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Elektra's mandate is *to inspire and lead in the choral art form through excellence in performance and through the creation, exploration, and celebration of women's repertoire.*

## Chez Nous: Christmas with Elektra 2016

# Listener's Guide

by Morna Edmundson, Artistic Director

[www.elektra.ca/concerts-events/chez-nous-christmas-with-elektra-5/](http://www.elektra.ca/concerts-events/chez-nous-christmas-with-elektra-5/)

November 26 (Ryerson Church, Vancouver) and November 27, 2016 (Good Shepherd Church, South Surrey)

Performers:

Elektra Women's Choir

Morna Edmundson, Artistic Director

Stephen Smith, piano

with special guests

pianist Jane Coop

and the Pacific Mennonite Children's Choir, Betty-Ann Vroom, Artistic Director

Welcome! This "Listener's Guide" is meant to give you insight into Elektra's season programming and to make the concert experience richer and more meaningful. I'll be sharing my thoughts on the music we're singing, our guest artists, and the thinking behind the program as a whole. Here you'll also find full texts and translations for the music.

In Canada's rich multicultural society, it is unlikely that any of us share a common body of traditional songs with the people we meet in our daily lives. Popular songs, yes, but songs that our great-grandparents and their neighbours. and we and our neighbours share - hard to imagine! Unlike some cultures or some generations, we in

21<sup>st</sup> century Canada are hard-pressed to come up with a tune everyone knows, *Happy Birthday* and the national anthem being the notable exceptions. But Christmas is different. Choral musicians have a rare opportunity to connect to audiences through the traditional music of the season. It's a natural bridge we only have once a year. Many of the melodies we sing at this time of year are familiar to you. Not only could you hum them, but you may have memories attached to some of them, which means they have meaning for you before we even start to sing. A Canadian choir and its audience step together into this place of connection for a Christmas concert, and that's where Elektra meets you for *Chez Nous: Christmas with Elektra*.

The concert's name means "at our house" in French, an expression that is more than a place. "*Chez nous*" evokes a sense of welcome and warmth. We offer this concert annually, but it is always different. Unlike a theatre company that might mount the same play every Christmas, the combination of music that is sung in *Chez Nous* is never the same twice. My challenge is to give it the *character* and *experience* we want while also making it fresh. It needs to be satisfying/fresh/challenging to both the choir and the audience and, being by Elektra, excellence matters in the choice of music and the way it's sung. After 30 years, Elektra has a library full of scores we've already sung, and we do draw on those but, to fulfil our mandate, I also want to introduce new compositions and arrangements. These are not just heard in the concert venue, but extend out through the Repertoire section of our website to be considered by other conductors around the world. We also record many of the new works, again, extending the impact and sometimes helping an emerging composer become noticed. I have all of these aspects in mind when putting together a *Chez Nous* program.

Several years ago, I wrote a list of words that I keep beside me when looking through music that might be included in *Chez Nous*. The paper is a bit shabby by now, but the words still ring true, reminding me of my goals; to make people feel welcome, to connect them to familiar music, to move them, to surprise them with something new, and to offer even those who have never heard Elektra before a sense of the music we present, and what they might expect from us at other concerts in the year. I know there are people in the audience who don't expect to like a choral concert (bless them for being there!), so I want them to find it more than entertaining, to be glad they came, and glad they invested their time with us, with the rest of the audience, and with the music. My list? Welcome, Joy, Beauty, Participation, Robust, Sombre Reflection, Surprise, Memory, Relevance.

Here's how those aspects come together in our 2016 concerts in Vancouver and South Surrey.

We enter singing one of the oldest Christmas carols on the planet, *Le sommeil de l'enfant Jésus*, also known as *Entre le boeuf et l'âne gris*, a traditional French carol in a simple, a cappella arrangement by Oregon composer Ron Jeffers (b. 1943). We're setting the scene in the stable, where Jesus sleeps between the ox and the ass. And "a thousand divine angels and a thousand seraphim" fly overhead the King of Love.

Text:

Entre le boeuf et l'âne gris,  
Dors, dors, dors le petit fils:  
Mille anges divins,  
Mille séraphins,  
Volent à l'entour de ce grand Dieu d'amour.

