

# The Carols of Christmas

December 13, 2020

Potomac Presbyterian Church

**I) WELCOME: Del Smith**

**II) OPENING PRAYER: Chris McAuliffe**

**III) THE CAROLS**

Each Carol will be introduced by members of our congregation, after which the Carol will be sung by members of the Washington Opera Society. (See biographies attached in this document.)

Carol works and music are also attached below, from *Glory to God: The Presbyterian Hymnal* to provide to follow along or sing along.

1. *O Come All Ye Faithful* (1743)..... Diane Chapin
2. *O Little Town of Bethlehem* (1868)..... Alex and Magda Shalaby
3. *Away in a Manger* (1887)..... Dan and Susan Pereles
4. *Hark, the Herald Angels Sing* (1739)..... Rob Wescott and Karen Wise
5. *Angels We Have Heard on High* (1855)..... Wendy Petti
6. *Angels from the Realms of Glory* (1816)..... Paul and Cyndy Mamalian
7. *In the Bleak Midwinter* (1872)..... Bob and Louise Plumb
8. *Joy to the World* (1719)..... Tom and Susan Hougen
9. *Silent Night* (1818) .....David and Penny Boyd

**IV) DISCUSSION**

**V) CLOSE WITH PRAYER: Pastor Emily**

# O Come, All Ye Faithful 133

1 O come, all ye faith - ful, joy - ful and tri - um - phant; O come  
 2 True God from true God, Light from light e - ter - nal, born  
 3 Sing, choirs of an - gels; sing in ex - ul - ta - tion; sing,  
 4 Yea, Lord, we greet thee, born this hap - py morn - ing; Je -

ye; O come ye to Beth - le - hem! Come, and be - hold him,  
 of a vir - gin, a mor - tal he comes; ver - y God, be -  
 all ye cit - i - zens of heaven a - bove! Glo - ry to God, all  
 sus, to thee be all glo - ry given; Word of the Fa - ther,

*Refrain*

born the King of an - gels!  
 got - ten, not cre - at - ed! O come, let us a - dore him; O come, let  
 glo - ry in the high - est!  
 now in flesh ap - pear - ing!

us a - dore him; O come, let us a - dore him, Christ, the Lord!

From its Roman Catholic origins, this 18th-century hymn has spread to worldwide use by many denominations in both Latin and vernacular versions. Once popular with a wide range of hymn texts, this tune is now firmly associated with this Christmas text from which it is named.

## 121 O Little Town of Bethlehem



1 O lit - tle town of Beth - le - hem, how still we see thee lie!  
 2 For Christ is born of Mar - y and, gath - ered all a - bove,  
 3 How si - lent - ly, how si - lent - ly, the won - drous gift is given!  
 4 O ho - ly child of Beth - le - hem, de - scend to us, we pray;



A - bove thy deep and dream - less sleep the si - lent stars go by.  
 while mor - tals sleep, the an - gels keep their watch of won - dering love.  
 So God im - parts to hu - man hearts the bless - ings of his heaven.  
 cast out our sin and en - ter in; be born in us to - day.



Yet in thy dark streets shin - eth the ev - er - last - ing light;  
 O morn - ing stars, to - geth - er pro - claim the ho - ly birth,  
 No ear may hear his com - ing, but in this world of sin,  
 We hear the Christ - mas an - gels the great glad ti - dings tell;



the hopes and fears of all the years are met in thee to - night.  
 and prais - es sing to God the king, and peace to all on earth.  
 where meek souls will re - ceive him, still the dear Christ en - ters in.  
 O come to us; a - bide with us, our Lord Em - man - u - el!




Though he was famed during his lifetime as a great preacher, no sermon Phillips Brooks ever preached has been heard or read by as many people as have sung this carol he wrote in December 1868 for the Sunday School children of Holy Trinity Episcopal Church in Philadelphia.

## 115


## Away in a Manger

Capo 3: (D) F (G) B $\flat$  (D) F




1 A - way in a man - ger, no crib for his bed,  
 2 The cat - tle are low - ing; the poor ba - by wakes,  
 3 Be near me, Lord Je - sus; I ask thee to stay

(A7) C7 (D) F




the lit - tle Lord Je - sus laid down his sweet head.  
 but lit - tle Lord Je - sus, no cry - ing he makes.  
 close by me for - ev - er and love me, I pray.

