



Bucks County Choral Society

Elma Heckler, Music Director

A Festival of Christmas Music

December 9 and 10, 1983 — 8:00 p.m.
Salem United Church of Christ
Doylestown

A Festival of Christmas Music

La Nativité

Jean Langlais

Joan Gurniak

Danserye

16th century, Tielman Susato

Woodwind Ensemble

Processional:

When Christ was born of Mary Free

Edwin Fissinger

I

(Into us is born a Son

16th century, arr. Willcocks

Lute Book Lullaby

17th century, arr. G. Shaw

While by my sheep

17th century, arr. Jüngst

Choir and *Double Quartet

II

Magnificat

Charles Theodore Pachelbel

Charles Theodore Pachelbel (1690-1750) was born in Germany, the son of court organist and renowned composer Johann Pachelbel. He emigrated to Boston in 1730 and in 1733 assisted in the installation of the organ in Trinity Church, Newport, RI. Records exist of his giving organ concerts in New York, the earliest documented concerts in that city. The Magnificat was composed before he left Germany and is his only known choral composition. The traditional liturgical text is found in Luke 1:46-55.

My soul doth magnify the Lord.
And my spirit hath rejoiced
in God, my Saviour.
For he hath regarded the low estate
of his handmaiden.
For behold, from henceforth,
all nations shall call me blessed.
For he that is mighty
hath done to me great things,
and holy is his name.
And his mercy is on them
that fear him
from generation to generation.
He hath showed strength with his arm;
he hath scattered the proud in the
imagination of their hearts.

He hath put down the mighty from their seats,
and exalted them of low degree.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He hath holpen his servant Israel,
in remembrance of his mercy.
Thus he spake to our fathers,
to Abraham, and to his seed forever.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

Barbara Tull, Doris Charles, *soprano*; Evelyn Bucher, *alto*

III

Shepherds shake off your drowsy sleep

Besancon

King Jesus hath a garden

Dutch

Eileen Grycky, *flute*

Still, still, still

Christmas Dance of the Shepherds

Women's Choir; Adeline Tomasone, *piccolo*

Sussex Carol

Austrian

Zoltan Kodaly

English

Philip Franchois, *baritone*

IV

Carols for Audience and Choir

GOD REST YOU MERRY GENTLEMEN

1. God rest you merry, gentlemen, Let nothing you dismay,
For Jesus Christ our Savior was born upon this day,
To save us all from Satan's power When we were gone astray;
O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.
2. Now to the Lord sing praises, All you within this place,
And with true love and brotherhood Each other now embrace;
This holy tide of Christmas All others doth deface:
O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.

SILENT NIGHT

1. Silent night, holy night! All is calm, all is bright.
Round yon Virgin Mother and Child! Holy Infant, so tender and mild,
Sleep in heavenly peace!
2. Silent night, holy night! Son of God, love's pure light.
Radiant beams from thy holy face, With the dawn of redeeming grace,
Jesus, Lord at thy birth!

HARK! THE HERALD ANGELS SING

1. Hark the herald angels sing—Glory to the newborn King;
Peace on earth and mercy mild, God and sinners reconciled:
Joyful all ye nations rise, join the triumph of the skies,
With th'angelic host proclaim, Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn King.

Hail the heav'nborn Prince of Peace! Hail the Sun of Righteousness!
Light and life to all he brings, Risen with healing in his wings;
Mild he lays his glory by, Born that man no more may die,
Born to raise the sons of earth, Born to give them second birth.

Hark the herald angels sing
Glory to the newborn King.

Laud to the Nativity

Ottorino Respighi (1879-1936)

The Angel — Elizabeth Cope Stubbs

The Virgin Mary — Martha Child

The Shepherd — David Sadler

Hymns of praise and devotion, called *laude*, played an important part in the religious life of the Italian people from the 13th to the 19th centuries. Their origin and early development was closely connected with St. Francis of Assisi. Respighi's *lauda* setting, composed in 1930, is based on a Biblical narrative by 13th century Franciscan friar Jacopone de Todi.

Taking the form of a dramatic cantata, the piece hearkens back to the archaic with Respighi's use of modality, ancient scales, open fifths, imitative counterpoint, and Gregorian chant.

The piece contains many dramatic touches: the original orchestration for woodwinds, piano (4 hands) and triangle; the humming male-voice accompaniment to the tenor solo; the sudden bursting forth of a medieval carol set to a vigorous dance rhythm; and, at the end, Mary intoning a prayer of great hope, while the Angel rises to an ecstatic high C *pianissimo*.

Angel

Fear not, ye shepherds abiding yonder
upon the hills,
Ye shepherds of Judea.
Raise your eyes and behold me:
I am the angel of eternal glory.
I am the messenger holy,
And I bring to you good tidings of great joy:
This day is born the little Jesus, the Son
of God,
That all may rejoice in salvation.

Chorus

And this child, pure and holy,
sent by the Lord against evil to battle,
lies in a stable lowly
within a manger, among the sheep
and the cattle.
To shield Him from the breezes
Mary in bands of linen gently bound Him;
His blanket the hay around Him.
Thus art Thou come down to earth,
blessed Jesus.

Shepherd

O Lord, Thou hast descended
to earth from Heaven, angels sang in
the chorus.
Thou must be sore offended
to lie thus in a stable rude before us.
Poor is the preparation
which we have made to welcome Thine
incarnation.

Chorus

Ah, how rude is the stable
where fast asleep the infant Lord we discover!
His Mother was not able
to find a bed, nor a blanket, Him to cover.
Here Joseph also lies a-sleeping,
too old and weary for to aid the Mother.
Thus she alone is keeping
watch o'er the child, fairer than any other.

