

The Shenandoah Valley Choral Society

Curtis Nolley, Artistic Director

Presents

O Holy Night

Featuring

Antonio Vivaldi's

Gloria

With

Songs and Carols for Christmas

December 12, 7:30 pm

December 14, 3:00 pm

Bridgewater Church of the Brethren

2025-2026 Season
Celebrating our 55th Season



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FROM THE BOARD OF DIRECTORS

To Our Audience

Merry Christmas and welcome to the first concert of our 55th season! The Shenandoah Valley Choral Society has been singing for a long time because of the amazing support and loyalty of our audience, advertisers and community donors. Thank you! If you are associated with a business that would be interested in advertising in our five annual concert programs, we would be delighted to showcase your business in the future. Or maybe you would like to join us as a singer? Please see our website at singshenandoah.org for more information.

We begin our concert with Handel's *Sinfonia*, performed by our fabulous orchestra, followed by our presentation of Vivaldi's *Gloria in D Major* RV 589. In addition to the orchestra, we are honored to feature our gifted soloists, Christine Glick Fairfield and Kaitlyn Townsend, and organist Dr. Larry Taylor. Please follow along in your program for the translation of these inspiring words of hope and joy.

Following intermission, we bring you *Star Carol*, by one of our favorite composers, John Rutter, and other lovely Christmas arrangements to include the classic favorites, "O Holy Night" and "Deck the Hall." Also in the second half, you will be treated to the always spectacular performance by our accompanist, Amy Robertson, in two solo arrangements.

Again, thank you so much for coming. We wish you all the best in the new year and hope to see you at our spring concert, April 10 and 12.

Donna Tinsley, President

The Shenandoah Valley Choral Society

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The Shenandoah Valley Choral Society gratefully acknowledges the wonderful, cooperative spirit of the Park View Mennonite Church for the use of its facilities for rehearsals and board meetings.

Program cover photography courtesy of Cara Zimmerman Walton

<http://thewaltonsare.imagekind.com>



Curtis Nolley, Artistic Director In his 25th season as director of the Shenandoah Valley Choral Society, Curtis Nolley leads the distinguished ensemble in its 55th season. In addition to his responsibilities with the SVCS, Curtis serves as church musician and free-lance choral conductor. For 43 years he worked as a music educator, serving students as a choral director and music specialist in the public schools of Augusta County, Rockingham County,

and Harrisonburg City. Additionally, Curtis has directed choirs, taught choral conducting at Mary Baldwin University, and served as Visiting Director of Choral Music at Bridgewater College from 2018-2020. Curtis continues to serve as choir director at Bridgewater Church of the Brethren. He has received recognition for his work in choral music education as the recipient of the Virginia Choral Director Association's Sydney Swiggett Award for outstanding service and contribution to choral music education in the Commonwealth of Virginia, the James Madison University Professional Service Award recognizing outstanding service to the music education profession and James Madison University, and as Augusta County Public School's Teacher of the Year. Under Curtis' direction, the SVCS was presented the 2020 Circle of Excellence in the Arts Award by the Arts Council of the Valley, and the College of Visual and Performing Arts at JMU. A native of the Shenandoah Valley, Curtis holds a BA in Music Education from Bridgewater College and a Master of Music in Choral Conducting from the University of Colorado, Boulder. Curtis is active as an adjudicator and guest conductor for scholastic festival choirs across the state of Virginia. An active leader in music education, Curtis is a past president of the Virginia Music Educators Association. He continues to serve on VMEA's executive board.



Amy Robertson, accompanist, has been piano accompanist for the SVCS since 1996. She is also a freelance and staff accompanist at James Madison University and teaches privately. She lives with her family in Port Republic, Virginia. Amy holds a BA in Piano Performance with an emphasis in accompanying and coaching, and a Masters in Piano Performance from James Madison University. She has been a featured soloist with the Prince William Symphony Orchestra and a finalist in the Hilton Head Island

International Competition. In 1997, Amy premiered a piece for cello and piano at the Mid-Atlantic Chapter annual meeting of the College Music Society. In 2000, she auditioned for and attended the American Institute of Music Studies program in Graz, Austria. While there, Amy focused her studies on German Lied and accompanied vocalists in local concerts.



