



die noel

b celo

Weihnachtslieder

With each return of winter, songs can be heard from bygone times. Whether in order to promote sales or to feign family idylls, everywhere they run the danger of degenerating into trickling sentimentality. Thus the present loses touch with an exquisite tradition whose roots go all the way back to medieval mystery plays.

Yet from this source can still spring a rose e'er blooming. The essence of these long-extant songs lies hidden in the silence of a distant past, resting like a parchment waiting to be read and to be brought once again to life. Whether Latin *antiphona* or French *noël*, German *Lied* or English carol, each song of Christmas is a unique and tranquil blossom.

In order to usher his listeners back into this stillness, George Frederick Takis briefly describes the particular character of each song, sharpens their hearing for the barely audible reverberations of an ancient story, crystalline and delicate like descending snowflakes. He then sings to an accompaniment of string orchestra, organ and glockenspiel which, variously simple or sumptuous, provides the worthy setting for a succession of gems:

Veni, veni, Immanuel
O du fröhliche, o du selige
Auf, auf, ihr Hirten
Still, still, still
Kommet, ihr Hirten
Der Heiland ist geboren
Es ist ein Ros' entsprungen
Ding-Dong Merrily on High
Als ich bei meinen Schafen wacht'

Les Anges dans nos Campagnes
Tochter Zion, freue dich
Susani
Stille Nacht
Maria durch ein Dornwald ging
Deck the Halls
Leise rieselt der Schnee
Ihr Kinderlein, kommet
A' Soalin'

Comme p d m i n u s