



GOLD CANYON UNITED METHODIST CHURCH
19TH ANNUAL (VIRTUAL) CHRISTMAS CONCERT
DECEMBER 19, 2020 ~ 3:00PM

❧ *Program* ❧

O Come, All Ye Faithful John F. Wade, arr. Douglas J. Benton
(b. 1948)
Verse 1: All Sing
Verse 2: Men Only
Verse 3: Women Only
Verse 4: All Sing

Veni, Veni Emmanuel 13th Century Plainchant
Ian Classe, *voice*

Away in a Manger Medley Traditional, arr. Andrew Duncan
(b. 1962)

Hark! The Herald Angels Sing Felix Mendelssohn, arr. Andrew Duncan
Canyon Chime II

I Heard the Bells on Christmas Day John B. Calkin, arr. David Worley
(2020)
David Worley, *voice and piano*

Not That Far from Bethlehem Jeff Borders, Gayla Borders, Lowell Alexander
(1995)
Uncommon Grace

Prelude on "The Holy and the Ivy" Herbert Sumison
(1899—1995)
Ian Classe, *organ*

Breath of Heaven Chris Eaton & Amy Grant
(1992)
Taylor Wehle, *voice*, Nate Irby, *guitar*

❧ *Offering* ❧

O Little Town of Bethlehem Lewis H. Redner, arr. Joe Utterback
(b. 1944)
Andie Chung, *piano*, Ian Classe, *organ*

O Little Town of Bethlehem Lewis H. Redner, arr. Wranglers
(2020)
Wranglers for the Lord

<i>The Shepherd's Carol (Shiloh)</i>	William Billings (1746-1800)
Chancel Quartet	
<i>Ave Maria</i>	J.S. Bach & Charles Gounoud (1685-1750 & 1818-1893)
Cynthia Hoff, <i>voice</i> ; Ian Classe, <i>organ</i>	
<i>Calypso Noel</i>	Gordon Krunnfusz (1931—2011)
Virtual Chancel Choir; Andie Chung, <i>piano</i> ; Heidi Hansen, <i>organ</i>	
<i>Silent Night</i>	Franz X. Gruber, Joseph Mohr, arr. Williams (2020)
Kelly Williams, <i>voice and guitar</i>	
<i>Go, Tell It on the Mountain</i>	Spiritual, arr. Richard Elliott (b. 1957)
Ian Classe, <i>organ</i>	
<i>Joy to the World</i>	Lyrics, Issac Watts; Music attr. George Fredrick Handel; arr. Douglas J. Benton (b. 1948)
Verse 1: All Sing	
Verse 2: Choir Only	
Verse 3: Choir Only	
Verse 4: All Sing	





MUSICIANS

Dr. Ian K. Classe
Director of Music Ministries

Cynthia Hoff
Assistant Director of Special Music

David Ballard
Associate Director of Music

CANYON CHIME II

Julie Burzlaff
Lauren Collins-Mitchell
Donna Garrett
Jeff Irick

∞
SOLOISTS

Cynthia Hoff
Taylor Wehle
Kelly Williams
Dr. David Worley

∞
CHANCEL QUARTET

Cynthia Hoff
Andie Chung
Ian Classe
John Woode

VIRTUAL CHANCEL CHOIR

Soprano
Donna Chase
Cynthia Hoff
Maureen Morton
Charlene Norris

Alto
Patricia Bolster
Marty Robison
Janice Workman

Tenor
Jeff Hayes
Paul Workman

Bass
Bob Carnahan
Joe Morton
John Woode

∞
INSTRUMENTALISTS

Organ
Dr. Ian K. Classe
Heidi Hansen

Piano
Andie Chung
Dr. David Worley

Guitar
Nate Irby
Kelly Williams

UNCOMMON GRACE

David Ballard
Carol Ballard
Dawn Carroll
Riechia Ralston

∞
WRANGLERS FOR THE LORD

David Ballard
Carol Ballard
Jane Manack
Jeannie Reynolds
Kelly Williams

∞
A/V & RECORDING TECH

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Bob Carnahan, *Camera*
Chris Benjamin, *Chief Editor*
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Riechia Ralston, *Graphics*

Special Thanks to last year's performers who were featured in the opening and closing sing-alongs.



