



DAVID ROSENMEYER  
*Music Director*

**BACH CHRISTMAS ORATORIO  
KODÁLY VENI, VENI, EMMANUEL  
HAILSTORK CHRISTMAS CANTICLE**

**DECEMBER 10, 2023**

**SUNDAY • 4:00PM**  
Norwalk Concert Hall

# CONGRATULATIONS TO THE FAIRFIELD COUNTY CHORALE!

*-Cindy Knuth*



FAIRFIELD  
COUNTY  
CHORALE

2023-2024  
CONCERT SEASON

## FOR THE HOLIDAY SEASON

BACH *CHRISTMAS ORATORIO PARTS I-III*  
KODÁLY *VENI, VENI, EMMANUEL*  
HAILSTORK *CHRISTMAS CANTICLE*

DECEMBER 10, 2023

## CHORAL, HOT & COOL

PALMERI *MISATANGO*  
SELECTIONS BY OLA GJEILO AND EVAN FEIN

MARCH 9, 2024

## SHADOWS OF REMEMBRANCE

BRAHMS *EIN DEUTSCHES REQUIEM*  
PRICE *ABRAHAM LINCOLN WALKS AT MIDNIGHT*

JUNE 2, 2024

*All concerts take place at Norwalk Concert Hall  
125 East Avenue · Norwalk, Connecticut*

*[fairfieldcountychorale.org](http://fairfieldcountychorale.org) · (203) 858-3714*

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Thank you for your support!

## FROM THE MUSIC DIRECTOR

Dear friends of Fairfield County Chorale.

We are delighted to have you here with us and to welcome you to our new and exciting season. Tonight we are offering the first three cantatas of J.S. Bach's Christmas Oratorio. Its message of the triumph of light over darkness resonates now more than ever. We have enjoyed delving into this music and text and imagining how similar, and in what ways different, were the conditions of this work performed and heard in 1734, when first performed.

We hope you enjoy this journey with us today and we hope to see you in March for the 'Misatango' and in June for Brahms Requiem.

### DAVID ROSENMEYER

*Music Director*



“From one great performance to another...”

## Congratulations to the Fairfield County Chorale



# FAIRFIELD

One Commerce Drive  
Fairfield, CT 06825  
[www.landroverfairfield.com](http://www.landroverfairfield.com)

Ryan Ambrifi  
Dealer Principal

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## PROGRAM

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December 10, 2023

### The Fairfield County Chorale

David Rosenmeyer, *Music Director*

### The Fairfield County Chorale Orchestra

Sara LeMesh, *Soprano*

Lucia Bradford, *Mezzo-Soprano*

Nils Neubert, *Tenor*

Christopher Lau, *Bass-Baritone*

*Adventi ének (Veni, veni Emmanuel)* (1943) Zoltán Kodály  
1882-1967

*Christmas Oratorio, BWV 248* (1734) Johann Sebastian Bach  
1685-1750  
I. Teil: Am 1. Weihnachtstag (Part I: Christmas Day)

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## INTERMISSION

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*Nulla in mundo pax sincera* (1735) Antonio Vivaldi  
1678-1741

*Christmas Oratorio, BWV 248* (1734) Johann Sebastian Bach  
II. Teil: Am 2. Weihnachtstag (Part II: Second Christmas Day)

*A Christmas Canticle* (2003) Adolphus Hailstork  
1941

*Christmas Oratorio, BWV 248* (1734) Johann Sebastian Bach  
III. Teil: Am 3. Weihnachtstag (Part III: Third Christmas Day)

**Adventi ének (Veni, veni Emmanuel) (1943)** Zoltán Kodály 1882-1967

*Veni, Veni Emmanuel,  
Captivum solve Israel,  
Qui gemit in exilio,  
Privatus Dei Filio.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.*

O, come, O, come, Emmanuel,  
And ransom captive Israel,  
That mourns in lonely exile here,  
Until the Son of God appear.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.

*Veni, o Jesse Virgula;  
Ex hostis tuos ungula,  
De specu tuos tartari  
Educ et antro barathri,  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.*

O come, Thou Rod of Jesse, free  
Thine own from Satan's tyranny;  
From depths of hell Thy people save,  
And give them victory o'er the grave.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee O Israel.

*Veni, veni, o Oriens  
Solare nos adveniens;  
Noctis depele nebulas,  
Dirasque mortis tenebras.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.*

O come, Thou Day-spring, Come and cheer  
Our spirits by Thine Advent here;  
Disperse the gloomy clouds of night,  
And death's dark shadows put to flight.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.

*Veni clavis Davidica;  
Regna reclude caelica;  
Faciter tutum superum,  
Et claude inferum.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.*

Oh, come, Thou Key of David, come,  
And open wide our heavenly home;  
Make safe the way that leads on high,  
And close the path to misery.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee O Israel.

*Veni, veni, Adonai,  
Qui populo in Sinai  
Legem dedisti vertice.  
In maiestate gloriae.  
Gaude, gaude! Emmanuel  
Nascetur pro te, Israel.  
Amen*

O come, O come, Thou Lord of Might,  
Who to Thy tribes, on Sinai's height,  
In ancient times didst give the law  
In cloud, and majesty, and awe.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.  
Amen.

**Christmas Oratorio, BWV 248** (1734) Johann Sebastian Bach 1685-1750  
Part I: Christmas Day

**1. Coro**

*Jauchzet, frohlocket! auf, preiset die Tage,  
Rühmet, was heute der Höchste getan!  
Lasset das Zagen, verbannet die Klage,  
Stimmet voll Jauchzen und Fröhlichkeit an!  
Dienet dem Höchsten mit herrlichen Chören,  
Laßt uns den Namen des Herrschers  
verehren!*

Shout for joy, exult, rise up, glorify the day,  
praise what today the highest has done!  
Abandon hesitation, banish lamentation,  
begin to sing with rejoicing and exaltation!  
Serve the highest with glorious choirs,  
let us honour the name of our ruler!

