



# CAPELLA REGALIS MEN AND BOYS CHOIR

Directed by Nick Halley

# *A Chorister's Christmas 2024*

*with Paul Halley (organ) and Maritime Brass Quintet*

December 21 Lunenburg | December 22 Halifax  
December 29 - January 6 Online

## *A Call for Support*

DEAR FRIENDS,

In mid-December, I had the honour of participating in *A Rose in Winter*, the All Saints Cathedral Choir's Christmas concert. I was even assigned a reading (two, in fact), one of which was this poem by Wendell Berry:

When despair for the world grows in me  
and I wake in the night at the least sound  
in fear of what my life and my children's lives may be,  
I go and lie down where the wood drake  
rests in his beauty on the water, and the great heron feeds.  
I come into the peace of wild things  
who do not tax their lives with forethought  
of grief. I come into the presence of still water.  
And I feel above me the day-blind stars  
waiting with their light. For a time  
I rest in the grace of the world, and am free.

I am persuaded that someone, somewhere, be they a Haligonian or a Lunenburger, was appreciative of, perhaps even impressed by, my reciting it from memory. I am certain that no one, anywhere, would have been impressed had I 'sight-read' it.

Yet this is the term we use in music, isn't it? *Sight-reading*. To me, it's indicative of a societal distance from music, a kind of siloing of the population into different categories based on a vague notion of haves and have-nots: those who have talent, those who don't, those who have a shot at 'making it' in music, those who don't, and so forth.

I mean, who sight-reads poetry? I can think of few things more aggravating. Sometimes I cannot help but memorize a poem as short and succinct as Wendell Berry's, because I need all the time I can get with it to digest its inner music. But I don't imagine even the greatest literary genius trying to understand a line like "...and what rough beast, its hour come round at last, slouches toward Bethlehem?" by *sight-reading* it. We are almost always instantaneously struck by poetry, to be sure – that is its power – but "to waterski across the surface of a poem, waving at the author's name on the shore", now that takes an expert, a guide, or a fair amount of practice.

So I've been making the claim that when you perform a piece – of poetry or of music – from memory, you are doing the same thing as when you read it for the first time: you're looking ahead. Which is to say you're thinking ahead. Handily, my other reading at *A Rose in Winter* was by the 15<sup>th</sup> century Indian poet Kabir and one line goes, "Think...and think...while you are alive." It was a helpful reminder at a busy time.

Some time ago we filmed a 'Music Literacy Course' and the first episodes have been uploaded to the Online Learning page on our website (find it here: [Music Literacy | Capella Regalis Choirs](#)). While filming it I realized we weren't going to get beyond *the most basic* elements of music. I ran this past my father Paul, the most musically-literate person I know (and he'll be your organist this evening!) and he said: "Isn't that all there is? The basics? The rest is additional." So when we also started a South Shore Program this past November, I made a private vow to stick with the basics. To do so requires all the attention of the student. For instance, matching a pitch – singing a note bang in tune – is a skill that all of us singers will spend our lives improving. We need to be freed from a whole lot of mental, visual, and aural noise to focus like that. It's asking a lot, so when I made this demand on the very first day of the South Shore Program, with all 37 unauditioned, uninitiated youngsters ages 7-12 in attendance, I figured about half would return. The next week there were over 40 and now there are over 50. It turns out there is an encouragingly large portion of the population – kids and parents – who for whatever reason want to turn their attention to music for a time.

What I'm suggesting is that we also – all of us, from the bona fide genius to the self-proclaimed tin ear – need to allow ourselves a little more of that precious time, digesting music's inner poetry. This is at the heart of what we're trying to do at Capella Regalis. Have I asked you to support us yet? I should: this is our 15<sup>th</sup> season and as we continue to grow our offerings, so our budget grows too. Please help us continue building, if you can ([Support | Capella Regalis Choirs](#)). But my deepest hope is that this concert be a moment in which you, and we, can rest in the grace of the world, and be free.