PROGRAM NOTES

The first work on the program for this concert is an arrangement of the well-known Christmas carol “**Oh Come, All Ye Faithful**” composed by former Gold Canyon UMC Director of Music Ministries, Douglas J. Benton. “O Come, All Ye Faithful” itself was originally written in Latin as “Adeste Fideles” and has been attributed to various authors, including John Francis Wade (1711–1786), John Reading (1645–1692), King John IV of Portugal (1604–1656), and anonymous Cistercian monks. The earliest printed version is in a book published by Wade, hence its attribution on our program, but the earliest manuscript bears the name of King John IV. The original four verses of the hymn were extended to a total of eight, and these have been translated into many languages. The English translation of “O Come, All Ye Faithful” by the English Catholic priest Frederick Oakeley, written in 1841, is widespread in most English-speaking countries. Doug Benton’s version of the carol has four verses and is orchestrated more variedly than a standard hymn-book, featuring brass quintet, handbell choir, organ, as well as the full chancel choir. It also features short, clever transitions and modulations to add to the overall grandiosity. This version was recorded in last year’s Christmas Concert and is re-presented here. Singing along is encouraged!

“**Veni, Veni Emmanuel**” is the original Latin title of the popular Advent and Christmas hymn, “O Come, O Come, Emmanuel.” The text is derived from the 8th-9th century “O Antiphons,” a set of plainchant antiphons attached to the Magnificat at Vespers (an evening prayer service) over the final days before Christmas. The tune with which we have become familiar is a 13th Century Plainchant that has been paired with the earlier text. “Veni, Veni Emmanuel” was first translated into English by John Mason Neale for the *Hymns Ancient and Modern* hymnal and he is credited with bringing popularity to this particular pairing of text and tune. The rendition on this program is a facsimile of the medieval style with the original text. A translation can be found below:

*Veni, veni, Emmanuel
captivum solve Israel,
qui gemit in exilio,
privatus Dei Filio.*

Refrain: *Gaude! Gaude! Emmanuel
nascetur pro te Israel.*

*Veni, veni, Rex Gentium,
veni, Redemptor omnium,
ut salvas tuos famulos
peccati sibi conscios.*

Refrain

*Veni, veni O Oriens,
solare nos adveniens,
noctis depelle nebulas,
dirasque mortis tenebras.*

Refrain

*Veni, Clevis Davidica,
regna reclude caelica;
faciter tutum superum,
et claude vias inferum.*

Refrain

*Come, come, Emmanuel,
release captive Israel,
who mourns in exile,
deprived of God’s Son.*

Refrain: *Rejoice! Rejoice! Emmanuel
shall be born for you Israel.*

*Come, come, King of the nations,
come, Redeemer of all
that Thou mayest save Thy family
from the guilt of their sins*

Refrain

*Come, O come, O Dawn,
our Sun at its coming,
dispel the shadow of night,
and destroy our darkness.*

Refrain

*Come, Key of David,
open the kingdom of heaven;
make safe the heavenly way,
and shut up the infernal way.*

Refrain

(Continued on next page)

*Veni, O Jesse virgula:
ex hostis tuos ungula,
de specu tuos tartari
educ et antro barathri.*

Refrain

*Veni, veni, Adonai,
qui populo in Sinai
legem dedisti vertice
in majestate gloriae.*

Refrain

*Veni, O Sapientia,
quae hic disponis omnia,
veni, viam prudentiae
ut doceas et gloriae.*

Refrain: *Gaude! Gaude! Emmanuel
nascetur pro te Israel.*

*Come, O Rod of Jesse:
from the clutches of the enemy,
from the snares of hell, and from the depths of the
netherworld lead forth thine own.*

Refrain

*Come, O come, O Adonai,
Who to Thy people on Sinai's
summit didst give the law
in glorious majesty.*

Refrain

*Come, O Wisdom,
Who arranges all things:
come, that thou mayst teach
us the glorious path of wisdom.*

Refrain: *Rejoice! Rejoice! Emmanuel
shall be born for you Israel.*

"Away in a Manger" is a Christmas carol with an anonymous text, first published in the late nineteenth century and used widely throughout the English-speaking world. Although it was long claimed to be the work of Protestant reformer Martin Luther, the carol is now thought to be wholly American in origin. The two most common musical settings are by William J. Kirkpatrick (1895) and James Ramsey Murray (1887). Both of these melodies are used in this handbell medley arrangement by Andrew Duncan. The medley starts with a lilting, repetitive eighth-note motive with the Murray tune then harmonizes before transitioning into the Kirkpatrick tune later in the piece. Following the Kirkpatrick version of the tune, Duncan re-transitions back to the original repetitive accompaniment and the Murray tune before slowing to the end.