**2. Evangelist: Tenore**

*Es begab sich aber zu der Zeit,  
dass ein Gebot von dem Kaiser Augusto  
ausging,  
dass alle Welt geschätzt würde.  
Und jedermann ging, dass er sich schätzen  
ließe,  
ein jeglicher in seine Stadt.  
Da machte sich auch auf Joseph aus Galiläa,  
aus der Stadt Nazareth, in das jüdische  
Land zur Stadt David,  
die da heißt Bethlehem;  
darum, dass er von dem Hause und  
Geschlechte David war:  
auf dass er sich schätzen ließe mit Maria,  
seinem vertrauten Weibe, die war schwanger.  
Und als sie daselbst waren, kam die Zeit,  
dass sie gebären sollte.*

It happened at that time  
that an order went out from Caesar  
Augustus  
that all the world should be assessed.  
And everyone went, so that he might be  
assessed,  
each to his own city.  
Joseph went up out of Galilee  
from the city of Nazareth, into the land of  
Judah to the city of David  
which is called Bethlehem;  
for he was of the house  
and race of David:  
so that he might be assessed with Mary,  
his betrothed wife, who was pregnant.  
And while they were there, the time came  
for her to give birth.

**3. Alto**

*Nun wird mein liebster Bräutigam,  
Nun wird der Held aus Davids Stamm  
Zum Trost, zum Heil der Erden  
Einmal geboren werden.  
Nun wird der Stern aus Jakob scheinen,  
Sein Strahl bricht schon hervor.  
Auf, Zion, und verlasse nun das Weinen,  
Dein Wohl steigt hoch empor!*

Nun wird mein liebster Bräutigam,  
Nun wird der Held aus Davids Stamm  
Zum Trost, zum Heil der Erden  
Einmal geboren werden.  
Nun wird der Stern aus Jakob scheinen,  
Sein Strahl bricht schon hervor.  
Auf, Zion, und verlasse nun das Weinen,  
Dein Wohl steigt hoch empor!

**4. Aria: Alto**

Bereite dich, Zion, mit zärtlichen Trieben,  
  
Den Schönsten, den Liebsten bald bei dir zu  
sehn!  
Deine Wangen  
Müssen heut viel schöner prangen,

Eile, den Bräutigam sehnlichst zu lieben!

**5. Choral**

Wie soll ich dich empfangen  
Und wie begegn' ich dir?  
O aller Welt Verlangen,  
O meiner Seelen Zier!  
O Jesu, Jesu, setze  
Mir selbst die Fackel bei,  
Damit, was dich ergötze,  
Mir kund und wissend sei!

**6. Evangelista: Tenore**

Und sie gebär ihren ersten Sohn und  
wickelte ihn in Windeln und legte ihn in  
eine Krippen, denn sie hatten sonst keinen  
Raum in der Herberge.

**7. Choral: Soprano, Basso**

Er ist auf Erden kommen arm,  
Wer will die Liebe recht erhöhen,  
Die unser Heiland vor uns hegt?  
Daß er unser sich erbarm,  
Ja, wer vermag es einzusehen,  
Wie ihn der Menschen Leid beweegt?

Und in dem Himmel mache reich,  
Des Höchsten Sohn kömmt in die Welt,  
Weil ihm ihr Heil so wohl gefällt,  
Und seinen lieben Engeln gleich.  
So will er selbst als Mensch geboren werden.  
Kyrieleis!

Make yourself ready, Zion, with tender  
desires  
to see with you soon him who is most  
beautiful, most dear!  
Your cheeks  
must today be far more beautifully  
resplendent,  
hasten, to love your bridegroom with the  
greatest longing!

How should I receive you  
and how should I meet you?  
O longing of the whole world  
O adornment of my soul!  
O Jesus, Jesus, place  
yourself your lamp by me  
so that what gives you delight  
I may know and understand!

And she gave birth to her firstborn son and  
wrapped him in swaddling clothes and laid  
him in a manger, for they otherwise had no  
room in the inn.

He has come on Earth in poverty  
Who will rightly extol the love  
that our Savior cherishes for us?  
So that he may have mercy on us,  
Indeed, who is able to realise and make us  
rich in heaven how he is moved by human  
suffering?  
And like his beloved angels.  
The highest's son came into the world.  
Because its salvation pleases him so well  
And equal to his dear angels.  
That he himself wants to be born as man.  
Lord have mercy!

**8. Aria: Basso**

Großer Herr, o starker König,  
Liebster Heiland, o wie wenig  
Achtest du der Erden Pracht!  
Der die ganze Welt erhält,  
Ihre Pracht und Zier erschaffen,  
Muß in harten Krippen schlafen.

**9. Choral: Ach mein herzliebes Jesulein**

Ach mein herzliebes Jesulein,  
Mach dir ein rein sanft Bettelein,  
Zu ruhn in meines Herzens Schrein,  
Daß ich nimmer vergesse dein!

Great Lord, O mighty King,  
Most beloved Savior, O how little  
you regard the earthly splendor!  
He who maintains the whole world,  
and created its glory and adornment  
must sleep in a hard crib.

Ah little Jesus dear to my heart,  
make for yourself a clean, soft bed,  
to rest in the shrine of my heart  
so that I may never forget you!

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INTERMISSION

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**Nulla in mundo pax sincera (1735)**

Antonio Vivaldi 1678-1741

**Aria**

Nulla in mundo pax sincera  
sine felle; pura et vera,  
dulcis Jesu, est in te.

In this world there is no honest peace  
free from bitterness; true and pure  
peace, sweet Jesus. lies in Thee.

Inter poenas et tormenta  
vivit anima contenta  
casti amoris sola spe.

Amidst punishment and torment  
lives the contented soul,  
chaste love its only hope.

**Recitative**

Blando colore oculos mundus deceptit  
at occulto vulnere corda conficit;  
fugiamus ridentem, vitemus sequentem,  
nam delicias ostentando arte securo  
vellet ludendo superare.

This world deceives the eye by surface charms,  
but is corroded within by hidden wounds.  
Let us flee him who smiles, shun him who  
follows us, for by skilfully displaying its  
pleasures, this world overwhelms us by  
deceit.

**Aria**

Spirat anguis  
inter flores et colores  
explicando tegit fel.  
Sed occulto tactus ore  
homo demens in amore  
saepe lambit quasi mel.

The serpent's hiss conceals its venom,  
as it uncoils itself  
among blossoms and beauty.  
But with a furtive touch of the lips,  
a man maddened by love  
will often kiss as if licking honey.

Alleluia.

Alleluia.

