

Welcome

We hope you enjoy *A Garritan Community Christmas Volume 3*, the third annual collection of new Christmas music, made freely available in MP3 format on the Web at <http://www.garritan.com/Xmas.html>

This album is part of a holiday musical tradition like no other. It's a Christmas present to the world from the users of the Garritan Libraries music software. Composers and songwriters, both professional and amateur, have submitted recordings of their original arrangements and compositions, and the eighteen best entries are included here. You'll find both new arrangements of timeless classics as well as some completely original pieces in a variety of styles.

Each of these recordings was made not with a large, live orchestra in a recording studio at huge expense, but rather was created by a single person working on a computer. What they have in common is the **Garritan Personal Orchestra (GPO)**, an affordable computer software "composer's toolbox" of digital samples of real acoustic orchestral instruments. Most of what you'll hear was created by someone playing at a keyboard and meticulously programming and editing musical phrases in a digital sequencing program.

Composers use products from Garritan to simulate what an orchestra would sound like. But the intention is not to replace live musicians. What products like the Garritan Personal Orchestra do is to bring the possibility of realizing orchestral compositions to everybody, from the most renowned composers and film scorers down to amateurs and music students in their dorm rooms. The result of this technological innovation is that more musicians are getting involved in creating new music for ensembles of traditional acoustic instruments. More new music, involving more musicians, available to more people than ever before. We call it the "democratization" of musical resources.

Last year composers were just beginning to work with a new product, the **Garritan Jazz and Big Band Library (JABB)**, the first professional set of sounds for realizing big band arrangements. This year the new library is in the hands of a lot more composers, and featured in several tracks on this album. We can even use this technology for new music which harkens back to the glory days of radio orchestras from the last century that combined the jazz band and the symphony orchestra into a huge ensemble with a massive palette of sounds and textures.

This year Garritan has gone even further, providing a new generation of powerful tools for musical expression. The **Garritan Stradivari Solo Violin** is a software program that replicates the sound of a single violin with a realism never before possible. For the first time, a musician at a keyboard can have the same degree of control over expressive elements (such as bowing and vibrato) as a real violinist.

And a new companion product, the **Garritan Gofriller Solo Cello**, will be released soon.

What all the music on this album has in common is the powerful force of the sentiments of the season and the inspiration behind centuries of Christmas music. Each year we come back to these melodies and forms because they inspire us like no other. Happy Holidays.

Each of these pieces is copyrighted © by the composer/arranger in 2006. While these recordings may be distributed freely, all rights are reserved by the composers.

You can learn more about Garritan software products at <http://garritan.com>.

The Music

*All tracks produced and mastered by Dan Kury.
Executive producer: Gary Garritan.*

1. *Arise, O Joyous Night*. Matej Hrovat

From the small country of Slovenia (just east of Italy) comes Matej Hrovat, who records under the name Aziraphal. This year, with a broad brass fanfare, he introduces us to another traditional Slovenian Christmas carol, "Zori, Noč Vesela", by Leopold Cvek (1814-1896). Matt writes: "As I kept seeing a scene of lots of children skating on a frozen pond while working, this arrangement could almost be a soundtrack to a family Christmas movie." Matt created the piece with GPO and the Steinberg Cubase SL3 sequencing program. The solo at the end was created with the Stradivari Solo Violin. <http://www.aziraphal.com>

2. *The First Noel*. Stephanie Pray-Urech

"The First Nowell" is one of the oldest and best-loved British carols, and may go back to the 1500s.

Stephanie is a composer living in the small town of Morrison, Colorado, where there's always plenty of snow at Christmas. She records her keyboard performances in the Sonar 4 sequencer, creating all sounds with GPO, and producing a traditional orchestral song. Stephanie's latest project, however, is otherworldly: the soundtrack to *RFeyeD*, a short film soon to premiere on the SciFi Channel.

3. *What Child is This?* Dan Kury

This British carol is based on the older melody “Greensleeves”, from the Elizabethan era, with lyrics written in the 1800s by William Dix.