The next piece for handbells is another classic: **"Hark! The Herald Angels Sing."** Charles Wesley originally wrote the lyrics for a slower, more solemn tune but George Whitefield and Williams H. Cummings later adapted them to the popular tune we know today which originated from one of Felix Mendelssohn's Cantatas. Mendelssohn's tune is arranged here for handbells again by Andrew Duncan. Duncan's arrangement is fairly straightforward, however due to the limited number of players and bells, Duncan often octave-transposes the melody from one part to another in order to keep from using more than eight handbells.

"I Heard the Bells on Christmas Day" is a Christmas carol based on the 1863 poem "Christmas Bells" by American poet Henry Wadsworth Longfellow. It was not until 1872 that the poem is known to have been set to music. The English organist, John Baptiste Calkin, then used the poem in a processional accompanied with the hymn-tune "Waltham." The Calkin adaptation of the carol was long the standard but less commonly, the poem has also been set to Joseph Mainzer's 1845 tune "Mainzer." Since the mid-20th century, the poem has been set to other musical arrangements, most notably in 1956 by Johnny Marks. Dr. David Worley uses the tune "Waltham" in his version, as Calkin did, and combines aspects of Jazz, Gospel, Country, and Classical into his signature piano and vocal style that Gold Canyon audiences have always appreciated.



Our first band on the program is GCUMC's very own praise group, *Uncommon Grace*, performing **"Not That Far from Bethlehem."** This song is originally from *A Christmas Story*, the fifth album produced by the Christian contemporary group *Point of Grace*. It was released in 1999 by Word Records and featured a larger setting than the previous album, with an orchestra arranged by Carl Marsh and Ron Huff as well as production by Brown Bannister, A&R man Brent Bourgeois, and vocal arranging by Chris Eaton. Despite the greater orchestration of the album version, the song has an adaptability that allows it to be performed by any sized band. It has become a favorite of many contemporary churches for both its versatility as well as its heartfelt connection to the Christmas story.

British cathedral organist and choirmaster Herbert Sumison's **"Prelude on 'The Holy and the Ivy'"** is a well-crafted prelude from his set of *4 Preludes on Well-Known Carols for Organ*. It is based on the titular "The Holly and the Ivy," a traditional British folk Christmas carol whose text can be traced only as far as the early nineteenth century. However, the association between holly, ivy, and Christmas dates at least as far back as medieval times. The tune that we in the United States are most familiar with, and upon which Sumison crafted his prelude, was first published in Cecil Sharp's 1911 collection *English Folk-Carols*. Sharp states that he heard the tune sung by "Mrs. Mary Clayton, at Chipping Campden", a quaint town in the Cotswolds, United Kingdom where he visited. Sumison's Prelude begins with a short introductory motive followed by an interlude motive that he repeats throughout the work. He continues with a triplet figure on the flute which he then uses to accompany the carol melody on a solo stop. After an interlude with several of the opening motifs, the piece grows in dynamic level as it presents the melody again in a fuller texture. After reaching a climax at a fortissimo dynamic, the piece retreats to a softer sound with the melody soloed out again and the triplet accompanimental figure on another manual. The piece inserts another interlude and eventually quietly saunters off, ending on a pianissimo chord.

"Breath of Heaven" is a song originally composed by English songwriter Chris Eaton but adapted by Amy Grant for her second holiday album *Home for Christmas*. The album performed better than Grant's previous album on the Billboard charts, reaching No. 2 on the Billboard 200 and No. 1 on the Christian album chart. Grant's performances tend to be more heavily textured and orchestrated but like many contemporary artists, the music can be distilled to a simpler, purer form that can touch anyone. The lyrics for "Breath of Heaven" are particularly powerful, expounding on Mary's struggles and fears but also her unbreakable faith and her journey towards the strong and accepting figure that we know from the Magnificat.

The first of two arrangements on the same tune, "St. Louis", Dr. Joe Utterback's duet on **"O Little Town of Bethlehem"** is a harmonically lush, Jazz-infused meditation which demonstrates various colors of the season as well as that of the organ and piano. Often ingenious composites of various styles, Utterback's compositions mix everything from Jazz to Gospel to Traditional and reflect the energy and moods of his improvisations. His many genre-mixing works for piano, voice, chamber music, organ, and choir have been performed throughout the United States and in more than fifty foreign countries. These works, published by Jazzmuze, Inc., have won annual ASCAP awards since 1991.