(G) B $\flat$  (D) F



The stars in the bright sky looked down where he lay,  
 I love thee, Lord Je - sus; look down from the sky,  
 Bless all the dear chil - dren in thy ten - der care,

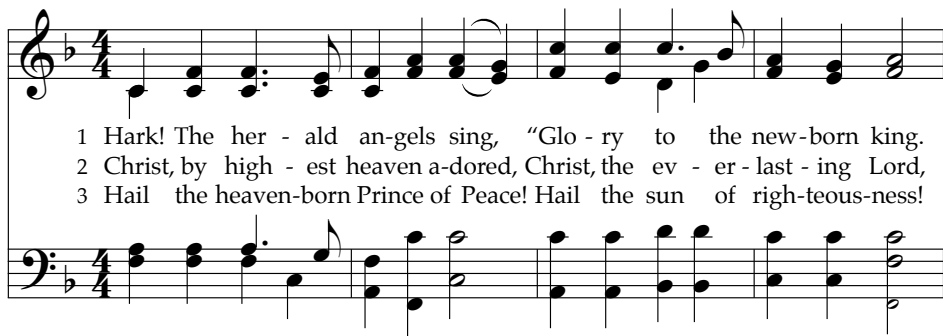
(A7) C7 (D) F (Em) Gm (A7) C7 (D) F



the lit - tle Lord Je - sus a - sleep on the hay.  
 and stay by my side un - til morn - ing is nigh.  
 and fit us for heav - en to live with thee there.

Though erroneously attributed to Martin Luther, this anonymous carol has North American roots, probably originating among Pennsylvania Lutherans. Although more than forty melodies have been connected with these words, this tune was among the earliest written for them.

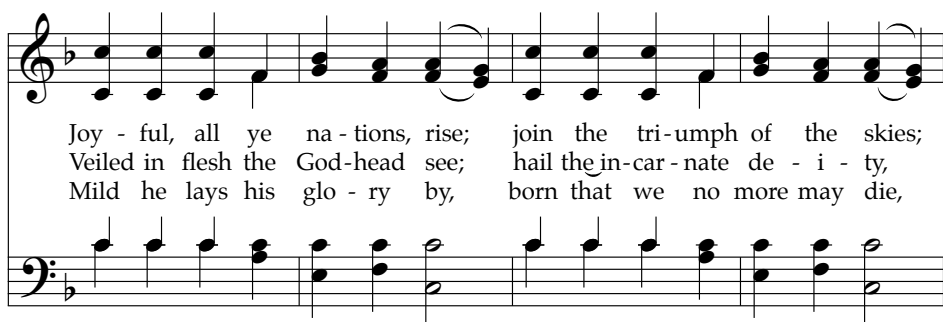
## 119 Hark! The Herald Angels Sing



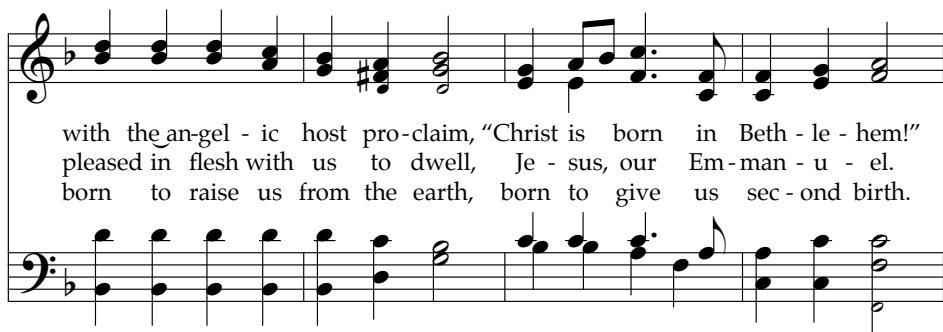
1 Hark! The her - ald an-gels sing, "Glo - ry to the new-born king.  
2 Christ, by high - est heaven a-dored, Christ, the ev - er - last - ing Lord,  
3 Hail the heaven-born Prince of Peace! Hail the sun of righ-teous-ness!



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



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



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

Brought together in the mid-19th century, the text and tune of this familiar carol began in quite different forms. The text had ten stanzas and began, "Hark, how all the welkin rings." The tune was created for a festival celebrating Gutenberg's introduction of moveable type.

JESUS CHRIST: BIRTH

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

The image shows a musical score for the hymn "Hark! The herald angels sing." It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (one flat) and 4/4 time. The melody is written in a simple, homophonic style. The lyrics are written below the staves, with hyphens indicating syllables across notes. The music ends with a double bar line.

# 113 Angels We Have Heard on High

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 him whose birth the an - gels sing;

and the moun-tains in re - ply ech - o - ing their joy - ous strains.  
 What the glad - some ti - dings be which in - spire your heaven - ly song?  
 come, a - dore on bend - ed knee Christ, the Lord, the new - born King.

