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**Fred Petrie**  
and are grateful for his generous bequest to us in his will.

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**The Cantata Singers**

Will Wickham, Musical Director

in collaboration with

**North Presbyterian Church**

Paul Holland, Musical Director

present

**Folk-Songs & Lullabies**  
**For**  
**Mary & The Christ Child**



**Sunday, December 5<sup>th</sup>, 2004 – 3:00 p.m.**

**North Presbyterian Church**

**College Avenue, Elmira**

## PROGRAM NOTES

Recent studies have shown that rhythms are, quite literally, all around us. Most interesting are two findings: First, our planet, the very earth that we live on, produces a very low-pitched hum created by the combined rhythms of geological processes. The second discovery is that all people have an inherent (and similarly paced) rhythm; an internal beat or clock that, like much of the natural world, seeks to achieve and maintain a comfortable and steady pace. We should also note that rhythm is a basic component of music. Based on this information, it should come as little surprise that we are drawn together by music, particularly familiar music that most closely matches that inner beat. And, of all traditions involving music, the Christmas season is perhaps the one that most closely matches our collective internal rhythm.

Folk songs and lullabies, by their very nature, reflect and enhance that inner beat. Of all the music available, these are the tunes that have evolved over time, constantly being reworked and re-shaped to match the needs of the age. The act of re-creation has, for hundreds of years, been keeping the music in step with the inner rhythms of the world. All this societal and personal familiarity, as well as the comfort that comes from the matching of our internal rhythms, also makes it easy to come together to celebrate the season in song.

Lullabies are meant to affect our internal rhythms. Most of us have been lulled to sleep by the gentle beat and sweet tunes at some time. The celebration of the Baby Jesus brings us many lullabies. "Rocking," a traditional Czech carol, is thought to have originally accompanied cradle rocking, a custom which began in medieval German churches and spread across Europe. The 16<sup>th</sup> century Irish "Lute-Book Lullaby" contains two refrains that musically rock the baby. Phyllis Tate based her 1961 "Carol, with Lullaby" on a text used in 1587 by William Byrd in "Tenor Psalmes, Sonets, and Songs of Sadnes and Pietie, made into Musick of Five Parts." While her music contains much of a gentle rocking character, there is also a darker side referring to Herod's role in the Christmas story.

Along with the music of the season come other traditions. "O Come, O Come Emmanuel" is an advent hymn that has been with us for more than a thousand years. Based on one of the oldest of

Christian prayers –the "O" Antiphons, it was originally recited as a part of Evening Prayers of the Catholic Church in the 7 days before Christmas. One verse or Antiphon was sung or chanted each evening by one of the principal officers of the Monastery. After the service, the officer was expected to provide some sort of treat, usually edible, for all the monks.

Among western composers, Johannes Brahms has few equals in the use of folk song. His "Marienlieder" (Mary songs) combines the feel of German church chorales and folk songs through the melodies, harmonies, rhythms and texts. While all aspects of the work come from various secular and sacred sources, the strongest influences were a set of "Marienlieder" poems by Guido Görres (1805-1852) and the folk music of the Rhine region, much of which was originated by nuns at the Marienthal Convent as early as 1250.

"Bell Carols" come from the legend that on the night Jesus was born every bell in the world rang out in his honor. "Ding Dong Merrily On High" is thought to be of French origin dating back to the sixteenth century. The well-known "Carol of the Bells" was originally known as "shchedryk", written by Ukrainian composer Mykola Leontovych. In 1936 Peter Wilhousky, a composer, lyricist, and conductor who worked with Toscanini on NBC radio, adapted Leontovych's music and created English lyrics. Although the original text is about bountiful harvest and wealth in the new year, Wilhousky's lyric refers to the Christmas bell legend. Both of these pieces are built around driving rhythms, which brings to mind the joyous peeling of a wide world of glorious bells.

The "Three Christmas Carols" of Grefiens are based on the rich Romanian custom of "Colindatul" (Caroling). The custom involves singing and dancing at every home in the village by one group or another on every important day in the Christmas cycle. Although currently associated with the Christmas Holiday, the tradition goes back to agrarian celebrations of the winter season. The publisher says, "The texts featured...represent a rather peculiar breed of folk verses, in which hints of Nativity scenes are placed in allegorical contexts with a strong pantheistic flavor." Although these carols are not clearly sacred or secular, they contain religious elements. The common threads are the concept of light sym-

bolizing life coming down from heaven, and the underlying rhythms of joy and thoughtful celebration.