Yours,



Nick Halley, *Founder & Artistic Director*

# CAPELLA REGALIS CHOIRS

*gratefully acknowledge our supporters in the 2024—25 season*

---

## SEASON SPONSORS

Bettina Berg & Chris Harlow  
Helga Guderley  
Sonya Kobes & Dennis Fisher

## A CHORISTER'S CHRISTMAS 2024 ONLINE BROADCAST SPONSOR

Rose Wilson

## ARTISTIC DIRECTOR'S CIRCLE

*Gifts totaling \$1,000 or more in the past year*

Karen Anderson	Edmonds Landscape	Wilfred P. Moore
Anonymous	Services	& Jane Adams Ritcey
Anonymous	Jean Ellen Espenshade	Genevieve & Louis Pugh
Larry & Gail Ashley	Dennis Fisher	Helen Ryding
Sandra Barss	& Sonya Kobes	Chris & Sandi Ryland
Scott Beard	Mayann Francis	Kiran Sachdev
Bettina Berg	Helga Guderley	& Amy Smeltzer
& Chris Harlow	Douglas Hall	Audrey & Glenn Scanlan
Nicholas Bishop	& Sherry Porter	Allan & Leslie Shaw
Stephen & Gillian Booth	Brenda & John Hartley	Eric & Jolyn Swain
Barbara Butler	David & Carol Hilchey	Elizabeth Taylor
Carolyn Chipman	Jake Kerr	Gary & Sandra Thorne
Judith Cookey	William & Stella Lord	Hank & Annette
Cookey Family Fund	Anne MacLaren	Vandenbrink
George & Tia Cooper	Jane McKay-Nesbitt	Dave & Carol Veenstra
Joan Craig	Michael Meighen	Phil Wilkinson
Penelope Daborn	Mary E. Meisner	Rose Wilson
	Tim & Bernadine Moore	

## LEGACY GIVERS

St Augustine's at Jollimore Church (2024)      Phillip and Lynne Carter  
Scott Beard      Michael Covert (2019)

## MONTHLY GIVERS CLUB

Margot Aldrich	Michael & Britney	Sonya Kobes
Karen Anderson	Chhangur	Nancy McFarlane-Smith
Anonymous	Judith Cookey	Harold McGee
Anonymous	George & Tia Cooper	Boulos Soliman
Anonymous	Penelope Daborn	& Dina Guergues
Anonymous	Ken Dauphinee	Aaron & Patricia
Robert Ayling	Nancy Fulton	Van Donkelaar
& Philip John	Edith Gilbert	Clyde & Cheryl Wetmore
Elizabeth Boudreau	Brenda & John Hartley	Dan & Michelle Wilband
	David & Carol Hilchey	Guojun Yang

## GIFTS IN HONOUR AND MEMORY 2024-25

Anne Bergstrom	<i>In memory of Cynthia Maynard</i>
Joan Burchill	<i>In honour of Cathedral Church of All Saints</i>
George Cooper	<i>In memory of John Cooper, a fine boy chorister and a fine man</i>
Marjorie Cooper	<i>In memory of John Cooper</i>
Edmonds Landscape Services	<i>In memory of Ernest and Marjorie Edmonds</i>
Rosemary Gill	<i>In honour of The Halleys</i>
Chris & Richard	<i>In memory of Muriel Halley</i>
Sonya Kobes	<i>In memory of Henk &amp; Aly Kobes</i>
John Montgomerie	<i>In memory of Mary Montgomerie</i>
Genevieve & Louis Pugh	<i>In honour of Barbara Butler and her efforts to bring musical opportunities to the South Shore</i>
Jane Adams Ritcey	<i>In memory of The Very Rev. John Wright</i>
Annette and Hank Vandenbrink	<i>In memory of Levi Vandenbrink</i>

## GIFTS 2024-25

Adriane Abbott	Anonymous	Peter & Patricia Bryson
Janet Adams	Anne C. Baker	Ron Bourgeois
Margot Aldrich	Candido Bardalez	& Jane Bate-Bourgeois
Michael Allen	Sandi Bergen	Bryan & Liz Burns
& Kelvin Browne	Drew Bethune	Joan Butcher
Peter Allen	Alexander Bickerton	Keith & Susan Cameron
Charlotte Alspach	Amy Bird	Kenneth M Cameron
& Peter Delaney	Nancy Blake	Doug & Kaireen Chaytor
Esther Amiro	Debbie & Jim Breeze	Michael & Britney
Melissa Andrew	Elizabeth Boudreau	Chhangur
Anonymous	Claire Bowers	Mary Ellen Clancey
Anonymous	Martha Brilliant	Patricia Clattenburg
Anonymous	Maer & Honas Brinkman	Joan Cleather
Anonymous	M. Carol Bryson	<i>(cont. over)</i>