Mary

My Child, sweet be Thy slumber;
though Thou must lie here in a manger,
bright angels without number
hover around Thee, guarding Thee from
danger.
My Son, with what affection I gaze upon Thee!
Filled with awe on Thy birth I ponder!
Beholding Thy perfection
I am removed far from poverty and sadness.
My heart is filled with gladness,
for joy far greater than my joy maternal
comes from Thee, Child of wonder!

Chorus

O fountain of joy eternal,
lying upon the hay here we behold Thee.

Mary

How blest am I who bore Thee!
Alas, how poor the arms which now
enfold Thee.

Chorus

Take our cloaks for the Baby,
O blessed Mary, that sheltered thus He
 may be.
Our flocks unguarded stand, we cannot tarry.
Now no longer care we for the cold:
we have beheld Him, the infant Jesus!

Mary

As Lord we worship and adore Thee;
Thou art descended from on high to save us.
Though poorly we now receive Him,
though naked He lies in the hay, it will not
 grieve Him,
if we only will believe on Him,
this heavenly infant whom the Father
 gave us.

Chorus

Praise to Thee, honor, unto Thee be glory,
Father in Heaven, God Almighty.
O Saviour of God begotten
and born of a Virgin in humiliation,
give light to every nation,
that by man Thy birth here may never
 be forgotten.

Happy would we hasten back to our hillsides
and our flocks, could we but touch Him.
Yet we dare not ask this favor; unclean
 shepherds,
we are fearful that we might smutch Him.

Mary

That ye may go rejoicing,
men of the fields, draw near and kneel
 before Him,
touch Him and adore Him.
Thus blest by Him, go forth, your
 praises voicing.

Chorus

Glory, praise and honor and glory to Thee,
O Father on high, Thou God Almighty!
Glory to God in the highest
and on earth peace
among all men of good will.

To save the world from evil Thou camest
 in pity;

it was not Thy duty, O child of heavenly
 beauty.

Laud we Thy name, extol Thee,
Lord of all majesty, Father everlasting.

Angel and Chorus

Glory be unto God in Heaven.
Peace on earth, good will
toward all men of good will.

Mary

Upon me God bestowed His favor,
and I shall cease to laud and praise
 Him never.

I bore to men a Saviour
who shall be King of earth and Heaven
 forever.

I bow in humble devotion
over the child who has come to save
 us from error.

No rose was ever fairer;
his beauty fills my soul with pure emotion,
my thoughts I cannot capture.
My spirit lifts in rapture; it soars ever higher!

Angel

For born is the promised Messiah!

Chorus

Amen!

Recessional
On This Day

arr. Gustav. Holst

Applause is appropriate at the end of each section.

This concert is sponsored in part by the Commonwealth of Pennsylvania Council on the Arts and the Atlantic Richfield Foundation.

You are invited to greet the musicians at a Holiday Reception in the social room of the church immediately following the concert. The stairs at the front and the rear of the sanctuary may be used to reach the reception room.

Cover illustration by Sandi Glass Hardin

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*Double Quartet

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THE WOODWIND ENSEMBLE includes Eileen Grycky, flute; Adeline Tomasone, flute and piccolo; Nancy Warfield, oboe; William Timmons, English Horn; Ruth Dalphin and Joan Crumpler, bassoon. All are professional musicians who serve on the faculties of Philadelphia College of the Performing Arts and Temple University.

ELIZABETH COPE STUBBS, soprano, studied at the London College of Music where she received the Council Performance Prize for her performance of Micaela in Carmen. In addition to opera, she has also performed operetta; including many Gilbert and Sullivan roles, and has performed regularly in concerts, recitals, and oratorio around the London area. Now living in Lansdale, Elizabeth sings with the Bucks Mont Opera. This past summer she sang the leading role in *Pirates of Penzance*. In March she will be soprano soloist in Pergolesi's *Stabat Mater* in Carnegie Hall.

MARTHA CHILD, Telford, mezzo, has performed with the Bucks Mont Opera Company having sung the role of Mother in last season's performance of Humperdinck's *Hansel and Gretel*. She is a member of the alto section of the Choral Society.

DAVID SADLER, Blooming Glen, tenor, is a member of the Bucks Mont Opera Company. A student of Neal Tracey, he recently sang the title role of Offenbach's *Tales of Hoffman*. David is a member of the Choral Society.

JOAN GURNIAC, Jenkintown, serves as accompanist for the Choral Society. A graduate of Beaver College, she is a Fellow of the American Guild of Organists and is organist-choirmaster of All Hallows Episcopal Church, Wyncote.

LOLA GLASS, Doylestown, pianist in *Laud to the Nativity* is organist-choirmaster of Doylestown United Methodist Church.

ELMA HECKLER, Hatfield, is a graduate of Juniata College, and holds a Master's degree in choral conducting from Westminster Choir College. Now in her sixth season of conducting the Choral Society, she was formerly Director of Music at Zion Mennonite Church, Souderton, and Pleasantville Church, Chalfont.

COMMUNITY PATRONS

THE BUCKS COUNTY CHORAL SOCIETY extends its sincere appreciation to the following individuals who have given their financial support. With their help, we have been able to grow as a choral organization and take our music to a larger segment of the community in Bucks and Montgomery counties.

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Feb. 25 — 8 p.m.

Bucks County Symphony Winter Concert
Central Bucks East High School, Holicong

Apr. 7 — 8 p.m.

Bucks County Symphony and Choral Society
Kodaly TE DEUM, Karl Middelman conducting
Central Bucks East High School, Holicong

May 19 — 8 p.m.

Bucks County Choral Society Spring Program
Holicong Junior High School, Holicong