**Christmas Oratorio, BWV 248** (1734) Johann Sebastian Bach 1685-1750  
Part II: Second Christmas Day

**10. Sinfonia**

**11. Evangelista: Tenore**

*Und es waren Hirten in derselben Gegend  
auf dem Felde bei den Hürden, die hüteten  
des Nachts ihre Herde. Und siehe, des  
Herren Engel trat zu ihnen, und die Klarheit  
des Herren leuchtet' um sie, und sie fürchten  
sich sehr.*

And there were shepherds in the same area  
in the fields with their flocks,  
they watched over their flocks by night.  
And see, the angel of the Lord came to  
them and the glory of the Lord shone  
around them and they were very afraid.

**12. Choral**

*Brich an, o schönes Morgenlicht,  
Und laß den Himmel tagen!  
Du Hirtenvolk, erschrecke nicht,  
Weil dir die Engel sagen,  
Daß dieses schwache Knäbelein  
Soll unser Trost und Freude sein,  
Dazu den Satan zwingen  
Und letztlich Friede bringen!*

Break out, O beautiful light of morning,  
and let the heavens dawn!  
You shepherd folk, do not fear  
because the angels tell you  
that this weak baby boy  
shall be our consolation and joy,  
subdue Satan  
and bring peace at last!

**13. Evangelista: Tenore, Soprano**

*Und der Engel sprach zu ihnen  
Fürchtet euch nicht! Siehe, ich verkündige  
euch große Freude, die allem Volke  
widerfahren wird; denn euch ist heute der  
Heiland geboren, welcher ist Christus, der  
Herr, in der Stadt David.*

And the angel said to them:  
Fear not! Look, I announce to you great  
joy, which will come to all people.  
For the savior is born for you today,  
who is Christ, the Lord,  
in the city of David.

**14. Recitativo: Basso**

*Was Gott dem Abraham verheißen,  
Das läßt er nun dem Hirtenchor  
Erfüllt erweisen.  
Ein Hirt hat alles das zuvor  
Von Gott erfahren müssen;  
Und nun muß auch ein Hirt die Tat,  
Was er damals versprochen hat,  
Zuerst erfüllet wissen.*

What God promised to Abraham  
He now allows to the band of shepherds  
To be shown as fulfilled.  
A shepherd had all beforehand  
to learn from God.  
And now also a shepherd must of the deed  
that was promised in the past  
first know of the fulfilment

**15. Aria: Tenore**

*Frohe Hirten, eilt, ach eilet,  
Eh ihr euch zu lang verweilet,  
Eilt, das holde Kind zu sehn!  
Geht, die Freude heißt zu schön,  
Sucht die Anmut zu gewinnen,  
Geht und labet Herz und Sinnen!*

Joyful shepherds, hurry, ah hurry,  
in case you linger too long,  
Hurry to see the lovely child!  
Go, the joy is too beautiful,  
seek to gain that loveliness,  
go and refresh your heart and mind!

**16. Evangelista: Tenore**

*Und das habt zum Zeichen: Ihr werdet  
finden das Kind in Windeln gewickelt und  
in einer Krippe liegen.*

And you shall have this for a sign:  
You will find the child wrapped in  
swaddling clothes and lying in a manger.

**17. Choral**

*Schaut hin, dort liegt im finstern Stall,  
Des Herrschaft gehet überall.  
Da Speise vormals sucht ein Rind,  
Da ruhet itzt der Jungfrau'n Kind.*

Look, there lies in the dark stable  
one who has dominion over all!  
Where once an ox sought food  
now rests the Virgin's child.

**18. Recitativo: Basso**

*So geht denn hin, ihr Hirten, geht,  
Daß ihr das Wunder seht!  
Und findet ihr des Höchsten Sohn  
In einer harten Krippe liegen,  
So singet ihm bei seiner Wiegen  
Aus einem süßen Ton  
Und mit gesamtem Chor  
Dies Lied zur Ruhe vor!*

Then go there, you shepherds, go,  
that you may see the wonder:  
And if you find the son of the Highest  
lying in a hard manger,  
then sing to him in his cradle  
in a sweet tone  
and with the whole choir  
this song for his rest!

**19. Aria: Alto**

*Schlafe, mein Liebster, genieße der Ruh,  
Wache nach diesem vor aller Gedeihen!  
Labe die Brust,  
Empfinde die Lust,  
Wo wir unser Herz erfreuen!*

Sleep, my dearest, enjoy your rest.  
wake after this so that all may thrive!  
Comfort the breast,  
feel the pleasure  
with which we make glad our hearts!

**20. Evangelista: Tenore**

*Und alsobald war da bei dem Engel die  
Menge der himmlischen Heerscharen, die  
lobten Gott und sprachen:*

And at once there was with the angel  
a multitude of the heavenly host  
who praised God and said:

**21. Choral**

*Ehre sei Gott in der Höhe  
und Friede auf Erden  
und den Menschen ein Wohlgefallen.*

Glory to God in the highest  
and peace on earth  
and goodwill towards men

**22. Recitativo: Basso**

*So recht, ihr Engel, jauchzt und singet,*

*Daß es uns heut so schön gelinget!*

*Auf denn! Wir stimmen mit euch ein;*

*Uns kann es so wie euch erfreun.*

It is right, you Angels, that you should  
rejoice and sing  
that it has turned out so well for us today!  
Up then! We shall join with you,  
It can delight us as well as you

**23. Choral**

*Wir singen dir in deinem Heer  
Aus aller Kraft Lob, Preis und Ehr,  
Daß du, o lang gewünschter Gast,  
Dich nunmehr eingestellt hast.*

We sing to you in your host with all our  
might: "Praise, honor and glory,"  
that you, o guest we have long desired,  
have now appeared

**A Christmas Canticle (2003)**

Adolphus Hailstork 1941

*A Virgin shall conceive and bear a son.*

*And shall call his name, Immanuel.*

*And he shall refuse evil; and he shall choose the good.*

*A Virgin shall conceive and bear a son.*

*Amen.*

**Christmas Oratorio, BWV 248 (1734)** Johann Sebastian Bach 1685-1750  
Part III: Third Christmas Day

**24. Coro**

*Herrscher des Himmels, erhöre das Lallen,  
Laß dir die matten Gesänge gefallen,  
Wenn dich dein Zion mit Psalmen erhöht!  
Höre der Herzen frohlockendes Preisen,  
Wenn wir dir izto die Ehrfurcht erweisen,  
Weil unsre Wohlfahrt befestiget steht!*

Ruler of heaven, hear our inarticulate  
speech,  
let our faint songs please you,  
when your Zion exalts you with psalms!  
Hear the exultant praise of our hearts,  
as we show our reverence for you  
since our welfare is made sure!

