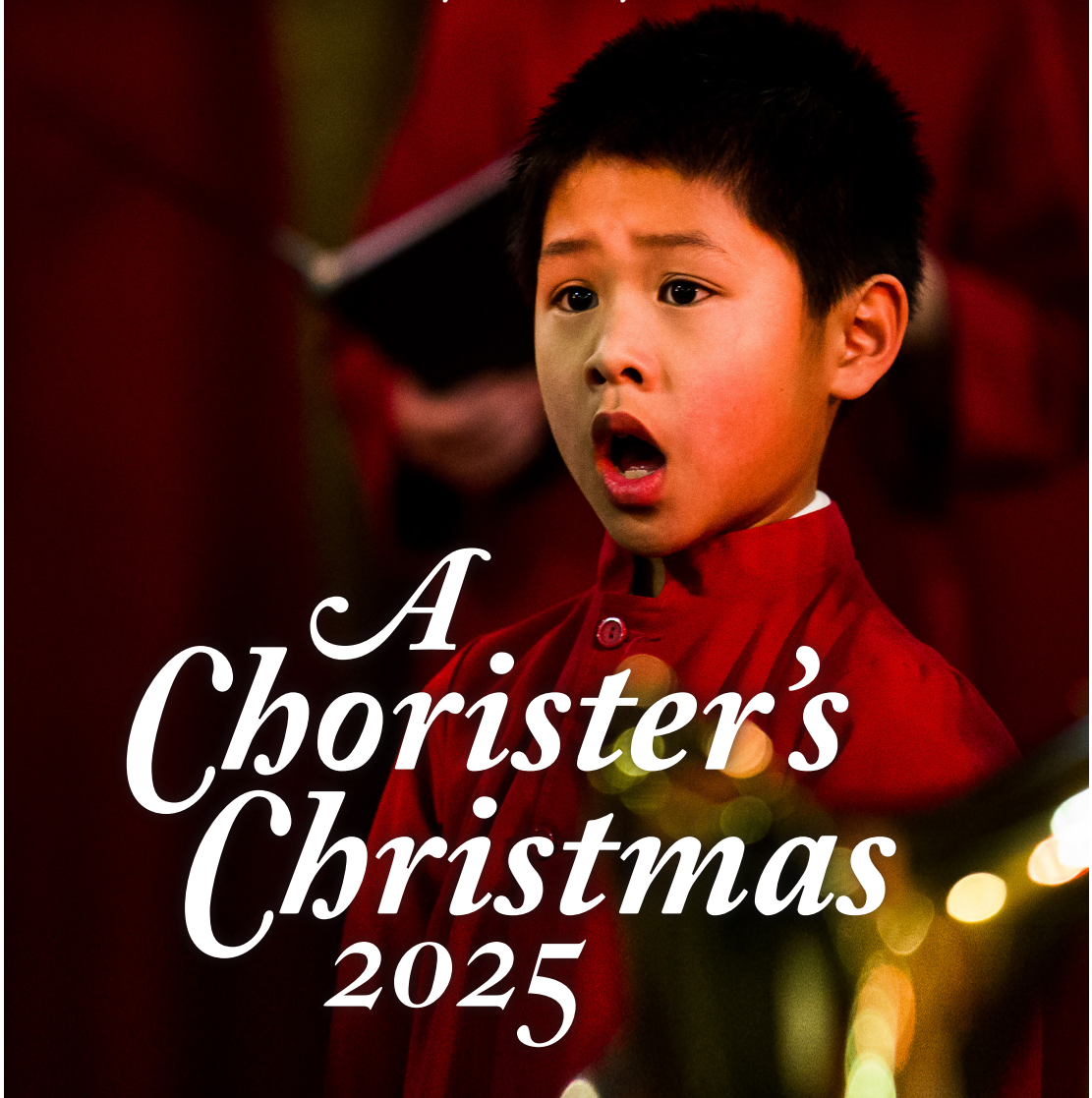




CAPELLA REGALIS
MEN AND BOYS CHOIR

Directed by Nick Halley



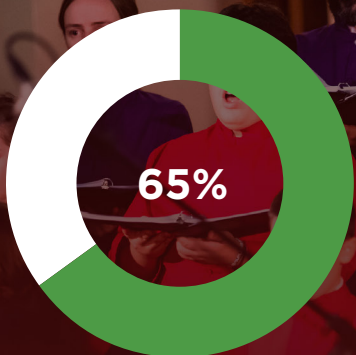
*A
Chorister's
Christmas
2025*

*with Paul Halley, Maritime Brass Quintet,
Kareem Roustom, and other guest artists*

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CAPELLA REGALIS CHOIRS

"First and last alike receive your reward! Rich and poor rejoice together! Sober and slothful, celebrate the day!" -- St John Chrysostom's Easter sermon

DEAR FRIENDS,

Welcome to *A Chorister's Christmas*. It has become cliché to say that music is the universal language. But, as tends to be the case with clichés, we smell a truth in there. This program, with all the delicious-looking scripts tucked in amongst its pages, is our attempt at sniffing it out.

