

Christmas 2017



"A National Treasure"

Founded in 1898
by J. Fred Wolle

December 9, 2017, 8pm

The First Presbyterian Church of Allentown

December 10, 2017, 4pm

The First Presbyterian Church of Bethlehem

Greg Funfgeld

Artistic Director & Conductor

The Marjorie Wright Miller Memorial Chair

David Newman, Bass-Baritone

*The Bill & Ursie Fairbairn Endowed Chair
in memory of his parents, Mary Elizabeth Latham
& W. Todd Fairbairn, Jr.*

Organ & Piano – Thomas Goeman

Guitar – Jonathan Pyles

Violins – Rebecca Brown & Mary Ogletree

Percussion – Steven Mathiesen & Daniel Syvret

**Handbells – Beverly Bailey, Luke DiGiacinto,
Jamie Henry, Bryan Holten, Lynn Long,
Carrie Nedick & Martha Popichak**

with

The Bel Canto Children's Chorus of

The Bach Choir of Bethlehem

– Joy Hirokawa, Music Director

– Andrea Bernsten, Piano

A Child's Christmas in Bethlehem

Compilation of Music – Greg Funfgeld

Compilation of Spoken Word – Bridget George

Director of Spoken Word – Jennie Gilrain

Readers in order of Spoken Word:

Greg Funfgeld

Julio Bayon

Ari'a Williams

Aidan Gilrain-McKenna

Matilda Snyder – treble solo

Anna Russell

Bridget George

Grace Spruiell Hochella

Willow Reichard-Flynn

Izeahvian Benitez

Olga Negron

Yesenia DeJesus

*The Choir gratefully acknowledges
the corporate sponsor of these concerts:*



THE RIDER-POOL
FOUNDATION

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in part by grants from The National
Endowment for the Arts and The
Pennsylvania Council on the Arts.*



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Dedication



THESE CHRISTMAS CONCERTS ARE OFFERED IN LOVING MEMORY OF CATHERINE VERNEY HARE,



beloved mother of our Executive Director, Bridget George. Catherine cherished music, poetry, literature, and the eternal beauty of the story of Christ's Nativity. Catherine loved the Festival of Nine Lessons and Carols, the venerable celebration of Christmas heard round the world each year on Christmas Eve, broadcast live from King's College, Cambridge. This beautiful offering of worship was one of the inspirations for "A Child's Christmas in Bethlehem." Catherine joined the company of Saints and Angels on Sunday, 19 November 2017, and this Christmas – as the Bidding Prayer at King's says – "rejoices with us, but upon another shore, and in a greater light."

May these concerts, treasured memories, and the story of the greatest Love the world has ever known be a source of comfort and peace for Bridget and all her family and friends.

About The Bach Choir of Bethlehem



Theo Anderson

THE OLDEST AMERICAN BACH CHOIR, The Bach Choir of Bethlehem gave the first complete American performances of Bach's *Mass in B Minor* in 1900 and *Christmas Oratorio* in 1901. Since its founding in 1898, the now-famous Choir has been attracting thousands of visitors from across the United States and beyond to the annual Bethlehem Bach Festival in Pennsylvania. Since 1983, under Greg Funfgeld's direction, the 85 dedicated volunteer singers of The Bach Choir of Bethlehem, performing with the Bach Festival Orchestra and distinguished soloists, have received international acclaim. Programming has expanded to more than 32 concerts and educational programs per year for an audience of more than 22,000. Venues have included the Herkulesaal at Munich's Royal Residence and the Thomaskirche, Bach's church in Leipzig, as part of the 1995 Germany tour; The Kennedy Center and Carnegie Hall as part of The Choir's Centennial Celebration in 1998–2000; the BBC Proms in London's Royal Albert Hall as part of an eight-concert tour of the United Kingdom in 2003; and Severance Hall, Cleveland for the 75th anniversary of the Baldwin-Wallace Bach Festival in 2007. In September 2011, The Bach Choir represented the Commonwealth of Pennsylvania in a 10th anniversary musical observance of 9/11 in New York City, giving concerts in Saint Paul's Chapel and Trinity Church, Wall Street. In 2013, The Choir performed Mendelssohn's *Elijah* at Strathmore in the Washington D.C. area, and in 2014, the new opera *Young Meister Bach* for the 250th anniversary of the German Society of

Pennsylvania in Philadelphia. The Choir has released nine recordings on the Dorian and Analekta labels including most recently *Saint John Passion* (2012) and *A Child's Christmas in Bethlehem* (2013). The Choir has been featured on National Public Radio's *Performance Today* and *Prairie Home Companion*, Deutsche Radio, the BBC World Service, CBS Sunday Morning, and the Emmy award-winning PBS documentary on The Choir, *Make a Joyful Noise*. The Choir has been recognized for its outstanding educational outreach programs (*Bach at Noon*, *Bach to School*, and interdisciplinary Family Concerts) by annual awards from the National Endowment for the Arts (2011–2017). The J.S. Bach Foundation in Switzerland named The Bach Choir of Bethlehem as the first American recipient of its annual award to a single Bach organization, recognizing The Bach Choir's outstanding work in Bach performance and education for young people (2012). *Mr. Bach Comes to Call*, a film based on the acclaimed Classical Kids CD, was co-produced by The Bach Choir of Bethlehem and is distributed internationally by The Children's Group. In January 2016, The Bach Choir and Bel Canto Children's Chorus launched an historic alliance between the two organizations and Bel Canto moved its operational center to the Lehigh Valley with administrative and artistic support provided by The Bach Choir. Both organizations are looking to increase their impact in training the next generation of choral singers and encouraging a life-long commitment to the choral art. For more information visit The Bach Choir's website – BACH.org.