Entre les roses et les lys,  
Dors, dors, dors le petit fils:  
Mille anges divins...

Entre les pastoureaux jolis  
Dors, dors, dors le petit fils:  
Mille anges divins...

Translation:

*Here 'mid the ass and oxen mild,  
Sleeps, sleeps, sleeps the little child;  
A thousand seraphim  
A thousand cherubim  
Come from heaven above, to praise the Lord of love.*

*Between the roses and lilies,  
Sleeps, sleeps, sleeps the little child;  
A thousand seraphim  
A thousand cherubim  
Come from heaven above, to praise the Lord of love.*

*Here among the friendly shepherds,  
Sleeps, sleeps, sleeps the little child;  
A thousand seraphim  
A thousand cherubim  
Come from heaven above, to praise the Lord of love.*

The theme of angels and people worshipping the child ‘who comes in the name of the Lord’ continues in Hungarian composer György Orbán’s (b. 1947) stunning *Sanctus–Benedictus* from his Mass No. 6. The words are part of the Latin Mass Ordinary, spoken or sung when mass is celebrated all year in many Christian rites. Our version is sung in Latin. Orbán is a masterful living composer, contrasting the busy, overlapping enthusiasm of the “Holy, Holy, Holy” as our thousand angels might sound, against a glowing and rich unison line for the “Benedictus” section. The words that are sung in choral concerts twelve months of the year take on new meaning at Christmas.

Text:

Sanctus, sanctus, sanctus,  
Dominus Deus sabaoth.  
Pleni sunt coeli et terra  
Gloria tua.  
Hosanna in excelsis.

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

Translation:

*Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of  
Your glory.  
Hosanna in the highest.*

*Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest.*

Returning to France and still celebrating the presence of the angels, we sing another French carol that has become a treasured part of the English-speaking repertoire as *Angels We Have Heard on High*. *Les anges dans nos campagnes* is a playful, charming, and challenging arrangement by Catalan composer/arranger Bernat Vivancos (b. 1973) whose stunning composition *Nigra Sum* will be part of the upcoming concert at the Chan Centre on March 8<sup>th</sup>. Vivancos takes the opportunity to make subtle musical reflections on the words of the six verses, bursting with joy in the refrains which tell us that the angels sang “Glory to God in the highest!”. Thanks to Ashley McConnell for the English translation which allows us to understand the subtlety of this arrangement with greater clarity.

Text:

Les anges dans nos campagnes,  
ont entonné l’hymne des cieux;  
et l’écho de nos montagnes  
redit ce chant mélodieux:  
Gloria, in excelsis Deo!

Bergers, pour qui cette fête?  
Quel est l’objet de tous ces chants?  
Quel vainqueur, quelle conquête  
mérite ces cris triomphants?  
Gloria, in excelsis Deo!

Dans l’humilité profonde  
ou vous paraissez à nos yeux,  
pour vous louer, Dieu du monde,  
nous redirons ce chant joyeux:  
Gloria, in excelsis Deo!

Cherchons tous l’heureux village  
qui l’a vu naître sous ses toits,  
offrons-Lui le tendre hommage  
de nos coeurs et nos voix!  
Gloria, in excelsis Deo!

Bergers, loin de vos retraites

unissez-vous à leurs concerts  
et que vos tendres musettes  
fassent retentir dans les airs:  
Gloria, in excelsis Deo!

Ils annoncent la naissance  
du Libérateur d'Israël,  
et pleins de reconnaissance  
chantent en ce jour solennel:  
Gloria, in excelsis Deo!

Translation:

*Angels in our midst have intoned the anthem of heavens,  
And this melodious song echoes from our mountains:  
"Glory to God in the highest!"*

*Shepherds, for whom are these songs, what is this celebration for?  
Which conqueror, what conquest, deserves these triumphant cries:  
"Glory to God in the highest?"*

*In the profound humility in which you appear before our eyes,  
To praise you, Lord of the world, we'll sing again this joyous song:  
"Glory to God in the highest!"*

*Let us all look for the blessed village that saw him born beneath its roofs,  
Offer him our tender homage from our hearts and from our voices:  
"Glory to God in the highest!"*

