



Advance Program Notes

Holiday Pops

Roanoke Symphony Orchestra

Saturday, December 7, 2013, 4 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Holiday Pops **Roanoke Symphony Orchestra**

David Stewart Wiley, conductor

Joy Lynn Matthews-Jacobs, vocalist

Virginia Tech Choirs - **Dwight Bigler**, director

RSO Chorus - **John Hugo**, director

<i>Joy to the World</i>	arr. Amundson; chorus & orchestra
<i>Masters in This Hall</i>	Wilberg; chorus & orchestra
<i>Have Yourself a Merry Little Christmas</i>	arr. Brennan; Matthews-Jacobs & orchestra
<i>Jingle Bell Rock</i>	arr. Brennan; Matthews-Jacobs & orchestra
<i>Believe from The Polar Express</i>	Silvestri & Ballard/Gilbert; Matthews-Jacobs & orchestra
<i>O Holy Night</i>	arr. Rutter; Matthews-Jacobs & chorus
<i>The First Noel</i>	arr. Dwight Bigler; chorus & orchestra

*** INTERMISSION ***

<i>Overture to Russlan & Ludmilla</i>	Glinka; orchestra
<i>A Trumpeter's Lullaby</i>	Anderson; orchestra
<i>My Favorite Things from The Sound of Music</i>	Rodgers; Matthews-Jacobs & orchestra
<i>Santa Baby</i>	arr. Brennan; Matthews-Jacobs & orchestra
<i>Theme from It's a Wonderful Life</i>	Tiomkin; Matthews-Jacobs, chorus & orchestra
<i>Deck the Halls</i> by Mannheim Steamroller	arr. Chip Davis; orchestra
<i>Sleigh Ride</i>	Anderson chorus & orchestra
<i>Santa Claus is Comin' to Town</i>	arr. Brennan; Matthews-Jacobs, chorus & orchestra
<i>Holiday Pops Sing-Along</i>	arr. Finnegan; Matthews-Jacobs, chorus & orchestra
<i>Christmas - Baby Please Come Home</i>	arr. Brennan; Matthews-Jacobs, chorus & orchestra

ROANOKE SYMPHONY ORCHESTRA

David Stewart Wiley, music director

FIRST VIOLIN

James Glazebrook, associate concertmaster
Jorge Rodriguez Ochoa
Geronimo Oyenard
Violaine Michel
Larry Chang
Tara Planeta
George Figueroa
Nicole Paglialonga

VIOLA

Noah Hock
Sam Phillips
Bryan Matheson
Lindsey Fowler
Sam Kephart
Liz Lochbrunner

BASS

John P. Smith IV, associate principal
Christopher Ewan

PICCOLO

Julee Hickcox

CLARINET

Carmen Eby, principal
Jeff Midkiff

HORNS

Wally Easter, principal
Abigail Pack
Wallace Easter, III
Rodney Overstreet

TROMBONE

Jay Crone, principal
Wes Lebo
John McGinness

PERCUSSION

William Ray, principal
Al Wojtera
Rob Sanderl

SECOND VIOLIN

Matvey Lapin, principal
Elise Blake, assistant principal
Shaleen Powell
Richard Downs
Vladimir Kromin
Kevin Matheson
Alistair Leon Kok
Jared Hall

CELLO

David Feldman
Alan Saucedo
Eleanor Graham
Naomi Steckman

FLUTE

Alycia Hugo, principal
Julee Hickcox

OBOE

William P. Parrish Jr., principal
Meredith McCree

BASSOON

Sue Barber
Amber Ferenz

TRUMPET

Paul Neebe, Principal
Thomas Bithell
Jason Crafton

TUBA

Seth Cook

TIMPANI

John M. Floyd, principal

HARP

Kirsten Carrell

KEYBOARD

Tracy Cowden, principal

ELECTRIC BASS

Brian Wahl

Virginia Tech Choirs & RSO Chorus Members

SOPRANO

Rachel Beato
Tara Benere
Suzanna Brosey
Tori Carroll
Lindsey Coggins
Krista Colley
Katherine Combs
Nora Cotter
Theresa Dion
Eslynn Dudek
Michelle Gervasio
Anna Gibbs
Alex Houlbrooke
Laura Howell
Sarah Lanum
Abigail Lau
Grace Leskauskas
Mollie Nesaw
Kaya Norton
Casey Parrett
Leah Piemonte
Lilliam Preston
Abbie Priest
Kathy Spicknall
Jessica Tuzo
Jessica Vance
Kelly Weber
Emily Zhang