Charlotte Cochran	Ranall & Sherry Ingalls	Chris Ponnambalam
Rose Marie Comeau	Kathleen Jaeger	Gerard Post
Jaki Connaughton	John Keith	John & Eleanor Power
Jacob Cookey	Rena Susan Kelly	Paul Rapsey
Stephen & Karen Cooper	Mary Kenny	Judith Reade
Thelma E. Costello	Robert Knapp	Barbara Richman
John & Pam Crace	Ben Kobes	Judith Riddoch
Elizabeth Crocker	& Anna McQuaid	Neil Robertson
Michal Crowe	Martha Krohn	Marieke deRoos
Ken Dauphinee	Daniel Labrie	Heather Rose
Henry & Rena Demone	Michael LaLeune	Holger Rust
D'Arcy Dennehy	& Peggy Hemsworth	Antonia Sapping-
J. Gay Dennis	Langley LeBlanc	Kumankumah
Ewen Dickson	Medical Services	Christine Scott
Cheryl & Kim Dobson	Bryan LaPlante	Shamim Shahrezaei
Arthur Donahoe	Sandra Lavers	Margaret Shirley
Douglas Drdul	Teryl Scott Lawyers	Kate Sircom
& Sanna Kaisa Rahola	Kien Le & Giang Ho	Blake Starratt
Bryan & Catherine	Francoise LeBlanc	Luke Stevens
Drummond	Induk Lee	Candace Stevenson
Sydney & Sandra	Susan Letson	Sarah Stevenson
Dumaresq	Philip & Sheri LeVine	Ian Stewart
Chris & Hiya Field	Seth Levinson	Crane Stookey
Bruce & Helena Fifer	Patrick Loughnane	Ruth Taylor
Peter Fillmore	Michael Lundholm	Christine Thompson
Daniela Rodica Firanescu	Brian K. MacMillan	David & Lisa Totman
Richard Flynn	Alistair Maksym	Quyet Tran & Nga Vu
Gary Foshay	Christopher Martin	Ellinor Tweedie
John Frechette	Elizabeth McCarthy	Monica Wallenfels
& Celia Klemenz	Lili McCurdy	Julia Weste
Claire Gallant	John McElhiney	Matthew & Barbara
& Alex McLean	William McFarlane	Wheeler
Whitman Giffin	Nancy McFarlane-Smith	Dan & Michelle Wilband
Erin Gore	Harold McGee	Peter & Irene Wilkinson
Ian Greig	Russell McLean	Susan Williams
Stella Sweetman Griffin	Claire McParland	Sonya Winterberg
Vivien Hannon	Breda Mizerit	Gaye Wishart
Cassandra Hanrahan	Kirsty Money	Margy Withrow
Sherrill Rand Harrison	Ammar Moussa	Uwe & Colette Wittkugel
Anita Hernandez	Caroline Nasrallah	Geri Woudstra
& Jamie Moshin	Sonia Nixon	Hanah Wuerch
Al & Merrill Heubach	Stephen Outlet	Chris Wyard
Ted Hughes & Barbara	John S. Payzant	Linda Young
Goldbloom-Hughes	Van & Babs Penick	Yuyun Wang
Jane Hurd	Dennis Phillips	Guojun Yang
Sian Iles	Barbara & Peter Phippen	& Liang Bai

## GRANT FUNDING PARTNERS 2024-25:

- Anglican Foundation of Canada : *Music Literacy Course*  
Anonymous (private foundation) : *South Shore Program*  
Canada Summer Jobs program : *Hiring support for summer staff*  
The Craig Foundation : *Annual operating assistance + Endowment funding*  
Edmonds Landscape Services : *For All The City concert sponsorship*  
Halifax Regional Municipality : *2024-25 operating assistance*  
John C. Kerr Family Foundation : *For All The City concert sponsorship*  
Nova Scotia SKILL program : *Hiring support for summer staff*  
Segelberg Trust : *Choir Camp*
- 

**Yes, we need you.**

**Help keep the music alive with a tax-deductible gift!**

Capella Regalis is a registered charity, #822099305 RR0001

- 1. Make a monthly or one-time gift by CREDIT CARD**  
Access our secure online form here: [Capella Regalis Choirs](#).  
Alternatively, call us on (902) 703-3938 to process your gift over the phone.
- 2. Send a gift by E-TRANSFER** (Canadian dollars only)  
Send an e-transfer to: [vhalley@capellaregalis.com](mailto:vhalley@capellaregalis.com).  
*Important!* In the message box, please state that the transfer is a donation, and include your name, email address, and mailing address for tax receipt purposes.
- 3. Send a gift by CAD or USD CHEQUE**  
Mail your cheque made payable to 'Capella Regalis Choirs' to:  
Capella Regalis, 6036 Coburg Road, Halifax, NS, B3H 1Y9.
- 4. For gifts of SECURITIES, to get a U.S. TAX RECEIPT, or for other giving options, visit [Support | Capella Regalis Choirs](#)**

**We are grateful for your support!**

# A Chorister's Christmas 2024

## Hymn                      Once In Royal David's City

IRBY

*The audience is invited to stand and sing vv. 3 – 6.*

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.

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, and mean, and lowly,  
Lived on earth our Saviour holy.

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 For he is our childhood's pattern,  
Day by day like us he grew,  
He was little, weak and helpless,  
Tears and smiles like us he knew;  
And he feeleth for our sadness,  
And he shareth in our gladness.

5 And our eyes at last shall see him,  
Through his own redeeming love,  
For that child so dear and gentle  
Is our Lord in heaven above;  
And he leads his children on  
To the place where he is gone.

6 Not in that poor lowly stable,  
With the oxen standing by,  
We shall see him; but in heaven,  
Set at God's right hand on high;  
Where like stars his children crowned  
All in white shall wait around.