*Shepherds, far from your retreats, join together in your concerts.  
And let your tender bagpipes resound in the air:  
"Glory to God in the highest!"*

*They announced the birth of Israel's liberator  
And, full of gratitude, this solemn day they sing:  
"Glory to God in the highest!"*

Elektra's opening set ends with a very famous 16<sup>th</sup> century English carol, *The Coventry Carol*, a commentary on the account in the gospel of Matthew of the Slaughter of the Innocents, in which the jealous King Herod ordered all male children in Bethlehem under the age of two to be killed. This is a lullaby by the mothers to the doomed children. That this grisly piece survives, still recorded by choirs and pop singers, alongside cheery carols both secular and sacred is a testament to the popularity and diversity of Christmas music. Anuná, for whom this arrangement was written, is a hugely popular Irish vocal ensemble led by Michael McGlynn (b. 1964). His harmonies are modern but the overall, homophonic style of the piece is very much in keeping with its renaissance origins.

Text:

Lully, lulla, thou little tiny child.  
By by, lully, lullay,  
Thou little tiny child  
By by, lully, lullay.

O sisters too,  
How may we do  
For to preserve this day?  
This poor youngling  
For whom we do sing,  
By by, lully, lullay.

Herod the King,  
In his raging,  
Chargèd he hath this day  
His men of might,  
In his own sight,  
All young children to slay.

That woe is me,  
Poor child for thee,  
And ever morn and day,  
For thy parting  
Neither say nor sing,  
By by, lully lullay.

At this point, we welcome our special guest for 2016, Canadian concert pianist Jane Coop. Based here in Vancouver, Jane travels the world performing recitals and *concerti*, adjudicating renowned piano competitions, and performing chamber music. I am simply delighted that she is with us this year. You can read more about Jane and her career at [www.janecoop.com](http://www.janecoop.com).

One of the purposes of having guest artists of the stature of Jane Coop in our concerts is that we offer ourselves and our audiences an experience of artistry that we might not otherwise have. I try to integrate Elektra's guests into each program so that we experience their solo artistry as well as how they bring that together with voices in choral repertoire. Jane introduces herself to us in Rachmaninoff's famous piano arrangement of violinist/composer Fritz Kreisler's (1865–1962) *Liebesleid* ("Love's Sorrow"), originally for violin and piano. Both composers were expressive virtuosi as performers, and Rachmaninoff was not shy to make this piece his own when he arranged it for solo piano.

Our pianist for many years and frequent composer for Elektra, Stephen Smith (b. 1966), did his doctoral studies in piano under Jane Coop at UBC in the late 1980s. When I asked if Stephen could contribute something to bring concert pianist together with choir at Christmas, he provided the "Surprise" part of the 2016 *Chez Nous* concert. *Christmas Fantasia on Étude in F Major (op 10, no. 8)* is Frédéric Chopin's (1810–1849) piano étude (nicknamed "Sunshine") exactly as you would hear it in a piano recital, but with two traditional Christmas melodies spun overtop. Half of the choir contributes *Joy to the World* and the other half *O, Thou Joyful Day*. Stephen's clever rhythmic augmentation and diminution aligns the harmonies of the voices and piano. Hold onto your hats!

Texts:

Joy to the World (verse 1)

Words by Isaac Watts (1674–1748)

Music often credited to George Frideric Handel (1685–1759)

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.

O Thou Joyful Day (verse 1)

Words: anonymous

Music: Italian tune

O Thou joyful day!  
O Thou blessed day!  
Christ the Saviour has come to earth.  
In a stable lowly,  
Lies the child so holy.  
Praise we,  
O Praise we this joyful birth.

Another important aspect of *Chez Nous: Christmas with Elektra* is to welcome an accomplished children's choir to share the stage with us. Betty-Ann Vroom has been the Artistic Director of the longstanding, Abbotsford-based Pacific Mennonite Children's Choir since 2014. Singing is a vital tradition in Canadian Mennonite communities and virtually every Vancouver choir including Elektra benefits by having choristers from that tradition who have been singing classical choral music in harmony since childhood. "The children are excited to sing with such a world-class choir as Elektra", says Betty-Ann. "Morna has been a mentor to me since the beginning of my conducting career, and I am delighted for this opportunity to bring our choirs together! My choir kids will learn so much from this experience."

