Isaiah spoke,
has been brought to us by Mary, the pure virgin.
Fulfilling God's eternal counsel,
she has borne a child and yet remained a virgin.*

Das Blümelein, so kleine, das duftet uns so süß,
mit seinem hellen Scheine vertreibt die Finsternis.
Wahr' Mensch und wahrer Gott,
hilft uns aus allem Leide, rettet von Sünd und Tod.

*The tiny little flower smells so sweet to us;
with his bright light he dispels the darkness.
True human and true God,
help us out of all our suffering; deliver us from
sin and death.*



All Sons of Adam

Anonymous, 16th c.

This Scottish carol from the mid-16th century is a fascinating amalgam of text from different sources. At its core is an interpretation of the well-known phrases of the Annunciation, combined with other texts from popular sources, including what appears to be an early chunk of the famous carol *I Saw Three Ships*. Also of note is the use of the word 'Christson-day,' which is used in place of 'Christmas' here because Scottish Reformers of the era would studiously avoid the term 'mass' at all costs.

Sung by our tenors and basses

All sons of Adam rise up with me,
go love the blessed Trinity.

Sing we nowell, cry Kyrie with hosanna,
sing Sabaoth, sing alleluja, now save us all Emanuel.

Then spake archangel Gabriel, said Ave Mary mild,
the Lord of Lordes is with thee,
now shalt thou go with child.

Ecce ancilla Domini.

Then said the Virgin young:
As thou hast said so mot it be.
Welcome be heaven's king.

There came a ship fair sail and then,
Saint Michael was the steeresman,
Saint John sat in the horn.

Our Lord harped, our Lady sang
and all the bells of heav'n they rang
on Christsonday at morn.

Then sang the angels all and sum:
*Lauda Jerusalem, Dominum,
lauda Deum tuum, Sion.*

The sons of Adam answered them:
sing gloire be to thee God and man,
the Father and the Sprit also,
with honor and perpetual jo.



Lute Book Lullaby

William Ballet (16th c.)

Arranged by Geoffrey Shaw (1879–1943)

Although this is a 20th-century arrangement, the source of this tune is a famous book of lute songs compiled by William Ballet in the 1590s, so technically this one sneaks into the Renaissance category, if only barely. Not much is known about Ballet himself, but his book is quite well-regarded among those who study Elizabethan-era music, as it contains transcriptions of many popular songs of the day, including *Greensleeves*. Whether this song is a Ballet original or itself an arrangement of a popular tune of the time remains unclear.

Sweet was the song the Virgin sang,
when she to Bethlem Judah came
and was deliver'd of a son,
that blessed Jesus hath to name:
“Lula, lula, lula, lullaby,
lula, lula, lula, lullaby.
Sweet babe,” sang she,
“my son, and eke a Saviour born,
who hast vouchsafed from on high
to visit us that were forlorn:
Lalula, lalula, lalullaby.
Sweet babe,” sang she,
and rock'd him sweetly on her knee.



Puer Natus in Bethlehem

Michael Praetorius (1571–1621)

The original Latin text of this carol dates to well before the Renaissance, and has been adapted in many different forms by many composers. It was a particular favorite of German composer Michael Praetorius, who set it no less than six separate times for various combinations of voices. The version presented here is one of his more adventurous attempts, representing ten of the original 14 verses. Each verse features a different combination of singers, starting with a duet, and ending in full six-part harmony in verse 5, before resetting and repeating the sequence.

Puer natus in Bethlehem,
unde gaudet Jerusalem. Alleluja.

*A child is born in Bethlehem,
Jerusalem rejoices! Alleluja.*

Hic iacet in praesepio,
qui regnat sine termino. Alleluja.

*Here lies in a manger
he who reigns without end. Alleluja.*

Cognovit bos et asinus,
quod puer erat Dominus. Alleluja.

*The ox and the ass knew
that this child was the Lord. Alleluja.*

Reges de Saba Veniunt,
aurum thus myrrham offerunt. Alleluja.

*Kings from Sheba come,
offering gold, frankincense, and myrrh. Alleluja.*

De matre natus virgine,
sine virili semine. Alleluja.

*Born of a virgin mother,
without seed from a man. Alleluja.*

Sine serpentis vulnere,
de nostro venit sanguine. Alleluja.

*Without the serpent's wound,
He comes from our blood. Alleluja.*

In carne nobis similis,
peccato sed dissimilis. Alleluja.

*Like us in flesh,
but unlike us in sin. Alleluja.*

Ut redderet nos homines,
deo et sibi similes. Alleluja.