Gathering together to celebrate the birth of Christ, a tradition that dates to shepherds, wise men and Angels two millennia ago, is a tradition that we continue in joining with singers, bells and trumpets of the North Presbyterian Church and the members of the Elmira Trombone Choir. Bell Choirs are a large part of music ministry in many churches. The sound of bells has been associated with religion as far back as the Psalmists. The use of bells in worship predates the development of the organ. The Trombone Choir is a direct result of the influence of the greatest trombone teacher the world has ever known. Emory Remington, who taught at the Eastman School of Music from 1922-1971, established the trombone choir as a teaching tool to help his students develop ensemble skills in musical performance. Howard Hanson's setting of "Two Ancient Carols" was written for Remington to use with his choirs.

The Cantata Singers are pleased to join with the North Presbyterian Church Choir and director Paul Holland in two festival style Anthems suitable for the season of Advent. Both are written by award winning contemporary composers, both make use trumpets and brass, both are intensely rhythmical and, we hope, both are as much fun to listen to as they are to sing.

Finally, it is the American Christmas tradition that Carols should be sung and celebrated by all, uniting our individual rhythms in a grand musical celebration of the birth of the Christ-child. For this most glorious conclusion to our time together, we have put the music and words in this program. It is our hope and prayer that, beginning with this afternoon and the singing of these carols, the rhythm of your holiday season will be bright enough to be truly festive, yet relaxed enough to fully appreciate the spiritual splendor and endless love of Mary, the blessed mother of the son of God and of the wondrous birth of the Christ Child.

**Soli Deo Gloria!**

## Texts & Translations

### Carol, With Lullaby (Phyllis Tate)

Based on a 1587 text from "Tenor Psalmes, Sonets, and Songs of Sadnes and Pietie, made into a Musick of Five Parts."

Lulla, lulla, lulla, lulla, lullaby. My sweet little baby, what meanest thou to cry?  
A King is born, they say, which King a king would kill;  
Oh, wo, oh wo, oh woful heavy day when wretches have their will.  
The shepherds heard the song which angels bright did sing,  
All giving glory unto God, for coming of this King.  
Which must be made away, King Herod would him kill.  
Oh wo, oh wo, oh woful, heavy day when wretches have their will.  
And thou shalt live and reign, who was in a manger laid,  
As all the prophets prophesy, as sybils have foresaid;  
Whom caitiffs ne'er betray, whom tyrants none can kill;  
Oh joy, oh joy, oh joyful happy day when wretches want their will.

### Marienlieder (Johannes Brahms)

#### 1. Der englische Gruß

Gegrüßet, Maria, du Mutter der Gnaden!  
So sangen die Engel der Jungfrau Maria  
In ihrem Gebete, darinnen sie rang.  
Maria, du sollst einen Sohn empfangen,  
Darnach tun Himmel und Erde verlangen,  
Daß du die Mutter des Herren sollst sein.  
O Engel, wie mag ich das erleben,  
Ich hab mich noch keinem Manne ergeben  
In dieser weiten und breiten Welt.  
Wie Tau kommt über die Blumenmatten,  
So soll dich der heilige Geist überschatten;  
So soll der Heiland geboren sein.  
Maria die höret solches gerne,  
Sie sprach: "Ich bin eine Magd des Herren,  
Nach deinem Worte geschehe mir!"  
Die Engel nun sanken auf ihre Knie,  
Sie sangen alle: "Maria, Maria,"  
Sie sangen Maria den Lobgesang.

#### 2. Marias Kirchgang

Maria woll't zur Kirche gehn,  
Da kam sie an den tiefen See.  
Als sie wohl an den See hinkam,  
Der Schiffmann jung stand fertig da.  
"Ach, Schiffmann, schiff mich über das Meer,  
Ich geb' dir was dein Herz begehrt".  
"Ich schiffe dich wohl über das Meer,  
Wenn du willst meine Hausfrau sein".