Refrain

Glo - - - ri - a

in ex - cel - sis De - o! Glo -

This French carol probably dates from the 1700s, though it was not printed until the following century. Because it uses a vernacular language for the narrative stanzas and Latin for the refrain, it belongs to a special category called "macaronic" or mixed-language texts.

JESUS CHRIST: BIRTH

The image shows a musical score for the piece "Jesus Christ: Birth". It consists of two staves, a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: "ri - a in ex - cel - sis De - o!". The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. The score concludes with a double bar line.

ri - a in ex - cel - sis De - o!



## 143 Angels, from the Realms of Glory

1 An - gels, from the realms of glo - ry, wing your flight o'er  
 2 Shep - herds, in the fields a - bid - ing, watch - ing o'er your  
 3 Sag - es, leave your con - tem - pla - tions; bright - er vi - sions  
 4 All cre - a - tion, join in prais - ing God the Fa - ther,

all the earth; you, who sang cre - a - tion's sto - ry,  
 flocks by night, God with us is now re - sid - ing;  
 beam a - far; seek the great de - sire of na - tions;  
 Spir - it, Son, ev - er - more your voic - es rais - ing

now pro - claim Mes - si - ah's birth:  
 yon - der shines the in - fant light: come and wor - ship,  
 you have seen his na - tal star:  
 to the e - ter - nal Three in One:

come and wor - ship, wor - ship Christ, the new - born king!

This familiar carol was first published as a poem in the Christmas Eve 1816 issue of a newspaper the author edited in Sheffield, England. The tune name celebrates the location of a prominent Presbyterian Church in London, sometimes called the "Presbyterian cathedral."

## In the Bleak Midwinter

144



1 In the bleak mid-winter, frost-y wind made moan;  
 2 Our God, heaven can-not hold him, nor earth sus-tain;  
 3 An-gels and arch-an-gels may have gath-ered there;  
 4 What can I give him, poor as I am?



earth stood hard as i-ron, wa-ter like a stone;  
 heaven and earth shall flee a-way when he comes to reign:  
 cher-u-bim and ser-a-phim thronged the air;  
 If I were a shep-herd, I would bring a lamb;



snow had fall-en, snow on snow, snow on snow,  
 in the bleak mid-winter a sta-ble place suf-ficed  
 but his moth-er on-ly, in her maid-en bliss,  
 if I were a wise man, I would do my part;



‡ in the bleak mid-winter, long a-go.  
 the Lord God in-car-nate, Je-sus Christ.  
 ‡ wor-shipped the be-lov-ed with a kiss.  
 yet what I can I give him: give my heart.



Though this text describes winter weather in England rather than in Palestine, the poet is using familiar surroundings as a means of making the Nativity more immediate and personal. The tune name honors a Gloucestershire village near the composer's birthplace in Cheltenham.

## 134

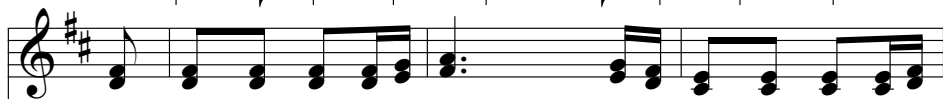
## Joy to the World



1 Joy to the world, the Lord is come! Let earth re - ceive  
 2 Joy to the earth, the Sav - ior reigns! Let all their songs  
 3 No more let sins and sor - rows grow, nor thorns in - fest  
 4 He rules the world with truth and grace, and makes the na -



her king; let ev - ery heart pre - pare him room,  
 em - ploy, while fields and floods, rocks, hills, and plains  
 the ground; he comes to make his bless - ings flow  
 tions prove the glo - ries of his righ - teous - ness



and heaven and na - ture sing, and heaven and na - ture  
 re - peat the sound - ing joy, re - peat the sound - ing  
 far as the curse is found, far as the curse is  
 and won - ders of his love, and won - ders of his  
 and heaven and na - ture sing,



sing, and heaven, and heaven and na - ture sing.  
 joy, re - peat, re - peat the sound - ing joy.  
 found, far as, far as the curse is found.  
 love, and won - ders, won - ders of his love.



heaven and na - ture sing,

While Isaac Watts did not write this text strictly for Christmas use, he did purposely cast his paraphrase of Psalm 98:4-9 in Christian terms, titling it "The Messiah's coming and kingdom." So "the Lord" here is Jesus Christ, rather than the God of Abraham, Isaac, and Jacob.

