



Program Notes

This setting of **Panis Angelicus**, from his *Messe Solonnelle*, was composed by Cesar Franck in 1872 while he was professor of organ at the Paris Conservatoire. The text is the sixth stanza of the hymn *Sacris Solomnis* by St. Thomas Aquinas.

*Bread of angels becomes bread of men.
The bread of heaven given for us in the end.
O marvelous thing man partakes of the Lord.
Poor one, meek and humble.*

Angels We Have Heard On High is a well-known French carol. For this arrangement, the harmonization was borrowed in part from a Vienna Boy's Choir recording and from the Pilgrim Hymnal. It is an excellent teaching piece for the development of part-singing, which includes three types of harmony: parallel thirds, contrary motion and counterpoint.

Go Tell It on the Mountain is a beloved African American spiritual that many people from all ethnic backgrounds can remember singing as a child. Set for younger treble voices by Ruth Dwyer and Judith Waller, our performance of this accessible arrangement will incorporate authentic improvisations by some of FCCC's most experienced singers.

In 1955, the husband and wife song-writing team of Sy Miller & Jill Jackson wrote this song, which brought them unexpected fame. **Let There Be Peace on Earth** appeals for a world peace that begins within each person. The song was printed in major songbooks and widely recorded by celebrities. It has been performed for premiers, presidents, and popes and in countless concerts and religious services.

Believe it or not, **Jingle Bells**, one of the most famous American winter songs, was originally written for Thanksgiving! The author and composer was James Pierpont, who composed the song in 1857 for children celebrating his Boston Sunday School Thanksgiving. The song was so popular that it was repeated at Christmas.

Part of our Mission Statement is as follows: "The FCCC believes not only that all people can sing, but that all people need to sing, and is committed to promoting singing throughout our culture." In addition, the International Federation for Choral Music has proclaimed the second Sunday in December to be "The International Day of Choral Singing." Last year over one million people around the world participated. Therefore, we now invite our audience to join the choir on our finale, **Jingle Bells**.



Jingle Bells

Dashing through the snow, in a one horse open sleigh

O'er the fields we go, laughing all the way.

Bells on bob tails ring, making spirits bright.

What fun it is to laugh and sing a sleighing song tonight.

Oh, jingle bells, jingle bells, jingle all the way

Oh, what fun it is to ride in a one horse open sleigh.

Oh, jingle bells, jingle bells, jingle all the way

Oh, what fun it is to ride in a one horse open sleigh.

A day or two ago, I thought I'd take a ride

And soon Miss Fanny Bright, was seated by my side.

The horse was lean and lank; Misfortune seemed his lot.

We got into a drifted bank and then we got upsot.

Oh, jingle bells, jingle bells, jingle all the way

Oh, what fun it is to ride in a one horse open sleigh.

Oh, jingle bells, jingle bells, jingle all the way

Oh, what fun it is to ride in a one horse open sleigh.



The International Day of Choral Singing



With support from the Connecticut Commission on Culture and Tourism

The FCCC Board of Directors and Staff wish you all the very best of this joyous season. Thank you for attending our program and please join us again!!

FCCC Music Staff

Jon Noyes – Music Director & Founder, Chamber Singers Conductor
Lisa Bettke – Chorale Conductor & Accompanist
Kevin Cotellese – Concert Choir Conductor
Cynthia Holberg – Chorus Conductor
Todd Simmons - Accompanist

FCCC Administrative Staff

Jon Noyes – Music Director & Founder
Barbara Brauner – General Manager
Alicen Masi – Assistant Choir Manager

For audition and ticket information, please contact us at:



Fairfield County Children's Choir

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Fairfield County Children's Choir

Jon Noyes
Music Director & Founder
presents

Joy & Peace

December 11, 2011
3:00pm
Klein Memorial Auditorium
Bridgeport, CT





Fairfield County Children’s Choir

Jon Noyes, Music Director & Founder presents

17th Annual Winter Concert



Sunday, December 11, 2011 3:00pm

The Klein Memorial Auditorium • Bridgeport, CT

Fairfield County Youth Choir

AlleluiaWilliam Boyce
The Holly and the Ivyarr. Benjamin Britten/ed. Holberg
Go Where I Send TheeSpiritual, arr. Caldwell/Ivory