We've always had kids of all faiths (and none) in Capella Regalis. And the Christians among us are a motley crew of various denominations and practices. I've tried to express some of this diversity in tonight's program. It is merely a glimpse of what wondrous depths of difference we contain, and in many ways it is woefully inadequate: we are not singing tonight in *all* of the gorgeous languages we have represented in the choirs, those of Africa, Asia, South America, the Middle East, and Europe, nor any of the beautiful languages indigenous to Mi'kma'ki. It may be that there is some mystical significance in the fact that our Christmas celebration falls on the winter solstice this year, the longest night for us all in this gorgeous land. Or maybe the fact that the wonderful Kareem Roustom, the composer of our Syriac number, having moved to Halifax just months ago, is able to join us in-person onstage tonight. I can't quite put my finger on it, but somehow over the last few days of rehearsing, this year's program has taken on a feeling of wholeness, of unity. Perhaps it is simply in the telling of the same story, so many different ways.

And what is the story? The music tells it way better than I ever could. But I will mention that it seems to me that at Christmastime we get the most of it in one sweep. We hear of the baby Jesus's birthday, to be sure, but also, with references oblique and overt peppered throughout, we get a glimpse of Epiphany, the Annunciation, the Crucifixion, Resurrection, and so on. In a flash we see the whole of the baby's life, the whole of our life, that of our fellow creatures (the animals being first to the scene, we are told), and, regardless of where we've come from or where we're headed or what we believe here and now, it is a slippery slope into that "cathartic unselfing, a submergence of the self into the oneness" (1), and we are given pause.

If I were spending Christmas in Beverly Hills like poor old Irving Berlin did, I'm sure I too would be dreaming of a white one. This program is anything but. We're singing pieces from places that haven't seen snow since they saw dinosaurs. I've been affectionately referring to the whole thing as our

“Chorister’s Christmas 2025 *Variis Linguis*” to make use of my feeble Latin, the great equalizer (nobody speaks *that*, do they?). But I am struck by the fact that our quest for “diversity” in choosing this music, our search for what Christmas means to people across continents and ages, yields mere unity: as David Adams Richards says, “there is nothing in the human soul that is not universal”.

Now, if it’s true that music is also, to purloin another bandied phrase, the language of the soul, then I think we, mere humans in this “serious house on serious earth” (2), might be in for a rip-roaring good time (especially if you can help us out on the hymns, singing as lustily as you’re inclined -- “*adeste fideles, laeti triumphantes...*”).

Thank you for joining us this evening. Please join us again in the new year for Brazilian Night, the Bach *St John Passion*, our Season Finale concerts, or Evensong at All Saints Cathedral on Sundays at 4pm. Did I mention the tour? No, that’s another story, for next time.

Wishing you a Happy Solstice, and a Merry Christmas,



Nick Halley
Founder & Artistic Director

- (1) Ellen Key
- (2) Philip Larkin

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CAPELLA REGALIS CHOIRS

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George Cooper	<i>In memory of John Cooper, a fine boy chorister and a fine man</i>
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Thanks also to all who purchased Patron tickets to our Halifax performances!

A CHORISTER'S CHRISTMAS 2025

Please hold your applause until the end of the concert.

Processional Agni Parthene

1 Ἀγνή Παρθένε Δέσποινα,
ἄχραντε Θεοτόκε,

Refrain: Χαῖρε νύμφη ἀνύμφευτε.

Παρθένε μήτηρ ἄνασσα,
πανένδρυσέ τε πόκε. R.

Ὑψηλοτέρα οὐρανῶν ἀκτίνων
λαμπροτέρα, R.

Χαρά παρθενικῶν χορῶν ἀγγέλων
ὑπερτέρα. R.

Ἐκλαμπροτέρα οὐρανῶν, φωτός
καθαρώτερα, R.

Τῶν οὐρανίων στρατιῶν, πασῶν
ἀγιωτέρα. R.

2 Χαῖρε τὸ ἄσμα Χερουβεῖμ, χαῖρε
ἕμνος ἀγγέλων, R.

Χαῖρε ὠδὴ τῶν Σεραφεῖμ, χαρὰ τῶν
ἀρχαγγέλων. R.

Χαῖρε εἰρήνη καὶ χαρὰ, λιμὴν τῆς
σωτηρίας, R.

Παστὰς τοῦ Λόγου ἱερά, ἄνθος τῆς
ἀφθαρσίας. R.

Χαῖρε παράδεισε τρυφῆς, ζωῆς τε
αἰωνίας. R.

Χαῖρε τὸ ξύλον τῆς ζωῆς, πηγὴ
ἀθανασίας. R.

1 *O pure and virgin Lady; O spotless
Theotokos*

Refrain: Rejoice, O unwedded Bride!