### Mary Songs

#### 1. The Angel's Greeting

"Hail, Mary, you Mother of Grace,"  
So sang the Angel to the maid Mary  
In her prayer wherein she travailed.  
"Mary, you shall conceive a son:  
Heaven and Earth desire that  
You be the mother of our Lord."  
"Oh, Angel How can this happen to me?  
I haven't given myself yet to any man  
In this great wide world."  
"As dew falls over the meadow of flowers,  
So shall the Holy Ghost overshadow you.  
Thus shall the Savior be born.  
Mary hears all this news gladly.  
She said: "I am a servant of the Lord.  
According to Thy word, may it happen to me.  
The angels sank down now on their knees.  
They all sang, "Mary, Mary,"  
They sang Mary a hymn of praise:

#### 2. Mary's Procession to Church

Mary wanted to go to church.  
She came up to the deep sea.  
When she had got to the sea,  
The sailor stood ready there.  
"Oh, sailor, if you will take me over the sea,  
I'll give you what your heart desires."  
"I will take you over the sea  
If you will consent to be my wife."

“Soll ich erst deine Hausfrau sein,  
Viel lieber schwimm'ich über das Meer".  
Als sie wohl in die Mitte kam,  
Singen alle Glöcklein zu läuten an.  
Sie läuten gross, sie läuten klein,  
Sie läuteten wohl alle zugleich.  
Maria kniet auf einen Stein,  
Dem Schiffmann sprang sein Herz entzwei.

### 3. Marias Wallfahrt

Maria ging aus wandern,  
So fern ins fremde Land,  
Bis sie Gott den Herren fand.  
Sie hat ihn schon gefunden  
Wohl vor des Herodes Haus,  
Er sah so betrüblich aus.  
Das Kreuz, das musst' er tragen  
Nach Jerusalem vor die Stadt,  
Wo er gemartet ward.  
Was trug er auf seinem Haupt?  
Ein' scharfe Dornenkron';  
Das Kreuz, das trägt er schon.  
Daran soll man bedenken,  
Ein jeder jung or alt,  
Dass das Himmelreich leidet Gewalt!

### 4. Der Jäger

Es wollt' gut Jäger jagen,  
Wollt'jagen von Himmelshöhn;  
Was beegn't ihm auf der Heiden?  
Maria, die Jungfrau schön.  
Der Jäger, den ich meine,  
Der ist uns wohlbekannt,  
Er jagt mit einem Engel,  
Gabriel ist er genannt.  
Der Engel blies sein Hörnlein,  
Das laut' sich also wohl:  
"Gegrüsst seist du, Maria,  
Du bist aller Gnaden voll!  
"Gegrüsse seist du, Maria,  
Du edle Jungfrau fein!  
Dein Schoss soll hegen und tragen  
Ein Kindlein zart und klein,  
Das Himmel und auch Erden  
Einmals wird nehmen ein".  
Maria, die vielreine,

"If I must first become your wife,  
"I'd rather swim across the sea:"  
When she indeed had come to the middle,  
All the bells began to ring.  
They rang great, they rang small,  
They surely rang together all.  
Mary knelt upon a stone.  
The sailor's heart then broke in two.

### 3. Mary's Pilgrimage

Mary went out wandering  
So far into the strange land  
Until she had found God the Lord.  
She soon came upon Him  
Right before Herod's house.  
He looked so sorrowful.  
He had to carry the cross  
To Jerusalem, before the city,  
Where he was martyred.  
What had he upon His head?  
A sharp crown of thorns.  
He is already carrying the cross.  
Thus should we consider,  
Whether we be young or old:  
The Kingdom of Heaven suffers outrage.

### 4. The Hunter

A hunter went a-hunting,  
A-hunting from the heights of Heaven.  
Whom did he meet upon the heath?  
Mary, Mary the lovely virgin.  
The Hunter whom I mean  
Is very well known to us.  
He hunts with an angel  
Whose name is Gabriel.  
The angel blew his little horn  
That sounded all so well,  
"Greetings to you, Mary,  
You are full of all grace:"  
"Hail to you, Mary,  
You fine and noble maiden:  
Your womb shall cherish and carry  
A babe so frail and small.  
Which Heaven and also Earth  
One day will gather in."  
Mary, the very pure one,

Fiel nieder auf ihre Knie,  
Dann sie bat Gott von Himmel,  
Sein Will' geschehen soll.  
"Dein Will, der soll geschehen,  
Ohn sonder Pein und Schmerz."  
Da empfang Sie Jesum Christum  
In Ihr, in Ihr jungfräulich Herz.