ALTO

Liz Aker
Leslie Ames
Kelly Anderson
Emily Brittingham
Alyssa Brunal
Pamela Buie
Holly Carpenter
Lauren Carpenter
Rachel Carter
Christina Cipicchio
Allison Collier
Bridget Corcoran
Ashley DeRemer
Noell Dunlap
Kate Fowler
Katie Galvin
Shira Goldeen
Lauren Hunt
Kory King
Alexa Liberi
Tina Mascaro
Allison Moore
Rebecca Moser
Shirley Payson
Rebecca Pettit
Anne Richards
Monica Ryan
Rachel Van Meter
Terra Walker
Kelly Wild
Becca Wiles

TENOR

Hwangbo Bae
Caleb Caldwell
Matt Chan
Adrian Chiodo
Jared Daubenspeck
Andy Deutsch
Jeff Dickson
Jonathan Hawkins
John Hugo
Joe Humm
TJ Johnson
Alfred Lam
Jim Light
Blake Martin
Craig McKenzie
Dillan Mohottige
Shea Murray
Justin Pierson
David Sinclair
David Skole
Ben Spiker
Travis Whaley
Paul Wolf

BASS

Mark Brandao
Geoffrey Brown
John Burleson
Jack Chandler
Austin Cooke
Roger Crockett
Liam Dillon
Billy Ermlick
Eric Earnhart
David Feroli
Luke Fowler
Daniel Friedman
Mark Hodges
Jeremy Ilang-Ilang
Terry Johnston
Hayden Keefer
Matt Keefer
Nate Kibler
Stephen Loftus
Matt McKinney
John Mitchell
Justin Niles
Lee Richwine
Jeb Sturgill
Alan Tung

About the Performers

DAVID STEWART WILEY

David Stewart Wiley brings a strong national reputation to the Roanoke Symphony Orchestra as an experienced and energetic orchestra builder, sharing his many talents as conductor, concert pianist, pops arranger, and classical and film composer. In a time of dramatic change, he brings innovative and collaborative leadership, deep community involvement with outreach and education, and inspiring performances in diverse concert venues and styles.



Wiley serves concurrently as music director and conductor of the Roanoke Symphony Orchestra, New York's Long Island Philharmonic, and artistic director and conductor of Virginia's Blue Ridge Music Festival. Among his diverse and creative activities, he conceived an acclaimed event with business executives and musicians together on stage titled "Conducting Change," which helps executives to model leadership skills in a fun and engaging atmosphere to be seen at www.DavidStewartWiley.com. He is represented by William Reinert & Associates of New York.

The RSO's current 60th Diamond Anniversary Season marks Wiley's 18th as music director of the RSO, with a recent three-year contract extension that will keep Wiley as music director through at least his 20th season in 2015-16. It has been a remarkable collaboration and a continuing success story, with frequently sold out concerts, consistently stellar reviews, innovative commissions of new music, and a remarkably diverse and an impressive list of guest artists and composers. The 2013-14 season features expanded classical concerts, a dozen new musician hires in the strings, a new downtown series, and accessible new renovated office and performance space. Under his artistic leadership, the RSO has become an example for a successful new artistic business model for a vital and stable regional orchestra. The RSO balanced budget has almost tripled during Wiley's tenure, with dramatically increased artistic quality, community excitement, endowment growth, and increased ticket sales. The RSO collaborates with public radio WVTF to broadcast RSO subscription concerts live and to present internet podcasts. Wiley partners with schools and numerous arts and civic organizations throughout the region, and innovative events like *RSO Rocks* and the new *Destination* series have broadened what a symphony event can be for new audiences. His energetic work bringing classical music to youth in our minority communities has been steadfast, and he was honored by the NAACP as Citizen of the Year in the Arts for his service.