Chorus

Hallelu!Stephen Paulus
Bashana Haba’ahNurit Hirsch, arr. Pasternak
The Gospel TrainSpiritual, arr. Shirley W. McRae

Chorale

Ring the BellsLibby Larsen
O Come, O Come Emmanuelarr. Rob Hugh
HaidaTraditional Chassidic

Concert Choir

Excerpt from “Scenes from Goethe’s Faust”Robert Schumann
Kevin Cotellese - Tenor
Bidi BomDavid Eddleman
Let It Snow! Let It Snow!Cahn/Styne

Chamber Singers

Tomorrow Shall Be My Dancing DayTraditional English Carol, arr. Rutter
Wanting MemoriesYsaye M. Barnwell
White ChristmasIrving Berlin, arr. MacCarthy

Combined Choirs

Panis AngelicusCesar Franck, arr. Cable
Angels We Have Heard On HighFrench Carol, arr. Noyes
Go Tell It On The MountainSpiritual, arr. Dwyer
Let There Be Peace On EarthSy Miller & Jill Jackson
Jingle BellsJames Pierpont



Program Notes

Welcome to the Fairfield County Children’s Choir’s Seventeenth Annual Winter Concert! Today’s program features selections from the standard children’s choir repertoire, seasonal selections and the debut of the newest member of our conducting staff, Cynthia Holberg. Our program also features the amazing talents of the choristers of the FCCC! Thank you for joining us in this most musical season of the year.

We open today’s concert with the well-known **Alleluia** of the English composer William Boyce (1711–1779) who served as *Master of the King’s Musick*. This three-part canon creates a rich, polyphonic cathedral-like quality that we are sure will lift your spirits.

The Holly and the Ivy is a centuries-old English nativity carol which has been transformed by its journey through the generations. This particular variant was first collected by the renowned folk music scholar Cecil Sharp and later adapted by Benjamin Britten (1913 – 1976) who composed a modern piano accompaniment for the ancient melody. Tonight’s performance will debut an arrangement created by Ms. Holberg for the Fairfield County Youth Chorale.

Go Where I Send Thee is an African-American spiritual set here in a spectacular gospel arrangement. Interestingly, the piece modulates through all twelve musical keys, perhaps suggesting the twelve disciples or the twelve days of Christmas.

Stephen Paulus is a prolific American composer. His two-part arrangement of the chant-like carol, **Hallelu!**, is set against an undulating piano accompaniment that both haunts and hypnotizes the listener. Although fluent at composing in all genres of music, Paulus’ treatment of this traditional melody reveals that he is also a singer at heart.

First performed in 1969, **Bashana Haba'ah** is a lyrical song written by Nurit Hirsch, a highly respected songwriter now living in Israel. Combined with Ehud Manor’s hopeful text, this song keenly expresses the desire for the simple joys of life only a peaceful country can afford.

*In the year to come, as I sit on my porch and I count the birds flying around,
I will see children playing, running between houses and in the fields.
You will see how good it will be in the year to come*

The Gospel Train is an African-American spiritual that invites all of us to “get on board!” with its driving rhythm, three-part harmony and persistent message of hope. First created by Africans who could neither worship freely nor speak of their enslavement, this spiritual was sung in secret “camp meetings” as a call and response between the slave community and a chosen religious leader. The “gospel train” is both a symbol of attaining religious freedom and a hidden representation of Southern slaves passing to freedom through the Underground Railroad.



Program Notes

Libby Larsen (b. 1950) is one of America's most prolific and most performed living composers. Written in 1999 for three treble voice parts, **Ring the Bells** displays Larsen's love for sound and rhythm of language.