Guest Soloists



DAVID NEWMAN, Bass-Baritone: American baritone David Newman enjoys an active and varied concert career throughout North America. Hailed as "electrifying" by the *Washington Post*, he is in particular demand as a Baroque specialist. He has performed *Messiah* with Tafelmusik, Portland Baroque Orchestra, and with Masterwork Chorus in Carnegie Hall; *Saint John Passion* with the American Bach Soloists and Carmel Bach Festival; and *Saint Matthew Passion* with the Bach

Society of St. Louis, San Francisco Bach Choir, and a national tour with the combined forces of Santa Fe Pro Musica and the Smithsonian Chamber Players. In his debut with the Washington Bach Consort, Mr. Newman was noted by the *Baltimore Sun* for his "exquisitely phrased, velvet-toned *Mache dich, mein Herz*." Other notable appearances include Bach's *Mass in B Minor* and *Christmas Oratorio* with The Bach Choir of Bethlehem, *Coffee Cantata*, *Easter Oratorio*, and *Christmas Oratorio* with the Santa Fe Bach Festival, and Haydn's *Creation* with The Honolulu Symphony. He was also a featured soloist in the Sorbonne's 2003 Festival Berlioz in Paris with the UC Davis Symphony Orchestra. He has appeared regularly as a guest artist with the Four Nations Ensemble, including performances in Lincoln Center and Merkin Hall, and has also performed with the Spoleto Festival, Opera Company of Philadelphia, Metropolitan Opera Guild, Opera Birmingham, Philadelphia Orchestra, and the Russian National Orchestra. His recording of *Alexander's Feast* with The Bach Sinfonia was released on the Dorian label. Mr. Newman teaches voice at James Madison University.



THE BEL CANTO CHILDREN'S CHORUS OF THE BACH CHOIR OF BETHLEHEM: Founded in 1993 and comprised of auditioned treble singers from five counties in Pennsylvania, The Bel Canto Children's Chorus has developed an international reputation for performing diversified choral repertoire at the highest standard of musical excellence and style. Noted for the innovative, artistic programs it presents, the choir has been invited to perform for numerous music conferences, including the Eastern Division ACDA, Eastern Division MENC, PMEA, AGO and Pennsylvania ACDA conferences. The choir is delighted to now be affiliated with The Bach Choir of Bethlehem, providing a significant addition to its choral music education program. The choir frequently collaborates with other artists as well, including the Allentown Symphony Orchestra, Allentown Band, Bucks County Choral Society, Cordus Mundi Men's Chorus, and Lehigh University Choral Union. Other collaborations include a Concert for Peace with Philadelphia based Atzilut, and the Philadelphia premiere performance

of John Adams' *On the Transmigration of Souls*, presented by the Mendelssohn Club of Philadelphia. The choir has been honored for its excellence as a winner of The American Prize in the Children's Chorus category. Tours have taken the choir to Central Europe, Italy, Ireland, Canada, England, Oregon, Brooklyn, Disneyworld, Ohio, and twice to Hawaii for the Pacific Rim Children's Choral Festival under the direction of Henry Leck. The choir has been under the direction of Dr. Joy Hirokawa since its founding.



JENNIE GILRAIN, Spoken Word Director: Jennie Gilrain, theater director and teacher, has worked for 20 years as actor, director and teacher with Touchstone Theatre, 10 years as adjunct professor with the Lehigh University Department of Theater and 11 years as a teacher with the Bethlehem Area School District. As a fourth grade teacher at Freemansburg Elementary School, Ms. Gilrain often employs the arts to teach literature. She is dedicated to providing opportunities for interactions between students and artists, both

in and outside of the classroom. Most recently, Gilrain collaborated with Joy Hirokawa of the Bel Canto Children's Chorus of The Bach Choir of Bethlehem to design the Choral Village summer program for middle schoolers (2017), using performing arts to foster understanding and acceptance. She also choreographed *Anne Frank: A Living Voice* for the Bel Canto Children's Chorus (2016); directed *Mae Swe, Stories from Burma* for Mary Wright at Touchstone Theatre (2016); and collaborated with The Bach Choir of Bethlehem on *Dancing with Bach and Vivaldi* (2015). In 2015, she cofounded the Favorite Poem Project of Bethlehem. Gilrain graduated from the Lecoq International School of Theatre and Laboratory for the Study of Movement and holds a Masters degree in Education from Lehigh University. Gilrain authored the article, "Homer to hip-hop: Teaching writing through painting, performance and poetry," published in the journal, *Language Arts*, May 2013. She also contributed a chapter to the upcoming book, *The Routledge Companion to Jacques Lecoq*, edited by Mark Evans and Rick Kemp, entitled "Mimo-dynamism in painting, music and poetry."



A Note on Carols

Carols are religious songs that for much of their history have been outside the mainstream of worship. But although for most of the time they have not been part of formal worship, they have always been popular. In origin, carols are religious folk songs associated with all the major festivals of the church year, such as Easter, Ascension, and Pentecost, as well as Christmas. The music of the celebration of the Mass on these festivals in the medieval period was supplied by choirs, while the congregations remained mute throughout the liturgy. However, whereas in our modern world we associate the end of worship with the benediction, in the medieval world the celebration of a major festival did not come to a close with the end of the Mass, but continued as the congregation spilled out onto the village green or town square where the celebration continued with the roasting of an ox, or pig, or sheep, and other edible delights. They also danced and the music they danced to was found in the carols. There were ring dances, which have a long history reaching at least back as far as the first few centuries of Christianity. The people danced in a circle, a ring, and the “ring master” sang the verses, which were narrative expressions of the respective event being celebrated, to which the dancers sang a repeated refrain. Over the course of time, Christmas carols eclipsed the carols of the other festivals of the church year, refrains became less prominent, and eventually the dancing element disappeared too, though this background is reflected in such later “carols” as *Tomorrow shall be my dancing day* and *Lord of the Dance*.