As a guest conductor, Wiley has conducted such distinguished symphonies as Boston, Buffalo, Cincinnati, San Francisco, Milwaukee, Indianapolis, Minnesota, Saint Louis, Atlanta, Oregon, Honolulu, and Utah, among many others in 35 U.S. states. Wiley's music career has taken him to dozens of countries in Europe, Asia, and Africa including Italy, Germany, Slovakia, and the Czech Republic. He has hosted six European musical trips for symphony patrons, the most recent on the Danube this last fall, including a performance at the Liszt Academy in Budapest. He has previously served as assistant conductor of the Minnesota Orchestra and the Indianapolis Symphony Orchestra, where he led numerous classical, pops, and educational performances in addition to short summer tours.

As a solo pianist, Wiley has performed with numerous major orchestras throughout the United States including Minnesota, Indianapolis, Oregon, Honolulu, Wheeling, and West Virginia, often conducting the orchestra from the piano. He has appeared in Boston's Symphony Hall as well as in China, Russia, Romania, Germany, Hungary, Italy, the Czech Republic, and Bulgaria.

Summer engagements include the Aspen Music Festival, Brevard Music Center, Garth Newel, Wintergreen,

About the Performers, continued

Park City, Minnesota Orchestra Summerfest, and Prince Albert (Hawaii) summer festivals. Wiley's 2013 inaugural season of Virginia's Blue Ridge Music Festival in Floyd, Va., exceeded expectations with excellent attendance, a successful performance academy, and a balanced budget, and continues bi-annually. From 1999 until 2006 Wiley was the artistic director and conductor of the Wintergreen Summer Music Festival, where he founded the festival orchestra, created the academy, and led the festival to remarkable artistic growth.

Wiley's CDs include his new solo piano CD *Full Circle*, an album of French cello concerti with Zuill Bailey and the RSO on Delos International, Beethoven's Symphony No. 9 *Choral* with the RSO & Choruses, American Piano Concertos with Norman Krieger & the RSO on Artisie 4, *Wiley & Friends: Classical Jazz*, *American Trumpet Concertos* with the Slovak Radio Symphony/Neebe, and *Preludes & Lullabies* with Akemi Takayama. As a composer, he collaborated on the film *Lake Effects* starring Jane Seymour, which featured a symphonic soundtrack performed by the RSO, David Stewart Wiley conductor, with new original music by Boyle and Wiley.

Wiley won the 1993 Aspen Conducting Prize, which led to his engagement as assistant conductor for the 1994 Aspen Music Festival, and he was awarded a conducting fellowship at Tanglewood. Wiley holds a doctor and master of music in conducting from Indiana University, a degree in piano performance with honors from the New England Conservatory of Music, and a degree in religion, summa cum laude, from Tufts University. He is a recipient of both the Perry F. Kendig Prize for service to the arts and most recently was named a Paul Harris Fellow from Rotary International.

Wiley has collaborated with a diversity of acclaimed solo artists and groups in the classical and pops world, including Billy Joel, Leonard Bernstein, Sir James Galway, Jessye Norman, Midori, Lynn Harrell, John Williams, Andre Watts, Akemi Takayama, David Kim, Elmar Oliveira, Jon Nakamatsu, Eiji Oue, Norman Krieger, Zuill Bailey, Christian Zacharias, Orly Shaham, Bernadette Peters, Bruce Hornsby, Jennifer Holliday, Marvin Hamlisch, Chita Rivera, Mercedes Ellington, Lou Rawls, Doc Severinsen, Aaron Neville, Art Garfunkel, the Pointer Sisters, Ben Vereen, Kool & the Gang, Cirque, Jeans n' Classics, Boz Skaggs, The Moscow Ballet, and the Sounds of Blackness.