*O Virgin Queen and Mother; O dewy
fleece most sacred. R.*

*O height transcending heaven above; O
beam of light most radiant. R.*

*O joy of chaste and virgin maids;
surpassing all the angels. R.*

*O brilliant light of heaven above; most
clear and most radiant. R.*

*Commanding chief of heavenly hosts; O
holiest of holies. R.*

2 *Rejoice, song of the cherubim; Rejoice,
hymn of the angels. R.*

*Rejoice, ode of the seraphim; and joy of
the archangels. R.*

*Rejoice, O peace; Rejoice, O joy; and
haven of salvation. R.*

*O bridal chamber of the Word; unfading,
fragrant blossom. R.*

*Rejoice, delight of paradise; Rejoice, life
everlasting. R.*

*Rejoice, O holy tree of life; and fount of
immortality. R.*

Words: Nectarios of Aegina (1846–1920)

*Music: Greek Byzantine chant
(Simonopetra Monastery),
arr. Nick Halley (b.1982)*

Director's note: This beautiful chant was brought to my attention just a few weeks ago and, given that we have some Greek speakers in our ranks, it seemed essential that we give it a go.

Hymn Joy To the World

ANTIOCH

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

All 1 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.

All 2 Joy to the earth, 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.

Choir 3 No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make His blessings flow
Far as the curse is found,
Far as the curse is found,
Far as, far as the curse is found.

All 4 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.

Words: Isaac Watts (1674–1748)

Music: G. F. Handel (1685–1759);
arr. Paul Halley (b.1952)

The audience sits

Carol I Passed by Bethlehem

ܟܠ ܟܨܐ ܠܨܡ ܕܡܫܘܒܐ ܡܫܘܒܐ
ܡܠܟܐ ܕܡܫܝܚܐ ܕܡܫܝܚܐ ܡܫܘܒܐ
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ܡܠܟܐ ܕܡܫܝܚܐ ܕܡܫܝܚܐ
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ܡܫܘܒܐ ܡܫܘܒܐ
ܡܫܘܒܐ ܡܫܘܒܐ

I passed by Bethlehem of Judea
And I heard the sound
of cherished songs
And I was filled with wonder
The voice of Mary, cooing to her son
“It was good for you, my son, that I
became your mother
Who is your father?
Your mother does not know.”

Words: Trad. Syriac
English translation: K. Roustom

Music: Kareem Roustom (b.1971)

Composer’s note: This Nativity scene text is part of the Eastern Orthodox Christian tradition that is sung in the Syriac language. This new setting of the text is for a Western SATB chorus. While it draws inspiration from the traditional singing style, this new setting is not meant to be traditional. Rather, it is a bridge to another culture through the familiar story of Mary, singing to her son. I tried to focus on the mixed emotions of love, confusion, and anxiety that Mary must have felt. During this festive season, we often overlook that struggles that Mary and Joseph had to endure. This work was composed for and dedicated to Capella Regalis of Halifax, Nova Scotia.

Carol Huron Carol

1 'Twas in the moon of wintertime,
When all the birds had fled,
That mighty Gitchi Manitou
Sent angel choirs instead;
Before their light the stars grew dim,
And wond'ring hunters heard the hymn:
*Jesus your King is born, Jesus is born,
In excelsis gloria.*

3 The earliest moon of wintertime
Is not so round and fair
As was the ring of glory on
The helpless Infant there.
The chiefs from far before him knelt
With gifts of fox and beaver pelt.
R.

Words: Jean de Brébeuf (ca. 1642),
trans. Jesse Edgar Middleton (1926)

2 Within a lodge of broken bark
The tender Babe was found,
A ragged robe of rabbit skin
Enwrapped his beauty round;
And as the hunter braves drew nigh,
The angel song rang loud and high:
R.

4 O children of the forest free,
O sons of Manitou;
The holy Child of earth and heaven
Is born today for you.
Come kneel before the radiant Boy,
Who brings you beauty, peace, and
joy. R.

Music: Trad. French folk song
based on "Une Jeune Pucelle",
arr. Paul Halley

Director's note: "Huron Carol" is Canada's oldest Christmas song, composed by Jesuit missionary Jean de Brébeuf in the 1640s in the native language of the Huron/Wendat people, and based on a traditional French folk song. The melody received the Paul Halley treatment many moons ago. It is sung here by the sopranos and altos, with tenors and basses acting as an impromptu handbell choir.

Carol **Jul, Jul, Strålande Jul!**

1 Jul, jul, strålande jul,
glans över vita skogar,
himmelens kronor
med gnistrande ljus.
glimmande bågar i alla Guds hus,
psalm, som är sjungen från tid till tid,
eviga längtan till ljus och frid!
Jul, jul, strålande jul:
glans över vita skogar!

2 Kom, kom, signade jul!
Sänk dina vita vingar
över stridernas blod och larm,
över all suckan ur människobarm,
över de släkten som gå till ro,
över de ungas dagande bo!
Kom, kom, signade jul,
sänk dina vita vingar!