The traditional carol, **O Come, O Come Emmanuel**, has text origins dating back to the 12th century and musical origins from the 15th century. This setting was arranged by Robert I. Hugh, a CT music teacher who will be our Guest Composer at the FCCC 2012 Spring Concert. The piano accompaniment is very striking and the descant during the last verse creates some wonderful harmonies.

One of our favorites, **Haida** is a Chassidic round known as a ‘niggun’, a song to inspire worshippers during a service. The word Haida has no specific meaning. In the Chassidic tradition the music usually begins slowly, growing in excitement and speed until it concludes nearly in a frenzy.

Written between 1844 and 1853, **Scenes from Goethe's Faust** has been described as the height of composer Robert Schumann's accomplishments in the realm of dramatic music. Schumann's music suggests the struggle between good and evil at the heart of Goethe's work, as well as Faust's tumultuous search for enlightenment and peace. Schumann's lyrical, intense musicality produced some of the most beautiful and moving melodies ever written, always quintessentially Romantic, always striving for the ideal, in nature, humanity and human love.

Chorus

*Tell us, Father, where we wander, tell us, good man, who we are.
Happy we are; for all, all is Being so kind.*

Soloist

*Boys! Midnight-born, with spirit and sense half opened. For your parents lost, for the angels won. That a living one is present, feel and so draw near; Yet of earth's harsh ways, in happiness, you have no trace. Descend, in my eyes, world and earth-bound organ. Can you as with yours see this land!
Behold trees, rocks, watercourse that plunges down.
And with great movement takes the shortest way.*

Chorus

That is mighty to behold, yet too dark is the place. It shakes us with terror and horror. Noble good Father, let us go!

Soloist

Rise up to the higher circle, grow, ever unnoticed. As, in pure eternal wise, God's presence gives you strength. For that is the food of spirits that rule in the freest upper air: Offering of eternal loving that develops into blessedness.

Chorus

Join your hands Joyful in a ring, up and sing Holy feelings! Taught by God you may trust; The one whom you revere, you shall see.



Program Notes

David Eddleman is known both for his work as a music educator and composer. His **Bidi Bom** is a celebration of Hannukah that incorporates polyphonic treatment of the text, followed by a homophonic treatment of the English text “Holiday is here, it’s a happy time of year,” which allows it to be more clearly understood. In addition, the piece incorporates the traditional use of minor modes and rhythmic accompaniments associated with this genre. All of these compositional techniques help create an ever-increasing excitement throughout the piece until its climactic conclusion.

Let it Snow has become synonymous with the holiday season since it was first written in 1945 by composer Jule Styne and lyricist Sammy Cahn. Although it was originally conceived as a love song, *Let it Snow* has a message that has expanded in meaning to represent the love shared by family and friends throughout the holiday season.

The age-old relationship between religion and the dance is the source of the unusual and vivid imagery of the traditional English carol **Tomorrow Shall Be My Dancing Day**. The text is believed to date back earlier than the seventeenth century; it first appeared in print together with its tune in 1833. The speaker is Christ prior to his birth. His "dancing day" is his birthday; his "true love" is the church.

Wanting Memories explores the relationship between a parent and child, from the perspective of the child as a grown adult. The composer, Dr. Ysaye Maria Barnwell is a singer, actress, teacher, choir director, community worker and health care professional. She is best known as a member of the internationally acclaimed a cappella quintet *Sweet Honey In The Rock*. She wrote *Wanting Memories* in 1990 after her father passed away.

White Christmas was written in 1940 by Irving Berlin for the movie *Holiday Inn* starring Bing Crosby and Fred Astaire. When Berlin first conceived the song, he envisioned it as a satirical novelty number. By the time Crosby introduced the tune, it had evolved into something far grander: a timeless song that resonates with some of the deepest themes in American culture: yearning for a mythic New England past, belief in the magic of the "merry and bright" Christmas season, longing for the havens of home and hearth. We include the introduction that pokes fun at the holidays in Hollywood. It is interesting to note that Berlin later cut this introduction due to the deeply felt reaction to the verse.