*To make us humans,
like God and like Himself. Alleluja.*

In hoc natali gaudio,
benedicamus Domino. Alleluja.

*In this Christmas joy,
let us bless the Lord. Alleluja.*

Laudetur sancta Trinitas,
deo dicamus gratias. Alleluja.

*Praise the Holy Trinity,
let us give thanks to God. Alleluja.*



Shiloh

William Billings (1746–1800)

This rousing (and opinionated!) early American carol from stalwart 18th century composer William Billings again tells the story of Jesus' birth in ten verses, but with an entirely different language and feel compared to the lighter, dance-like rhythms of our previous selection. Billings himself cobbled together the text from 28 different bible verses, which he annotated in excruciating detail when he first published *Shiloh* in *The Suffolk Harmony*. While a bit late to qualify officially as a Renaissance composition, it's been on our short list to sing ever since our Billings-focused first concert in 2016.

Methinks I see an heavenly Host
of Angels on the wing;
methinks I hear their cheerful notes,
so merrily they sing.

Let all your fears be banished hence,
glad tidings I proclaim;
for there's a Savior born today
and Jesus is his name.

Lay down your crooks and quit your flocks,
to Bethlehem repair;
and let your wandering steps be squared
by yonder shining star.

Seek not in courts or palaces,
nor royal curtains draw;
but search the stable, see your God
extended on the straw.

Then learn from hence, ye rural swains,
the meekness of your God,
who left the boundless realms of joy
to ransom you with blood.

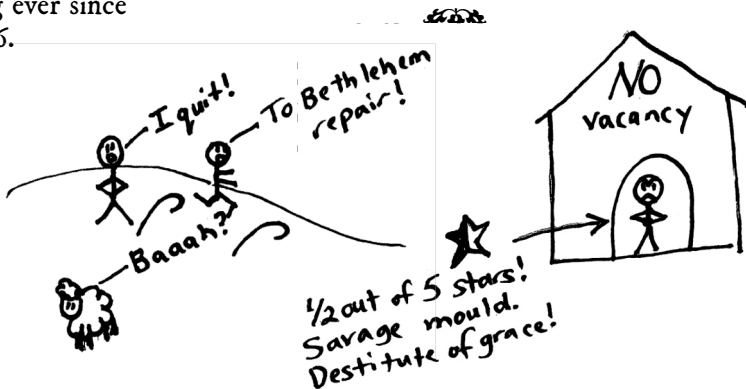
The master of the inn refused
a more commodious place;
ungenerous soul of savage mold
and destitute of grace.

Exult ye oxen, low for joy,
ye tenants of the stall;
pay your obeisance; on your knees
unanimously fall.

The royal guest you entertain
is not of common birth,
but second in the great I Am,
the God of heaven and earth.

Then suddenly an heavenly host
around the shepherds throng,
exulting in the Three-fold God,
and thus addressed their song.

To God the Father, Christ the Son,
and Holy Ghost accord
the first and last, the last and first
eternal praise afford.



Magnificat a 12

Mikołaj Zieleniński (c. 1575–1625)

The works of Polish composer Zieleniński are known exclusively through two publications of liturgical works that he produced in 1611, comprising a total of 122 pieces. Almost all of his known compositions are polychoral, featuring two choirs of three or four voices. However, his *Magnificat* is unique in being written for 12 voices (three choirs of four voices), which just so happens to be the number of singers we have on hand. The three choirs are not evenly balanced, however: choir one is tilted toward the upper voices while choir three is dominated by lower voices.

Magnificat, anima mea, Dominum
et exultavit spiritus meus in Deo salutari meo.

*My soul magnifies the Lord,
and my spirit rejoices in God my Savior.*

Quia respexit humilitatem ancillæ suæ.

*For he has looked with favor on the lowly state of his
servant.*

Ecce enim ex hoc beatam me dicent omnes
generationes.

*Surely from now on all generations will call me
blessed.*

Quia fecit mihi magna, qui potens est, et sanctum
nomen eius.

*For the Mighty One has done great things for me, and
holy is his name.*

Et misericordia eius a progenie in progenies
timentibus eum.

*Indeed, his mercy is for those who fear him from
generation to generation.*

Fecit potentiam in brachio suo; dispersit superbos
mente cordis sui.

*He has shown strength with his arm; he has scattered
the proud in the imagination of their hearts.*

Deposuit potentes de sede et exaltavit humiles;
esurientes implevit bonis et divites dimisit inanes.