Words: Edvard Evers (1853–1919)

1 *Christmas, Christmas, glorious
Christmas, glossy sheen on white forests,
heavens crowned
with sparkling light,
glittering arches in all the houses of God,
hymn that is sung from age to age,
eternal longing for light and peace!
Christmas, Christmas, glorious
Christmas, glossy sheen on white forests!*

2 *Come, come, blessed Christmas!
Lower your white wings
over the blood and din of battles,
over all sad sighs from the human breast,
over the kindred who've gone to rest,
over the young ones building their nest!
Come, come, blessed Christmas,
lower your white wings!*

Music: Gustav Nordqvist (1886–1949)

Director's note: This lovely, simple piece was constructed in Sweden (where Christmases do tend to be white) just after World War I and published in 1921. From what I gather, it quickly earned its rightful place in the hearts of all Swedes and remains an annual favourite. However, this is the first time we've had the privilege of performing it. Being the perfect marriage between poignant words and pristine harmonies, it rests hauntingly in one's mind through the whole season.

Carol Hodie Christus Natus Est

Hodie Christus natus est,
hodie Salvator apparuit,
hodie in terra canunt angeli,
laetantur archangeli.
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.

*Today Christ is born;
Today the Saviour has appeared;
Today on earth the angels sing,
The archangels rejoice.
Today the righteous rejoice, saying:
Glory to God in the highest,
And on earth peace,
To all those of good will.*

Words: Antiphon for Christmas Day
Vespers

Music: Giovanni Gabrieli (1557–1612),
arr. Paul Halley

Director's note: Gabrieli's vivacious setting of this Christmas Day text – one of a few he wrote over his years of music-making in the Basilica di San Marco, Venice – is here performed with one of the two choirs being supplied by the brass and organ.

Hymn Unto Us Is Born A Son

PUER NOBIS NASCITUR

The audience is invited to stand and sing vv. 1, 2 & 5.

All 1 Unto us is born a Son,
King of quires supernal:
See on earth his life begun,
Of lords the Lord eternal.

All 2 Christ, from heav'n
descending low,
Comes on earth a stranger;
Ox and ass their owner know,
Becradled in the manger.

Choir 3 This did Herod sore affray,
And grievously bewilder,
So he gave the word to slay,
And slew the little childer.

Choir 4 Of his love and mercy mild
This the Christmas story;
And O that Mary's gentle Child
Might lead us up to glory.

All 5 O and A, and A and O,
Cum cantibus in choro,
Let our merry organ go,
Benedicamus Domino.

Words:
"Puer Nobis Nascitur" Trier MS, Latin 15th cent.,
trans. G. R. Woodward (1859–1934)

Music:
Tune from *Piae Cantiones*, 1582,
arr. David Willcocks (1919–2015)

The audience sits

Carol Uns ist ein Kindlein heut gebor'n

1 Uns ist ein Kindlein heut gebor'n,
von einer Jungfrau auserkorn,
ein wahrer Mensch und wahrer Gott,
dass er uns helf aus aller Not,
sein Nam' ist Wunderbar und Rat,
durch ihn haben wir funden Gnad.

*1 To us is born a little Child
Of Virgin holy, meek and mild;
He is true man and God in one,
To help us He to earth has come.
His name is Wondrous Prince of Peace
Through Him God's grace
shall never cease.*

2 Was hätt uns Gott mehr können tun,
den dass er uns schenkt seinen Sohn,
der von uns weggenommen hat,
all unser Sünd und Missetat,
erlöst uns von der Sünd und Pein,
darein wir sollten ewig sein.

*2 What more for us could God have done
Than sending us His own dear Son,
Who took away from us our sin
And all the sorrows of our kin,
Released us from the grief and shame
That was our due in hellish flame?*

3 Freu dich du werte Christenheit,
und dank es Gott in Ewigkeit,
hass aber alle Sünd und List,
davon du teur erlöset bist,
sei fortan gottfürchtig und rein,
zu Ehren dem neugbornen Kindelein.

*3 So joy, O Christian folk, this morn
And thank our God nor His love scorn
But hate all sin and from it flee,
For great the price to set you free;
Be godly therefore and up-raise
To this young Child your songs of praise!*

Words: Martin Luther (1483–1546)

Music: Michael Praetorius (1571–1621)

Director's note: This piece forms a precious moment in the great "Christmette" of Michael Praetorius, constructed sometime in the early 1600s and re-constructed in the 1990s in an awe-inspiring recording by Paul McCreesh and the Gabrieli Consort. That's where I first heard it – and one doesn't forget these things.

Instrumental (*Halifax*)

Canzon duodecimi toni

Giovanni Gabrieli
(1557–1612)

Carol

Ave Maria (Angelus Domini)

Angelus Domini nuntiavit Mariae
et concepit de Spiritu Sancto.

Refrain:

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

Maria dixit: Ecce ancilla Domini,
Fiat mihi secundum verbum tuum.

R.

Et verbum caro factum est,
Et habitavit in nobis.

R.

Sancta Maria, mater Dei,
ora pro nobis peccatoribus.
Sancta Maria, ora pro nobis
nunc et in hora mortis nostrae.
Amen.

Words: Latin Angelus, 16th cent.