The producer and mastering engineer for *A Garritan Community Christmas*, Dan Kury runs a recording studio in St. Louis, Missouri. His recording is based on an arrangement by Johnnie Carl, as performed by the Crystal Cathedral Choir and Orchestra. Recorded here is the Choir of the First United Methodist Church of St. Charles, Missouri, under the direction of David Wallis of Lindenwood College. The soloist is Sarah Wallis, his daughter, who is ten years old.

This is a great example of using live singers in conjunction with the GPO. Kury assembled the recording in Digital Performer on a Macintosh G5, digitally interfaced to a Dell PC running the GPO under Windows XP. The remote recording sessions of the choir were recorded on an Apple Powerbook using the MOTU Traveler audio interface.

4. *Deck The Halls*. Fabio Vicentini

This most festive dance tune is also British, perhaps Welsh, and is at least as old as the late Renaissance.

Fabio Vicentini lives near Varese, in the north of Italy. No longer a professional performer, he is now a manager with a manufacturer of ophthalmic lenses. But he’s been working with MIDI and digital audio since the late 1980s, and has always had a hand in choral and early music. He originally arranged this piece for a choir, but it is now presented in orchestral form. Fabio was also a consultant in the development of the Stradivari Solo Violin, and he features it here. He writes: “The piece is based on the meaning of the lyrics of the song. The first chorus asks ‘to be jolly’ and to ‘deck the halls’ with sparkling counterpoint. The second presents the ‘blazing Yule’ by ‘striking the harp’ with slow, jazzy velvet counter melodies ‘joining the chorus’. Then comes ‘fast again’ a short fugue, suggested by the ‘old year passing’ and announcing the new. The final verse ‘singing joyous all together’ closes the song with a repeat of the main theme in a jazzy harmony in tribute to the American Christmas carol tradition.”

5. *Ding Dong Jazzily On High*. Jon Raybould

“Ding Dong Merrily On High” is another British dance tune, apparently based on a French song from the 1700s, with lyrics by G. R. Woodward.

Jon Raybould would probably like to apologize for the fact that his town of Birmingham, England is known as the birthplace of heavy metal music. Jon, rather, is fascinated by American musical forms, and imbues a sense of humor into whatever he writes. So he set this European carol for a full 1940s big band, using the JABB. It swings. He says “My aim was to create a fun, jazzed-up version of the carol, maintaining its lively character.” Jon makes a living as a teacher, composer and arranger for British schools. He has also had a piece performed by a real choir and orchestra at the Royal Albert Hall.

6. *O Come, O Come Emmanuel*. Jim Hammer

“Veni, Veni Emanuel” is based on chants from the middle ages, and set in English by John M. Neale in 1851.

Jim Hammer, of Uxbridge, Massachusetts, is a research chemist by day, but also a guitarist, keyboardist and singer with the contemporary Christian group Crosswalk <<http://www.crosswalkband.com>> and the worship leader at the Uxbridge Church of the Nazarene. This meditative small ensemble piece places a trance-like string loop behind a rock ensemble, featuring Jim playing Roland electric piano and two live bass guitar parts, and acoustic loops from a commercial package featuring drummer Simon Phillips. Jim says, “It’s all about Bible prophecy, the coming of the Messiah -- the birth of Jesus. It was originally accompanied by narration, with prophetic passages from the book of Isaiah, but this was removed in this version in order to let the GPO instruments speak clearly.”

7. *Holiday Mindset*. Edward J. Fiebke Jr.

This completely original composition, which I’ll dare to label “smooth jazz”, is a combination of instruments from the GPO and JABB, recorded in Cubase SX 3. It features harp and exemplary use of expressive solo instruments including jazz flute, oboe, English horn, and clarinet.