Carols were also late entries into denominational hymnals. Up until around 1950 the Christmas section of most hymnals was quite small with just a handful of Christmas hymns, such as the ubiquitous *While shepherds watched their flocks by night*, a paraphrase of Luke chapter 2 appended to Tate and Brady’s metrical psalms in the early 18th century. However, this did not mean that carols were not sung. Like folksongs that were distributed in earlier times on single printed sheets (broadsides), from the later 19th century onwards, carols were published in small collections of around 20 or 30 texts. In the earlier 20th century, new compilations were printed each Christmas, with much the same content as the previous year but with one or two “new” texts, which often turned out to be re-introductions of older carols that had been rediscovered. So in the churches, the hymnals were supplemented by these Christmas pamphlets, which contained the core of carols that had become extremely familiar. It was only in the second half of the 20th century that the Christmas section of the standard hymnals began to be expanded. This was in large measure due to the popular carol service that emanated from England.

A Note on “A Child’s Christmas in Bethlehem”

The Bach Choir’s recording of *A Child’s Christmas in Bethlehem* was made in the belief that it is never too early – or too late – to instill the love of great music and literature and lift our spirits with a beautiful meditation on the meaning of Christmas. As I write these notes, it is just three days since my dearest mother, Catherine Hare, passed away and so I dedicate this first live performance to her loving memory – the person who above all instilled that love of music and literature in me.

In his “Note on Carols” Robin Leaver refers to the rich English tradition of the Festival of Nine Lessons and Carols. Much of my inspiration in compiling the spoken word and interweaving the poems and stories with Greg Funfgeld’s beautiful choices of music came from my own childhood experience of this tradition. My mother’s large extended family used to gather at Claydon House on Boxing Day (as the day after Christmas is known in England), and rehearse for our own version of the Festival of Nine Lessons and Carols, which we offered in Claydon Church. We added poems and stories to the familiar Biblical readings and I learned how poetry as well as music can break open our hearts and give

On Christmas Eve 1880, E.W. Benson, later Archbishop of Canterbury, conducted a service of nine lessons and carols in Truro Cathedral, a service arranged by his father. Soon after, other churches adapted the service for their own congregations. But the most important adaptation was made in 1918 when Dean Milner White introduced the service into King’s College Chapel, Cambridge. The following year the service was revised, with a re-arrangement of the lessons, and the establishment of *Once in royal David’s city*, as the opening carol, establishing a sequence that has remained virtually unchanged ever since. In 1928, two events occurred that were to have an enormous impact on the spread of this “Festival of Nine Lesson and Carols.” First was the broadcast of the service by the BBC that made its impact in England, but as the decades passed, the annual service was broadcast globally by the World Service of the BBC, and is now heard each year by millions of people around the world. Then the same year that the BBC broadcasts began (1928), the *Oxford Book of Carols*, edited by Percy Dearmer, Ralph Vaughan Williams and Martin Shaw, was published. The rich anthology contained many carols from different times in original and modern arrangements, many of which had been sung in the King’s College “Festival of Carols,” plus many more carols providing for a rich resource for carol services and carol concerts. In the second half of the 20th century, when the popularity of the King’s College carol service was gathering momentum, a succession of anthologies of carols newly-arranged and newly-composed were issued by Oxford University Press: *Carols for Choirs (1-4)*, at first edited just by David Willcocks, the music director at King’s College, Cambridge, who was later joined by John Rutter. Then somewhat later, another comprehensive collection appeared, *The New Oxford Book of Carols* (1992), edited by Hugh Keyte and Andrew Parrott, that unearthed many more carols that deserve to be heard, and therefore was a supplement rather than a replacement with regard to the original *Oxford Book of Carols*. In their wake, these carol anthologies have been followed by many others, as well as literally hundreds of individual carols in separate imprints of sheet music providing choirs with an astonishing treasury of carols from which to choose.

– Robin A. Leaver
Yale Institute of Sacred Music and Queen’s University,
Belfast, Northern Ireland; Copyright © Robin A. Leaver 2013

the mystery of Christmas such immediacy in our lives.

“’Tis the night before Christmas and all through the world people gather to share stories, poems and music of this wondrous night.” Thus the narrator of *A Child’s Christmas in Bethlehem* draws us into a magical experience that includes carols spanning seven centuries and five languages as well as poems and stories that take us from Bethlehem in the Holy Land, where we are present at the birth of Jesus as seen through a child’s eyes, to diverse Christmas traditions of Bethlehem, Pennsylvania in the present day. The Bach Choir is joined by The Bel Canto Children’s Chorus, and accompanied by organ, piano, violins, guitar, handbells and percussion. The voices of adults and children; poets from Robert Herrick, William Blake and Langston Hughes to Carla Victoria Lugo, who wrote her poem when she was 10 years old; storytellers from Jostein Gaarder to Zaida Padilla; and composers from Johann Sebastian Bach to John Rutter and Bob Chilcott combine to create pure delight for the ears and the heart.

– Bridget George, The Bach Choir of Bethlehem, Executive Director

Carols

Fantasia on Christmas Carols

Ralph Vaughan William (1872–1958) | Adapted and arranged from: *The truth sent from above* (Herefordshire Carol); *Come all you worthy Gentlemen* (Somerset Carol) *On Christmas night* (Sussex Carol)

This is the truth sent from above,
The truth of God, the God of love:
Therefore don’t turn me from your door,
But hearken all, both rich and poor.