Based on an 1868 text written by Phillips Brooks, **"O Little Town of Bethlehem"** is popular on both sides of the Atlantic, but to different tunes. In North America, the most common tune is the aforementioned "St. Louis" by Brooks' collaborator, Lewis H. Redner; and in the United Kingdom and Ireland, the text is most often set to "Forest Green", a tune collected by Ralph Vaughan Williams and first published in the 1906 *English Hymnal*. Redner is quoted as saying that he composed the melody the night before a Sunday-School service, harmonizing it the next morning before he and Brooks performed it. Neither Brooks nor Redner believed their carol would be remembered much after 1868, but today it is found in over 700 hymnals. This second arrangement on the "St. Louis" tune is performed by our country worship band, *Wranglers for the Lord*, who adeptly harmonize the tune and perform it so you feel like you're down home or out west.

Charles Gounod's "**Ave Maria**," now a staple of many vocalists' sacred repertoire, is actually a combination of multiple composers' work. Originally published in 1853 as *Méditation sur le Premier Prélude de Piano de S. Bach*, it is now commonly known as the "Bach/Gounod Ave Maria." The vocal melody, at first improvised by Gounod (and transcribed by his father-in-law) is superimposed over an only very slightly changed version of the *Prelude No. 1 in C major, BWV 846*, from Book I of Johann Sebastian Bach's *The Well-Tempered Clavier*, published in 1722. The text is a traditional Latin scripture-based Christian prayer of praise for and petition to the Blessed Virgin Mary. A translation can be found below.

Ave Maria
Gratia plena
Dominus tecum
Benedicta tu in mulieribus
Et benedictus fructus
Ventris tui, Jesus
Santa Maria, Santa Maria
Maria, ora pro nobis
Nobis peccatoribus
Nunc et in hora
Mortis nostrae
Amen

Hail Maria
Full of grace
The Lord is with thee
Blessed art thou among women
And blessed is the fruit
Of thy womb, Jesus
Holy Maria, Holy Maria
Maria, pray for us
Us sinners
Now and in the hour
Of our death
Amen

Another favorite from last year, Gordon Krunnfusz's "**Calypso Noel**" is a fun tribute to the Lord's birth, written in a calypso style reminiscent of the music from the Caribbean islands of Trinidad and Tobago. "Calypso Noel" was written back in 1961 and started what many in the choral music world coined "the island carol craze", a time where many composers of the period tried their hand at incorporating different world musics, particularly island music, into their sacred compositions. If you listen closely to this year's rendition, you can hear steel drums, claves, shaker, bass, and perhaps even an island breeze. Due to the COVID-19 pandemic, we had to think outside the box, so enjoy as the Virtual Chancel Choir serenades you from Faux Isle.

Perhaps one of the world's most popular Christmas carols, "**Silent Night**" was composed in 1818 by Joseph Mohr and Franz Gruber in the small town of Oberndorf bei Salzburg, Austria. On Christmas Eve 1818, Mohr brought the words to Gruber and asked him to compose a melody and guitar accompaniment for that night's mass, after river flooding had damaged the church organ. It is unknown what inspired Mohr to write the lyrics, or what prompted him to create a new carol but the carol is much beloved and has been translated into numerous languages from the original German. It was declared an intangible cultural heritage by UNESCO in 2011. Due to its popularity, the song has been recorded by many singers across many music genres. Kelly William's version for this concert is very similar to the original in that it is set for just voice and guitar, though this version is in a more contemporary style.

Back by popular demand, Mormon Tabernacle Organist Richard Elliott's flashy arrangement of "**Go, Tell It on the Mountain**" was first performed by the composer himself at the 2008 Mormon Tabernacle Choir Christmas Concerts. The composition first came about when a freak accident moving a table injured Rick's left arm in August of the same year. Elliott wondered if he would be able to perform for the Choir's annual Christmas concert scheduled just a few months later—or even return to his accomplished organ career on Temple Square. Fortunately, surgery to repair his arm was successful. However, Elliott was still faced with many weeks without the use of his arm. With the downtime, he decided to focus on his pedal-work. The result of Elliott's efforts during this challenging time was "Go, Tell It on the Mountain." The first iteration of the tune is completely in the pedal, melody and accompaniment both. The rest of the piece adds the hands but there's still a strong focus on pedal-work. Elliott manages to combine his technical expertise at the organ with a rousing gospel-style rendition of the famous tune which continues to astonish even 12 years later.