Debbie McGuire, accompanist, serves as assistant accompanist and sings with her fellow altos in the SVCS. She is a professional freelance accompanist who has worked with church, school, and collegiate performance ensembles throughout Virginia. She has taught at Mary Baldwin College and served as piano instructor at Stuart Hall School in Staunton, Virginia. In addition to her service with the SVCS, she has served as guest accompanist for scholastic festival choral ensembles throughout the region. Ms. McGuire is a graduate of the University of Richmond and received her Master's Degree in Church Music from Southern

Baptist Theological Seminary in Louisville, Kentucky. Her private studio and residence is in Rockingham County, Virginia.

Dr. Larry Taylor, organ, is professor of music at Bridgewater College in Bridgewater, Virginia where he teaches courses in music theory and history and gives lessons in organ and piano. Dr. Taylor holds a Doctor of Musical Arts degree in organ from the University of Cincinnati (where he won the Strader Organ Competition), Master of Music degrees from Emory University and Notre Dame, and a Bachelor of Music degree from Seton Hill University in Greensburg, Pennsylvania. In addition to performances of classical repertoire on piano and organ, Dr. Taylor has arranged and performed organ accompaniments to more than twenty classic silent films with a focus on the comedies of Buster Keaton and Harold Lloyd.



As a composer, Dr. Taylor has collaborated frequently with poet Tom Noe to produce anthems, cantatas, the one-woman opera Marie Curie and the two-act opera Eros and Psyche. They are currently collaborating on a new opera, The Dickinsons of Amherst, which tells the story of a scandal in Emily Dickinson's family that had an impact on her legacy. He has also composed arrangements for symphonic band and chorus as well as solo organ works. His art songs have been featured as part of the Bridgewater International Poetry Festival. In 2015 he won the Faculty Scholarship Award at Bridgewater College.

Christine Glick Fairfield, soprano, is a frequent soloist with multiple ensembles throughout Virginia including The Oratorio Society of Virginia, Waynesboro's Schola Cantorum, the Rockbridge Choral Society, and Roanoke Baroque, she has also appeared with the Rockefeller Chapel Choir in Chicago, the Louisville Bach Society (KY), Canticum Novum of NYC, and choirs in Germany, Münchener Frauenchor and Himmelfahrts Kirchenchor. Her repertoire ranges from the Baroque masters, Handel and Bach, to 20th c. works by Poulenc, Barber, and Rutter. She made her European debut singing 'Marcelina' in Mozart's *Le Nozze di Figaro* with The Saluzzo Opera Academy in 2021 followed by the role of 'Rosalinde' in *Die Fledermaus* by Johann Strauss with the Lyric Opera Studio Weimar in 2022. Fluent in German, she excels at performing Lieder as well as opera and choral masterworks. As an educator, Christine has served on the faculty at Bridgewater College and now teaches voice at Washington and Lee University. Christine holds a Bachelor of Arts in Music with a concentration in voice from Eastern Mennonite University and a Master of Music in Vocal Performance and Pedagogy from Ohio University's School of Music. She continued her postgraduate vocal studies with teachers Timothy Noble (IU Jacobs School of Music), Christine Schadeberg, Stellario Faggone (Bayerische Staatsoper), Byron Jones (Shenandoah Conservatory) and Andres Morena Garcia (Deutsche Oper). Christine lives in Staunton, Virginia.





Kaitlyn D. Townsend, mezzo-soprano, is regarded highly for her work with Baroque and early music. Recent appearances include performing with Winchester Arts Chorale as the mezzo-soprano soloist for Handel's *Messiah* Sing-Along, with the new duo Larke & Laurel (with classical guitarist Chris Jenkins), as a soloist for the *O Antiphons* concert (in collaboration with local artists JoEtta Deaton and Brooke Chao), and with the Shenandoah Valley Choral Society in 2024.

Other recent solo appearances have featured Ms. Townsend as a soloist with the Baroque Performance Institute at Oberlin College, with the Baroque Opera Workshop (with Christa Patton), and with the Virginia

Baroque Academy (with Arthur Haas) and as the mezzo-soprano soloist for Vivaldi's *Gloria in D Major* (Mary Baldwin University, Dr. Craig Robertson, conductor). Ms. Townsend performs regularly with the Rocktown Choral Artists (Douglas Byler, conductor) and Staunton's Bach Around the Clock Festival Choir (Paul Weber, conductor). Ms. Townsend has also performed with Richmond's Red Letter Consort (Charles Humphries, conductor), Madison Baroque (with Dr. Jon Gibson) and The Governor's Musick in Colonial Williamsburg.