The first thing which I will relate
Is that God did man create,
The next thing which to you I’ll tell,
Woman was made with man to dwell.

Then, after this, ’twas God’s own choice
To place them both in Paradise,
There to remain, from evil free,
Except they ate of such a tree.

And they did eat, which was a sin,
And thus their ruin did begin,
Ruined themselves, both you and me,
And all of their posterity.

Thus we were heirs to endless woes,
Till God the Lord did interpose,
And so a promise soon did run,
That he would redeem us by his Son.

Come all you worthy gentlemen that may be standing by,
Christ our blessed Saviour was born on Christmas day.
The blessed Virgin Mary unto the Lord did pray.
O we wish you the comfort and tidings of joy!

Christ our Blessed Saviour now in the manger lay–
He’s lying in the manger, while the oxen fed on hay.
The blessed Virgin Mary unto the Lord did pray.
O we wish you the comfort and tidings of joy!

On Christmas night all Christians sing
To hear the news the angels bring.
News of great joy, news of great mirth,
News of our merciful King’s birth.

When sin departs before thy grace,
Then life and health come in its place.
Angels and men with joy may sing,
All for to see the newborn King.

From out of darkness we have light,
Which makes the angels sing this night,
“Glory to God and peace to men.
Both now and evermore, Amen.”

God bless the ruler of this house and long on may he reign,
Many happy Christmases he live to see again!
God bless our generation, who live both far and near
And we wish them a happy New Year.

The Gentyle Storke

English Traditional from text found in the flyleaf of the royal prayerbook of Edward VI, who was King of England 1547–1553.

The storke she rose on Christmas Eve,
and sayde unto her broode,
I nowe muste fare to Bethlehem
to viewe the Sonne of God.

She gave to eche his dole of mete,
She stowed them fayrlye in,
and faire shee flew and faste shee flew
and came to Bethlehem.

Now where is he of David’s lynne?
she asked at house and halle.
He is not here, they spake hardlye
but in a manger stall.

She found Hymn in the maungier stalle
with that most Holy Mayde;
The gentyle Storke shee wept to see
the Lord so rudelye layde.

Then from her panntyng breast she plucked
the feathers white and warm;
She strewed them in the maungier bed
to kepe the Lorde from harm.

Now blessed bee the gentyle Storke
forevermore quoth the Hee.
for that she saw my sadde estate,
and showed pytye.

Full welkum shall shee bee,
in hamlet and in halle,
and hight henceforth the Blessed Byrd
and friend of babyes all.



The Huron Carol

16th Century French Canadian carol that relates the story of Jesus' birth to the experience of early Native Americans | Arranged by Paul Halley

'Twas in the moon of wintertime,
when all the birds had fled,
that mighty Gitchi Manitou (*Great Spirit*)
sent angel choirs instead;
Before their light the stars grew dim,
and wondring hunters heard the hymn:
Jesus your King is born, Jesus is born.
In excelsis Gloria (*Glory in the highest*).

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 angelsong rang loud and high
Jesus your King is born, Jesus is born.
In excelsis Gloria.

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.
Jesus your King is born, Jesus is born.
In excelsis Gloria.

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,
Jesus your King is born, Jesus is born.
In excelsis Gloria.

O Holy Night

Adolphe Adam | Arranged by Thomas Goeman

O holy night, the stars are brightly shining,
It is the night of the dear Saviour's birth.
Long lay the world in sin and error pining,
'Till He appeared and the soul felt its worth.
A thrill of hope the weary world rejoices,
for yonder breaks a new and glorious morn;

Chorus
Fall on your knees, Oh hear the angel voices!
O night divine! O night when Christ was born.
O night, O holy night, O night divine.

Led by the light of Faith serenely beaming;
With glowing hearts by His cradle we stand.
So, led by light of a star sweetly gleaming,
here come the wise men from the Orient land,
The King of Kings lay thus in lowly manger,
in all our trials born to be our friend;

Chorus
He knows our need, to our weakness no stranger!
Behold your King! Before Him lowly bend!
Behold your King! your King! before him bend!

Truly He taught us to love one another;
His law is Love and His gospel is Peace:
Chains shall He break, for the slave is our brother,
and in His name all oppression shall cease.
Sweet hymns of joy in grateful Chorus raise we;
Let all within us praise His Holy name!

Chorus
Christ is the Lord, Sing praise to Him forever,
His pow'r and glory, evermore proclaim!
His pow'r and glory, evermore proclaim!

INTERVAL OF 15 MINUTES



1. Of the Father's Love Begotten

Carol: 13th Century Plainsong | Text: Aurelius C. Prudentius (378-413) | Translation: John M. Neale & Henry Baker
Arranged by John Erikson (b. 1938)

Of the Father's love begotten
ere the worlds began to be,
he is Alpha and Omega,
he the source, the ending he;
Of the things that are, that have been,
and that future years shall see,
evermore and evermore.

Christ, to thee, with God the Father,
and, O Holy Ghost, to thee
hymn and chant and high thanksgiving
and unwearied praises be,
honor, glory, and dominion,
and eternal victory
evermore and evermore.

O ye heights of heaven, adore him;
Angel hosts, his praises sing:
Powers, dominions, bow before him
and extol our God and King.
Let no tongue on earth be silent,
every voice in concert ring
evermore and evermore.

2. Presents

'Tis the night before Christmas and all through the world people gather to share stories, poems, and music of this wondrous night.

Poem: Emma Sensale

Opening, touching
Under my breathtaking tree
Ribbons on wrapping

Poem: Jaida Caraballo

Cool purple wrappings
For God's birthday is Christmas
Red, blue, green, gold, white

From *What Sweeter Music*

Poem: Robert Herrick (1591–1634)

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!
Heart, Ear, and Eye, and every thing.