The Pacific Mennonite Children's Choir opens their set with one of the most famous melodies of all time, *Ave Maria* by J.S. Bach & Charles Gounod, arranged by Vancouver musician Rupert Lang and adapted by Betty-Ann Vroom. The technique used to create this piece is identical to that of our Chopin earlier in the program: a melody is superimposed over an existing, much earlier piano piece (this time Bach's *Prelude No. 1 in C major, BWV 846* from Book 1 of *The Well-Tempered Clavier*.)

Text:

Ave Maria, gratia plena,

Dominus tecum,  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui Jesus.

Translation:

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

Another superimposition next, but in a different style as *Little Drummer Boy*, one of the most thoughtful 20<sup>th</sup> century Christmas carols, is put together with *Peace on Earth*. Simeone, Onorati & Davis wrote the former, and Kohan, Grossman & Fraser the latter. And you can find Bing Crosby and David Bowie singing it together on YouTube!

After a traditional African Noel arranged by Victor Johnson, PMCC closes its set with one of the most exciting, enduring, and original Christmas works for treble voices. *This Little Babe* is the sixth movement of Benjamin Britten's *A Ceremony of Carols*, a work Elektra has performed with great joy and released on its 2010 Christmas CD *Chez Nous: Christmas with Elektra*. The poem by Robert Southwell (1561? – 1595) contrasts the weakness and vulnerability of the infant Christ with a fierce battleground. Says Betty-Ann, "The choir and I love Benjamin Britten; I program one of his songs nearly every concert!"

Text:

This little Babe so few days  
Is come to rifle Satan's fold;  
All hell doth at his presence quake,  
Though he himself for cold do shake;  
For in this weak unarmèd wise  
The gates of hell he will surprise.

With tears he fights and wins the field,  
His naked breast stands for a shield;

His battering shot are babish cries,  
His arrows looks of weeping eyes,  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes;  
Of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
The angels' trumps alarum sound.

My soul, with Christ join thou in flight;  
Stick to the tents that he hath pight.  
Within his crib is surest ward;  
This little Babe will be thy guard.  
If thou wilt foil thy foes with joy,  
Then flit not from this heavenly Boy.

Returning to the concept of the bridge that familiar melodies create between choir and audience at Christmas, it's important to me that we have the audience singing along at some point in the program. This year, together we recreate the story of *Good King Wenceslas* in an arrangement by Stephen Smith. The audience is the narrator, the young voices of the children's choir are the page, and Elektra plays the king. Should be fun, as the audience has to carry most of the story by itself, with no help from page or king! There will *not* be a test at the end, and I hope to make every member of the audience comfortable in joining in.

Something with energy was wanted to open the second half of the program, and I was delighted to learn that Calgary-based Erica Phare-Berg (b. 1964), whose arrangement of *Nöel Nouvelet* is on our latest CD, also has an arrangement of the Spanish carol *Ríu, Ríu, Chíu*. Wikipedia claims this cheerful piece is a contender for the most well-known piece of Renaissance music of all time. Dating from the mid-1500s, the musical form is that of a *villancico*, derived from dance music. The themes are the immaculate conception and the nativity of Christ. As with many Spanish carols, metaphors abound,

as do animals and birds. The nonsense syllables 'ríu, ríu, chíu' are thought to imitate the sound of a kingfisher or a nightingale.

Text:

Ríu, ríu, chíu, la guarda ribera:  
Dios guardó el lobo de nuestra cordera.  
Este qu'es nascido es El Gran Monarca,  
Cristo Patriarca de carne vestido:  
Ha nos redimido con se hacer chiquito:  
Aunque era infinito,  
Finito se hiciera.

Muchas profecias lo han profetizado;  
Y'aun en nuestros dias lo hemos alcançado.  
A Dios humanado vemos en el suelo.  
Y'al hombre nel cielo por qu'er le quisiera.

Este viene a dar a los muertos vida  
Y viene a reparar de todos la caida.  
Es la luz del dia a queste mocuelo:  
Este es el cordero que San Jan dixera.

