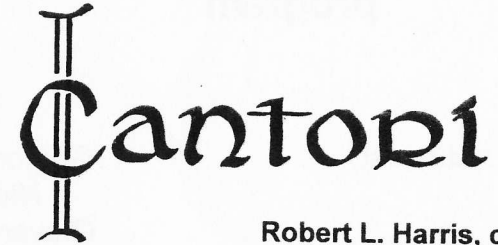


personnel

Zachary Blaylock
Dan Bolta
Peggy Breese
Randall Canady
Jan Curtis
Brian Dean
Stacy Eblin
Raymond R. Ellis, jr.
George Fiddler
Jamie Hillen
Edie Hockspeier
Sanford Jones
Karin Kanneberg
Kenna Kinsey
Angela Lanier
George Longstreth
Susan McCain
Greg Martin
Mary Phillips
Catherine Rogers
Krystin Seckinger
Lana Marie Stark
Grady Zittrauer



Robert L. Harris, conductor
Leah Hannon, piano

presents

Christ Is Born Today!

Friday, December 7, 7:30 pm
St. Peter's Episcopal Church
Skidaway Island

Monday, December 10, 7:30 pm
St. Paul's Episcopal Church
Abercorn at 34th St.

I Cantori – Savannah's premier chamber choir

program

Hodie, Christus natus est	Gregorian Chant Niels la Cour Giovanni Nanino Giovanni Gabrielli Heinrich Schütz Francis Poulenc
Beautiful Savior Angela Lanier, soprano (Friday) Lana Marie Stark, soprano (Monday)	arr. F. M. Christiansen
In dulci jubilo	Robert Pearsall Matthew Culloton
Good Christian Men, Rejoice	Salli Terri

intermission

The Wexford Carol	arr. Robert Wetzler
Joseph Dearest, Joseph Mine	arr. Mack Wilberg
All My Heart This Night Rejoices	arr. Leo Nestor
The Alfred Burt Carols Caroling, Caroling All On a Christmas Morning We'll Dress the House	Alfred Burt
Venite Adoremus	arr. Morton J. Luvaas
While By Our Sleeping Flock	arr. Hugo Jüngst

program notes

Tonight we present six very different approaches to the same text: *Hodie, Christus est (Today, Christ is born)*. The **Gregorian Chant** setting dates back more than a thousand years. The text and the traditional Gregorian melody which has been used for centuries has inspired many composers and a great variety of musical styles. **Niels la Cour** is a Danish composer who was born in 1944. He has taken the Gregorian melody and developed it into a lovely motet which although employing 20th century harmonies still never strays far from its chant origins. **Giovanni Maria Nanino** (1543-1607) was a typical composer from the renaissance, turning out many works both sacred and secular. His setting of the Hodie is very much in the older, conservative style, probably due in part to the fact that he spent much of his career in Rome. On the other hand **Giovanni Gabrielli** (1554-1612) lived in Venice where he had a more liberal musical atmosphere in which to work, and he certainly made the most of it. He is better known for being the first composer to introduce written dynamic instructions into his scores, and for being the creator of the polychoral, antiphonal style of choral writing which took advantage of the architecture of the Basilica di San Marco where he was maestro. These innovative works influenced composers throughout Europe and they flocked to Venice to study with him. One of those students was the young German composer **Heinrich Schütz** (1585-1672). Schütz learned his lessons well but, unfortunately did not possess the resources available to Gabrielli in Venice so much of his music is more austere and calls for fewer musicians. His setting of the Hodie is built around an "Alleluia" refrain which repeats between verses. With **Francis Poulenc** (1899-1963) we make the leap to the 20th century. Poulenc was one of the group of French composers known as "Les Six" and developed one of the more recognizable styles of his time. He is known for the subtle joy and humor which permeates much of his music. His setting of the Hodie owes virtually nothing to the Gregorian roots with which we began. He prefers to paint a mood of excitement and awe while using the same resources as La Cour, and Nanino – a four voice a cappella choir.

While it is admittedly somewhat extraordinary to present six compositions with the same title, we hope that the variety of music inspired by the same text is most interesting and a true window on the creative process.