3. The Gift

Carol: Traditional German | Text: J.A.P. Schulz (1747–1800) | Arranged by William Cutter

O come, little children, O come one and all.
O come to the cradle in Bethlehem's stall.
Come see what has happened this holiest of nights.
Come gaze on the gift from the Father of Might.

O come join the shepherds, and on bended knee
give thanks to the Father for Jesu our King.
O lift up your voices and join in the praise
the angels from heav'n to the Father now raise.

How sweetly he lies in his bed made of straw
as Mary and Joseph behold him in awe!
The shepherds are kneeling before his poor bed,
while caroling angels are heard overhead.

O come, little children, O come one and all.
O come to the cradle in Bethlehem's stall.
Come see what has happened this holiest of nights.
Come gaze on the gift from the Father of Might!

4. The Christmas Mystery

Story by Jostein Gaarder | Translation copyright © 1996 by Elizabeth Rokkon | Excerpt used by permission of Farrar, Straus and Giroux, LLC

Our first story is from *The Christmas Mystery* by Norwegian author Jostein Gaarder. A little girl, Elisabet, travels back in time and down through Europe to be present – along with the Wise Men and the shepherds, at the birth of Jesus.



5. Mary Wondered What it Meant

Carol: Words and music by Nancy Telfer

When Mary was a young woman,
An angel came to bring her special news.
"God is pleased with you" said the angel fair.
"You shall have a baby and his name shall be Jesus.
He will rule your people as the Child of God."

Chorus

Mary wondered what it meant.
Could the baby be the Christ?
Mary wondered what it meant.
Could he be the Child of God?
Oh, Mary's heart was filled with joy
As she sang her praise to God.

When Mary had the little baby,
the shepherds came running to her side.
"Angels came to us," said the shepherd boy.
"Angel voices singing told the story of the baby.
He will be the Saviour; sing glory on high."

Chorus

Mary wondered what it meant...

When Mary rocked the sleeping baby,
the wise men saw the star above the place.
"Mother Mary, we have traveled far.
Treasures for the baby we have brought from the East.
He must be the Christ, the Holy Child of God."

Chorus

Mary wondered what it meant...

6. Noël Nouvelet

Carol: 15th Century French Carol | Arranged by John Rutter | Translation: Marion Jackson

Noël nouvelet, Noël chantons ici.
Dévotes gens, crions à Dieu merci!
Chantons Noël pour le roi nouvelet.
Noël nouvelet, Noël chantons ici.

L'ange disait: "Pasteurs, partez d'ici,
l'âme en repos et le cœur réjoui;
En Bethléem trouverez l'agnelet."
Noël nouvelet, Noël chantons ici.

En Bethléem, étant tous réunis,
Trouvèrent l'enfant, Joseph, Marie aussi.
La crèche était au lieu d'un bercelet.
Noël nouvelet, Noël chantons ici.

Bientôt les rois, par l'étoile éclaircis,
de l'Orient dont ils étaient sortis,
En Bethléem vinrent un matin.
Noël nouvelet, Noël chantons ici.

Voici mon Dieu, mon Sauveur Jésus Christ,
par qui sera le prodige accompli
de nous sauver par son sang vermeillet!
Noël nouvelet, Noël chantons ici.

*Christmas comes anew, let us sing Noel!
Faithful people, let us shout to God, "Thanks!"
Sing we Noel for the new King.
Christmas comes anew, let us sing Noel!*

*The angel said, "Shepherds, leave this place!
Let your spirit be calm and your heart rejoice.
In Bethlehem you will find the little lamb."
Christmas comes anew, let us sing Noel!*

*In Bethlehem, all gathered together
they found the child, with Joseph and Mary too.
The manger was in place of a cradle.
Christmas comes anew, let us sing Noel!*

*Soon, the Kings, by the bright star,
from the Orient which they had left,
to Bethlehem came one morning.
Christmas comes anew, let us sing Noel!*

*Here is my God, my Saviour Jesus Christ,
through whom the wonder will be fulfilled.
To save us, through his scarlet blood,
Christmas comes anew, let us sing Noel!*

7. Noel

Poem: Anne Porter (1911–2011), from her collection *Living Things* | Used by permission of: Zoland Books and imprint of Steerforth Press

When snow is shaken
From the balsam trees
And they're cut down
And brought into our houses

When clustered sparks
Of many-colored fire
Appear at night
In ordinary windows

We hear and sing
The customary carols

They bring us ragged miracles
And hay and candles
And flowering weeds of poetry
That are loved all the more
Because they are so common

But there are carols
That carry phrases
Of the haunting music
Of the other world
A music wild and dangerous
As a prophet's message

Or the fresh truth of children
Who though they come to us
From our own bodies
Are altogether new
With their small limbs
And birdlike voices

They look at us
With their clear eyes
And ask the piercing questions
God alone can answer.

8. Betelehemu

Carol: Nigerian | Music and lyrics by Via Olatunji & Wendell Whalum | Arranged by Barrington Brooks

Betelehemu.
Awa yiori Baba gbojule.
Awa yiori Baba fehenti.
Nibo labi Jesu,
nibo lagbe bii.
Betelehemu ilu ara,
nibe labi Baba o daju
lyin, nifuno,
adupe fun o jooni,
Baba oloreo.
lyin fun o Baba anu,
Baba toda wasi.
Betelehemu ilu ara,
Nibe labi Baba o daju.