He and his wife, Leah Marer Wiley (a performer and certified fitness instructor), have a son and a daughter and enjoy travelling, hiking, mountain biking, and making music together.

JOY LYNN MATTHEWS-JACOBS

Once upon a time, on a snowy Christmas Eve in Philadelphia, Penn., Joy Lynn Matthews-Jacobs came into the world with a song in her heart and music in her soul!

Blessed with "a powerful voice, a ridiculous range, and a swagger that put a smile on every audience member's face" Matthews-Jacobs has graced the stage of stellar productions all across the USA and beyond. Beginning her tuneful journey at the tender age of 12 with brilliant vocal instruction by Anita Fararow at the Haddonfield Conservatory of Music, Matthews-Jacobs stunned audiences with "miraculous" renditions of *Musetta's Waltz*, *Ave Maria*, *The Viennese Waltz*, and the like, winning vocal competitions and scholarships.



After being recruited into the vocal performance program at Cal State Long Beach, Calif., Matthews-Jacobs' concert skills blossomed under the outstanding guidance of Josephine Lott. Matthews-Jacobs also gained priceless experience traveling and performing with the University Choir under the direction of internationally

About the Performers, continued

renowned choral master Frank Pooler. Preceding the move to New York City, some momentous career moments included singing back up for The Carpenters; performing principle roles in both production and concert versions of Bizet's *Carmen*, Puccini's *Tosca*, and Rossini's *Sofonisba*; guest star for Princess Cruises starring in her own main stage shows and performing in 10 different production shows; special guest performer for the Los Angeles First AME Church Sunday Morning Radio show; and many more!

Soon after arriving in New York City she was able to expand her already considerable acting skills under the guiding hands of such luminaries as Austin Pendleton, Joanna Merlin, and Paul Foquet. Then Matthews-Jacobs was thrilled to join the casts of a succession of marvelous musicals and plays.

Broadway credits: the world premiere of Graciela Daniele's *Marie Christine* as Beatrice; the Susan Stroman revival of *The Music Man*; and the first national Broadway tour productions of Frank Galati's *Ragtime* and Hal Prince's *Show Boat*.

Off-Broadway credits: Matthews-Jacobs created the roles of Power Woman in *Menopause the Musical* and Delia in *Asylum: The Strange Case of Mary Lincoln*. She appeared in the Encores Series as the Answerer in *Lost in the Stars*.

Regional credits: Aunt Eller in Portland Center Stage's production of *Oklahoma*; Armelia in *Ain't Misbehavin'*; Bloody Mary in *South Pacific*; Sylvia in *All Shook Up*; Reno Sweeney in *Anything Goes*; Lady Tiang in *The King & I*; Aldonza in *Man of La Mancha*; Anita in *West Side Story*; Muzzy in *Thoroughly Modern Millie*; Wanda in the Regina Taylor play *Crowns*; and Madame Wu-Chan (understudy) in Manhattan Theatre Club's production of *Our Leading Lady*.

Firmly believing in the phrase, "have talent will travel," Matthews-Jacobs takes her unique expertise on the road, performing diverse musical genres from opera to Motown with the Roanoke Symphony Orchestra, Portland Symphony, Phoenix Symphony, Alabama Symphony, Jackson Symphony, Winston-Salem Symphony, Irvine Symphony, and Grand Rapids Symphony, among others.

No stranger to film and television, Matthews-Jacobs has booked roles for the large and small screen in *Menace II Society*, *Close to the Heart*, *Santa Barbara*, and more.

THE NEW RIVER VALLEY FRIENDS OF THE RSO

The New River Valley Friends of the Roanoke Symphony is a volunteer arm of the RSO dedicated to supporting performances of the Roanoke Symphony in our area and to promoting music education programs in New River schools.

For more information about programs by the NRV Friends, including bus service from the NRV to RSO concerts, please visit rso.com/nrv or contact the RSO box office at 540-343-9127.