# Silent Night, Holy Night! 122

1 Si - lent night, ho - ly night! All is calm, all is bright  
 2 Si - lent night, ho - ly night! Shep - herds quake at the sight;  
 3 Si - lent night, ho - ly night! Son of God, love's pure light  
 4 Si - lent night, ho - ly night! Won - drous star, lend thy light;

'round yon vir - gin moth - er and child! Ho - ly In - fant, so ten - der and  
 glo - ries stream from heav - en a - far, heav - en - ly hosts sing "Al - le - lu -  
 ra - diant beams from thy ho - ly face, with the dawn of re - deem - ing  
 with the an - gels let us sing Al - le - lu - ia to our

mild, sleep in heav - en - ly peace, sleep in heav - en - ly peace.  
 ia: Christ the Sav - ior is born; Christ the Sav - ior is born!"  
 grace, Je - sus, Lord, at thy birth, Je - sus, Lord, at thy birth.  
 King: Christ the Sav - ior is born; Christ the Sav - ior is born.

## GERMAN

- 1 *Stille Nacht, heilige Nacht!*  
*Alles schläft, einsam wacht*  
*nur das traute, hochheilige Paar.*  
*Holder Knabe im lockigen Haar,*  
*schlaf in himmlischer Ruh,*  
*schlaf in himmlischer Ruh!*

## KOREAN

- 1 고요한밤 거룩한밤  
 어둠에 묻힌밤  
 주의부모 앉아서  
 감사기도 드릴때  
 아기잘도 잔다  
 아기잘도 잔다

## SPANISH

- 1 *¡Noche de paz, noche de amor!*  
*Todo duerme en derredor,*  
*entre los astros que esparcen su luz,*  
*bella, anunciando al niño Jesús,*  
*brilla la estrella de paz,*  
*brilla la estrella de paz.*

The tradition that this carol's tune was created for guitar accompaniment at its first singing on Christmas Eve 1818 seems reliable, though a recent find shows that the text was about two years old. But there is no question that this is now a favorite Christmas carol worldwide.

## THE WASHINGTON OPERA SOCIETY

Michael J. Reilly, Executive Director

**Dr. Scott Beard** has more than twenty years experience in higher education, both in the field of music and in administration. A full professor in the Department of Music, he was Coordinator of Keyboard Studies from 1998- 2011. He is currently Provost and chief academic officer at Shepherd University, located 65 miles outside of Washington, DC. Recognized for his outstanding teaching abilities, Dr. Beard was named 2006 West Virginia Music Teacher of the Year and was runner-up for West Virginia Professor of the Year in 2009. His students have won prizes in state, regional, national and international competitions, and have gone on to study music at conservatories and major university music schools. Concerts as a soloist, chamber musician and orchestral soloist have taken him throughout the United States and Canada, Croatia, Ecuador, France, Italy, and Spain. Recital appearances include Weill Recital Hall, the Tenri Cultural Institute (NYC), the many embassies, as well as numerous universities throughout the East Coast. His concerts have been praised for their poetry, passion and innovative programming. Beard has published articles in several national publications and his anthologies of piano ensemble music (with Dr. Lucy Mauro) are published by Alfred and a textbook in production with Oxford University Press. He is also the artistic director for the Washington Opera Society.

**Michael Butler** is a young tenor gaining traction in the Washington D.C. opera scene and is currently finishing up his degree at the University of Maryland, studying with Kevin Short. After dedicating more than 10 years of his life to intensive study in competitive Classical Piano, he turned to pursue opera as a career. A few of his most recent achievements are First Place in the 2020 Classical Singer National Competition, First Place at the Sue Goetz Ross Memorial Competition for Voice, an Encouragement Award in the Capital District of the 2020 Metropolitan Opera National Council Auditions, Winner for the 2018 National Young Arts Foundation Vocal Competition, Second place winner at the 2018 AAMS International voice competition, First Place in the 2017 MTNA National Voice Competition, and First Place in the 2015 MSMTA Competition in Classical Voice. In March of 2020, Michael was hired to perform a lead role in Frances Pollock's world premiere opera, *Briscola the Magician*. A few other previous roles Michael has performed have been Dancaire in Bizet's *Carmen* with Washington Opera Society, Messenger in Verdi's *Aida* with Washington Opera Society, Borsa in Verdi's *Rigoletto* with Belcantanti Opera Company, Ivan Lykov in Rimsky-Korsakov's *The Czar's Bride* with Belcantanti Opera Company, and the title role in Rossini's *Le Comte Ory* with Chicago Summer Music Festival last summer. Michael is currently a 2020 Apprentice Artist at Des Moines Metro Opera, participating in an online format due to COVID-19. Michael made his New York City Opera debut as one of four soloists singing Puccini and Verdi highlights in solo and ensemble fashion, accompanied by the Mid-Atlantic Symphony Orchestra at the Freeman Stage this past August.