*Bethlehem.
We are glad that we have a Father to trust.
We are glad that we have a Father to rely upon.
Where was Jesus born?
Where was he born?
Bethlehem, the city of wonder,
that is where the Father was born for sure.
Praise be to him.
We thank thee for this day,
gracious Father.
Praise be to thee,
merciful Father.
Bethlehem, the city of wonder,
that is where the Father was born for sure.*



9. The House of Christmas

Poem: G.K. Chesterton (1874–1936)

There fared a mother driven forth
Out of an inn to roam;
In the place where she was homeless
All men are at home.
The crazy stable close at hand,
With shaking timber and shifting sand,
Grew a stronger thing to abide and stand
Than the square stones of Rome.

For men are homesick in their homes,
And strangers under the sun,
And they lay on their heads in a foreign land
Whenever the day is done.
Here we have battle and blazing eyes,
And chance and honour and high surprise,
But our homes are under miraculous skies
Where the yule tale was begun.

A Child in a foul stable,
Where the beasts feed and foam;
Only where He was homeless
Are you and I at home;
We have hands that fashion and heads that know,
But our hearts we lost – how long ago!
In a place no chart nor ship can show
Under the sky's dome.

This world is wild as an old wives' tale,
And strange the plain things are,
The earth is enough and the air is enough
For our wonder and our war;
But our rest is as far as the fire-drake swings
And our peace is put in impossible things
Where clashed and thundered unthinkable wings
Round an incredible star.

To an open house in the evening
Home shall men come,
To an older place than Eden
And a taller town than Rome.
To the end of the way of the wandering star,
To the things that cannot be and that are,
To the place where God was homeless
And all men are at home.

10. Sleep Well Thou Child of God

Carol: Words and music by David R. Umla

Dedicated to Greg Funfgeld and the Chancel Choir of The First Presbyterian Church of Bethlehem, Pennsylvania

Sleep, sleep, sleep.
Sleep well, thou child of God.
The world's awake with much unrest.
But you, dear child, are ever bless'd.
Sleep well, thou child of God.

Sleep, sleep, sleep.
Sleep well, thou child of God.
A son was born for us this night
beneath the heavens' star so bright.
Sleep well, thou child of God.

Shepherds and wise-men have come from afar,
following Heaven's brightest star.
Gold, frankincense, and myrrh they bring
to this child, this tiny king.

Sleep, sleep, sleep.
Sleep well, thou child of God.
You were born in a cattle stall.
Born for us, you will die for all.
Sleep, baby, sleep. Oh Jesus sleep.
Sleep well, thou child of God.

11. O Jesulein Süß

Carol: Traditional German | Text by Valentin Thino (1607–1662) | Harmonization by Johann Sebastian Bach (1685–1750)

O Jesulein süß! o Jesulein mild!
Deines Vaters Willen hast du erfüllt;
Bist kommen aus dem Himmelreich,
uns armen Menschen worden gleich,
o Jesulein süß! o Jesulein mild!

Child Jesus so sweet, child Jesus so mild!
Thy Father's will thou hast fulfilled;
Thou hast come down from Heaven's bright sphere
To be like us poor mortals here,
Child Jesus so sweet, child Jesus so mild!

O Jesulein Süß continued

O Jesulein süß! o Jesulein mild!
Mit Freuden hast du die Welt erfüllt,
du kommst herab vom Himmels saal,
und trostst uns in dem Jammerthal,
o Jesulein süß! o Jesulein mild!

O Jesulein süß! o Jesulein mild!
Du bist der Lieb ein Ebenbild:
zünd an in uns der Liebe Flamm,
dass wir dich lieben allzusamm,
o Jesulein süß! o Jesulein mild!

Child Jesus so sweet, child Jesus so mild!
With joy thy birth the world has filled;
From heaven thou comest to men below
to comfort us in all our woe,
Child Jesus so sweet, child Jesus so mild!

Child Jesus so sweet, child Jesus so mild!
In thee love's beauties are distilled;
O light in us Love's ardent flame,
that we may give thee back the same,
Child Jesus so sweet, child Jesus so mild!

12. Snow Over Bethlehem

Story: Katherine Milhous (1894-1977) | Excerpt used by permission of the Kemmerer Museum, Bethlehem, PA

One of the most charming of American Christmas stories lies hidden deep in old diaries written by the Moravians. They loved music and especially Christmas, so much so that they called their first settlement in the New World, "Bethlehem", founded on Christmas Eve in 1741. The Moravian Christmas traditions are beautifully captured in *Snow over Bethlehem* by Katherine Milhous.

13. Long Ago in Bethlehem

Carol: Moravian | Arranged by Phyllis Tate (1911–1987)

Long ago in Bethlehem the Virgin fair
unto us the infant Jesus Christ did bear;
Praise be to God in heaven, peace on earth.

In the still of night the angel did appear,
bringing the glad tidings for all men to hear;
Praise be to God in heaven, peace on earth.

Shepherds hastened to that town of Bethlehem,
bagpipes, flutes and violins they took with them;
Praise be to God in heaven, peace on earth.

Let us with those simple shepherds honor pay,
and in chorus with the angels laud this day;
Praise be to God in heaven, peace on earth.

14. Shepherd's Song at Christmas

Carol: Text by Langston Hughes (1902–1967) | Music by Gwyneth Walker

Solo:
Look there at the star!
I, among the least,
will arise and take
a journey to the East.

Choir:
But what shall I bring
as a present for the King!
What shall I bring to the manger?

I will bring a song,
a song that I will sing,
a song for the King in the manger.

Solo:
Watch out for my flocks,
do not let them stray.
I am going on a journey
far, far away,

Choir:
But what shall I bring
as a present for the Child?
What shall I bring to the manger?

I will bring a lamb,
gentle, meek, and mild,
a lamb for the Child in the manger.

Solo:
Look there at the star!
I'm just a shepherd child,
very poor I am – but I know
there is a King in Bethlehem.