About the Roanoke Symphony Orchestra

THE HISTORY OF ROANOKE'S SYMPHONY ORCHESTRA

The Roanoke Symphony Orchestra is the largest professional orchestra in Virginia west of Richmond. The organization we know of today as the RSO was founded by Gibson Morrissey and a small group of dedicated music lovers in 1953. Morrissey served as the group's conductor until his death in 1975. Although the RSO has enjoyed a rich and vibrant history during the 60 years since Morrissey and his friends organized the Roanoke Symphony Society, the community enjoyed a deep commitment to symphonic music-making as far back as the turn of the 20th century, and before.

The Early Years: Roanoke's Civic Orchestra

Around the turn of the 20th century, the valley's "serious music" consisted primarily of small affairs--touring soloists and local musicians in recital. A local violinist, Holland Persinger, led attempts at assembling an orchestra in Roanoke. Despite the desires of a few thriving musicians, the journey to reach a full-fledged symphony orchestra, supported by its community, would prove to be a nearly impossible undertaking with the depressed state around World War I. The early days of classical music in Roanoke and surrounding areas were conducted under difficult circumstances.

In 1932, Roanoke's first Symphony Orchestra was founded under the sponsorship of the Thursday Morning Music Club. The group's conductor was Hazel Burnham, then a professor of violin and music theory at Hollins College--a time and place where a long relationship with Roanoke's orchestra would begin. During her three-year tenure, Burnham not only conducted, but introduced the community to many classical works by women. The group consisted of 45 members who rehearsed regularly in the ballroom at the Patrick Henry Hotel in Roanoke and gave their first public performance on Sunday, December 11, 1932, at the Academy of Music. The concert also included the Roanoke Choral Club performing part II of Bach's *Christmas Oratorio* led by Erich Rath, also on the faculty of Hollins.

Soon the musicians decided to organize themselves and administrate the orchestra. An executive board was created and a strong effort was mounted to enlist wider support from the community. The group's name was established as the Roanoke Civic Orchestra. The RCO performed four concerts in the 1932-33 season. Burnham left Hollins and the Roanoke area in 1935 and was replaced by Arthur Talmadge. Talmadge became a major figure in the musical life of the Roanoke Valley through his involvement in chamber ensembles and solo recitals. With several smaller groups of musicians and soloists performing regularly, the orchestra itself almost went into dormant state for a few seasons--performing somewhat irregularly through 1941.

It was then that the orchestra withdrew from the sponsorship of the Thursday Morning Music Club; the Roanoke County Federation of Women's Clubs was enlisted as the group's main sponsor. Regular performances took place again, but only for one more year. By 1942, times would begin to change drastically. The course of life in Roanoke was altered as the orchestra's men of enlistment age, and members of their audience, became part of the war effort. The 1942-43 season was never heard, and it would be years before a Roanoke orchestra would take the stage again.

Gibson Morrissey

Gibson Morrissey returned to southwest Virginia in 1952 having traveled extensively during the previous 10 years. In the fall of 1952, 20 years after Burnham conducted the first notes of Roanoke's first symphony

About the Roanoke Symphony Orchestra, continued

orchestra, Mrs. Harry Dixon and Morrissey organized the Roanoke Symphony Society, an autonomous organization sponsored by volunteers and supporters to administrate a new "Roanoke Symphony Orchestra."

Morrissey travelled to West Virginia to meet Helen Thompson, the executive secretary of the American Symphony Orchestra League (ASOL), in order to start an orchestra in Roanoke. She assisted in the start-up by sending John Edwards, president of ASOL to aid in the organization's launch. Thompson assisted in the start of the Women's Auxiliary. Morrissey invested his own funds to attract and hire musicians and with the assistance of Reva Dixon, the Thursday Morning Music Club agreed to support the new RSO.

The debut performance of the RSO was on March 31, 1953, at the Jefferson High School Auditorium. Over the following 23 years with Morrissey as conductor, Roanoke's orchestra secured a new foothold, saw the birth of the Roanoke Youth Symphony, the introduction of the Symphony Ball fundraiser, and the inaugural performance of the RSO in the newly constructed Roanoke Civic Center auditorium in 1971. Morrissey's RSO was the beginning of the "modern era" orchestra in Roanoke. Morrissey served the RSO until his death in 1975.