### 5. Ruf zur Maria

Dich, Mutter Gottes, ruf' wir an,  
Bitt' für uns, Maria!  
Tu' uns in Ängsten nicht verlan,  
Jesum, dein Sohn, der Not ermahn,  
Die er um menschlich Geschlecht wollte han,  
Bitt' für uns, Maria!  
Dass wir vollkommen werden gar,  
Bitt' für uns, Maria!  
Leib, Ehr' und Gut auf Erd' bewahr',  
Dass wir in Zeit viel guter Jahr'  
Dort leben mit der Engel Schar,  
Bitt' für uns, Maria!  
Du bist der Brunn, der nicht verseicht,  
Bitt' für uns, Maria!  
Dass uns der heilig Geist erleucht  
Zu wahrer Reu und ganzer Beicht!  
Jesus, dein Sohn, dir nicht verzeicht,  
Bitt' für uns, Maria!

### 6. Magdalena

An dem österlichen Tag  
Maria Magdalena ging zu dem Grab;  
Was fand sie in dem Grab stehn?  
Einen Engel wohlgetan.  
Der Engel grüsst sie in der Zeit:  
"Den da suchet das vielselige Weib,  
Er ist erstanden von dem Tod,  
Den du salben wolltest".  
"Maria!" ruft er ihr zu halt,  
Da erkennt sie ihren Heiland,  
Sie sah in aller der Gebärde,  
Sann er ein Wärter wäre.

### 7. Marias Lob

Maria, wahre Himmelsfreud',  
Der Welt Ergötzlichkeit!  
Wer wollt' dich nicht lieben?

Fell down upon her knee.  
Then she prayed to God of Heaven  
That His will be done.  
"May Thy will be done  
Without especial fear or pain."  
Thus she received Jesus Christ  
Into her maidenly heart.

### 5. Cry to Mary

You, Mother of God, we call to you.  
Intercede for us, Mary:  
Do not leave us in our fears.  
To Jesus, who to warn us of our perils,  
Chose to take on human form,  
Intercede for us, Mary:  
That we may become complete,  
Intercede for us, Mary!  
Body, honor, and earthly goods protect,  
That we might in time live  
Long years with the angel hosts.  
Intercede for us, Mary!  
You are the spring that ne'er dries up,  
Intercede for us, Mary:  
That the Holy Ghost might light us  
The way to true remorse and full confession.  
Jesus, your Son, will not deny you:  
Intercede for us, Mary:

### 6. Magdalene

On that Easter morning,  
Mary Magdalene went to the grave.  
What did she find standing in the grave?  
An angel of mercy.  
The angel greeted her then:  
"The blessed woman seeks Him.  
He is risen from death,  
whom you wished to anoint.  
"Mary," He called her to Him.  
Then she recognized her Savior.  
She saw that He looked  
just as if He were a gardener.

### 7. Praise to Mary

Mary, true Heaven's Joy  
Delight of the world:  
Who would not love you?

## Concert Program

Prelude Music by the Elmira Trombone Choir

**O Come, O Come Emmanuel** ..... Rev. John Mason Neale (1818-1866),  
Arr. Will Wickham  
*Cantata Singers, Chancel Choir, Bell Choir, Trombone Choir, Organ*

**A Jubilant Song** ..... Allen Pote  
*Cantata Singers, North Presbyterian Chancel Choir, Brass and Piano*  
(Dir. by Paul Holland)

**Rocking** ..... (traditional Czech Carol) Arr. Sir David Willcocks  
*Cantata Singers*

**Lute-Book Lullaby** ..... (Irish Lullaby) William Ballet  
*Cantata Singers*

**Carol, With Lullaby** ..... (English Modern Lullaby) Phyllis Tate  
*Cantata Singers with Piano*

**Two Ancient Carols** ..... Traditional, arr. Dr. Howard Hanson  
*Elmira Trombone Choir*

**Marienlieder**, Op. 22 ..... Johannes Brahms (1833-1897)

1. *Der englische Gruss*
  2. *Marias Kirchgang*
  3. *Marias Wallfahrt*
  4. *Der Jäger*
  5. *Ruf zur Maria*
  6. *Magdalena*
  7. *Marias Lob*
- Cantata Singers*

FREE-WILL OFFERING

*Selections by the Elmira Trombone Choir*

INTERMISSION

**Awake, My Soul** ..... Georg Friedrich Händel  
*North Presbyterian Bell Choir*

**Three Christmas Carols** ..... Vinicius Grefiens (b. 1916)

1. *Rătăciam printr-o grădină*
2. *I-an ieșiți voi mari boieri*
3. *Ia sculați voi, boieri mari!*