**25. Evangelista: Tenore**

*Und da die Engel von ihnen gen Himmel  
fuhren, sprachen die Hirten untereinander:*

And as the angels went from them to  
heaven the shepherds said to one another:

**26. Chorus**

*Lasset uns nun gehen gen Bethlehem und  
die Geschichte sehen, die da geschehen ist,  
die uns der Herr kundgetan hat.*

Let us now go to Bethlehem and see the  
event that has happened there, which  
the Lord has made known to us.

**27. Recitativo: Basso**

*Er hat sein Volk getröst',  
Er hat sein Israel erlöst,  
Die Hülff aus Zion hergesendet  
Und unser Leid geendet.  
Seht, Hirten, dies hat er getan;  
Geht, dieses trifft ihr an!*

He has consoled his people,  
He has redeemed his Israel,  
sent help out of Zion  
and ended our suffering.  
See, shepherds, this is what he has done;  
Go, this is what you will find!

**28. Choral**

*Dies hat er alles uns getan,  
Sein groß Lieb zu zeigen an;  
Des freu sich alle Christenheit  
Und dank ihm des in Ewigkeit.  
Kyrieleis!*

All this he has done for us  
to show his great love;  
for this reason let all the Christian world  
rejoice and thank him for this in eternity.  
Lord have mercy!

**29. Aria Duetto: Soprano, Basso**

*Herr, dein Mitleid, dein Erbarmen  
Tröstet uns und macht uns frei.  
Deine holde Gunst und Liebe,  
Deine wundersamen Triebe  
Machen deine Vätertreu  
Wieder neu.*

Lord, your compassion, your mercy  
console us and make us free.  
Your gracious favor and love,  
your wondrous desires,  
make the love you have for us as a father  
again new.

**30. Evangelista: Tenore**

*Und sie kamen eilend und funden beide,  
Mariam und Joseph, dazu das Kind in der  
Krippe liegen. Da sie es aber gesehen hatten,  
breiteten sie das Wort aus, welches zu ihnen  
von diesem Kind gesaget war. Und alle, für  
die es kam, wunderten sich der Rede, die  
ihnen die Hirten gesaget hatten. Maria aber  
behielt alle diese Worte und bewegte sie in  
ihrem Herzen.*

And they came in haste and found both,  
Mary and Joseph and with them the child  
lying in the manger. But when they had  
seen this they spread the word that had  
been spoken to them about this child and  
all those to whom it came wondered at the  
speech which the shepherds had told to  
them. Mary however kept all these words  
and thought over them in her heart.

**31. Aria: Alto**

*Schließe, mein Herze, dies selige Wunder  
Fest in deinem Glauben ein!  
Lasse dies Wunder, die göttlichen Werke,  
Immer zur Stärke  
Deines schwachen Glaubens sein!*

Enclose, my heart, this blessed wonder  
firmly in your faith!  
Let this wonder, this work of God,  
always serve to strengthen  
your weak faith!

## TEXT & TRANSLATIONS

### 32. Recitativo: Alto

*Ja, ja, mein Herz soll es bewahren,  
Was es an dieser holden Zeit  
Zu seiner Seligkeit  
Für sicheren Beweis erfahren.*

Yes, yes, my heart will keep  
what at this gracious time  
for its blessedness  
it has learned as certain proof.

### 33. Choral

*Ich will dich mit Fleiß bewahren,  
Ich will dir  
Leben hier,  
Dir will ich abfahren,  
Mit dir will ich endlich schweben  
Voller Freud  
Ohne Zeit  
Dort im andern Leben.*

I shall diligently keep you in mind,  
I shall for you  
live here,  
to you I shall depart  
with you I shall one day soar aloft  
full of joy  
beyond time  
there in the other life.

### 34. Evangelista: Tenore

*Und die Hirten kehrten wieder um,  
preiseten und lobten Gott um alles, das sie  
gesehen und gehöret hatten, wie denn zu  
ihnen gesaget war.*

And the shepherds went back again,  
glorified and praised God for everything  
they had seen and heard,  
as it had been said to them.

### 35. Choral

*Seid froh dieweil,  
Daß euer Heil  
Ist hie ein Gott und auch ein Mensch  
geboren,  
Der, welcher ist  
Der Herr und Christ  
In Davids Stadt, von vielen auserkoren.*

Meanwhile be joyful  
that your salvation  
has been born here as both God and man,

He who is  
the Lord and Christ  
In David's city, chosen from many.

### 36. Coro

*Herrscher des Himmels, erhöre das Lallen,  
  
Laß dir die matten Gesänge gefallen,  
Wenn dich dein Zion mit Psalmen erhöht!  
Höre der Herzen frohlockendes Preisen,  
Wenn wir dir itzo die Ehrfurcht erweisen,  
Weil unsre Wohlfahrt befestiget steht!*

Ruler of heaven, hear our inarticulate  
speech,  
let our faint songs please you,  
when your Zion exalts you with psalms!  
Hear the exultant praise of our hearts,  
as we show our reverence for you  
since our welfare is made sure!

## HELP MAKE THE MUSIC

### Giving Opportunities

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For more information, please call the Chorale office at (203) 858-3714, email [info@fairfieldcountychorale.org](mailto:info@fairfieldcountychorale.org), or visit [fairfieldcountychorale.org](http://fairfieldcountychorale.org).

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## NOTES on the PROGRAM

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### Johann Sebastian Bach – *Christmas Oratorio*

In the fall of 1734, Johann Sebastian Bach, together with his frequent collaborator, librettist known as Picander decided to write a multi-day festival-like large scale choral work for the coming Christmas season. Why did Bach took on this project is not very clear, but is an interesting question to ponder. Bach, 49 years old, has already been the Thomascantor, the director of church music in Leipzig for ten years a position he will hold until his death 16 years later. He coveted that post highly, after holding similar position in Weimer, Arnstadt, Müllhausen and Cöthen. Even if the position was not a highly compensated one (we know from his letters that he ironically referred to a year with few funerals as “bad” for him, since he drew additional income from those), and he had an immense workload that included, aside from providing weekly cantatas for the main two churches, St. Thomas and St. Nicholas, conducting the forces of the two churches, their orchestras and choruses, managing and taking care of the organs, and a quite heavy schedule of teaching. Yet he thought that Leipzig would provide a good education for his large family, a stability for years to come, and possibly the allure of a more cosmopolitan town, famous for its thrice annually commerce fairs.