Edward Fiebke, of New Lebanon, New York, is an intensive care nurse. He and his wife, better known as Too Live Nurse, “produce live musical-comedy cabaret-style shows for nursing and healthcare organizations. We provide muchly needed stress reduction through wacky humor for a high-stress profession.” They have released *Who’s Got the Keys?*, the world’s first musical

about nursing and the current state of healthcare, and albums with titles like *Ineffective Individual Coping* and *Rockin' to the Algo-Rhythms III*.
<<http://www.toolivenurse.com>>

8. *Laurie and Her Wonderdog*. Patrick Azzarello

This contemplative and gentle piece of new-age jazz, a piano solo with orchestral accompaniment, was recorded by Pat Azzarello using sounds from the GPO and JABB, including the Steinway piano found in the latter. Pat is a “part-time pro” musician in Seattle, Washington. <<http://www.patazzarello.com>> He has dedicated this piece to his friend, jazz keyboardist and recording artist LaurieZ, who passed away in 2006 after a long illness.

9. *Remember, O Thou Man*. Jack Cannon

This lesser-known British carol was written by Thomas Ravenscroft (1582-1635). Lyrics include, “Remember God's goodness/ How His only Son He sent/ Our sins for to redress/ Be not afraid.” The composer is also credited with a better-known work, “Three Blind Mice”.

Jack Cannon, of Carmichael, in northern California, is a professional pianist and arranger who has had several of his pieces performed by live symphony orchestras. His piece begins with a small ensemble of winds presenting the melody beneath chords arpeggiated on the glockenspiel. Strings and brass trade phrases with the wind ensemble for a short, stately piece with a strong British flavor. This recording was sequenced with Digital Performer on an Apple Macintosh laptop, and GPO and Altiverb 5 running on a Toshiba laptop under Windows, linked together with digital audio interfaces.

10. *Pat-A-Pan*. David Lovrien

Pat-A-Pan is a lively French dance tune about children playing the drum and the flute to celebrate the Nativity. This is a gently whimsical treatment, in which traditional solo woodwinds lilt around ponderous low-bass instruments. Think of elephants and large camels dancing outside the manger.

David Lovrien, of Plano, Texas, has had compositions and arrangements performed by the Doc Severinsen jazz orchestra, the Dallas Symphony Orchestra, the Dallas Wind Symphony and many college and high school bands around the world. This piece is interesting from a technical standpoint because it was created not from keyboard performance, but from musical notation using the Finale 2007 software through a feature known as Human Playback, which interfaces Finale with the GPO.

11. *O Jesulein Süß! O Jesulein Mild!* Jerry L. Wickham

“O Little Jesus, Sweet! O Little Jesus, Mild!” is a traditional German carol which was used by J. S. Bach. For his interpretation, Jerry L. Wickham of Shannon, Illinois, chose to showcase the Garritan Stradivari Solo v.2 and the unreleased Gofriller Solo Cello; Jerry was a beta-tester. The piece started with notation in Finale 2007 and was finished in the Mackie Tracktion sequencer and audio recorder. Jerry says, “I am grateful to Gary and the whole Strad team for allowing me to have the Strad and Gofriller. What a difference they make in adding even more realism to the GPO section strings mix.”

12. *Ave Maria*. Laurence Harvey, Malcolm Messiter & Dan Kury

The timeless Latin text of this Catholic prayer resounds through the centuries. It was set to a melody by Gounod after Bach, and again by Schubert in the 1800s.

This arrangement is a duet for harp and cello, and a collaboration by Garritan user Laurence Harvey and oboe player Malcolm Messiter, together with producer Dan Kury. Laurence, of Horsham, West Sussex, United Kingdom, began the harp arrangement; no small thing considering that executive producer Gary Garritan is a harpist and is always meticulous about proper arrangement for that instrument. Laurence records rock under the name LOW. <www.l-music.co.uk>. Dan Kury's use of the Gofriller Cello, while uncomplicated, sets a new high bar for warmth of expression.

13. *The Gloucestershire Wassail*. Sean Hannifin

And now for a humorous interlude. This decidedly non-sacred traditional drinking, carousing, and begging song from England in the 1700s has been appropriately set by Sean Hannifin of Fredericksburg, Virginia, who is qualified to write about drinking, carousing, and begging by virtue of his being a college student. And this is in fact his second wassail tune for a Garritan Christmas album.

He adds, “Although there are lyrics to the old tune, my piece includes variations that would make it rather difficult to sing. I was focusing on making the one melody of the carol consistently interesting for four minutes with variety in orchestrations, rhythms, key signatures, and time signatures.” The piece was created in the Overture 4 notation program. Sean blogs at <<http://www.wizardwalk.com/newhome/>>.