“The Shepherd’s Carol” on the tune of **“Shiloh”** is found in a collection of anthems, hymns, and carols known as *The Suffolk Harmony* written and compiled by William Billings. Billings was a colonial American generally known as the United States’ first choral composer. One of the first to develop a quintessentially American style of composition known as “The First New England School,” Billings’ compositional style is rugged and simple yet also surprisingly emotive and excellent for the setting of texts. Also known as “Yankee tunesmiths”, Billings and his cohorts were definitely not considered a “school” at the time or even after: all were self taught, scattered across New England, and did not share common publishers or affiliations. All were craftsmen who worked part-time as itinerant singing school teachers, which gave them opportunities to sell their self-published tune books. Anglo-Celtic heritage, and love of metric psalmody and the hymns of Isaac Watts are other common characteristics. “The Shepherd’s Carol” is first found paired with the tune “Boston” in Billings’ 1778 *The Singing Master’s Assistant*, a guide book to singing as well as a collection of singable works. Only later in 1786 does Billings pair the text with his newly composed tune “Shiloh” in *The Suffolk Harmony*. This pairing is characterized by a binary (two-part) form that repeats with each verse, swinging back and forth from duple to triple meter. The text is English, if a bit archaic. It can be found below:

*1. Methinks I see an heav'nly host of angels on the wing
Methinks I hear their cheerful notes so merrily they sing:*

*Let all your fears be banish'd hence, glad tidings I proclaim,
For there's a Saviour born today, and Jesus is his name.*

*2. Lay down your crooks and quit your flocks, to Bethlehem repair;
And let your wand'ring steps be squar'd by yonder shining star.*

*Seek not in courts or palaces, nor royal curtains draw;
But search the stable, see your God, extended on the straw.*

*3. Then learn from hence, ye rural Swains, the Meekness of your God,
Who left the boundless Realms of Joy to Ransom you with blood.*

*The Master of the Inn refus'd a more commodious Place;
Ungenerous Soul of Savage Mould, and destitute of Grace.*

*4. Exult ye oxen, low for joy, ye tenants of the stall,
Pay your obeisance, on your knees unanimously fall.*

*The royal guest you entertain is not of common birth,
But second in the great I Am; The God of heav'n and earth.*

*5. Then suddenly a heav'nly host around the shepherds throng,
Exulting in the threefold God And thus address their song:*

*To God the Father, God the Son, And Holy Ghost accord;
The first and last, the first and last, Eternal praise afford.*



The closing work on our program for this year's concert is again an arrangement by Doug Benton. **"Joy to the World"** is a traditional English carol with words by Isaac Watts first published in his 1719 collection *The Psalms of David: Imitated in the language of the New Testament, and applied to the Christian state and worship*. The lyrics of the hymn are based on Psalm 98, Psalm 96 (verses 11 and 12) and Genesis Chapter 3 (verses 17 and 18). Watts' 1719 preface says the verses "are fitted to the Tunes of the Old PSALM-BOOK" and includes the instruction "sing all entitled COMMON METER" but today the most commonly heard tune is "Antioch" which while originally attributed to Handel as is notated in the program, is likely an earlier tune not related to the composer. As of the late 20th century, "Joy to the World" set to "Antioch" was the most-published Christmas hymn in North America. Like the opening arrangement on this program, Doug Benton's version of the "Joy to the World" has four verses and is orchestrated rather differently than the traditional hymn version. For one, the handbell parts inform that the tempo is slower than perhaps one might sing in church. The work also features brass quintet and organ in addition to both choirs. In addition to some clever reharmonization, Doug's version also features original transition material as well as a codetta at the end to truly celebrate the coming of Christ. This version was recorded in last year's Christmas Concert and is re-presented here once again, so join in singing.

In closing, I'd like to offer my most heartfelt gratitude and thanks to everyone who participated in the program from the musicians the tech and editing personnel. It was a difficult project to put together, especially in these times, and everyone did a fantastic job. Finally, I'd like to thank everyone who is watching at home, your support is most appreciated and allows us to continue to provide quality worship and musical experiences. Again, Merry Christmas, and have a Happy New Year!

Ian