In his first 10 years there he composed numerous (hundreds!) of cantatas, other large choral works such as the Magnificat and the three passions plus numerous other works. We know however that not everyone in Leipzig was happy with him and his music, and that he himself was growing tired and unhappy there. In 1733 he famously composed his Missa, (which will in time become the Kyrie and the Gloria of the B minor mass) with the purposeful intention of using it to apply for a position in the nearby mostly Catholic town of Dresden. Leipzig was mainly and strongly Lutheran, as Bach was himself, yet he travelled frequently to Dresden, where his oldest son started working as organist, and admired its musical and cultural resources.

When Bach and Picander started the plan for the creation of the work, they decided to call it an Oratorio (the first time Bach uses this term,) a moniker that was more in use in Italy and in England. Bach might be again, eyeing Dresden, where several Italian Oratorios were performed. He and his librettist decided to set a work that would encompass six different days, a cantata for each of those, and that could eventually be performed as a separate work. These cantatas were performed as part of the liturgy, a long morning service that would include Gospel readings, chorales and hymns singing, epistles readings and a sermon by

the preacher. The cantata would be sung in one of the two churches in the morning and then repeated in the other in the afternoon. Bach had already composed similar cantatas for different days of Christmas, but it is the first time that he views them as a narrative unity.

Partly because of time concern (they decided to embark in this project around October of 1734) and also because it was a costumery compositional process, Bach and Picander chose four already existing cantatas to draw material from them in a process called parody. Bach would take an existing aria or duet or chorus, and either ask the librettist to write new text to it, or adapt an existing text to it such as a biblical quotation. Once the plan was decided, Bach would change the orchestration and key, and make some adaptations to fit the new language, then compose the rest of the music and only at the end fill in the recitatives, which is the main narrative tool of the work.

What is especially interesting in this case, is that all of the parodies seem to come from secular cantatas that Bach had written quite recently. And again, there is a strong Dresden connection since three of these were composed to celebrate the birthday of the Electress of Saxony in one case, the visit of the young elector to Leipzig and the third anniversary of said elector ascension to power.

But Bach was also a very faithful Lutheran and a committed member of the church, and in this oratorio he certainly makes use of what he and many Lutherans of his time thought was the power of music to further its teachings and ideas.

The Oratorio has a narrative and not a dramatic structure. Each section is bracketed by choruses involving all the forces of the cantata, setting the tone and theme. Then a tenor soloist, assuming the role of the Evangelist, sings sections from the day's readings, which is typically followed by arias or duets which expand, deepen and comment on these readings. These are usually followed by chorales, which are elaborate settings for the chorus based on tunes and lyrics that the congregation would have known well. These sections, while typically short, are very important in the sense that they provided a sort of meditation on the narrative, and allowed the congregants to feel and be represented by the chorus.

The three cantatas of the oratorio we perform tonight are centered in the birth of Jesus, the annunciation to the shepherds and the visit of the shepherds to the manger. Through this narrative, Bach presents several moments of contempla-

tion of many of the paradoxes that are present in the text, such as Jesus lowly birth in a manger surrounded by farm animals while being born a king. Another prevalent theme is the temporal aspect. Jesus was born and incarnated as man, which is the first coming of Christ. Most of the arias in these sections talk about the second coming of Christ which is said to be when Christ finds a place in the heart of the believer. Metaphors about the congregation symbolizing the bride who is ready to marry her salvific groom abound and the word heart itself is frequently mentioned. The third coming of Christ, his dying at the cross and resurrecting to save the believer in the latter days is mentioned and hinted throughout, especially in the third cantata.

The first cantata, written for the 1st day of Christmas starts with a very unusual orchestration. A timpani solo (not to be heard again until Mahler) starts a cascade of accumulating sound as all the instruments join culminating in a trumpet fanfare. The text is an invitation to exult and rejoice and is already setting the tone of the comparing the 'then' (Jesus' birth) to the 'now' of accepting him in the believer's heart. The theme of music marrying the lyrics as a way of praising Jesus is introduced here explicitly and will remain a theme of the whole oratorio. The alto voice (associated with the soul, and the Virgin Mary, sings an aria, accompanied by two Oboe d'amore, associated with love and unity. The bass (symbolizing the shepherds) and the Soprano (the angels) introduce the question of spatial dichotomy of Jesus birth. A martial and triumphant trumpet lead aria sung by the bass solves this paradox. The cantata closes with a chorale to combines all these elements. A rather sweet hymn, that talks of Jesus that makes a soft bed in the congregant's heart is articulated by fanfares borrowed from the opening number, thus uniting the then and now and the high and low.

This theme is present even more directly in the opening instrumental 'Symphony' of the second cantata, for the 2nd day of Christmas. Bach writes a chorus-without-words so to speak. A tilting siciliana in 12/8 for the strings is followed by a chorus of double reeds. Two oboe d'amores and two English Horns. The strings symbolize the heavenly angels' choir and the reeds the chorus of the shepherds, simpler and on a bass pedal. These two groups interact and 'dialogue' to end in the reeds being incorporated into the strings' realm. The cantata continues with metaphors of light versus darkness and the invitation to the shepherds to behold the birth of Jesus in the manger. This section culminates in a setting of the Gloria hymn that echoes the opening Symphony.

Ascending intervals and busy lines for “Glory to God in the highest” are followed by a calm and downward looking “and peace on earth” that borrows the double reed chorus from the opening. Similar to the first cantata, the closing chorale also synthesizes and summarizes the whole cantata, with the chorus singing in 12/8 (like the opening, and we know it was a change that Bach made last minute) and punctuated by the double reed chorus.

In the third cantata, Bach departs from the expected text of the day, which is supposed to be from John 1, and stays with the story of the shepherds. Up until the late 17th century, it was common in Leipzig to enact Christmas plays that were raucous and bawdy and that included many outward physical representations and rituals. These were banned by the late 1600’s and by 1734 a new paradigm was in place that emphasized the inner and interiorized ritual. This cantata deals with inward mobility and the use and wonder of words, as they appear to Mary and as they are expressed by the congregation. The chorus has an unusual participation as ‘actors’ of the narrative and not representing the congregation, in “Let us go now to Bethlehem”. The cantata ends with its opening chorus, a short yet exultant song that dwindles on the ‘babbling’ to then begin to suggest the salvation at the end of time.

