



If you are interested in singing with the Chorale, see a member for more details, or call 540-786-2861.

or call 540-786-2861. Rehearsals are

Monday evenings, 7:30 to 9:30,

Sept - Dec and Feb - May.

Learn more about the Chorale at www.ccfbg.org





of Fredericksburg directed by Mary-Hannah Klontz presents



Friday, December 20, 2013, 8:00 pm Saturday, December 21, 2013, 3:00 pm Fredericksburg United Methodist Church





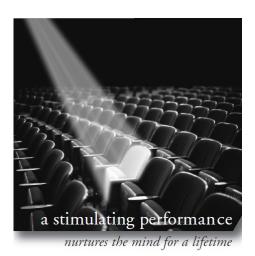


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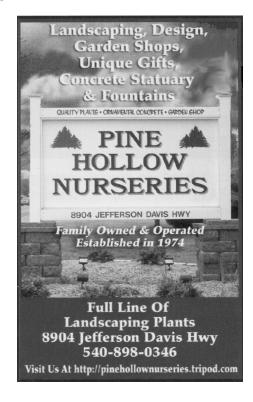
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THE CHAMBER CHORALE OF FREDERICKSBURG

Mary-Hannah Klontz, Director with The Fredericksburg United Methodist Church Bell Choir Directed by Brian Lamb Accompanied by Karen Clotfelter, piano; and Cheryl Mahoney, organ

SOPRANOS/ALTOS

TENORS/BASSES

Lauren Becker	Ruth Kochenour	Richard Abel	Paul Klontz
Beth Bullock	Cheryl Mahoney	Paul Beauleiu	Charles Lopez
Kristine Clifford	Hannah Massey	Darrell Cooper	Jeff Massey
Autumn East	Amy Miller	Larry Crosswell	J.J. Reichard
Alyssa Irby	Julie Perry	Jim Eaton	Justin Smith
Bonnie Johnson	Laura Roberts	Joe Eveler	Roy Smith
Patti Kerns	Rachelle Shields	Ben Harris	Mike St. John
Anne Knowlton	Stephanie Smith	John Irby	David Way
		Philip Keirstead	Ken Wayne

CONCERT VOLUNTEERS

Debbie Taylor

Margaret Bridges

Ushers from Stafford High School

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SEASON UNDERWRITERS

Fredericksburg Arts Commission Fredericksburg Economic Development Authority Virginia Commission for the Arts

The Chamber Chorale of Fredericksburg is a proud member of:

Chorus America

Messiah

Although often called "The Messiah", the original title is simply Messiah. Originally, Messiah (like other Baroque oratorios) was performed during Lent, the penitential season of the Christian year that precedes Easter. During Lent, operas were forbidden and oratorios took their place as public entertainment. The first performance of Messiah took place on April 13, 1742 in Dublin Ireland. Despite the sacred text, Handel never conducted this work in a church. The Christmas performance tradition was established in 1791 in Great Britain and in 1818 in America. (A Practical Guide for Performing, Teaching and Singing Messiah, Leonard Van Camp.)

Brightest and Best and Bright Morning Stars are beloved Appalachian Carols sung by Jean Ritchie, known as the "Mother of Folk." Ritchie, born to a singing family in Kentucky, received a Fulbright scholarship to trace the heritage of American Ballads to folk songs of the British Isles. (Wikipedia) Roy and Stephanie Smith were privileged to attend a session led by Ritchie where she explained that Bright Morning Stars is sung at dawn on January 6th. Brightest and Best will be sung in a traditional A cappella rendition and Bright Morning Stars as a contemporary arrangement.

What Sweeter Music

It is hard to find a choral concert series in the United States or Great Britain that does not include at least one work by the prolific British composer, John Rutter. Last year the chorale performed his extended work, *Gloria*. This year we turn to one of Rutter's more intimate compositions, a setting of a poem by Robert Herrick (1591-1674), entitled *A Christmas Carol, Sung to the King (Charles I) In the Presence at Whitehall* (Hymns and Carols of Christmas.com)

The tune of **Carol of the Bells** comes from the Ukranian carol, Shchedryk, traditionally sung on New Year's Eve. The melody is based on a distinctive repeating four-note motive. It was first arranged by Mykola Leontovich in 1916 then given English lyrics by Peter Wilhousky in 1936. (Wikipedia)