*He has brought down the powerful from their thrones
and lifted up the lowly; he has filled the hungry with
good things and sent the rich away empty.*

Suscepit Israel puerum suum recordatus
misericordiæ suæ; sicut locutus est ad patres nostros,
Abraham et semini eius in sæcula.

*He has come to the aid of his child Israel, in
remembrance of his mercy; according to the promise he
made to our ancestors, to Abraham and to his
descendants forever.*

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et in sæcula sæculorum.
Amen.

*Glory be to the Father, and to the Son, and to the Holy
Ghost: as it was in the beginning, and ever shall be.
Amen.*



Got a thing for Summer Fling?

This is our 9th year singing together!

Summer Fling Singers is a 501(c)(3)
not-for-profit charity

Please consider making a
tax-deductible donation so we can
continue to make great music together!

Donations may be made at the table
outside or online at
summerfling.org/donate

Thank you for supporting us!

Masters in this Hall

Marin Marais (1656–1728)

Words by William Morris (1834–1896)

Arranged by Aaron Giles (1970–)

The tune for *Masters in this Hall* was composed in 1706 by French composer Marin Marais for his opera *Alcyone*. A century and a half later, English poet William Morris wrote the Christmas text for this carol, and they were published together shortly thereafter. Morris' original poem contained 12 verses, which, when combined with a chorus that is twice as long as each verse, makes it a bit unwieldy to sing in its entirety. This arrangement attempts to bring things more in balance by keeping just seven of the verses and combining them in groups of three (apart from the iconic first verse), while mixing in some additional elements to keep things interesting.

Nowell sing we, Nowell!

Masters in this hall, hear ye the news today,
brought from oversea, and ever I you pray.

Nowell, nowell, nowell! Nowell sing we clear!
Holpen are all folk on Earth, born is God's Son, so dear.
Nowell, nowell, nowell! Nowell sing we loud!
God today hat poor folk raised and cast adown the proud.

Going o'er the hills, and through the milk-white snow,
heard I ewes bleat, awhile the wind did blow.
Shepherds many and one sat among the sheep,
no man spake more word than they had been asleep.
Quoth these fellows then, "To Bethl'em town we go,
to see a mighty Lord lie in a manger low."

Therein did we see a sweet and goodly may,
and a fair old man, upon the straw she lay.
And a little child, upon her arm had she,
"Wot ye who is this?" said all those hinds to me.
This is Christ the Lord, Masters be ye glad!
Christmas is come in and no folk should be sad.



ABOUT OUR CONDUCTOR

Daniel A. Mahraun is a freelance choral conductor, lyric baritone, and editor/arranger of music for choirs. He currently sings with the Edmonds-based Evergreen Ensemble. Since 2019, he has served as Artistic Director of the Seattle Bach Choir, where his work focuses on the music of J. S. Bach and his Lutheran predecessors. Recent highlights of their programs include the complete Bach motets and the modern premiere of Johan Helmich Roman's Funeral *Music for King Fredrik I*.



TRIVIA ANSWERS

The only other all-Latin song to hit the UK Top 20 was a recording of *Pie Jesu* from Andrew Lloyd Webber's *Requiem* performed by Sarah Brightman and Paul Miles-Kingston in 1986.

All told there are four pieces in our program that feature a switch back & forth between duple and triple meter: *This day Christ was born*; *O magnum mysterium*; *All sons of Adam*; and *Shiloh*.

ABOUT SUMMER FLING SINGERS — summerfling.org

We are a group of choir ~~needs~~ singers who join together for three weeks in the late summer to sing new genres and gain small ensemble experience.

During the traditional choral year, our members participate in various local community choirs including Sine Nomine, Redmond Chorale, Cascadian Chorale, Kirkland Choral Society, Opus 7, as well as several area church choirs.

We'd like to thank this year's coach and conductor, Dan Mahraun, for helping us refine our sound as an ensemble.

We also wish to thank St. Margaret's Episcopal Church for graciously supporting our efforts and hosting both our rehearsals and our concert.

Be sure to visit summerfling.org for the latest news and concert info, or email info@summerfling.org if you are interested in participating or supporting us in the future.

Summer Fling Singers is a registered 501(c)(3) organization. Donations are tax-deductible.

WHO WE ARE

Artistic Director

Aaron Giles

Coach & Conductor

Dan Mahraun

Soprano

Elisabeth Baeskens

Vera Giles

Heather Irwin

Tenor

Aaron Giles

Christopher Kruse

John La Fond

Alto

Dawn Fosse Cook

Gail Erickson

Elaine Tsang

Bass

Jeremy Kings

Trevor Tsang

Doug Wyatt

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Choral Consortium

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greater seattle

CHORAL

consortium

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