

## Program Notes (continued)

### **Gloria in D (Vivaldi)**

#### **Gloria in excelsis Deo**

Glory to God in the highest

#### **Et in terra pax**

And on earth peace and goodwill  
to all people

#### **Laudamus te**

We praise thee, we bless thee,  
We adore thee, we glorify thee

#### **Domine Deus**

Lord God, Heavenly King,  
Almighty God and Father

#### **Qui tollis peccata mundi**

Thou who takest away the sins of  
the world, hear our prayer

#### **Qui sedes ad dexteram Patris**

Thou who sittest on the right  
hand of the Father, have mercy  
on us

#### **Quoniam tu solus sanctus**

For thou alone art holy, thou  
alone art the Lord, thou alone art  
the highest, Jesus Christ

#### **Cum sancto spiritu**

With the Holy Spirit, in the glory  
of God the Father, amen

### **My Labrador Rug**

*In 1892, Dr. Wilfred Grenfell left his homeland of England to provide medical aid to the outports of Newfoundland and Labrador. He marveled at the distinctive mats the women in these coastal communities created from old scraps of clothing during the winter months. He quickly realized their economic potential to provide much-needed revenue for families of the region, and the newly-founded cottage industry flourished.*

*In 1928, Dr. Grenfell launched a campaign to solicit socialites to surrender their silks to be hooked into rugs using the catchy slogan: "When your stockings run, let them run to Labrador."*

### **Adir Hu**

*A hymn sung by Jews worldwide at the Passover Seder.*

Mighty is God  
May God rebuild his temple  
Speedily in our time  
Build your house soon

### **Japanese Snow Song**

*The phrase "kon, kon" is a Japanese expression for the falling motion of snow.*

Snow is falling, hail is falling,  
The more it falls, the more it lies  
Little snow flowers bloom on the tree

### **Kling, Glöckchen**

Ring, little bell, ringalingaling,  
Ring, little bell, ring!  
Let me in, you children,  
So cold is the winter,  
Open the doors for me,  
Don't let me freeze!  
Ring, little bell, ringalingaling,  
Ring, little bell, ring!

Ring, little bell, ringalingaling,  
Ring, little bell, ring!  
Girls, listen, and boys,  
Open up the room for me,  
I bring you many gifts,  
You should enjoy them!  
Ring, little bell, ringalingaling,  
Ring, little bell, ring!

### **Amuworo aye otu nwa**

*Quoting Isaiah 9:6*

For unto us a child is born  
Unto us a son is given  
The mighty God, Prince of Peace

## Instrumentalists

Anthony Steriti, 1st Trumpet  
Sean Patterson, 2nd Trumpet

Michael Bialor, Trombone  
Paul Morton, Tuba

Mindy Lofgren, Guitar  
Dinson Caldwell, Drums  
Nicole Straussman, Flute



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**Wallis Peterson, Artistic Director**  
**Gretchen Fasulo, Associate Director**  
**Susan Dodd, Accompanist**  
**Lucia Deus, Choreographer**

**Saturday, December 12, 2009 @ 7:00 pm**  
Davie United Methodist Church  
6500 SW 47 St, Davie, FL

**Sunday, December 13, 2009 @ 4:00 pm**  
St. Nicholas Episcopal Church  
1111 E Sample Rd, Pompano Beach, FL

## Concert Choir

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Of the Father's Love Begotten

"Divinum Mysterium", 13th Cent. plainsong,  
text Marcus Aurelius Prudentis, 4th Cent.

Gloria

Ruth Watson Henderson

Gloria in D, RV 589

Gloria in excelsis Deo  
Et in terra pax  
Laudamus te  
Domine Deus

*Soli: Christina Hernandez, Olivia Goehrig*

Qui tollis peccata mundi

Qui sedes ad dexteram Patris

*Soli: Sadie Klein, Nicole Straussman*

Quoniam tu solus sanctus

Cum Sancto Spiritu

Antonio Vivaldi, arr. Doreen Rao

Deo Gracias

Jim Leiniger, text "Adam lay ybounden" 15 Cent.

## Primes Choir

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A New Year Carol

Benjamin Britten

Beams of Gentle Light

Robert Evans Holmes

Suzy Snowflake

Sid Tepper and Roy Brodsky

~ *Intermission* ~

## Apprentice Choir

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My Labrador Rug

Sheldon Rose, text Mary Huber

Adir Hu

Traditional Hebrew, arr. Kristin Howell

Japanese Snow Song

Traditional Japanese school song,  
arr. Lois Brownsley and Martin Lantz

Jingle Bell Rock

Joe Beal and Jim Boothe, arr. Mac Huff

## Primes Choir and Apprentice Choir

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Kling, Glöckchen

Traditional German carol, arr. Vicki Tucker  
Courtney

Velvet Shoes

Randall Thompson, text Elinor Wylie

My Favorite Things

From *The Sound of Music*, Rogers & Hammerstein

## Concert Choir

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Three Songs for Hanukah

Sons of Mode-een  
Ancient Lore  
In Honor of Hanukah

Adapted Bonia Shur

Amuwo ro aye otu nwa

Christian Onyeji, text Isaiah 9:6

Jolly Old St. Nicholas

Traditional, arr. Laura Farnell

All I Want for Christmas Is You

Mariah Carey and Walter Afanasieff, arr. Mac Huff

## Combined Choirs

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We Wish You a Merry Christmas

Traditional English, Emily Crocker



## Program Notes

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### *Gloria in D* by Antonio Vivaldi

Though schola cantorum (literally "singers schools") date from the 6th century, they only were for training clerics for liturgical functions. In the 17th and 18th centuries, however, there occurred an explosion of musical activity with the rise of the ospedale—orphans turned conservatories.

The Ospedale della Pietà was an orphanage in the Republic of Venice, founded in 1346 as an institution for abandoned and illegitimate girls. It was associated with the church of the Pietà, Santa Maria della Visitazione. By the 17th century, it had achieved fame for the musical training of the girls under its care. Well-known composers such as Lotti and Scarlatti both served as musical directors at this ospedale. Its fine reputation drew visitors from across the continent—including Pope Pius IV.

Perhaps the most famous composer to serve at this ospedale was Antonio Vivaldi. Johann Sebastian Bach himself paid highest tribute to this "red-headed priest", as he was commonly described. Not only was Vivaldi interested in the musicianship of his charges, but also in their education and social development. The young singers for whom Vivaldi composed were known as the *Figlia del Coro*, ("Daughters of the Chorus") and they received exacting musical training in solfeggio singing and instrumental techniques.

Many of Vivaldi's sacred vocal works, including this well-known *Gloria*, were composed for the girls in residence at the Ospedale. Although this work is commonly performed with mixed men's and women's voices, current historical research indicates that this work was originally performed exclusively by girls.

With the exception of three movements that are not included in this arrangement and the use of piano rather than string accompaniment, we present this work as it would have originally sounded in the 18th century.