*The Angel of the Lord announced to Mary
and she conceived by the Holy Spirit.*

Refrain:

*Hail Mary, full of grace,
the Lord is with thee:
blessed art thou amongst women,
and blessed is the Fruit of thy womb,
Jesus.*

*Mary said: Behold the handmaiden of the
Lord. Do unto me according to your word.*

R.

*And the Word was made flesh
And dwelt among us.*

R.

*Holy Mary, Mother of God,
pray for us sinners.
Holy Mary, Mother of God,
pray for us now and at the hour of our
death. Amen.*

Music: Franz Biebl (1906–2001)

Director's note: Biebl's setting of the definitive Marian text for our Roman Catholic friends is a lot harder to sing than it is to listen to! But we've been wanting to perform it for so long, I couldn't resist it this year.

Carol

Gaudete! Christus Est Natus

Refrain:

Gaudete, gaudete! Christus est natus
Ex Maria virgine, gaudete!

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

2 Deus homo factus est,
Natura mirante;
Mundus renovatus est
A Christo regnante. R.

3 Ezechielis porta
Clausa pertransitur,
Unde lux est orta;
Salus invenitur. R.

4 Ergo nostra contio,
Psallat jam in lustro;
Benedicat Domino:
Salus Regi nostro. R.

Refrain:

Rejoice, rejoice! Christ is born
Of the Virgin Mary. Rejoice!

1 Now is the time of grace
for which we hoped.
Let us devoutly reply
with songs of joy. R.

2 God has been made man,
while nature marvels.
The world has been renewed
by Christ who reigns. R.

3 The gate of Ezekiel,
once closed, is passed,
from which light has arisen; salvation is
found. R.

4 Therefore, now let our assembly
sing in light.
May we bless the Lord:
greetings to our King. R.

Words: Latin Christmas carol, 16th cent.

Music: Trad., arr. Jim Cooke

Director's note: We always have to throw a bone to the medievalists among us. This is a Christmas Classic for card-carrying members of the Early Music Nerds Society.

Hymn Il Est Né le Divin Enfant

IL EST NÉ

The audience is invited to stand and sing where indicated.

<i>1st time</i>	<i>Il est né le divin Enfant,</i>	<i>He is born, the divine Child,</i>
<i>Choir;</i>	<i>Jouez hautbois, résonnez musettes;</i>	<i>Play oboes, sound bagpipes</i>
<i>2nd time</i>	<i>Il est né le divin Enfant,</i>	<i>He is born, the divine Child,</i>
<i>All</i>	<i>Chantons tous son avènement!</i>	<i>Let's all sing of his coming!</i>
<i>Choir</i>	1 Depuis plus de quatre mille ans Nous le promettaient les prophètes, Depuis plus de quatre mille ans Nous attendions cet heureux temps. <i>Refrain (All)</i>	1 <i>For more than four thousand years, the prophets have promised us this; For more than four thousand years, We have awaited this happy hour.</i>
<i>Choir</i>	2 Une étable est son logement, Un peu de paille est sa couchette, Une étable est son logement, Pour un dieu quel abaissement. <i>Refrain (Choir only)</i>	2 <i>A stable is his lodging, A bit of straw, his cradle; A stable is his lodging— Such a humble state for a God!</i>
<i>Choir</i>	3 Ah! qu'il est beau, qu'il est charmant, Que ses graces sont parfaites! Ah! qu'il est beau, qu'il est charmant, Qu'il est doux le divin Enfant! <i>Refrain (All)</i>	3 <i>Ah! how beautiful he is, how charming, Ah! how perfect are his graces! Ah! how beautiful he is, how charming, Ah! how gentle he is, the divine Child!</i>
<i>Choir</i>	4 O Jésus, ô roi tout puissant, Tout petit enfant que vous êtes, O Jésus, ô roi tout puissant, Régnez sur nous entièrement. <i>Refrain (All high voices)</i>	4 <i>O Jesus! O King almighty, Though you are but a little child, O Jesus! O King almighty, Rule over us completely!</i>
<i>All</i>	<i>Il est né le divin Enfant,</i> <i>Jouez hautbois, résonnez musettes;</i> <i>Il est né le divin Enfant,</i> <i>Chantons tous son avènement!</i> <i>(2 times)</i>	<i>He is born, the divine Child,</i> <i>Play oboes, sound bagpipes</i> <i>He is born, the divine Child,</i> <i>Let's all sing of his coming!</i>

Words & Music: Trad. French; arr. Paul Halley

Director's note: Paul Halley's arrangement has become such a popular item among our choristers that I get in trouble with them every year we don't do it. I can't say I blame them: the piece is absurdly fun for everyone in the room.