Soprano **Natalie Conte** is a devoted performer in the Mid-Atlantic. In the past year, she has won first prize in the National Federation of Music Clubs' Young Artist Competition and the Maryland Lyric Opera Competition. In addition, she was the first-prize winner of the Vocal Arts D.C. Discovery Art Song Competition, as well as a finalist in the Friday Morning Music Club Washington International Competition at the Kennedy Center, both in 2013. She enjoys performing opera, oratorio, and recitals, and has been featured in such works with the Lyric Opera of Baltimore, Two Rivers Chamber Orchestra, Bay Atlantic Symphony, and the Russian Chamber Art Society, among others. Beyond the local stage, Conte has performed in her hometown Detroit, Michigan, as well as internationally in Rome, St. Petersburg and

Moscow. Conte has had the honor of working in masterclasses with such renowned singers as Marilyn Horne, Montserrat Caballe, Sherrill Milnes, and Aprile Milla. Natalie is a professor of voice at Shepherd University and adjunct assistant professor at Shenandoah Conservatory. This season, she will be a soloist with the Fairfax Choral Society and the Russian Chamber Art Society, and will return as an extra chorister for her fourth season with the Metropolitan Opera.

**Byron Jones** is well-known to audiences in the Washington, DC area, having performed regularly for more than two decades in opera, concert, recital and intimate cabaret settings, in such venues as the Kennedy Center Concert Hall, Opera House, and Millennium Stage, Lisner Auditorium, the National Shrine of the Immaculate Conception, and numerous regional theatres. His repertoire ranges from important works of the High Renaissance and Baroque through the 21st century. He has a special love of French *cabaret* songs, especially those of Jacques Brei, which he has performed to critical acclaim. His recordings of vintage songs from the early days of aviation are still on display as part of an interactive exhibit at the National Air and Space Museum of the Smithsonian Institution. A versatile artist, he continually seeks out new challenges. Jones has received critical praise for his warmth of tone, expressivity, and clear diction. He has performed with the Washington Opera, Baltimore Opera, Opera Vivente, and Florentine Opera. He remains active as a singer and stage director. Directing credits include *Riders to the Sea*, *Gianni Schicchi*, *HMS Pinafore*, *Amahl and the Night Visitors*, *Il matrimonio segreto*, *The Old Maid and the Thief/The Secret of Suzanne*, and *Scene and Aria, or Mozart's Impresario, reimagined*, and *Side by Side by Sondheim*. Jones is Associate Professor of Music (voice) and Chair of the Voice Division at Shenandoah Conservatory of Shenandoah University in Winchester, VA, where his activities include directing and teaching. A specialist in languages, especially French, he has given master classes for the Washington National Opera Institute for Young Singers and the American Singers Opera Project.

Soprano **Alexandra Razskazoff**, acclaimed by the *New York Times* as a "richly faceted, slinky soprano," whose voice is "...ample in size with an intriguing instrumental color," (*Opera News*) is gaining recognition for her versatile and compelling performances on the operatic stage and in the concert hall. Alexandra most recently appeared with Maryland Lyric Opera (MDLO)'s Institute in a concert of grand opera scenes at the Strathmore Center in North Bethesda, MD. In March 2020, she will return to MDLO to perform the leading role of Concepcion (Ravel: *L'heure espagnole*), as well as Nella (*Gianni Schicchi*). Alexandra also joined the Washington Opera Society to perform the role of Liza in Franz Lehar's rarely performed operetta *Das Land des Lachelns*. In February 2019, Alexandra took First Place in the DC Chapter of National Society of Arts and Letters Dorothy Lincoln-Smith Vocal Competition, after which she went on to win Second Place in the National Round of the same competition. Alexandra continued to take First Place in Opera at Florham's *Violetta DuPont* Vocal Competition. Alexandra performed the New York premiere of James Primosch's 'From a Book of Hours' with the New Juilliard Ensemble under Maestro Joel Sachs. Alexandra's portrayal was well-received by the *New York Times*, who mentioned "...Ms. Razskazoff appears to have the makings of a great recitalist." At the Peabody Conservatory, where she received her B.M. in vocal performance under Dr. Stanley Cornett, she sang *Blanche de la Force* (*Dialogues des Carmelites*), *Donna Elvira* (*Don Giovanni*), *Abigail Williams* (*The Crucible*), and *L'Ecureuil* (*L'enfant et les sortilèges*). Alexandra was honored to receive the Marc von May Voice Scholarship at Peabody Conservatory, and the Toulmin Foundation Scholarship and the Novick Career Advancement Grant while at Juilliard.