### **Zoltan Kodály – *Adventi ének (Veni, veni Emmanuel)***

When the second world war started Kodály was a well known composer and public figure, and he was also an ardent and vocal anti-fascist and anti-Nazi composer. He had to flee his native Budapest to live in a secluded village far from the capital, and while there, he started playing the organ in the local church. Kodály was by then a world renowned choral composer that had written dozens of a secular cappella settings, however only very few of them were religious. When writing his version of *Veni, veni Emmanuel*, he was hiding in a basement of a former Carmelite monastery in Buda, working on his *Missa Brevis*. All this must have influenced his idea for composing an arrangement of this hymn, that unites images of the newborn Jesus, as the bringer of salvation and light, but through poetic images of war. In both pieces Kodály marries a learned contrapuntal style with a highly expressive post-romantic and modernistic approach. His version starts with evoking its putative Gregorian chant (the hymn as we know it dates from mid 19th century, it is however based on a late medieval chant) and end in a pp after a strong a resonating plea for peace. FCC performed this work in 2018.

### **Adolphus Hailstork – *A Christmas Canticle (A Virgin Shall Conceive)***

FCC performed this work in 2021 with the presence of the composer. This setting by one America’s most notable living composers, sets these verses from Isaiah in a way that seems to evoke great choral traditions of the past. Hailstork, who told us of his love for classical music growing up and especially the Germanic tradition of choral music, mixes elements of renaissance Palestrina-like style with Mendelssohn, and ends with Brahmsian long coda where the voices do not seem to resolve into the tonic key abruptly or assertively but sweetly converge and become the result of its expectation.

### **Antonio Vivaldi – *Nulla in mundo pax sincera***

The first movement of this motet by Vivaldi, written in 1735 to an anonymous text, tells of a world of imperfections and sin, from which only Jesus may bring salvation.

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*The administrative functions of the FCC are led entirely by volunteers from our Board and membership. Special thanks to all who lend their time and talent.*

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## ABOUT *the* ARTISTS

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*The Fairfield County Chorale*  
David Rosenmeyer, Music Director



The **Fairfield County Chorale** began informally in 1963 and was incorporated as a non-profit musical organization in 1965. Our critically-acclaimed group is now in its 61st season of presenting great choral works in southwestern Connecticut. The mission of the Fairfield County Chorale is to perform a broad range of choral music for the benefit of the community and to champion the appreciation of excellence in choral literature. Our growing repertoire spans from Bach to Bernstein, from Brahms to Britten, and from Poulenc to Piazzolla, while also expanding our global music explorations and our commitment to excellent contemporary composers.

Throughout its history, the Chorale has presented more than 250 choral works, with more than 1,500 singers participating over the years. We have been privileged to present a number of local, U.S., and world premieres, and have appeared in such prestigious venues as Carnegie Hall and Lincoln Center in New York and the Kennedy Center in Washington, D.C. A recent partnership brought the Chorale to perform regularly with the New Haven Symphony Orchestra.

The Chorale enjoys a long and active history of international performances, including music festivals and concerts in Belgium, Czech Republic, France, Greece, Hungary, Ireland, Italy, The Netherlands, Poland, Portugal, Russia, Spain, Sweden, Switzerland, and Yugoslavia. The Chorale has also made a number of highly-regarded commercial recordings — most recently, Haydn's *The Seasons*.

The Fairfield County Chorale is a member of Chorus America, the Association of Connecticut Choruses, and the Cultural Alliance of Fairfield County. The Chorale appreciates the support of the Connecticut Department of Economic and Community Development. Please visit our website at [fairfieldcountychorale.org](http://fairfieldcountychorale.org), or follow us on Facebook ([facebook.com/fairfieldcountychorale](https://facebook.com/fairfieldcountychorale)), Instagram ([instagram.com/fairfieldcountychorale](https://instagram.com/fairfieldcountychorale)), or YouTube ([youtube.com/c/FairfieldCountyChorale](https://youtube.com/c/FairfieldCountyChorale))

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## ABOUT *the* ARTISTS

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### DAVID ROSENMEYER *Music Director*

David Rosenmeyer is in his twelfth season as Music Director of the Fairfield County Chorale. Recent appearances include an outdoor concert in the old city of Jaffa in Israel with the Israeli Chamber Orchestra and two concerts in Sao Paulo, Brazil, with the Oratorio Society of New York and the Sao Carlos Philharmonic Orchestra. As associate conductor of the Oratorio Society, he conducted the Society at Carnegie Hall and was the chamber orchestra conductor for Britten's *War Requiem*. He has also led the Society in Carnegie Hall performances of Britten's *Te Deum* (2010), Fauré's *Cantique de Jean Racine* (2008) and Stravinsky's *Mass* (2007), which marked his Carnegie Hall debut. Mr. Rosenmeyer also conducted the OSNY on tour in Hungary and Rome.

For the last twelve years, Mr. Rosenmeyer has been the Music Director of the Chorale and the University Singers at NYU, and he works closely with the Weill Music Institute, Carnegie Hall's outreach and education department. In 2009, Mr. Rosenmeyer debuted with the Bellas Opera Company of Mexico City, leading a staged gala at the Cervantino Festival, and returned in 2010 to conduct the final gala of its Morelli Opera Competition. From 2003–09, Mr. Rosenmeyer served as the music director of the Bach Society of Columbia University. Highlights of his tenure included the New York premiere of Guarneri's *Missa Diligite*, several world premieres, and a staged production of *Dido and Aeneas* under his direction. In 2007, he was the music director for the famed Salzburg Marionette Theatre's new production of Rodgers and Hammerstein's *The Sound of Music*, which toured the U.S. In 2002, he was the music director and pianist for the world premiere of the Thomas Cabaniss opera *The Sandman* at Target Margin Theater.