A graduate of the James Madison University's School of Music, Ms. Townsend has studied privately with Molly Netter, Brenda K. Witmer and Dr. Carrie Stevens. Vocal coaches have included Dame Emma Kirkby, Julianne Baird, James Taylor and Judith Malafrente.

Shenandoah Valley Choral Society
is a member of the



Program Notes

Sinfonia (Overture) and Pifa (Pastoral Symphony) from *Messiah*

G.F. Handel (1685-1759)

Handel begins *Messiah* with a French-style overture that serves as a solemn prologue to the drama ahead. The opening section, marked by dotted rhythms and rising scales, conveys stately grandeur and a sense of anticipation, suggesting a world in anxious expectation of salvation. This gives way to a vigorous fugue, its restless counterpoint and minor tonality reflecting humanity's unsettled and conflicted state.

Later in the oratorio, Handel offers a striking contrast in the Pifa, or Pastoral Symphony. Here the music turns gentle and flowing, invoking the serene character of this interlude and preparing the listener for the angelic announcement of Christ's birth in the following soprano recitative, "...For unto you is born this day in the city of David a savior, which is Christ the Lord."

Placed side by side, the grandeur of the overture and the simplicity of the Pifa encapsulate the spiritual journey of *Messiah*: from a troubled world longing for redemption to the promise of peace and divine presence. Together, these two pieces provide a fitting prelude to the joyous proclamation of Vivaldi's *Gloria*.

Gloria in D Major, RV 589

Antonio Vivaldi (1678-1741)

When the modern-day Vivaldi revival began early in the twentieth-century, attention focused mainly on the composer's concertos, which were particularly interesting to scholars and musicians because of their influence on J. S. Bach. But then, in the late 1920s, their view of Vivaldi changed, when a large collection of his vocal music was discovered in Turin. Suddenly, he was much more than a composer of violin concertos. The *Gloria*, part of that Turin collection, received its twentieth-century premiere in 1930 and has remained the most popular of all Vivaldi's vocal works ever since.

In addition to concertos, Vivaldi was asked to write a good deal of religious music for the accomplished musicians at the Ospedale della Pietà, the girls' orphanage in Venice where he served as music director. Likely, the present *Gloria*, in which all the vocal solos are for female voices, was written for the girls at the school. It is a setting of a single section of a mass, but it is almost certainly a complete work and not a fragment, since it was not uncommon to write individual mass movements for specific occasions.

The orchestration, which may have been inspired by the roster of students at the school, calls for relatively limited forces -- only a single oboe and a single trumpet (with no timpani) are added to the strings -- and there are only two vocal soloists. The work opens with the kind of strong motoric rhythm that is reminiscent of Vivaldi's concertos but then shifts into the beautiful harmonic world of the *Et in terra pax*, a movement that wanders meditatively through unexpected keys.

The closing fugue (*Cum sancto spiritu*) is in a more conservative style than the rest of the work and is in fact not originally by Vivaldi. He "borrowed" it from a work by a contemporary, Giovanni Maria Ruggieri. Here Vivaldi has considerably improved the original, altering the orchestration, giving a greater role to the trumpet, and condensing Ruggieri's double chorus to a single four-voice chorus. The Ruggieri fugue may be an unexpected choice for the ending of this work, but Vivaldi seems to have been so impressed with it that this was the second time that he used it. The first was a rather different adaptation in one of his earlier works, which was also a setting of the *Gloria* text.

Filled with radiant energy and jubilant spirit, Vivaldi's *Gloria* immediately envelops the listener in a sense of celebration. Its vibrant choral writing, alternating with tender solo movements, captures a wide emotional spectrum—from exuberant praise to moments of profound devotion and serenity. The music's rhythmic vitality and luminous harmonies communicate joy that feels both majestic and deeply human. More than a liturgical setting, *Gloria* is an emotional journey of faith: uplifting, expressive, and ultimately transcendent.