Auld Lang Syne is a Scottish folk song sung to a poem by Robert Burns. It was popularized in the United States by Guy Lombardo, whose band established a tradition of playing it just after midnight on New Year's Eve. (abcnews.go.com)

NOTES

The program this evening moves chronologically through the Christmas story and through music history. The song lyrics move from Mary's response to the Annunciation (Magnificat), to the watchmen and prophets awaiting the birth, to the cradle songs and finally the celebration that reverberates centuries later. Musically, the program begins with music of the Baroque period and moves to folk songs brought from Europe to Appalachia, to Romantic and contemporary songs of the season. Please join us in the carol sing! The program concludes with a toast to the New Year and a blessing. We invite you to consider joining the Chorale as a member of our Festival Chorus for the Spring Concert on May 10. The Festival Chorus will sing "With a Voice of Singing" (heard in our Fall concert) and "The Lord Bless You and Keep You" (heard in this concert.). More information is found on the program insert and at our web site: www.ccfbg.org.

Magnificat

Although attributed to Giovanni Battista Pergolesi, this work may have been composed by Pergolesi's teacher, Francesco Durante. There is no record of the date of composition or first performance and no extant copy of the manuscript to consult, so the mystery remains. The work adheres to the prevailing Baroque style of sacred music but also offers hints of the new operatic style that Pergolesi was developing. The main theme that appears in both the first and last movements is based on the chant intonation for the Magnificat, an example of the traditional Baroque practice. Yet the use of expressive soloists pulls from the operatic school.

Sleepers Wake (Wachet auf Cantata 140) and the Christmas Oratorio are two of J.S. Bach's most beloved compositions. The Chorale performs two chorale settings from these works this evening. Each chorale (Lutheran hymn tune) is set in a different way. Zion hört die Wächter singen from Sleepers Wake is sung in unison by the men with an intricate instrumental counterpoint as accompaniment. Break Forth O Beauteous Heavenly Light is set for four-part A cappella voices that move beyond the typical congregational hymn setting through chromatic harmonization and embellishments, rhythmic syncopations and a dynamic bass line.

Celebrating our 25th season, the **Chamber Chorale of Fredericksburg**, is dedicated to performing fine choral music for the Fredericksburg community. This select ensemble has been noted for its beautifully blended tone, wide dynamic range, highly expressive singing, and extraordinarily diverse repertoire, including works by many living composers. The Chorale has commissioned and premiered several works by Virginia composers. In addition to the regular season, the Chorale is

frequently featured at area events. Some highlights of past seasons have included appearances at the Fredericksburg Festival of the Arts, with the University of Mary Washington Philharmonic Orchestra, and at the American Choral Directors Association Regional Conference.





Mary-Hannah Klontz is Music Director of the Chamber Chorale of Fredericksburg. She holds music degrees from The University of Akron and the Eastman School of Music and is pursuing a Doctor of Musical Arts in Choral Conducting at George Mason University where she studies with Dr. Stan Engelbretson.

Ms. Klontz serves as Community Choir Repertoire and Standards Chair for the Virginia chapter of the American Choral Directors' Association, and is a Creative Motion Master Teacher on the faculty of

the annual Windswept Summer Music Experience held at William Jewell College. She credits Creative Motion for her musical foundation.

Mary-Hannah is the choral director at Swanson Middle School in the Arlington Public Schools, where she has taught vocal music at the elementary, middle, and high school levels and most recently served as the Arts Education Specialist. She enjoys composing and her composition, *Point Me to the Stars*, is published with Hal Leonard as part of the Henry Leck Choral Artistry Series. She resides in Arlington with her husband, Paul Klontz, a member of the U.S. Army Herald Trumpets and their daughters, McKenna and Kyra.

PROGRAM

Magnificat (Song of Mary)Giovanni Battista Pergolesi (1710-1736)

I. Magnificat

Magnificat anima mea Dominum; Et exultavit spiritus meus in Deo salutari meo.

Ouia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est, et sanctum nomen ejus.

My soul magnifies the Lord, and my spirit has rejoiced in God, my Savior for he has considered the low estate of his handmaiden. Behold, indeed from now on, all generations will call me blessed: the Almighty has done great things for me, and holy is his Name.

II. Et misericordia

Autumn East, soprano; Kristine Clifford, alto Soli: Beth Bullock Kristine Clifford, Autumn East, Alyssa Irby, Patti Kerns, Amy Miller, Laura Roberts, Larry Crosswell, Jim Eaton, Joe Eveler, Ben Harris, John Irby, Philip Keirstead, and Roy Smith

Et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam brachio suo; Dispersit superbos mente cordis sui. He has mercy on those who fear him in every generation. He has shown the strength of his arm, he has scattered the proud in their conceit.