Mr. Rosenmeyer began his conducting career as the guest conductor of major orchestras throughout South America, including Orquesta Sinfónica Nacional of Argentina, Orchestra of the Teatro Colón in Buenos Aires, Orquesta Sinfónica de Concepción of Chile and the Orchestra do Festival do Curitiba of Brazil. He has conducted the Israeli Chamber Orchestra, as well as several operas in Tel Aviv with the International Vocal Arts Institute. Mr. Rosenmeyer studied choral conducting in Argentina at the J. J. Castro Conservatory of Music and orchestral conducting at the UCA in Buenos Aires. He holds a master's degree in conducting and music theory from the Mannes College of Music in New York, and is a recipient of the Felix Salzer Award as well as a grant from the Joyce Dutka Foundation. Mr. Rosenmeyer is currently a member of the Mannes conducting faculty and serves on the faculty of the International Vocal Arts Institute as a conductor and vocal coach.



**SARA LEMESH** *Soprano*

Soprano Sara LeMesh, hailed by the San Francisco Chronicle for her “powerhouse performance of vocal majesty and expressive translucency,” is a dramatic presence on the opera stage, an avid chamber musician, and an advocate of contemporary music. A third-prize

winner in the 2023 Serge & Olga Koussevitzky Young Artist Awards sponsored by the Musicians Club of New York, Ms. LeMesh is quickly garnering attention for her “mesmerizing” and “affectingly plangent” singing (Opera News). In the spring of 2023, Ms. LeMesh was the resident soprano with Opera Naples of Florida and made her debut with the Southwest Florida Symphony Orchestra under the baton of Radu Paponiu. In September 2023, the rising soprano joined Opera Philadelphia to cover the leading role of Nellie in the world premiere of Rene Orth’s 10 Days in a Madhouse.

A devoted recitalist, Ms. LeMesh was a vocal fellow at the Marlboro Music Festival during the summers of 2022 and ‘23. Most recently, she sang Adolf Busch’s *Der Blick, Op. 3C* “with brilliance” (Rutland Herald) in collaboration with pianist Lydia Brown and violinist Claire Bourg. She made her Marlboro debut in June 2022 singing Schumann’s *Spanisches Liederspiel* with pianist Jonathan Biss. Other recent chamber music engagements include her October ‘22 debut with the Jupiter Symphony Chamber Players in New York City. Additional operatic credits include the role of Bess in the 2019 West Coast Premiere of Missy Mazzoli’s *Breaking The Waves* with West Edge Opera. Her performance was lauded for its “exceptional high-register clarity, dramatic breadth, and fearless command” (SF Classical Voice). With City Lyric Opera, Ms. LeMesh has portrayed Young Lisa/Leah in the New York premiere of Lori Laitman’s *Uncovered* and Lucy Brown in Kurt Weill’s *The Threepenny Opera*, a performance which “seemingly channeled Teresa Stratas” (Opera News 2020).



**LUCIA BRADFORD** *Mezzo-Soprano*

Mezzo-soprano Lucia Bradford is a native of Brooklyn, N.Y. Ms. Bradford has performed a number of operatic roles including Carmen in Bizet’s *La Tragedie de Carmen*, Zita in Puccini’s *Gianni Schicchi*, La Principessa in Puccini’s *Suor Angelica*, The Mother in Ravel’s *L’Enfant*

*des Sortileges*, Mercedes in Bizet’s *Carmen*, Mrs. Quickly in Verdi’s *Falstaff*, The Sorceress in Purcell’s *Dido and Aeneas*, Gertrude in Gounod’s *Romeo and Juliet*, Hippolyta in Britten’s *A Midsummer Night’s Dream*, Miss Todd in Menotti’s *Old Maid and the Thief*, the Duchess of Plaza Toro in Gilbert and Sullivan’s *The Gondoliers*, Azelia Dessalines in William Grant Still’s opera *Troubled Island*, Douglas Tappin’s *I dream as Grandma*, Mary Watkins’ *Emmett Till* as Mamie Till and Maria in Gershwin’s *Porgy and Bess*.

Ms. Bradford’s concert works include Mozart’s *Vesperae Solennes de Confessore*, Hadyn’s *Lord Nelson Mass*, de Falla’s *El Amor Brujo*, William Grant Still’s *And they lynched him*, Nathaniel Dett’s *The Ordering of Moses*, Julia Perry’s *Stabat Mater*, Handel’s *Messiah*, Mozart’s *Requiem*, Durufle’s *Requiem*, Bach’s *B minor Mass* with the Voices of Ascension, and Mendelssohn’s *Elijah* at Carnegie Hall with the Oratorio Society of N.Y.

Ms. Bradford has had the privilege of singing at Carnegie Hall, the Kimmel Center, Merkin Hall and touring in Russia, Budapest, Spain, the Caribbean and throughout the United States. She also enjoys performing a variety of genres including contemporary opera, jazz, gospel and blues.

Upcoming events include Handel’s *Messiah* with the National Philharmonic at Strathmore, *Porgy and Bess* with the Opera Carolina and the North Carolina Opera, *St John’s Passion* and Bach’s *B minor Mass* at Carnegie Hall.



**NILS NEUBERT** *Tenor*

Tenor Nils Neubert was born and raised in Hamburg, Germany, and is active as a performer, coach, and educator in the United States and abroad. He teaches German diction at the Juilliard School and the Manhattan School of Music and served as German coach at the Music Academy of the West for seven summers (2016–2022). He joined the Glimmerglass Festival and the Wolf Trap Opera Company in that same capacity during 2020 and 2022, respectively, and the music

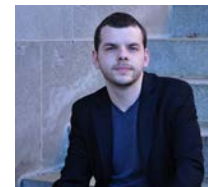
staff of the Metropolitan Opera in 2022, where he also began coaching for the Lindemann Young Artist Development Program in 2023. Previously, he taught at the Mannes College of Music, William Paterson University, Kaufman Music Center, and the Music Conservatory of Westchester, as well as the Summit Music Festival and Potomac Vocal Institute (USA), the International Academy of Music (Italy), and the Puigcerdà and Burgos International Music Festivals (Spain). He has led residencies, workshops, and master classes in North America and Europe and has published original writings, translations, reviews, and educational sound materials in the fields of musicology, music education, language diction, voice pedagogy, musical performance/interpretation/analysis, and exile studies. Nils Neubert holds degrees from the Juilliard School (BM), Teachers College, Columbia University (MA), and the CUNY Graduate Center (DMA). He also trained at the Internationale Sommerakademie Mozarteum, Bel Canto at Caramoor, the Scuola Leonardo Da Vinci, the UMass Amherst Arts Extension Service, the Fern Universität Hagen, and the Harvard Extension School and is an alumnus of the Walnut Hill School for the Arts and the Boston University Tanglewood Institute. He is a student of Dr. Robert C. White, Jr., and is married to pianist Yuri Kim.