Singers Welcome!

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We enjoy expressing our creativity through music and providing joy and entertainment for our audiences.

We are a non-audition ensemble. Rehearsals are held every Tuesday from 7:00-9:00p.m. at Park View Mennonite Church,
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For More Information visit: singshenandoah.org

Program

**Sinfonia (Overture) and Pifa (Pastoral Symphony)
from *Messiah***

**George F. Handel
(1685-1759)**

Gloria in D Major, RV 589

Antonio Vivaldi (1678-1741)

Chorus

Gloria in excelsis Deo

Glory to God in the highest

Chorus

Et in terra pax hominibus
bonae voluntatis.

And peace to all those of
good will.

Soprano and Mezzo Soprano Duet

Laudamus te, benedicimus te.
Adoramus te, glorificamus te.

We praise thee, we bless thee.
We worship thee, we glorify thee.

Chorus

Gratias agimus tibi
Propter magnam gloriam tuam.

We give thanks to thee
According to thy great glory.

Soprano Aria

Domine Deus, Rex Coelestis,
Deus Pater omnipotens.

Lord God, King of Heaven,
God the Father almighty.

Chorus

Domine Fili unigenite,
Jesu Christe.

Lord Jesus Christ,
Son of the Father.

Mezzo Soprano Aria and Chorus

Domine Deus, Agnus Dei,
Filius Patris.

Lord God, Lamb of God,
Son of the Father.

Chorus

Qui tollis peccata mundi,
Miserere nobis,
Qui tollis peccata mundi,
Suscipe deprecationem nostram.

Thou who takes away the sin of the
world, have mercy on us.
Thou who takes away the sins of the
world, receive our prayers.

Mezzo Soprano Aria

Qui sedes ad dexteram Patris,
Miserere nobis.

Thou who sits at the right hand of
the Father, have mercy on us.

Chorus

Quoniam tu solus sanctus,
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe.

For Thou alone art holy,
Thou alone are the Lord,
Thou alone are the most high,
Jesus Christ.

Chorus

Cum Sancto Spiritu
In gloria Dei Patris.
Amen.

With the Holy Spirit
In the glory of God the Father.
Amen.

INTERMISSION

Star Carol

John Rutter (1945)

Sing this night, for a boy is born in Bethlehem,
Christ our lord in a lowly manger lies;
Bring your gifts, come and worship at his cradle,
Hurry to Bethlehem and see the son of Mary!

Angels bright come from heaven's highest glory,
Bear the news with its message of good cheer:
"Sing, rejoice, for a King is come to save us,
Hurry to Bethlehem and see the son of Mary."

See his star shining bright, in the sky this Christmas Night!
Follow me joyfully! Hurry to Bethlehem and see the son of Mary!

See, he lies in his mother's tender keeping:
Jesus Christ in her loving arms asleep.
Shepherds poor, come to worship and adore him,
Offer their humble gifts before the son of Mary.

Let us all pay our homage at the manger,
Sing his praise on this joyful Christmas night;
Christ is come, bringing promise of salvation;
Hurry to Bethlehem and see the son of Mary.

Wexford Carol
(Traditional Irish Carol)

Arr. Mack Wilberg (1955)

Good people all, this Christmastime,
Consider well and bear in mind
What our good God for us has done
In sending his beloved Son.

With Mary holy we should pray
To God with love this Christmas day;
In Bethlehem upon that morn
There was a blessed Messiah born.

Near Bethlehem did shepherds keep
Their flocks of lambs and feeding sheep,
To whom God's angels did appear,
Which put the shepherds in great fear.

“Prepare and go,” the angels said,
“To Bethlehem, be not afraid;
For there you'll find this happy morn,
A princely babe, sweet Jesus born.”

In Dulci Jubilo (*In Sweet Rejoicing*)

Cecilia McDowall (1951)

14th Century Medieval Latin/German text attributed to Heinrich Seuse

In dulci jubilo (*in sweet rejoicing*) let us our homage show;
Our heart's joy reclineth in praesepio (*in a manger*).
And like a bright star shineth matris in gremio (*in his mother's lap*).
Alpha es et O (*beginning and end*)!