14. *Away In A Manger*. Richard Nield

This famous song's anonymous lyrics were originally published in the United States in 1885, the melody being composed ten years later by William J. Kirkpatrick.

Richard Nield is from Meriden, UK, where "a stone cross on the village green marks the actual centre of England". Like his countryman Jon Raybould, Richard is using the JABB to create an American-style jazz band arrangement of a Christmas tune. Although he arranged parts in Finale, he then printed out the sheet music and used it to read the live keyboard performances which he recorded in Sonar. Richard is not new to the genre; he was Principal Trombone with the Birmingham Philharmonic Orchestra, and winner of two BBC Big Band Competitions when a member of the Fat Chops Big Band.

15. *O Come All Ye Faithful*. Toby Bresnahan

"Adeste fideles", its melody and Latin lyrics, have been attributed to J. F. Wade (1711-1786), an Englishman and Roman Catholic who taught music in Douay, France.

Guitarist Bresnahan, of Trufant, Michigan, here displays a particularly effective strategy: when a solo acoustic instrumentalist uses GPO to mock-up an orchestral accompaniment for one of his own arrangements and performances. Toby's live classical guitar is augmented by GPO harp, English horn, Steinway piano, celesta, tubular bells and percussion.

16. *Silent Night*. Daniel Powers

The beloved German carol "Stille Nacht" was written by Franz Gruber and Joseph Mohr around 1818.

Daniel Powers is Composer-in-Residence for the Terre Haute Symphony Orchestra in Indiana. He has written several Christmas arrangements which have been performed by live orchestras across the USA. His work will also be featured by the Kiev Philharmonic on a recording called *Masterworks of the New Era, Vol. 12*, which will be released in early 2007. His Christmas album *Rejoice and Be Merry* can be purchased at <<http://www.swanswingpress.com>>.

He writes, "I will probably publish this arrangement next year. It is scored for solo violin, flute, handbells, two harps, and muted strings." The violin is the Stradivari Solo v.2; the score was created in Finale 2007, and finished in Sonar 5.

Handbells are generally considered an ensemble of instruments for church use, rather than a part of the orchestra. However, the GPO contains a nice set of handbells sampled by Garritan engineer Jeff Hurchalla at his church, and several GPO users have combined them with the orchestra to unusual effect.

17. *Joy To The World*. Stefán Kristinsson

The melody has been credited to Handel or Lowell Mason, but its origin is uncertain. The text came from Isaac Watts, circa 1719, and is a versification of Psalm 98, which includes the lines "Make a joyful noise unto the Lord, all the earth."

Stefán Kristinsson is a church organist in the far-flung location of Faskrudsfjordur, Iceland. But he appears in the Garritan user forum chat room every Sunday afternoon. The pipe organ and the trumpet are both from GPO. "The form of the arrangement is called *ritornello*," he explains, "meaning that there is a recurring passage for orchestra (*tutti*) between the verses. And by including tambourine, the whole arrangement gets a French baroque flavour."

18. *Medley of International Carols*. David Maddux

The closing bookend to this multi-cultural compilation is an engaging medley of songs from four national traditions: "Ihr Kinderlein Kommet", Germany; "Fum Fum Fum", Spain; "Jeg Er Så Glad", Sweden; and "Il Est Né, Le Divin Enfant", France.

David Maddux, of Seattle, Washington, is a Grammy-nominated professional composer and arranger currently focusing on choral works. In addition to the GPO and JABB, his piece features a musical-box sample set from Bela D. Media, some unpublished girl choir samples from Garritan, and two other sounds from the Native Instruments Kontakt 2 library.

Thanks

A Garritan Community Christmas, Volume 3 is a collaborative effort of the members of the users forum of Garritan Libraries and was put together in the spirit of the holiday as a way for members to give back to the community. Join us at <<http://www.garritan.com/forum.html>>.

Wishing you all a very merry Christmas and a happy New Year!

Liner notes written by Wheat Williams. <<http://www.wheatwilliams.com>>