*Cantata Singers*

**Ding Dong! Merrily on High** ..... Traditional  
*Cantata Singers*

**Carol of the Bells** ..... Adapted by Peter J. Wilhousky  
*Cantata Singers*

**Two Carols** ..... Traditional, arr. Will Wickham  
*Elmira Trombone Choir*

**Advent Promise** ..... Ruth Elaine Schramm  
*North Presbyterian Chancel Choir*

**A Festive Alleluia** ..... Patrick Liebergen  
*Cantata Singers, North Presbyterian Chancel Choir, Brass and Piano*  
(Dir. by Paul Holland)

**Four Christmas Carols** ..... Traditional, arr. Vaclav Nelhybel  
(Please join with us in singing these carols!)

1. *Oh Come all ye Faithful*
2. *Hark! The Herald Angels Sing*
3. *Angels We Have Heard on High*
4. *Joy to the World*



This program is underwritten in part by a grant from **The Community Foundation of the Elmira-Corning Area, Inc.**

Du stehst mir geschrieben,  
 Ja bist mir gegraben  
 Mit tiefen Buchstaben  
 In meinem Herzelein!  
 Wie schmelzet ein Karfunkelstein  
 Im Lorbeerkränzelein,  
 So geht es mir eben,  
 Mein' Seel' und mein Leben  
 Vor Lieb' sich zertrennen  
 Und in sich verbrennen  
 Bei deinem Nennen!  
 Der ganzen Schöpfung reiche Zier  
 Vergleicht sich nicht mit dir.  
 Es dürfen die Blumen  
 Ihr' Schönheit nicht rühmen,  
 Sie müssen sich schämen,  
 Du tuest benehmen  
 All' ihre Zierlichkeit.  
 Des Himmels Sternengesicht  
 Und aller Sonnen Licht,  
 Samt Edelgesteinen,  
 Sie dürfen nicht scheinen,  
 Die Perlen, Korallen,  
 Gold, Silber, sie fallen  
 Vor dir in Finsternis.  
 Maria, o mein' höchste Freud',  
 Die Welt ist mir verleidt,  
 Ich suche zu sterben;  
 Du woll'st mir erwerben  
 Nur Gottes Gnaden,  
 Auf höheren Pfaden  
 So scheid' ich fröhlich hin.

You stand written,  
 Yea, deeply inscribed  
 With deep letters  
 Within my heart.  
 As the Carbunclestone  
 Melts in the laurel wreath  
 So it goes with me:  
 My soul and my life  
 For love of you  
 Tear asunder and burn,  
 At the sound of your name.  
 The richest ornament of all  
 Creation cannot compare with you:  
 The flowers do not dare  
 Boast their beauty  
 They must be ashamed  
 That you have  
 All of their charm:  
 The stars of Heaven,  
 The light of all suns  
 And all gems  
 Do not dare to shine.  
 The pearls, corals,  
 Gold, and silver, they fall  
 In darkness before you:  
 Mary, oh my greatest joy,  
 I am sick of the world.  
 I seek to die.  
 If you would ask for me  
 God's mercy,  
 Then for higher paths  
 I would joyfully leave.

**Three Christmas Carols**  
**(Vinicius Grefiens)**

**1. Rătăciam printr-o grădină**

Rătăciam printr-o grădină (Ref.)  
 Mă-ntalnia cu o albină (Ref.)  
 Albina strângea din flori (Ref.)  
 Ceară pentru sărbători (Ref.)  
 Ceara se făcea făclii (Ref.)  
 Să le dea Sântei Mării (Ref.)  
 Făcliile s-aprindeau (Ref.)  
 Îngerii in Rai râdeau (Ref.)  
 Făcliile se stingeau (Ref.)

**1. While Wandering Through a Garden**

While wandering through a garden, (Ref.)  
 I met a bee. (Ref.)  
 The bee was gathering from flowers (Ref.)  
 Wax for the holidays. (Ref.)  
 The wax was made into torches (Ref.)  
 To be given to Saint Mary. (Ref.)  
 The torches were lit, (Ref.)  
 The angels in Paradise were smiling, (Ref.)  
 The torches were blown out, (Ref.)

Îngerii in Rai plângeau (Ref.)