*Words:* C. F. Alexander (1818–1895)

*Music:* H. J. Gauntlett (1805–1876)  
harm. A. H. Mann (1850–1929);  
desc. P. Halley (b.1952)

*The audience sits.*



## Carol Past Three O' Clock

*Past three o' clock, and a cold frosty morning:*

*Past three o' clock; good morrow masters all!*

1 Born is a baby,  
gentle as may be,  
Son of the eternal  
Father supernal. *Refrain*

3 Mid earth rejoices  
hearing such voices,  
Ne'ertofore so well  
carolling *Nowell!* *Refrain*

5 Cheese from the dairy  
bring they for Mary,  
and not for money,  
butter or honey. *Refrain*

7 Myrrh from full coffer,  
incense they offer,  
nor is the golden  
nugget withholden. *Refrain*

2 Seraph quire singeth,  
angel bell ringeth:  
Hark how they rime it,  
time it and chime it! *Refrain*

4 Hinds o'er the pearly  
dewy lawn early  
seek the high stranger  
laid in the manager. *Refrain*

6 Light out of star-land  
leadeth from far land  
princes to meet him,  
worship and greet him. *Refrain*

8 Thus they: I pray you,  
up, sirs, nor stay you  
till ye confess him  
likewise, and bless him. *Refrain*

*Words: Verses:* G. R. Woodward (1848–1934)

*Refrain:* Traditional English Carol

*Music:* Trad. English;

arr. C. Wood (1866–1926)

## Carol Magnificat (The Song of Mary)

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded  
The lowliness of his handmaiden.  
For behold from henceforth  
All generations shall call me blessed.  
For he that is mighty hath magnified me,  
And holy is his Name.  
And his mercy is on them that fear him  
Throughout all generations.  
He hath showed strength with his arm;  
He hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat,  
And hath exalted the humble and meek.  
He hath filled the hungry with good things,  
And the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel,  
As he promised to our forefathers,  
Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be: world without end.  
Amen.

Words: Luke 1:46-55 (KJV)

Music: C. V. Stanford (1852–1924)

## Carol Puer Natus/Ein Kind Geborn Zu Bethlehem

Puer natus in Bethlehem,  
unde gaudet Jerusalem.  
Alleluia.

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

1 Ein Kind geborn zu Bethlehem,  
des freuet sich Jerusalem.

*A child is born in Bethlehem,  
wherefore Jerusalem rejoices.*

2 Hier liegt es in dem Krippelein,  
ohn Ende ist die Herrschaft sein.

*He lies here in the manger;  
his reign is to be without end.*

3 Das Öchslein und das Eselein  
erkannten Gott den Herren sein.

*The ox and the donkey  
recognised him to be God, the Lord.*

4 Die König aus Saba kamen dar,  
Gold, Weihrauch, Myrrhen brachten's dar.

*Kings came there from Sheba, offering  
gold, frankincense, and myrrh.*

5 Sein Mutter ist die reine Magd,  
die ohn ein Mann geboren hat.

*His mother is the queen Virgin,  
who gave birth without a man.*

6 Die Schlang ihn nicht vergiften kunnt,  
ist worden unser Blut ohn Sünd.

*The serpent could not poison Him; our  
blood became without sin.*

7 Er ist uns gar gleich nach dem Fleisch,  
der Sünden nach ist uns nicht gleich.

*For he is like us with respect to the  
flesh, but not with respect to sin.*

8 Damit er uns ihm machet Gleich,  
und wiederbrächt zu Gottes Reich.

*Thus he made himself like us and  
brought us again to God's kingdom.*

9 Für solche gnadenreiche Zeit,  
sei Gott gelobt in Ewigkeit.

*For such a time, rich in grace,  
may God be praised forever.*

Laudetur sancta Trinitas,  
Deo dicamus gratias.  
Alleluia.

*Let the holy Trinity be praised;  
let us give thanks to God.  
Alleluia!*

Words: Latin hymn, 13<sup>th</sup> cent.  
German trans. C. Spangenberg (1528–1604)  
English trans. S. Beard (b. 1947)

Music: M. Praetorius (1571–1621);  
arr. P. Halley

**Carol**            **Jesus Christ The Apple Tree**

1 The tree of life my soul hath seen,  
Laden with fruit and always green:  
The trees of nature fruitless be  
Compared with Christ the apple tree.

2 His beauty doth all things excel:  
By faith I know, but ne'er can tell  
The glory which I now can see  
In Jesus Christ the apple tree.

3 For happiness I long have sought,  
And pleasure dearly I have bought:  
I missed of all; but now I see,  
'Tis found in Christ the apple tree.

4 I'm weary with my former toil,  
Here I will sit and rest awhile:  
Under the shadow I will be  
Of Jesus Christ the apple tree.

5 This fruit doth make my soul to thrive,  
It keeps my dying faith alive;  
Which makes my soul in haste to be  
With Jesus Christ the apple tree.