Choir:
What shall I bring
as a present just for him?
What shall I bring to the manger?

I will bring my heart
and give my heart to him.
I will bring my heart to the manger.



15. The Lamb

Poem: William Blake (1757–1827)

Little lamb, who made thee?
Dost thou know who made thee,
Gave thee life, and bade thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little lamb, who made thee?
Dost thou know who made thee?

Little lamb, I'll tell thee;
Little lamb, I'll tell thee;
He is called by thy name,
For He calls Himself a lamb;
He is meek and He is mild,
He became a little child.
I a child and thou a lamb,
We are called by His name.
Little lamb, God bless thee!
Little lamb, God bless thee!

16. The Angel Gabriele

Carol: Text by Sabine Baring-Gould (1834–1924) | Arranged by Bob Chilcott

The angel Gabriel from heaven came,
his wings as drifted snow, his eyes as flame:
"All hail," said he, "thou lowly maiden Mary,
most highly favoured lady!"
Gloria!

"For known a blessed Mother thou shalt be;
All generations laud and honour thee:
Thy son shall be Emmanuel, by seers foretold.
Most highly favoured lady!"
Gloria!

Then gentle Mary meekly bowed her head;
"To me be as it pleaseth God!" she said
"My soul shall laud and magnify his holy Name.
Most highly favoured lady!"
Gloria!

Of her Emmanuel, the Christ, was born,
in Bethlehem, all on a Christmas morn;
And Christian folk will ever, ever say:
"Most highly favoured lady!"
Gloria!

17. Dormi Dormi

Carol: Traditional Italian | Arranged by Mary Goetze

Dormi, dormi bel bambin.
Re divin.
Fala nanna fanto lino
Re divin.
Fala nanna fanto lino.
Fa-la -la

Perche piangni, o mio tesor.
Dolce amor.
Fala nanna, o caro figlio.
Fanto bel.
Fala nanna, o caro figlio.
Fa-la-la.

*Sleep, o sleep, my lovely child.
King divine.
Close your eyes
King divine.
And sweetly slumber.
Fa-la-la*

*O my treasure, do not weep.
Sweetly sleep.
Close your eyes my son, my dear one,
sweetly sleep.
Close your eyes, my son, my dear one.
Fa-la-la.*

18. Three Kings Day

Poem: Laila-Lis Roque

Tic-Toc Tic waiting
Waiting on Christmas morning
Tic-Toc on the clock

The Night We Almost Saw the Three Kings

Story: Zaida Padilla (Excerpt used by permission of the author)

It is Christmas morning and the voices of children in 21st century Bethlehem, Pennsylvania bring us the anticipation and joy of gifts given and received on this holy day the world over. Our last story comes from the Puerto Rican community where the anticipation lasts for twelve more days until the Feast of the Epiphany or Three Kings Day.

Puerto Rico's Christmas in Bethlehem

Poem: Carla Victoria Lugo

I hear my mom waking me up
pork shoulder sizzling
smelling the cookies,
quesitos,
pork shoulder
tres leche cake
and dirt
Tasting the sweet sweet air
coming from
pots and pans
in the oven
in the kitchen

Touching presents
the glittery red bows
glitter getting
stuck in my fingers

The cozy warm
blanket
Me seeing my presents
seeing my big
sister sleep
and little sister

a box with a piece
of candy
\$20
and a box next to it
that was empty

Believing

Los Tres Reyes
Magos
The Three Kings
Wise

settled down
in my little
house
down the street

Los Reyes
settled their
horses down
and said, "Mira,
ven y come!"
Come eat!

Tasting the hay
touching the dirt

they came

19. A La Nanita Nana

Traditional Spanish Carol | Arranged by Dan Davison

A la nanita nana, nanita ea,
mi Jesus tiene sueño,
bendito sea.
Fuentequilla que corre clara y sonora,
ruiseñor q'en la selva cantando lloras,
callad mientras la cuna se balancea.
A la nanita nana, nanita ea.

*A lullaby for the holy infant,
see, baby Jesus sleeps,
blessed holy child.
Fountain runs clear as crystal, rills gently trickling,
nightingale sings in forests, trills softly sounding,
while quietly, so quietly, his cradle's rocking.
A lullaby for the holy infant.*



20. God Moves in a Mysterious Way

Hymn: Text by William Cowper (1731–1800) | Music by Playford's Psalms (1671) | Arranged by Benjamin Britten (1913–1976)
Saint Nicolas, Op. 42

The audience is invited to stand and join in singing the melody on stanzas 1 & 3.

1. God moves in a mys-te-ri-ous way his won-ders to per-form,
 2. Deep in un-fath-om-a-ble mines of nev-er fail-ing skill
 3. Ye fear-ful saints, fresh cour-age take, the clouds you so much dread

1. he plants his foot-steps in the sea and rides up-on the storm.
 2. he treas-ures up his bright de-signs and works his sov-'reign will.
 3. are big with mer-cy, and shall break in bless-ings on your head.

21. from What Sweeter Music

Poem: Robert Herrick (1591–1674)

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.

22. Ding Dong Merrily on High

Carol: Traditional | 16th Century French melody | Text by G.R. Woodward (1848–1934) | Arranged by Mack Wilberg (b. 1955)

Ding! dong! merrily on high
 in heav'n the bells are ringing:
 Ding! dong! verily the sky
 is riv'n with angels singing!
 Gloria, Hosanna in excelsis!

E'en so here below, below,
 Let steeple bells be swungen,
 And "Io, io, io!"
 by priest and people sungen!
 Gloria, Hosanna in excelsis!