Jack Moehlenkamp

Immediately succeeding Morrissey, RSO clarinetist Jack Moehlenkamp was selected to lead by his colleagues. Professor Emeritus Moehlenkamp served on the faculty at Randolph-Macon Woman's College in Lynchburg from 1951 until he retired in 1989. He taught at the Roanoke Youth Symphony's Summer Music Institute for a decade more, a duty he fulfilled to the delight of students and faculty alike.

After serving in the U.S. Army Air Force Band, Moehlenkamp graduated from the University of Kansas. He entered Yale University and studied piano, clarinet, and composition, notably under Paul Hindemith, where he received his master's degree in music in 1951. In 1953 he married Betty Sue Stoneback, and they spent the next year in Paris, where he studied French piano music at L'École de Musique. In 1963, Moehlenkamp was awarded the Doctor of Musical Arts degree from Eastman School of Music, where he studied piano and composition and played first clarinet in the highly respected Eastman Wind Ensemble under conductor Frederick Fennell. Moehlenkamp also studied in Munich and Salzburg before settling in Lynchburg, where he joined the LSO in 1970 and served as its conductor from 1972 to 1974. He was the RSO's principal clarinetist under Morrissey, and at a crucial time in the RSO's development, led the RSO until the arrival of music director Victoria Bond.

Victoria Bond

In 1986, RSO President Tom Rutherford and then-publisher of *The Roanoke Times* Walter Rugaber, were seeking ways to fund the orchestra and to continue its artistic growth. They found a Roanoke-area patroness who agreed to pay a new conductor's salary for 10 years. A search committee of the RSO board reviewed conductor resumes and ultimately invited three finalists for the job. New York composer and conductor Victoria Bond was selected and began her tenure with the RSO.

Bond immediately took a high profile in the community while simultaneously beginning to improve the RSO's artistic quality. It was also during this time that a full-time manager was hired--Marguerite Fourcroix--to raise funds and manage the organization's office operations. Bond raised the profile of the RSO, and with Fourcroix's assistance, secured the support of families and corporations that continue as patrons and vital supporters today.

Bond's tenure ended in 1996, and she returned to the New York area to continue a career in composition and conducting.

About the Roanoke Symphony Orchestra, continued

David Stewart Wiley

In 1996, following a two-year conductor search that drew hundreds of applicants from around the world, the RSO and chorus found conductor, composer, and pianist David Stewart Wiley. Entering a new era of artistic growth and vision, the RSO's maestro made his debut in October of 1995 and became the RSO's fourth music director in 1996. Since that time, the RSO has been recognized nationally for its remarkable artistic achievements, its innovative education programs, and its unique outreach to diverse audiences.

For a more in-depth look, please see David Stewart Wiley's biographical information.

RSO Guest Artists

In addition to RSO principals, a diverse roster of guest artists have performed with the RSO. Acclaimed classical soloists have included Sir James Galway; award-winning pianists Awadagin Pratt, Jon Nakamatsu, Christopher O'Riley, and Norman Krieger; clarinetist Richard Stolzman; violinists Natasha Korsakova and David Kim; soprano Leontyne Price; cellists Julie Albers and Zuill Bailey; jazz greats Billy Taylor and Marian McPartland; guitarists Glen Campbell, Liona Boyd, and Chet Atkins; trumpeter Doc Severinsen; and headliners Roberta Flack, Mercedes Ellington, Liza Minnelli, Tony Bennett, Lou Rawls, Willie Nelson, Bruce Hornsby, Al Jarreau, Olivia Newton John, Michael McDonald, Wynonna, Aaron Neville, Art Garfunkel, The Moscow Ballet, Kool and the Gang, The Moody Blues, Cirque de la Symphonie, Jeans n' Classics, and Bernadette Peters. The RSO performs as the orchestra for Opera Roanoke, and the RSO remains a vital source for performance and collaboration with presenting organizations in Virginia's Blue Ridge. 2014 marks the RSO's 40th anniversary of live radio broadcasts on WVTF, and they have presented hundreds of concert intermission and podcast features by David Stewart Wiley with WVTF hosts.