The audience sits

Carol Beannacht Leat, A Mhuire

1 Beannacht leat, a Mhuire:
Beannacht leat a Chríost,
Go gcumhdaigh sibh ár nanama,
Go dtagaimí arís:

*1 Praise to you, O Mary;
Praise to you, O Christ;
Keep our souls from harm
Until we come to you again;*

2 Beannacht leat, a thig Dé
Agus beannacht Dé 'nár dtimpeall,
Nár scara uianne grásta Dé
Go bfillimid chun a theampail.

*2 Praise to you, O House of God,
And may God's blessing surround us;
May God's grace never leave us
Till we return to His temple.*

3 Beannaigh sinn, a Mhuire
Beannaigh sinn a Chríost,
Go gcuire sibh bhúr naspailse,
Ar gcosaint ar an tslí;

*3 Bless us, O Mary,
Bless us, O Christ;
Send your apostles
To protect us on our way;*

4 Iarraim ort, a Mhaigh dean,
Agus guidhim Aoinmhic na hoighe,
Ná réabtar cáirdeas eadrainn,
Go nairimid libh go deo.

*4 I beseech you, O Virgin,
And I pray to the only Son
of the Maiden,
That our friendship never be sundered
And that we dwell with you forever.*

Words: Trad. Irish

Music: Trad. Irish, arr. Paul Halley

Director's note: A personal favourite of mine is Paul's arrangement of this Irish hymn to the Virgin Mary. We have some dear family friends in Ireland who helped Paul's children's choir of many years ago with the pronunciation of the text.

Carol Es Ist Ein Ros Entsprungen

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

*1 A rose has sprung forth,
from a tender root,
as the elders once sang to us,
of Jesse's noble line.
It brought a little flower
amid the cold of winter,
deep in the midnight hour.*

2 Das Röslein, dass ich meine,
davon Jesaias sagt,
hat uns gebracht alleine,
Marie, die reine Magd.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren
welches uns selig macht.

*2 The little rose I speak of,
foretold by Isaiah,
hath been brought forth to us,
by Mary, the purest maid.
From God's eternal wisdom,
she bore a child
to bring us salvation.*

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

*3 The floweret, so small,
that smells so sweet to us
with its clear light,
dispels the darkness.
True man and true God,
He helps us out of all trouble,
saves us from sin and death.*

Words:
Melchior Vulpius, 1615

Music:
Anon.; arr. Michael Praetorius, 1609

Director's note: Perhaps we'll have sung enough German at this point in the program to feel we have it covered, but this sounded so good in rehearsal – it was clear the choir enjoyed singing something with familiar notes but unfamiliar words – that I just had to go with it.

Carol Silent Night / Stille Nacht

1 Silent Night! Holy Night!
All is calm, all is bright
Round yon Virgin Mother and Child,
Holy infant so tender and mild,
Sleep in heavenly peace.

2 Stille Nacht! Heilige Nacht!
Hirten erst kundgemacht
Durch der Engel Alleluja,
Tönt es laut von Ferne und Nah:
"Jesus der Retter ist da."

2 *Silent night! Holy night!*
First made known to shepherds
Through the angels' Alleluia,
Resounding loudly from far and near:
"Jesus the Saviour is here."

3 Stille Nacht! Heilige Nacht!
Wo sich heut alle Macht
Väterlicher Liebe ergoß,
Und als Bruder huldvoll umschloß
Jesus die Völker der Welt.

3 *Silent night! Holy night!*
Where on this day all power
Of the Father's love outpoured,
And like a brother, Jesus
Lovingly embraced the peoples of the world.

4 Silent Night! Holy Night!
Son of God, love's pure light
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord at thy birth.

Words: Joseph Mohr, 1816

Music: Franz Xaver Gruber, 1818,
descant by P. Halley

Director's note: This one makes more sense of this year's program than I ever could in my letter. First there is the heart-wrenching World War I story of the Christmas Truce of 1914, during which soldiers on both sides of the Western Front laid down their arms for a time. Many of them met in no-man's-land and someone broke into song, and suddenly everyone was singing Silent Night (or was it Stille Nacht?) together. It's heart-wrenching because we know this "fraternizing" was not allowed to continue, due to the contingencies of war. But there's another Silent Night story from World War II. We can understand how this happens, this shock of Peace, when we hear the words (we'll sing them in English and German tonight), bathed in melody and harmony, and we think maybe it's true, what they say: that at the heart of the universe is sacrificial love.

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, Dominum.

*O Come, all ye faithful,
joyful and triumphant;
O come ye, come to Bethlehem:
Come and behold him,
Born the King of Angels;
O come, let us adore him, the Lord!*

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, 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;
O come, let us adore him, Christ the Lord!

4 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, Christ the Lord!

Words: Attrib. John F. Wade (1711–1786),
trans. Frederick Oakeley (1802–1880)

Music: John F. Wade (1711–1786),
arr. David Willcocks

We hope to see you again soon! Next up:

CHRISTMAS EVE MIDNIGHT MASS

Wed., December 24 @ 10:30 pm – Cathedral Church of All Saints, Halifax
Members of Capella Regalis join the Cathedral Choir, Maritime Brass Quintet,
and Paul Halley to ring in Christmas Day with music by Bach, Brahms, Gabrieli,
Gretchaninov, Praetorius, and others. Free & open to the public.

VIDEO BROADCAST: HAYDN *MISSA IN ANGSTIIS (MASS FOR TROUBLED TIMES)*

January 2026 – Online – free & open to the public. Broadcast start date TBA.
Capella Regalis Choirs, All Saints Cathedral Choir, Ensemble Regale chamber
orchestra & guest soloists *live recording*. Directed by Nick Halley.