III. Deposuit

Soli: as above

Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes.

He has cast down the mighty from their seats, and exalted the humble. He has filled the hungry with good things, and the rich he has sent away empty.

IV. Suscepit Israel

Jim Eaton, bass; Ben Harris, tenor

Sucepit Israel, puerum suum, recordatus He has helped his servant Israel misericordiae suae.

in remembrance of his mercy.

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 the angelic host proclaim: "Christ is born in Bethlehem" Hark! The herald angels sing "Glory to the newborn King!"

Hail the heav'n-born Prince of Peace! Hail the Son of Righteousness! Light and life to all He brings Ris'n 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!"

The First Nowell

the angel did say
was to certain poor shepherds
in fields as they lay;
in fields where they lay,
keeping their sheep,
on a cold winter's night
that was so deep.

Nowell, Nowell, Nowell, Nowell, Born is the King of Israel.

They looked up and saw a star shining in the east beyond them far, and to the earth it gave great light, and so it continued both day and night.

Nowell, Nowell, Nowell, Nowell, Born is the King of Israel.

V. Sicut locutus est.

Sicut locutus est ad patres nostros, Abraham et semeni ejus in saecula. Gloria Patri et Filio et Spiritui Sancto As He spoke to our fathers, to Abraham and his children forever. Glory be to the Father, and the Son And the Holy Spirit

VI. Sicut erat

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. As it was in the beginning, and now and always, and forever and ever.

Amen

Kristine Clifford, flute; Roy Smith, cello Paul Beauleiu, Darrell Cooper, Larry Crosswell, Joe Eveler, Ben Harris, John Irby, Philip Keirstead, Jeff Massey, Mike St. John, and Ken Wayne

Zion hört die Wächter singen, das Herz tut ihr vor Freuden springen, sie wachet und steht eilend auf. Ihr Freund kommt von Himmel prächtig, von Gnaden stark, von Wahrheit mächtig, ihr Licht wird hell, ihr Stern geht auf. Nun komm, du werte Kron', Herr Jesu, Gottes Sohn, Hosianna! Wir folgen all zum Freudensaal und halten mit das Abendmahl. Zion hears the watchmen sing, her heart leaps for joy within her, she wakens and hastily arises. Her glorious Friend comes from heaven, strong in mercy, powerful in truth, her light becomes bright, her star rises. Now come, precious crown, Lord Jesus, the Son of God! Hosannah! We all follow to the hall of joy and hold the evening meal together.

~INTERMISSION~

Brightest and Best
Lullay Alleluia
What Child Is This?Linda R. Lamb Fredericksburg United Methodist Bell Choir, Brian Lamb, conductor
What Child is This? English Carol, arr. G. Cochran Lauren Becker, Beth Bullock, Kristine Clifford, Autumn East, Alyssa Irby, Patti Kerns, Amy Miller, Julie Perry, and Laura Roberts
O Holy NightAdolphe Adam (1803-1856) Rachelle Shields, soprano
Bright Morning Stars Appalachian Song, arr. S. Kirchner Julie Perry, soprano; Jim Eaton, bass
Angels We Have Heard on HighFrench Carol, arr. Shaw/Parker
Most Wonderful Time of the Year E. Pola and G. Wyle, arr. Rubino
What Sweeter Music
Carol of the Bells Ukranian Carol arr. M. Leontovich, & P. Wilhousky
Processional Alleluia
Carol Sing
Auld Lang Syne (Times Gone By)Scottish folk tune
D o b o or t D or C
Robert Burns arr. Gray Darrell Cooper, tenor

O Come, All Ye Faithful,

Joyful and triumphant! Oh, come ye, oh, come ye to Bethlehem; Come and behold him Born the king of angels:

Oh, come, let us adore him, Oh, come, let us adore him, Oh, come, let us adore him, Christ the Lord.

Sing, choirs of angels, Sing in exultation, Sing, all ye citizens of heaven above! Glory to God In the highest: (Refrain)

God Rest Ye Merry, Gentlemen

Let nothing you dismay
Remember Christ, our Saviour
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

From God our Heavenly Father A blessed Angel came; And unto certain Shepherds Brought tidings of the same: How that in Bethlehem was born The Son of God by Name. (Refrain)