*Words:* Anonymous, 18<sup>th</sup> cent. English

*Music:* E. Poston (1905–87)

**Hymn**     **O Little Town Of Bethlehem**

FOREST GREEN

*The audience is invited to stand and sing vv. 1,2 & 4*

*All*            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.

*All*            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.

*Choir*        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.

*All*      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:* Bp. Phillips Brooks (1835-93)

*Music:* English Traditional  
arr. R. Vaughan Williams  
Descant by T. Armstrong (1898-1994)

*The audience sits.*

**Instrumental      Canzona Bergamasca**

S. Scheidt (1587–1684)  
Arr. C. De Jong (b.1934)

**Carol      Deo Gratias Persolvamus**

*Refrain:* Deo gratias  
persolvamus alacriter.

*Let us cheerfully  
give thanks to God.*

Nato altissimo,  
virginis ex utero  
Deo gratias. *Refrain*

*For the most High,  
born of the virgin's womb,  
thanks to God.*

Regi in praesepio,  
Donis adorato,  
Deo gratias. *Refrain*

*For the King in the crib,  
with gifts adored,  
thanks to God.*

Mariae filio.  
Benedicamus Domino,  
Deo gratias. *Refrain*

*For the son of Mary.  
Let us bless the Lord.  
Thanks to God.*

*Words:* Oxford, Bodleian Library

*Music:* Anon. c. 1430

## Carol      Make We Joy Now

Make we joy now in this fest  
In quo Christus natus est. Eya! (*On which Christ is born. Indeed!*)

1 A Patre unigenitus  
(*The Only-Begotten of the Father*)  
Is through a maiden come to us,  
Sing we of him and say 'Welcome!  
Veni, Redemptor gentium.'  
(*Come, Redeemer of mankind*)

2 Agnoscat omne seculum  
(*Let every age acknowledge*)  
A bright star made three kings to come  
Him for to seek with their presents,  
Verbum supernum prodiens.  
(*Approaching the heavenly Word*)

3 A solis ortus cardine  
(*From the region of the rising of the sun*)  
So mighty a lord is none as he,  
And to our kind he hath him knit  
Adam parens quod polluit.  
(*Which our parent Adam defiled*)

4 Maria ventre concepit,  
(*Mary conceived in her womb*)  
The Holy Ghost was aye her with,  
Of her in Bethlehem born he is,  
Consorts paterni luminis.  
(*Sharer of the Father's light*)

5 O lux beata Trinitas! (*O blessed light, the Trinity*)  
He lay between an ox and ass,  
Beside his mothermaiden free,  
Gloria tibi Domine! (*Glory be to Thee, O Lord*)

Words: Anonymous, 15<sup>th</sup> cent. English  
English trans. S. Beard

Music: W. Walton (1902–83)

## Hymn      God Rest You Merry

GOD REST YOU MERRY

*The audience is invited to stand and sing vv.1, 3, 4 & 6 and all refrains.*

**All**            1 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.  
**Refrain**        *O tidings of comfort and joy, comfort and joy,  
O tidings of comfort and joy.*

**Choir**        2 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:  
**Refrain**

**High voices**    3 "Fear not," then said the angel, "Let nothing you affright,  
This day is born a Saviour Of a pure virgin bright,  
To free all those who trust in him From Satan's power and might."  
**Refrain**

*Low voices* 4 The shepherds at those tidings Rejoicèd much in mind,  
And left their flocks a-feeding In tempest, storm, and wind,  
And went to Bethlehem straightway, This blessèd babe to find.  
**Refrain**

*Choir* 5 But when to Bethlehem they came, Whereat this infant lay,  
They found him in a manger Where oxen feed on hay;  
His mother Mary kneeling Unto the Lord did pray.  
**Refrain**

*All* 6 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:  
**Refrain**

*Words:* Trad. English

*Music:* Trad. English; arr. D. Willcocks (1919–2015)

*The audience sits.*

### **Carol      Quelle Est Cette Odeur Agréable?**

1 Quelle est cette odeur agréable,  
Bergers, qui ravit tous nos sens?  
S'exhale t'il rien de semblable  
Au milieu des fleurs du printemps?

*What is that lovely fragrance,  
Shepherds, that delights all of our senses?  
Is anything similar exuded  
Amid the flowers of spring?*

2 Mais quelle éclatante lumière  
Dans la nuit vient frapper nos yeux  
L'astre de jour, dans sa carrière,  
Futil jamais si radieux!

*But what brilliant light  
Comes to greet our eyes in the night?  
The day star, in its course,  
Was never so radiant!*

3 A Bethléem, dans une crèche  
Il vient de vous naître-un Sauveur.  
Allons, que rien ne vous empêche  
D'adorer votre Rédempteur.

*In Bethlehem, in a manger,  
Your Saviour has just been born.  
Then go, so that nothing prevents  
You from adoring your Redeemer.*

4 Dieu tout puissant, gloire éternelle  
Vous soit rendue jusqu'aux cieux.  
Que la paix soit universelle  
Que la grâce abonde en tous lieux.