Pray you, dutifully prime
 your matin chime, ye ringers;
 May you beautifully rime
 your evetime song, ye singers.
 Gloria, Hosanna in excelsis!

Hark, the Herald Angels Sing

Mendelssohn, 77.77D with refrain | Charles Wesley, 1739 (text of 1753, altered) from a melody by Felix Mendelssohn-Bartholdy, 1840
 Arranged by Sir David Willcocks

The audience is invited to stand and join in singing.

1. Hark, the her-ald an-gels sing, "Glo-ry to the new-born King.
 2. Christ, by high-est heav'n a-dored, Christ, the ev-er-last-ing Lord,
 3. Hail, the heav'n-born Prince of Peace, hail, the Sun of Right-eous-ness!

1. Peace on earth and mer-cy mild, God and sin-ners rec-on-ciled."
 2. late in time be-hold him come, off-spring of a vir-gin's womb.
 3. Light and life to all he brings, ris'n with heal-ing in his wings.

1. Joy-ful all ye na-tions rise, join the tri-umph of the skies,
 2. Veiled in flesh, the God-head see; hail, th'in-car-nate De-i-ty;
 3. Mild he lays his glo-ry by, born that we no more may die,

1. with th'an-gel-ic host pro-claim, "Christ is born in Beth-le-hem."
 2. pleased in flesh with us to dwell, Je-sus, our Im-man-u-el.
 3. born to raise us from the earth, born to give us sec-ond birth.

Unison
 Hark, the her-ald an-gels sing, "Glo-ry to the new-born King!"



Silent Night, Holy Night

Stille Nacht, by Joseph Mohr, 1818; translation anon., c. 1850 | Franz Gruber, 1787–1863 (1818)

1. Stil - le Nacht, hei - li - ge Nacht! Al - les schläft, ein - sam wacht
2. Si - lent night, ho - ly night, Dark - ness flies, all is light;

Nur das trau - te hoch - heil - i - ge Paar Hol - der Kna - be im lock - i - gen Haar,
Shep - herds hear the an - gels sing, "Al - le - lu - ia! Hail the King!

Schlaf in himm - lisch - er Ruh, Schlaf in himm - lisch - er Ruh!
Christ the Sav - iour is born, Christ the Sav - iour is born."

3. Stille Nacht, heilige Nacht! Gottes Sohn, o wie lacht;
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund;
Christ, in deiner Geburt,
Christ, in deiner Geburt!



The Bach Choir

Greg Funfgeld, Artistic Director & Conductor
Thomas Goeman, Assistant Conductor & Accompanist

SOPRANO I

Shannon Aloise
Rebecca Erhardt
Christine Favata
Roberta George
Emily A. Gross
Nancy Hooke
Deborah Ihling
Erynn R. Mann
Carrie Krug Nedick
Lucy Perusse
Martha Cox Popichak
Amy Ruhf
Grace Adele Spruiell
Roberta Wagner

SOPRANO II

Patty Alercia
Beverly Bailey
Wendy E. Borst
Faith Brown
Shanti Fowler-Puja – *Choral Scholar*
Stacy Gabel
Jesse Gehman
Lisa Hartman
Katherine Kaiser
Roberta Kasmiroski
Sandra Kemmerer
Christina Lamonica
Tina M. Lebrecht
Michel Lloyd
Lynn German Long
Marie Miller
Victoria Spruiell
Kiera Wilhelm

ALTO I

Lynn Whitehouse Birney
Laura Carlson
Kimberly Conklin
Veronica DeAngelo
Jean Donegan Vrabel
Denise Hill
Gianna LaMantia – *Choral Scholar*
Linda Lipkis
Kate Racculia
Jean Anne Shafferman
Christina Shoemaker
Martha Sipe
Annette Thiel
Genevieve Wilde

ALTO II

Lynne Beck
Dorothy Z. Cockrell
Jennifer Hay
Kay E. Kunkel
Jennifer Marriaga
Mary Zsido Pains
Beverly Rumble
Patti Sakdiponephong
Debbie Turton

TENOR I

Kurt C. Anchorstar
Kevin Cone
Luke DiGiacinto
Brendan D. James
Charles Lutte
Lane McCord
Kelly Miller
Guy Rauscher
Andrew Roberts

TENOR II

Bill Bly
Jesus Castillo
Dustin Hartman
Mark Helms
Jamie Henry
Brian K. Holten
Dave Mentzer
Anthony R. Villani
Christopher T. Wagner

BASS I

James M. Chiadis
Joseph Fink
Dodd Lamberton
John Nedick
Craig Peters
David Ruhf
Mark Shoemaker
Brian C. Snyder
John L. Sullivan
David R. Umla
Benjamin Watson
Peter Young

BASS II

Kurt Carlson
Todd Fennell
Bryan K. Gerhab
James W. Rowland
John Sauter
Phil Turton

Italics denote leave of absence

The Bel Canto Children's Chorus of The Bach Choir of Bethlehem

Joy Hirokawa, Artistic Director & Conductor

Carina Calveresi
Cassandra Calveresi
Ella Campbell-Becker
Giovanna Consiglio
Julia Crawford
Vivian DiChellis
Abriana Ferrari
Shanti Fowler-Puja
Christopher Fox

Katriel Fretti
Kate Gilchrist
Tommy Gilchrist
Gabrielle Hirschman
Eszter Hiscott
Fiona Hodgson
Taylor Kendall
Aryah Koch
Hayden Kort

Sorrel Langkamer-Smith
William Lotto
Emma Pessiki
Samantha Proffit
Skye Scarleet
Matthew Schatkowski
Meredith Schmoyer
Antonella Susino
Valerye Susino

Silas Taylor
Sarah Vogelsang
Bridget White
Cassidy Williams
Grace Williams