For details on all upcoming Capella Regalis performances and projects, please
visit capellaregalis.com/events or join our email list for notifications.

PERFORMERS

Nick Halley, director & percussion

Paul Halley, organ

Henk Fisher, percussion

Kareem Roustom, oud

Maritime Brass Quintet: Curtis Dietz (trumpet), Shaw Nicholson (trumpet)*, Gina Patterson (horn)*, Dale Sorensen (trombone), Bob Nicholson (tuba & bass trombone). * Also playing in Lunenburg

CAPELLA REGALIS MEN & BOYS CHOIR

Boys: Senior Choir

Senior Choristers

Calvin Chhangur

Gerasimos Delorey, *Head Boy (Decani)*

Nikolaos Delorey

Claude Fulton, *Head Boy (Cantoris)*

Clement Fulton

Cash Gallant-McLean

Brendan Lee

Lochlan Sachdev

Jonah Sneddon

Regular Choristers

Oscar Hernandez Moshin

Chan (Jimmy) Tran

Junior Choristers

Thiet (Jonny) Tran

Zirui (Azriel) Yang

Ziyi (Timothy) Yang

Men

Altos

Scott Beard

Henk Fisher

Gavin Hilchey

Lyle Pearse

Daniel Sneddon

Tenors

Llewellyn Davidson

Samuel Swain

James Whitley

Peter Wilkinson

Basses

Simon Blake

John Bogardus

Shaylan Burkhart

Wyn Burkhart

Tams Cookey

Trevor Hannon

Boys: Probationers Program

Isaac Burkhart, Knox Chhangur, Miguel Dantas, Yiyun Deng, Finn Hamlin, Daniel Hudberg, Daniel Li, Leo Liu, Rafael Llamanzares, Dalton McCarthy, Demian de Sena Mathias, Dhani Smeltzer, Mingzheng Xiao, Isaac Zheng.

Capella Regalis South Shore Program: Gabriella Bourque, Saxon Burhoe, Wren Burhoe, Isaac Burkhart, Emma Burns, Maximo Burns, Louisa Carr, Alivia Clarke, Lada Daniels, Tobin DeLong, Scarlett Dicks, Aven Gallinger, Taliah Gallinger, Martin Giraldo, Salome Giraldo, Sophia Giraldo, Joanne Gomes Bourdier, Michelle Gomes Bourdier, Lilian Hahn, Silas Hahn, Olive Hancock, KJ Jackman, Archer Karsemeijer, Maria Kluge, Dea Krizan, Soufiane Mansir, Maeve Marsland, Walter Marsland, Audrey Morrison, Abigail Mosher, Emmy Mosher, Ellie Nickerson, Ifechukwu Nwatu, Ogochukwu Nwatu, Beatrice Poole Dicks, Reid Sarty, Billie Sullivan, Frankie Sullivan, Elias Weaver, Celeste West, Yiyi (Joy) Zhang.

CAPELLA REGALIS ADMINISTRATION

Nick Halley, *Founder & Artistic Director*
Vanessa Halley, *Executive Director & Girls Choir Dir.*
Hannah Griffin, *Ass't Executive Director & House Manager*
Hilary Allister, *Probationers Dir. & Recruitment Officer*
Margot Aldrich, *South Shore Program Manager*
Alexander Dobson, *Vocal Coach*
Benjamin von Bredow, *Bookkeeper*
Mei Jennings, *Digital Marketing Assistant*
Ian Tomaz, *Grants Research & Writing Assistant*
Simon Blake & John Bogardus, *Stage Managers*

Volunteer Staff:

Scott Beard, *Music Librarian*
Kelvin Browne, *Chair – Friends of Capella Regalis*
Paul Halley, *Accompanist & Musical Mentor*
John Power, *Publicity & Events Assistant*
Rev Dr Helen Ryding, *Chaplain*
Canon Dr Gary Thorne, *Chaplain*
Irene Wilkinson, *Evensongs Head Greeter*

OPERATING BOARD

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

Capella Regalis is grateful to the **many additional individuals who volunteer** their time and expertise to make Capella Regalis programs possible, from the drivers in our Transportation Programs in both Halifax and on the South Shore; to the musicians, chefs, and helpers for our fundraising events; to those who connect us with new friends and supporters; and all to whom we turn for guidance and advice. Thank you!

We are grateful to the venues that are home base for Capella Regalis in Halifax and Lunenburg:

St. Andrew's United Church, Halifax
The Cathedral Church of All Saints, Halifax
St. John's Anglican Church, Lunenburg

We are grateful to **Musique Royale** (director Janelle Lucyk and the Musique Royale Board) for their continuing partnership with Capella Regalis on many projects.

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). In November 2024, Capella Regalis launched its South Shore Program, which provides weekly singing rehearsals in Lunenburg for children from Nova Scotia's South Shore communities. Capella Regalis Choirs are **free and open to any child who is keen to learn music**. Visit capellaregalis.com/join to learn more.