*Almighty God, to you may eternal glory  
Be rendered up to the heavens.  
May peace be universal.  
May grace abound in all places.*

*Words:* Trad. French.  
English trans. S. Beard

*Music:* arr. D. Willcocks

## Carol In Dulci Jubilo

1 In dulci júbilo (*In quiet joy*)  
Let us our homage shew;  
Our heart's joy reclineth  
In praesepio (*In a manger*)  
And like a bright star shineth,  
Matris in gremio, (*In the mother's lap*)  
Alpha es et O. (*Thou art Alpha and Omega.*)

3 O Patris caritas, (*O love of the Father*)  
O Nati lenitas! (*O gentleness of the Son*)  
Deeply were we stained  
Per nostra crimina; (*Through our sins*)  
But thou for us hast gained  
Coelorum gaudia. (*The joy of heaven.*)  
O that we were there!

Words: H. Suso (c.1295–1361)  
trans. R. L. Pearsall (1795–1856)

2 O Jesu parvule, (*O tiny Jesus*)  
I yearn for thee alway,  
Hear me, I beseech thee,  
O Puer optime! (*O best of boys*)  
My prayer let it reach thee,  
O princeps gloriae! (*O prince of glory*)  
Trahe me post te! (*Draw me after Thee!*)

4 Ubi sunt gaudia, (*Where are joys*)  
If that they be not there?  
There are angels singing  
Nova cantica, (*New songs*)  
There the bells are ringing  
In Regis curia. (*In the King's court.*)  
O that we were there!

Music: H. Praetorius (1560–1629)  
arr. Paul Halley

## Carol Away In A Manger

Away in a manger, no crib for a bed,  
The little Lord Jesus laid down His sweet head.  
The stars in the 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 cradle till 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.

Words: vv. 1-2: Trad. English (19th century)  
verse 3: attrib. J. T. McFarland, ca. 1906

Music: W. J. Kirkpatrick (1838-1921)  
arr. D. Willcocks

## Carol      Tomorrow Shall Be My Dancing Day

1 Tomorrow shall be my dancing day:  
I would my true love did so chance  
To see the legend of my play,  
To call my true love to my dance:  
*Sing O my love, O my love,  
my love, my love;  
This have I done for my true love.*

2 Then was I born of a virgin pure,  
Of her I took fleshly substance;  
Thus was I knit to man's nature,  
To call my true love to my dance:  
*Refrain*

3 In a manger laid and wrapped I was  
So very poor this was my chance,  
Betwixt an ox and a silly poor ass,  
To call my true love to my dance:  
*Refrain*

4 Then afterwards baptized I was;  
The Holy Ghost on me did glance,  
My Father's voice heard from above,  
To call my true love to my dance:  
*Refrain*

Words: Trad. English

Music: J. Gardner (1917–2011)

## Hymn      O Come, All Ye Faithful

ADESTE FIDELES

*The audience is invited to stand and sing all verses.*

1 Adeste fideles,  
Laeti triumphantes;  
Venite, venite in Bethlehem:  
Natum videte  
Regem Angelorum:  
*Venite adoremus,  
Venite adoremus,  
Venite adoremus, Dominum.*

2 God of God  
Light of Light  
Lo! he abhors not the Virgin's womb;  
Very God,  
Begotten, not created:  
*O come, let us adore him,  
O come, let us adore him,  
O come, let us adore him, Christ the Lord!*

3 See how the shepherds,  
Summoned to his cradle  
Leaving their flocks draw nigh  
with lowly fear;  
We too will thither  
Bend our joyful footsteps; *Refrain*

4 Child for us sinners  
Poor and in the manger,  
Fain we embrace thee,  
with awe and love;  
Who would not love thee,  
Loving us so dearly? *Refrain*

5 Sing, choirs of Angels,  
Sing in exultation,  
Sing, all ye citizens of heaven above;  
Glory to God  
In the highest: *Refrain*

Words: Trans. from the Latin, 18<sup>th</sup> cent.  
by F. Oakeley, 1841 & others

Music: J. F. Wade, 1751  
arr. D. Willcocks



## PERFORMERS

Nick Halley, Director & Percussion

Paul Halley, Organ

### CAPELLA REGALIS MEN & BOYS CHOIR

#### Boys: Senior Choir

##### Senior Choristers

Calvin Chhangur  
Gerasimos Delorey  
Nikolaos Delorey  
Claude Fulton  
Clement Fulton  
Gavin Hilchey, *Head Boy*  
Jonah Sneddon

##### Regular Choristers

Joseph Banwo  
Cash Gallant-McLean  
Brendan Lee  
Lochlan Sachdev  
Christopher Soliman

##### Junior Choristers

Jae Bardalez  
Oscar Hernandez Moshin  
Chan (Jimmy) Tran  
Thiet (Jonny) Tran  
Savelii Tsimbalenko