O Jesu parvule (*O tiny Jesus*) I yearn for thee always!
Hear me, I beseech thee, O Puer optime (*O best child*)!
My prayer let it reach thee, O princeps gloriae (*O Prince of Glory*)!
Trahe me post te (*draw me to you*).

O Patris caritas, O nati lenitas (*O Father's love, O birth gentle and meek*)!
Deeply were we stained per nostra crimina (*by our sin*).
But thou hast for us gained coelorum gaudia (*the joy of heaven*).
O that we were there!

Ubi sunt gaudia, (*where are the joys*) If that they be not there?
There are angels singing nova cantica! (*new songs*)
There the bells are ringing in Regis curia. (*in the King's court*)
O that we were there, O that we were there!

The Father's Rose

Mark Hayes (1953)

Sleigh Ride

Leroy Anderson (1908-1975)

arr. Melody Bober (1955)

Carol for a New Year

Howard Helvey (1968)

Text: Alfred Tennyson (1809-1892)

Ring in the old, ring in the new, ring happy bells across the snow.

The year is going, let him go; ring out the false, ring in the true.

Ring out the slowly dying cause, and ancient forms of party strife.

Ring in the nobler modes of life, with sweeter manners, purer laws.

Ring out old shapes of foul disease, ring out the narrowing lust of gold.

Ring out the thousand wars of old, ring in the thousand years of peace.

Ring in the valiant man and free, the larger heart, the kindlier hand.

Ring out the darkness of the land, ring in the Christ that is to be.

O Holy Night

Adolphe Adam (1803-1856)

arr. John Leavitt (1956)

Text: Placide Cappeau/English translation, J. S. Dwight

O holy night the stars are brightly shining,

It is the night of the dear Savior's birth.

Long lay the world in sin and error pining,

'Til He appeared and the soul felt its worth.

A thrill of hope the weary world rejoices,

For yonder breaks a new and glorious morn.

Fall on your knees, oh, hear the angel voices!

O night divine, o night when Christ was born.

O holy night, O night divine.

Truly He taught us to love one another;

His law is love, and His gospel is peace.

Chains shall He break for the slave is our brother.

And in His name all oppression shall cease.

Sweet hymns of joy in grateful chorus raise we,

Let all within us praise His holy name.

Christ is the Lord, oh, praise His name forever!

His power and glory evermore proclaim!

Deck the Hall
(Traditional Welsh Carol)

arr. John Rutter (1945)

Deck the hall with boughs of holly,
‘Tis the season to be jolly,
Fill the mead cup, drain the barrel,
Troll the ancient Christmas carol.

See the flowing bowl before us,
Strike the harp and join the chorus,
Follow me in merry measure,
While I sing of beauty’s treasure.

Fast away the old year passes,
Hail the new, ye lads and lasses,
Laughing, quaffing all together,
Heedless of the wind and weather.

Thank you for attending our concert!

Orchestra

*Denotes principal player

Violin 1	Maria Lorcas* Anthony Van Pelt Tara Davis Katrina Kirilyuk	Violin 2	Christa Hoover* Evelina Yavny Natalya Kirilyuk Judith Hoffman
Viola	Katie Overfield Zook* Sharon Miller David Swanson	Cello	Ed Gant* Lisa Wright
Bass	Lindsay Lam*	Oboe	Doug Lane
Trumpet	Chris Carrillo	Organ	Larry Taylor

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April 10 & 12, 2026

Shenandoah Valley Choral Society

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Heidi Campbell
Beverley Carver
Miriam Clark
Suzanne Cockley
Paula Cude
Linda Dove
Megan Geier
Betsy Gilliam
Katie Grant
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Nancy Hopkins-Garriss
Sarah Koontz
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Lisa Rodgers
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Katskill Shoop
Martha Showalter
Jeanette Shull
Dwynn Stovall
Donna Tinsley
Julia Verba
Alexandra Vilela
Jayne Wagner
Wanda Wallace

Alto

Kathryn Albright
Jean Andrews
Susie Carl
Chris Carpenter

Alto (Cont.)

Sally Jane Conner
Stefanie Eye
Anna Flink
Jan Flora
Becky Glick
Susan Godshall
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Alice Trupe
Layne Vickers
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Brenda Wilkinson
Julianne Zerkel

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Chad Beery
Anna Benner
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Marcelo Flores
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