Milestones for the orchestra include a public performance and private recording of Quincy Jones' *Black Requiem* with Ray Charles, the orchestra's first (live) recording. Boston Pops Maestro Arthur Fiedler led the RSO as a guest conductor early in its history. There have been several professional CD and film recordings released during Wiley's tenure: Beethoven's Symphony No.9 in 1997, followed by *American Piano Concertos*--a special recording project with the RSO and pianist Norman Krieger (in 1998), as well as the RSO's 2007 Delos International release of *Zuill Bailey Live with the RSO* featuring French cello concertos. In 2012, RSO musicians participated in the film score recording the Jane Seymour film *Lake Effects*, featuring music by Kaz Boyle and David Stewart Wiley, conducted by Wiley. The RSO has performed world premiere events with composers as diverse as former composer-in-residence Margaret Brouwer to Billy Joel. The RSO has achieved national recognition in *The New York Times*, *The Wall Street Journal*, on the *Today Show*, and NPR's *Performance Today*. As the largest professional orchestra and chorus in western Virginia, the RSO serves the largest geographic audience of all orchestras in the state. The orchestra tours to many locations and has gained significant support and new audiences from communities throughout western Virginia, making it "Virginia's Orchestra."

Holiday Pops Sing-Along

JINGLE, BELLS

(Refrain)

Jingle, bells! Jingle, bells!
Jingle all the way!
Oh! What fun it is to ride
In a one-horse open sleigh!
Jingle, bells! Jingle, bells!
Jingle all the way!
Oh! what fun it is to ride
In a one-horse open sleigh!

(Verse)

Dashing thro' the snow,
In a one-horse open sleigh;
O'er the fields we go,
Laughing all the way;
Bells on bobtail ring,
Making spirits bright;
What fun it is to laugh and sing
A sleighing song tonight! (Oh,)

(Repeat refrain)

HARK! THE HERALD ANGELS SING

Hark! the herald angels sing,
Glory to the newborn King!
Peace on Earth, and mercy mild,
God and sinners reconciled!
Joyful all ye nations rise,
Join the triumph of the skies;
With th' angelic host proclaim,
Christ is born in Bethlehem!
Hark! the herald angels sing
Glory to the newborn King.

SILENT NIGHT

Silent night, holy night,
All is calm, all is bright
Round yon Virgin Mother and Child.
Holy Infant so tender and mild,
Sleep in Heavenly peace,
Sleep in Heavenly peace.

JOY TO THE WORLD

Joy to the world! the Lord is come;
Let Earth receive her King;
Let ev'ry heart prepare Him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heaven, and heaven and nature sing.

AWAY IN A MANGER

Away in a manger,
No crib for His bed,
The little Lord Jesus
Laid down His sweet head.
The stars in the sky,
Looking down where He lay,
The little Lord Jesus
Asleep in the hay.

IT CAME UPON A MIDNIGHT CLEAR

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold:
"Peace on the earth, good will to men,
From heav'n's all gracious King;"
The world in solemn stillness lay
To hear the angels sing.

The cattle are lowing,
The poor Baby wakes,
But little Lord Jesus,
No crying He makes.
I love Thee Lord Jesus,
Look down from the sky,
And stay by my cradle
'Til morning is nigh.

Holiday Pops Sing-Along, continued

DECK THE HALL

Deck the hall with boughs of holly,
Fa la la la la, la la la la.
'Tis the season to be jolly
Fa la la la la, la la la la.
Don we now our gay apparel,
Fa la la, la la la, la la la.
Troll the ancient Yuletide carol,
Fa la la la la, la la la la.

O COME, ALL YE FAITHFUL

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold Him,
Born the King of angels;

(Refrain)

O come, let us adore Him,
O come, let us adore Him,
O, come, let us adore Him,
Christ the Lord.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest;

(Repeat refrain)