**CHRISTOPHER LAU** *Bass-Baritone*

Christopher Lau is a bass-baritone from Glen Head, NY. This past season, he performed the roles of Sarastro in *Die Zauberflöte*, Prophet/King in *Dark Sisters*, and Giove in *La Calisto* with Mannes Opera in NYC. This past June, he debuted with Teatro Grattacielo as Fante in Zandonai's *Giulietta e Romeo*. Appearances in past seasons include Antonio in *Le Nozze di Figaro*, Winter and Sleep in Purcell's

*The Fairy Queen* at Mannes School of Music, Figaro in *Le Nozze di Figaro*, and Mr. Gabineau in *The Medium* with Hofstra Opera Theatre. Christopher recently graduated in Spring 2023 with his Master of Music in voice from Mannes School of Music.



**DMITRIY GLIVINSKIY** *Accompanist*

Dmitriy Glivinskiy is a Ukrainian vocal coach and conductor and the Music Director of the Opera department at UConn. He is a graduate of Mannes College of Music and of the Peabody Institute where, among his teachers, were Pavlina Dokovska, Boris Slutsky and Scott Jackson Wiley. He is a

former faculty member of Hofstra University and Brooklyn College. He is currently part of the creative team for the "Writer's Room" project with Experiments in Opera, which is an incubator for new operas.

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## EMERITUS PROGRAM

The Emeritus program consists of members who no longer participate in the singing life of the Chorale, but who wish to participate in other ways. Members receive tickets to a concert each year and take part in fundraising and social events. Membership in the program is limited to those who have sung a minimum of 10 years with the Chorale. The Fairfield County Chorale also honors the memory of additional emeritus members who are deceased.

### CHARTER MEMBERS

Fritz Ober ( <i>Former President</i> )	1963–1995
Constance DuBois	1963–1982

### MEMBERS

<b>42 YEARS</b>		<b>27 YEARS</b>	
Virginia Crawford	1971-2019*	Eleanor Sulston	1983-2009
<b>40 YEARS</b>		<b>26 YEARS</b>	
Mary Attanasio	1971-2011	Diana Gray	1990-2016
Eleanor Watts	1968-2012*	Shirley Johnson	1991-2017
( <i>Former President</i> )		<b>25 YEARS</b>	
<b>35 YEARS</b>		Glenda Atherton-Strother	1984-2009
Suzanne Lucey	1976-2010	Lisa Newton	1986-2011
<b>34 YEARS</b>		James Rice	1972-1996
Jessie Linderorth	1977-2011	Jan van Laer	1973-1997
Ruth Sheahan	1981-2015	<b>23 YEARS</b>	
<b>33 YEARS</b>		Marilyn Isler	1972-1994
Marion Knight	1980-2013	Cindy Knuth	1996-2019
		( <i>Former President</i> )	
<b>31 YEARS</b>		<b>22 YEARS</b>	
Connie Keavney	1980-2011	Evelyn Averill	2000-2022
		Susan Gardner	1999-2022
<b>30 YEARS</b>		<b>21 YEARS</b>	
Susan Lyons	1974-2021*	Nan Buckley	1970-1998*
<b>29 YEARS</b>		Jane Kresser	1979-1999
Karin Nicolet	1989-2018	Elizabeth Neger	1974-1994
		Gayla Halbrecht	1970-1991
<b>28 YEARS</b>			
Peter Kamen	1977-2004*		

## EMERITUS PROGRAM

<b>20 YEARS</b>		<b>14 YEARS</b>	
Dan Christianson	1994-2014	Richard Lauer	1983-1998
Jane Foster	1968-1994*		
( <i>Former President</i> )		<b>13 YEARS</b>	
Jalna Jaeger	1992-2012	Julita Blasi	2004-2017
Suzanne Whelan	1997-2017	Don DesRosiers	1977-1989
		Pat Geiser	1971-1983
<b>19 YEARS</b>		Carol Jigargian	1973-1985
David Callan	1994-2013	Susan Kaufman	1976-1987
Joan Hoffman	1972-1991	Suzie Munger	1981-1993
Mort Kramer	1966-1992	Barbara Ruris	1977-1989
Rose Rudich	1994-2013		
<b>18 YEARS</b>		<b>12 YEARS</b>	
Fred Gabriel	1975-1992	John Canning	1979-1993
Marshall Green	1976-1993	Fed Green	1976-1987
( <i>Former President</i> )		John Parkinson	2003-2015
Dan Kochavi	1976-1994	Lucille Parkinson	2003-2015
Jan Northcutt	1984-2004*	Holly Wolff	2003-2014
		( <i>Former President</i> )	
<b>17 YEARS</b>		<b>11 YEARS</b>	
Richard Auber	1980-1996	Catherine Daily	1985-1995
Janet Canning	1979-1998	Cheryl Edelen	1976-1991*
		Elizabeth Richards	1975-1985
<b>16 YEARS</b>		Geoffrey Scully	1993-2004
Pat Cappalonga	1994-2009	Joyce Zilinyi	1979-1989
Margaret Diviney	1971-1987		
Barbara Rutherford	1975-1990	<b>10 YEARS</b>	
<b>15 YEARS</b>		Eve Bulman	1983-1992
Elizabeth Hooper	1996-1980	Gretchen Damberg	1992-2001
Christina Richardson	1979-1993	William Gassman	1972-1981
Dee Roberts	1983-1997	Susan Hricik	1981-1991

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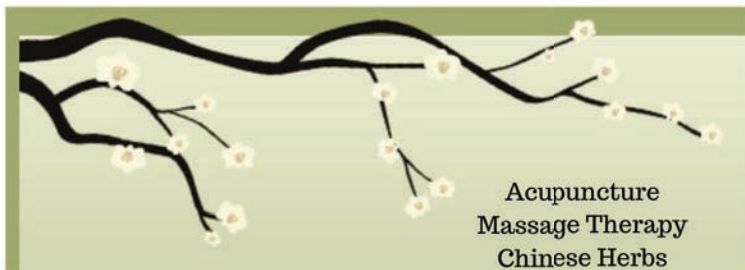
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