Translation:

*Ríu, ríu, chíu, the river bank is protected,  
God kept the wolf away from our lamb.  
The one who is born is the Great Monarch,  
Christ the Patriarch, in the flesh.  
To redeem us,  
Has come as a child.  
Though He was divine,  
He became human.*

*Many prophets foretold the prophecy  
That has come true in our time.  
God as man on earth,  
And man seen in heaven, as God wills.*

*He comes to raise the dead and give life to all.  
He comes to redeem the fall of all mankind.  
He's the light of day, this child.  
He's the lamb of God, of whom St. John spoke.*

Promoting the work of deserving living composers and arrangers is very important in my programming for Elektra across every season. Minneapolis-based Abbie Betinis (b. 1980) is such a person. She and I have met several times at conferences, and this is the sixth of her works Elektra has performed in the past decade. All are well-crafted, thoughtful, and original. Canadians are quite familiar with the traditional tune and words of *In the Bleak Midwinter*. Abbie's arrangement is one of the high points of the concert for me, honouring the piece as we know it, but adding her own rich harmonic language, a melody passed from voice to voice, and a soaring duet in the final section. Abbie has chosen to adapt Christina Rossetti's (1830–1894) poem for this arrangement; Verse two is by John Andrew Storey, and verses three and four are by Rossetti/Betinis. [I have to admit to missing the “cherubim and seraphim” of the original!] In existence since 2007 as a mixed choir arrangement, the treble version was commissioned by Kathleen Rodde for Cantamus at Iowa State University. Elektra is giving the Canadian premiere now and will later record the arrangement for eventual CD release.

Music by Gustav Holst (1874–1934), arranged by Abbie Betinis

Text:

In the bleak midwinter frosty wind made moan,  
Earth stood hard as iron, water like a stone;  
Snow had fallen, snow on snow, snow on snow,  
In the bleak midwinter long ago.

Christ a homeless stranger, so the gospels say,  
Cradled in a manger and a bed of hay;  
In the bleak mid-winter, a stable place sufficed,  
Mary and her baby, Jesus Christ.

Angels and archangels may have thronged the air.  
Shepherds, beasts, and wise men, may have gathered there.  
But only his mother in her tender bliss,

Blessed this new redeemer, blessed him with a kiss.

What can I give you, poor as I am?  
If I were a shepherd I would bring a lamb;  
If I were a wise man I would do my part;  
Yet what I can I give you; give my heart.

When one has two fabulous pianists sharing one choral concert, it's only right that we should hear them play together and anyway, what could be more fun than piano four-hands? In addition to the *Good King Wenceslas* singalong, Stephen and Jane chose Mendelssohn's (1809–1847) *Allegro Brillante*, op.92, one of the most challenging in the piano duet repertoire. Written in 1841, it was dedicated to the incomparable Clara Schumann.

From classical to popular music as the concert starts its journey to the end, we make the move through Mark Hayes (b. 1953) charming arrangement of *I'll Be Home for Christmas*, a tune originally penned by Kim Gannon, Walter Kent, and Buck Ram. Here is the first moment of secular Christmas music, another bridge for those who are not familiar with sacred Christmas music to feel fully included in the concert. The story goes that the recording studios during World War II felt the ending of this song was simply too sad for public taste. But, during a golf game, Kim Gannon sang it for Bing Crosby, whose 1943 recording went on to Top Ten on the charts. I chose this particular arrangement because it is a true dialogue between the piano and choir.

Text:

I'm dreaming tonight of a place I love, even more than I usually do.  
And although I know it's a long road back, I promise you...

I'll be home for Christmas.  
You can plan on me.  
Please have snow and mistletoe  
And presents on the tree.  
Christmas Eve will find me  
Where the lovelight gleams.  
I'll be home for Christmas,

If only in my dreams.

The spotlight goes to Jane Coop again here in a performance of the late jazz legend Bill Evans' (1929–1980) improvised performance of *Santa Claus is Coming to Town*. Yes, every note of Evans' performance has been transcribed, and Jane plays it in tribute to his artistry. The tune itself was originally written by J.F. Coots and H. Gillespie.