Refren: Florile dalbe

**2. I-an ieșiți, voi, mari boierii**

I-an ieșiți, voi, mari boierii, (Ref.)  
 De vedeți pe Dumnezeu,  
 Cum coboară de frumosu (Ref.)  
 De frumos, de cuviu  
 Tot pe scări de luminării, (Ref.)  
 C-un vestmânt până-n pământu.  
 Dar în spate și în pieptu, (Ref.)  
 Scrisa-i luna și lumina  
 Iar în jos de mânecelu, (Ref.)  
 Scrise-s stele marunțelu.  
 I-an ieșiți, voi, mari boierii, (Ref.)  
 De vedeți pe Dumnezeu.  
 Refren: Florile dalbe de maru.

**3. Ia sculați voi, boieri mari**

Ia sculați voi, boieri mari,  
 Leroi Domnule,  
 Sculați voi, Români plugari,  
 Leroi Doamne,  
 Că pe cer s-a arătat (Ref. 1)  
 Un luceafăr de-mpărat. (Ref. 2)  
 Cu lumina lui cea sfântă, (Ref. 1)  
 Lumea o binecuvântă (Ref. 2)  
 Și gătește drum frumos (Ref. 1)  
 Domnului Isus Hristos. (Ref. 2)  
 Și vă zice să trăiți (Ref. 1)  
 Întru mulți ani fericiți, (Ref. 2)  
 Și ca pomii să-nfloriți (Ref. 1)  
 Și ca ei să-mbătrâniți. (Ref. 2)  
 Refren 1: Leroi Domnule,  
 Refren 2: Leroi, leroi, Doamne,  
 Leroi Domnule.

The angels in Paradise were weeping. (Ref.)

Refrain: White flowers

**2. Come out you, great noblemen**

Come out you, great noblemen, (Ref.)  
 To see God,  
 So beautifully descending, (Ref.)  
 So beautifully, and so reverently,  
 On ladders of candles, (Ref.)  
 Dressed in a long robe sweeping the ground.  
 But on the back and on the chest, (Ref.)  
 It has engraved the moon and the light,  
 And down the sleeves, (Ref.)  
 Are written tiny stars.  
 Come out, you great noblemen, (Ref.)  
 To see God.  
 Refrain: White apple flowers

**3. Wake up you, great noblemen**

Wake up you, great noblemen  
 Alleluia, Lord,  
 Wake up you, Romanian plowmen,  
 Alleluia, Lord,  
 For in the sky it has appeared, (Ref. 1)  
 A kingly Morningstar. (Ref. 2)  
 With its holy light, (Ref. 1)  
 It blesses the whole world. (Ref. 2)  
 And it prepares a beautiful road (Ref. 1)  
 For the Lord Jesus Christ. (Ref. 2)  
 And it bids you to live (Ref. 1)  
 Many happy years, (Ref. 2)  
 And to blossom like the fruit trees,  
 And like them to grow old. (Ref. 2)  
 Refrain 1: Alleluia, Lord  
 Refrain 2: Alleluia, alleluia, Lord,  
 Alleluia, Lord.



**RAFFAELLO Sanzio**  
**(b. 1483, Urbino, d. 1520, Roma)**

*The Granduca Madonna*

1504

Oil on wood, 84 x 55 cm

Galleria Palatina (Palazzo Pitti), Florence

# Four Christmas Carols

## O Come All Ye Faithful

arr. Vaclav Nethybel

1. Oh come, all ye faith-ful, Joy-ful and tri-um-phant, O  
 2. Sing choirs of an-gels, Sing in ex-ul-ta-tion, O  
 3. Yea, Lord, we greet Thee, Born this hap-py morn-ing, —

5  
 come ye, O come ye to Beth-le-hem; Come and be-hold Him,  
 sing all ye Cit-i-zens of heav'n a-bove; Glo-ry to God, —  
 Je-sus, to Thee be all glo-ry giv'n Word of the Fa-ther

11  
 Born the King of an-gels,  
 Glo-ry in the high-est O come let us a-dore Him, O come let us a-  
 Now in flesh ap-pear-ing

16  
 dore Him, O come let us a-dore Him, Christ — the Lord

## Hark! The Herald Angels Sing

21  
 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 Son of Right-eous-ness!

25  
 Peace on earth, and mer-cy mild, — God and sin-ners re-con-ciled  
 Late in time be-hold Him come — Off-spring of a vir-gin's womb.  
 Light and life to all He brings, — Ris'n with heal-ing in His wings.