#### Boys: Probationers Program

Knox Chhangur  
Daniel Li  
Dalton McCarthy  
Ryan Nonyelu

#### Men

##### Altos

Scott Beard  
Lyle Pearse  
Daniel Sneddon

##### Tenors

Llewellyn Davidson  
Samuel Swain  
Ian Tomaz  
James Whitley  
Peter Wilkinson  
Harkin Yang

##### Basses

Simon Blake  
John Bogardus  
Shaylan Burkhardt  
Wyn Burkhardt  
Tams Cookey  
Alexander Dobson  
Matías Gallardo  
Trevor Hannon

Dhani Smeltzer  
Jonathan Soliman  
Mingzheng (Max) Xiao  
Jianxiao (James) Zhan

#### Maritime Brass Quintet

Curtis Dietz, trumpet  
Richard Simoneau, trumpet  
Gina Patterson, horn  
Dale Sorensen, trombone  
Bob Nicholson, tuba

## CAPELLA REGALIS ADMINISTRATION

Nick Halley, *Founder & Artistic Director*  
Vanessa Halley, *Executive Director & Girls Choir Dir.*  
Hannah Griffin, *Assistant Executive Director*  
Hilary Allister, *Probationers Dir. & Personnel Mngr*  
Margot Aldrich, *South Shore Program Manager*  
Scott Beard, *Music Librarian*  
Paul Halley, *Accompanist & Musical Mentor*  
Rev Dr Helen Ryding, *Chaplain (All Saints Cathedral)*  
Canon Dr Gary Thorne, *Chaplain (Emeritus)*

## OPERATING BOARD

Barbara Butler, *Chair*  
Scott Beard  
Curtis Dietz  
Andrew Griffin  
Nick Halley  
Paul Halley  
Janelle Lucyk

Heartfelt thanks to **Musique Royale** (director Janelle Lucyk and the MR Board) for their continuing partnership with Capella Regalis on so many projects.

And particular thanks to **the many individuals who volunteer** their time and expertise to make Capella Regalis programs possible. Our volunteers include:

Our Board of Directors; Music Mentor; Music Librarian; drivers in our Transportation Program; volunteer hosts, chefs, musicians, and staff for our fundraising events; concert ushers and other volunteer concert staff; the clergy who are so essential to our Evensong services and general well-being; the chorister families and others who organize market booths, potlucks, carpools, after-concert parties, and more; those who donate professional services; and all to whom we turn for guidance and advice.

You make Capella Regalis programs possible. Thank You!

## PERFORMER BIOGRAPHIES

**CAPELLA REGALIS CHOIRS** is a Canadian charity dedicated to training singers and performing choral music of the highest excellence. Founded in Nova Scotia by director Nick Halley in 2010 to build upon the best aspects of the European tradition of church choirs and to revitalize this method of music training in Canada, Capella Regalis now comprises a Boys Choir, Girls Choir, and professional Men's Choir (including Young Men with recently changed voices), based in Halifax. In addition, this season Capella Regalis launched a South Shore Program, offering free weekly rehearsals for children on Nova Scotia's South Shore. Capella Regalis Choirs are **free and open to any child who is keen to learn music**. Visit [capellaregalis.com/join](http://capellaregalis.com/join).

Capella Regalis Choirs regularly sing Choral Evensong in the Cathedral Church of All Saints, Halifax, as part of the Cathedral's *Sundays at Four* series. The choirs also perform concerts around Nova Scotia and beyond in a busy September – June season, and engage the public in many music outreach initiatives.

Annual performances include four programs of sacred and secular repertoire from across the Western tradition, and the popular, annual Christmas series, *A Chorister's Christmas*. In addition, each season Capella Regalis collaborates with other groups and world-class musicians in productions of major works such as J.S. Bach's *Easter Cantata BWV 4*, J.S. Bach's *Saint Matthew Passion*, Bernstein's *Chichester Psalms*, Bizet's *Carmen*, Britten's *A Ceremony of Carols*, Britten's *Saint Nicolas*, Fauré's *Requiem*, Handel's *Te Deum*, Monteverdi's *Selva Morale e Spirituale*, Monteverdi's *Vespers of 1610*, Mozart's *Requiem*, Orff's *Carmina Burana*, the Paul Winter Consort's *Missa Gaia/Earth Mass*, Rutter's *Visions*, and Schütz's *Musikalische Exequien*.

Capella Regalis has completed seven performance tours in the Maritimes presented by Musique Royale, and has released four CDs: *Benjamin Britten: A Ceremony of Carols* (2024), *Love Came Down: Carols for Christmas* (2019), *Greater Love* (2017) and *My Eyes for Beauty Pine* (2014), as well as many video broadcasts. A fifth CD, *Songs of the Sea*, is slated for release on March 1, 2025.