To close the program, we bring both choirs together for three pieces. Our guest choir's conductor and I always meet to choose the repertoire for this segment – one of the joys for me of *Chez Nous* every year. A pause for me and a colleague to talk about what's important to us, bring forward repertoire the other might not know, and just strengthen our personal bond going into the rehearsal and concert period. I want to do this thoughtfully and, again, it's not a cookie cutter solution. The interaction with the children has to be around a real musical experience with repertoire of quality while being manageable for the children to learn. Betty–Ann has taught the music to her choir on their own, I visit their rehearsal, and finally we bring the choirs together close to the performance dates.

It's important to both me and Betty–Ann that PMCC sing “something old” with Elektra, so we open with the venerable English composer John Rutter's (b. 1945) arrangement of *Personent Hodie*, a robust melody from the *Piæ Cantiones* (1582), a collection of late medieval Latin songs published in Finland.

Text:

Personent hodie voces puerulæ,  
Laudantes jucunde qui nobis est natus,  
Summo Deo datus,  
Et de virgineo ventre procreatus.

In mundo nascitur, pannis involvitur,  
Præsepi ponitur stabulo brutorum,  
Rector supernorum.  
Perdidit spolia princeps infernorum.

Magi tres venerunt, parvulum inquirunt,  
Bethlehem adeunt, stellulam sequendo,  
Ipsam adorando,  
Aurum, thus, et myrrham ei offerendo.

Omnes clericuli, pariter pueri,  
Cantent ut angeli: advenisti mundo,  
Laudes tibi fundo.  
Ideo gloria in excelsis Deo.

Translation:

*Let children's voices resound today,  
Merrily praising him who has been born,  
Sent by almighty God,  
And brought forth from a virgin's womb.*

*He was born into the world, wrapped in swaddling clothes,  
And placed in the manger in a cattle shed,  
The Lord of the heavens,  
The Prince who destroyed the spoils of hell.*

*Three wise men appeared; they offered gifts  
And asked for a boy-child, following a star;  
They worshipped him,  
Offering him gold, frankincense and myrrh.*

*Let all the clerics, and likewise the boys,  
Sing like the angels: "You have come to the world;  
Therefore I pour out praises to you:  
Glory to God in the highest!"*

Canadian composers and Elektra have a 30-year history together in what I hope has been an important relationship for all of us. As we approach the end of the concert, Robert Herrick's (1591–1634) ancient (adapted) words speak of singing, and the "birth of our heavenly king" as set in an original composition by Eleanor Daley (b. 1957), one of Canada's most renowned living choral composers.



Text:

What sweeter music can we bring  
Than a carol for to sing  
The birth of this our heavenly king?  
Awake the voice! Awake the string:

Dark and dull night fly hence away,  
And give the honour to this day,  
That sees December turn to May,  
If we may ask the reason say:

We see him come, and know him ours,  
Who with his sunshine and his showers  
Turns all the patient ground to flowers.

The darling of the world is come,  
And fit it is we find a room to welcome him.  
The nobler part of all the house here is the heart.

Which we will give him and bequeath  
This holly and this ivy wreath,  
To do him honour who's our king,  
And Lord of all this revelling.

What sweeter music can we bring  
Than a carol for to sing  
The birth of this, our heavenly king?  
Awake the voice! Awake the string:  
For this the birth of our heav'nly king.

For many choristers and choral music listeners, the relatively new *Night of Silence* is now part of the Christmas season. Daniel Kantor (b. 1960) published this counter melody to *Silent Night* in 1984. With it, we wish all our listeners peace, reflection and, of course, music.

Text:

Cold are the people, winter of life.  
We tremble in shadows this cold endless night.  
Frozen in the snow lie roses sleeping,  
Flowers that will echo the sunrise.  
Fire of hope is our only warmth.  
Weary, its flame will be dying soon.

Voice in the distance, call in the night,  
On wind you enfold us, you speak of the light.  
Gentle on the ear you whisper softly,  
Rumours of a dawn so embracing.  
Breathless love awaits darkened souls,  
Soon will we know of the morning.

Spirit among us, shine like the star.  
Your light that guides shepherds and kings from afar.  
Shimmer in the sky so empty, lonely,  
Rising in the warmth of your Son's love.  
Star unknowing of night and day,  
Spirit, we wait for your loving Son.