29  
 Joy-ful all ye na-tions, rise, — Join the tri-umph of the skies, —  
 Veiled in flesh the God-head see, — Hail th'In-car-nate De-i-ty, —  
 Mild He lays His glo-ry by, — Born that we no more may die, —

33  
 With th'an-gel-ic host pro-claim, Christ is — born in Beth-le-hem  
 Pleased as man with us to dwell, Je-sus, our Em-man-u-el, Hark! the her-ald  
 Born to raise each child of earth, Born to — give us sec-ond birth.

38  
 an-gels sing, Glo-ry — to the new born King.

## Angels We Have Heard on High

41  
 1. An-gels we have heard on high sweet-ly sing-ing o'er the plains  
 2. Shep-herds why this ju-bi-lee Why your joy-ous strains pro-long  
 3. Come to Beth-le-hem and see Christ whose birth the an-gels sing

45  
 and the moun-tains in re-ply ech-o-ing their joy-ous strains  
 What the glad-some tid-ings be, Which in-spire your heav'n-ly song? Glo-  
 Come a-dore on bend-ed knee Christ our Lord, the new born king

50  
 ri-a In Ex-cel-sis De-o Glo-

56  
 ri-a In Ex-cel-sis De-o

## Joy to the World

62  
 1. Joy to the world! The Lord is come: Let earth re-ceive her King. Let  
 2. He rule the world with truth and grace, And makes the na-tions prove The

69  
 ev-'ry heart pre-pare Him room, — And heav'n and na-ture sing, And  
 glo-ries of His right-eous-ness, — And won-ders of His love, And

75  
 heav'n and na-ture sing, And heav-en, and heav-en and na-ture sing.  
 won-ders of His love, And won-ders, and won-ders of His love.

## Concert Personnel

Organist/Pianist: Barb Mosher

Pianist: Frances McLaren

### North Presbyterian Chancel Choir

Directed by Paul Holland

#### Soprano

Karen Paul  
Carole Shellman  
Connie Wilson

#### Tenor

Bob Drake  
Brian Mosher

#### Bass

Paul Mills  
Ed Tompkins  
John Tompkins  
Noel Weigel

#### Alto

Gloria Dildine  
Barbara Fitzsimmons  
Erin Jacob  
Karen Moshier  
Annette Stevens

### North Presbyterian Bell Choir

directed by Paul Holland

Grace DiCinti	Gary Mosher
Chris Drake	Kim Mosher
Cherie Michalko	Michaela Moshier
Brian Mosher	Kathryn Robinson

### North Trumpets

Joel Buice, Brian Mosher, Gary Mosher, Chris Taylor

### Elmira Trombone Choir

Rich Bergman	Craig Harrigan
Bill Berresford	Sarajane Harrigan
Charlotte Cook	Steve McEuen
Chuck Depaolo	Michael Resig
Eileen Goodling	

## Cantata Singers

directed by Will Wickham

#### Soprano

Ruth Bruning  
Robin Fitzgerald  
Isabel Gilroy  
Dorothy Hoos  
Joy McFarland  
Kate Nagle  
Susan Nagle  
Jasmin Staechele  
Susan Tanner  
Helen Vincent

#### Alto

Loueda Bleiler  
Shirley Brodgerski  
Amy Chrabaszcz  
Gail Fink  
Martha Horton  
Frances McLaren  
Jane Poliseo  
Cora Range  
Ginny Shippy

#### Tenor

Bill Brodgerski  
Thomas J. McCloskey  
Gary Tucker  
Lydia Wickham

#### Bass

Jim Fink  
Graham Howard  
Rick Schockner

**Rehearsal Accompanist:** Frances McLaren

Special thanks to Reverend Gary Chorpene and the staff and congregation of North Presbyterian Church for hosting this concert. We are also grateful to First Presbyterian Church for the use of rehearsal space.

Join us for these upcoming events!

### Annual Bach Festival

February 26 & 27, 2005

3:00 p.m. (both days)

Grace Episcopal Church, Elmira

**Saturday program** includes a lecture by Dr. William Cowdery & performance of *The Coffee Cantata*.

**Sunday program** includes the performances of *Cantata 121* and *Motet VI*, a reconstruction of the *D Major Concerto*, and a performance by the winner of the 5th Annual Young Performers Competition.

### Spring Concert - All Mozart

Sunday, May 15th

4:00 p.m.

First Congregational Church, Corning

The Choir of the First Congregational Church will join the Cantata Singers to perform Mozart's *Mass in C*. The program also includes the *Kyrie* from the *Mass in D Minor*.