Two goals of **musical excellence** and **financial accessibility** inform all Capella Regalis programming decisions. Capella Regalis regularly offers free or pay-what-you-can performances for the public, and shares a diverse range of musical repertoire with schoolchildren through free, interactive performances in local schools. Capella Regalis is currently developing a free, online Music Literacy Course for anyone to learn the basics of music reading. Visit [capellaregalis.com](http://capellaregalis.com).

**NICK HALLEY** is a drummer/percussionist, keyboardist, composer, and conductor. He is the Founder and Artistic Director of Capella Regalis Choirs, and Assistant Director of Music at the Cathedral Church of All Saints, Halifax. Nick founded and for eleven years (to 2021) directed The King's Chorus, a choral society for members of the King's and Dalhousie University communities. Nick also served as Assistant Director of the University of King's College Chapel Choir from 2008 to 2021.

In 2012, Nick was awarded the Queen Elizabeth II Diamond Jubilee Medal for his contribution to Canada and Nova Scotia through the arts, particularly for his work with Capella Regalis. For the 2013–14 season, Nick was known to listeners across Canada as Host of CBC's national radio program *Choral Concert*.

As a drummer and world percussionist, Nick performs and records internationally with a wide range of musicians including American musical icon James Taylor, the late Oscar Castro-Neves, Dinuk Wijeratne, Sandeep Das, Chris Norman, Old Man Luedecke, Nazih Borish, Kinan Azmeh, Suzie LeBlanc, Paul Halley, and Viradouro Escola de Samba. He is featured on many recordings, including a CD of his own compositions performed by an ensemble of young jazz stars (*Barnum Hill*, 2008). Nick teaches at Boxwood Festival, Aldeburgh Festival, Interlochen Summer Festival, LAMP, and in other workshop venues around the world. For more information, visit [nickhalley.com](http://nickhalley.com).

**PAUL HALLEY** is a multi-Grammy Award-winning composer, keyboardist, and choral conductor. He is the Director of Music at The Cathedral Church of All Saints in Halifax, Nova Scotia. Born in England, Halley was raised in Ottawa, Canada where he received his early musical training with The Men and Boys Choir of St. Matthew's Anglican Church. Awarded the organ scholarship at Trinity College, Cambridge, Halley received his M.A. with prizes in composition and performance and was made a Fellow of the Royal College of Organists.

Following four years post-graduate work in Canada and Jamaica, Halley was appointed Organist and Choirmaster at The Cathedral of St. John the Divine in New York City where he served for twelve years from 1977-1989. During his tenure at the Cathedral, Halley collaborated with The Paul Winter Consort as principal writer and keyboardist on multiple Grammy Award-winning albums. Halley later settled in rural Connecticut, founded the children's choir, *Chorus Angelicus*, and the adult ensemble, *Gaudeamus*, and served as Director of Music at Trinity Episcopal Church, Torrington, CT, where he inaugurated an Organ Scholars program in conjunction with Yale University's Institute of Sacred Music.

In 2007, Halley relocated to Halifax, Nova Scotia to become Director of Music at the University of King's College (to 2021), also becoming Director of Music at All Saints Cathedral, Halifax in 2015. Halley's choral and instrumental compositions have been commissioned or licensed by such entities as Sony Entertainment, the Boston Pops Orchestra, CBC, The Toronto Symphony, and Canadian Brass, and are distributed internationally by Pelagos Incorporated ([pelagosmusic.com](http://pelagosmusic.com)).

**MARITIME BRASS QUINTET** brings the highest caliber chamber music to concert halls, churches, festivals and schools across the Maritimes. The group comprises five of Canada's finest brass players, who have studied throughout North America and performed or held positions with many of the world's leading ensembles, including the Chicago Symphony, Toronto Symphony, l'Orchestre Symphonique de Montréal, National Arts Centre Orchestra, Honolulu Symphony and the Canadian Opera Company Orchestra. They have also played in numerous smaller ensembles, including Foothills Brass, Northumberland Brass, Honolulu Brass Quintet, the Jive Kings and the Canadian Brass. Since forming in the spring of 2011, MBQ have been featured guests at many of the region's well-known concert series and performance venues. All MBQ members are dedicated educators as well as players, and are committed to working with brass players of all ages.

---



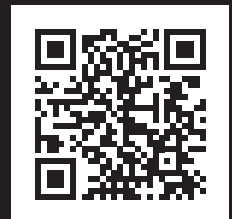
**JOIN CAPELLA REGALIS**  
*Learn to sing!*



**Join our Boys Choir or Girls Choir**  
No prior singing experience necessary

**FREE MUSIC EDUCATION IN A  
CENTURIES-OLD TRADITION**

**Register for a January Info Session**  
[capellaregalis.com/join](https://capellaregalis.com/join)





**Tickets now on sale!**

[capellaregalis.com/events](http://capellaregalis.com/events)  
(902) 703-3938

(Hot tip: Makes a wonderful  
Christmas or Valentine's Day gift!)