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, including the ground-breaking annual, free masterwork collaboration on Remembrance Sunday, *For All the City*; the popular annual Christmas series, *A Chorister's Christmas*; and annual tour programs of sacred and secular repertoire ranging from Gregorian Chant to works by living composers. Capella Regalis projects include top-notch musicians from around the world, and the choirs engage the public in music outreach initiatives each season.

Capella Regalis has completed eight performance tours in the Maritimes presented by Musique Royale, and is slated to tour to Quebec and Ontario this spring, with invitations from presenting venues in Montreal, Ottawa, Kingston and Toronto. Capella Regalis has released five CDs, most recently *Songs of the Sea* (June 2025), as well as many online performance broadcasts.

The Capella Regalis philosophy: Access to excellence.

In the performing arts world, a major barrier to participation is cost. At Capella Regalis, the two goals of musical excellence and financial accessibility inform all programming decisions, for our choristers and our listeners. In addition to providing free training programs for youth, Capella Regalis regularly provides free or pay-what-you-can access to artistic, online presentations of major works in tandem with free or ticketed in-person performances. The choirs share a diverse range of musical repertoire with schoolchildren through free, interactive performances in local elementary schools. The choirs frequently collaborate with community organizations and participate in charitable events. Capella Regalis has launched a free, online Music Literacy Course to teach the basics of music reading in a way that allows anyone to tune in and learn at their own pace. To learn more, visit 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 in recognition of his contribution to Canada and Nova Scotia through the arts, particularly for his work with Capella Regalis. For the 2013-14 season, Nick served as the weekly 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 including with American icon James Taylor, Dinuk Wijeratne, Kinan Azmeh, Nazih Borish, Layale Chaker, Roberto Occhipinti, Sandeep Das, Old Man Luedecke, Chris Norman, Suzie LeBlanc, Viradouro Escola de Samba, the late Oscar Castro-Neves, Glenn Patscha, Mike Murley, and Paul Halley. Nick teaches rhythm, music theory, and improvisation at venues around the world, and is featured on many recordings, including a CD of his own compositions (*Barnum Hill*, 2008). For more, visit 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. 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 a Choral and 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).

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 performed or held positions with many of the world's leading orchestras, including the Chicago Symphony, Toronto Symphony, l'Orchestre Symphonique de Montréal, National Arts Centre Orchestra, Honolulu Symphony and the Canadian Opera Company Orchestra, and smaller ensembles including Foothills Brass, Northumberland Brass, Honolulu Brass Quintet, the Jive Kings and the Canadian Brass. Since forming in the spring of 2011, the Maritime Brass Quintet have had a busy concert schedule as 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.

SHAW NICHOLSON (Trumpet, Lunenburg) grew up in Halifax and has been fortunate to perform with orchestras across Canada including the National Arts Centre Orchestra, Symphony Nova Scotia, the Kitchener-Waterloo Symphony, and has been appointed as section trumpet in the Thunder Bay Symphony Orchestra for the 2025-26 season. Shaw has also performed with Maritime Brass Quintet, Toronto Brass Quintet, Hamilton Brass Quintet, PEI Symphony Brass Quintet, and for Musique Royale's *Messiah* tour. In 2024, he won the Nova Scotia Youth Orchestra Concerto Competition, performing the Hummel Trumpet Concerto, and was a member of the 2025 National Academy Orchestra of Canada.

GINA PATTERSON (Horn, Lunenburg) is a founding member of the Maritime Brass Quintet, with whom she performs regularly throughout the region. Gina began her horn career with the Canadian Opera Company Orchestra and recorded regularly for CBC's Saturday Afternoon at the Opera, for Rhombus Media, and for Bravo TV. As a freelance horn player, Gina has performed extensively with symphony orchestras and chamber music ensembles. She has been a guest musician at the Edinburgh International Festival, the Under the Spire Festival, the New Brunswick Summer Music Festival, and worked with the Canadian Brass, and I Musici de Montréal. Among other recordings, Gina can be heard as a soloist on Paul Halley's album *In The Wide Awe and Wisdom* (2018) and on Capella Regalis's album *Love Came Down: Carols for Christmas* (2019).

KAREEM ROUSTOM is an Emmy-nominated composer whose genre crossing collaborations include music commissioned by conductor Daniel Barenboim and the West-Eastern Divan Orchestra, the Kronos Quartet, arrangements for pop icons Shakira, and Tina Turner, as well as a recent collaboration with British choreographer Shobana Jeyasingh. His music has been performed throughout the world by ensembles such as the Osaka Philharmonic Orchestra, the Frankfurt Radio Symphony Orchestra, the Royal Liverpool Philharmonic, BBC Symphony Orchestra, Dallas, San Francisco, Boston and New York Symphony Orchestras, amongst others. Roustom has been the composer-in-residence at the Grand Teton Music Festival, the Grant Park Music Festival (Chicago), and Württembergische Philharmonie Reutlingen. He and his family moved to Halifax in July of 2025.

Tickets now on sale!

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