


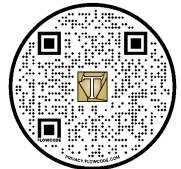


A 
PRECIOUS
CHILD

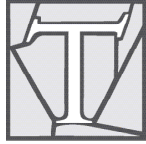
DECEMBER
16-17



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All are invited to join us for a complimentary reception following each performance as we celebrate Te Deum's seventeenth season.



TeDeum

Matthew Christopher Shepard
ARTISTIC DIRECTOR

presents



— A —
PRECIOUS
CHILD

December 16, 2024 | 7:00 pm
St. Mary's Episcopal Church
Kansas City, MO

December 17, 2024 | 7:00 pm
Village Presbyterian Church
Prairie Village, KS

Veni, Veni Emmanuel

Ed Frazier Davis (b. 1989)

Commissioned and premiered by Te Deum in 2019

1. *Veni, veni Emmanuel! Captivum solve Israel,
Quite gemit in exilio, Privatus Dei Filio.*

O come, O come Emmanuel! And ransom captive Israel,
that mourns in lowly exile here, until the Son of God appear.

Refrain: *Gaude! Gaude! Emmanuel Nascetur pro te, Israel!*
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel!

2. *Veni, veni Adonai! Qui populo in Sinai,
Legem dedisti vertice, In majestate gloriae.*

O come, O come Thou Lord of might! Who to Thy tribes on Sinai's height,
in ancient times did give the law, in cloud, and majesty, and awe.

3. *Veni, O Jesse Virgula! Ex hostis tuos ungula,
De specu tuos tartari educ, et antro barathri.*

O come, Thou rod of Jesse! Free Thine own from Satan's tyranny,
From depths of hell Thy people save and give them victory over the grave.

The Little Match Girl Passion

David Lang (b. 1957)

1. Come, daughter

Come, daughter
Help me, daughter
Help me cry
Look, daughter
Where, daughter
What, daughter
Who, daughter
Why, daughter
Guiltless daughter
Patient daughter
Gone

2. It was terribly cold

It was terribly cold and nearly dark on the last evening of the old year, and the snow was falling fast. In the cold and the darkness, a poor little girl, with bare head and naked feet, roamed through the streets. It is true she had on a pair of slippers when she left home, but they were not of much use. They were very large, so large, indeed, that they had belonged to her mother, and the poor little creature had lost them in running across the street to avoid two carriages that were rolling along at a terrible rate. One of the slippers she could not find, and a boy seized upon the other and ran away with it, saying that he could use it as a cradle, when he had children

of his own. So the little girl went on with her little naked feet, which were quite red and blue with the cold.

So the little girl went on.

So the little girl went on.

3. Dearest heart

Dearest heart

Dearest heart

What did you do that was so wrong? What was so wrong?

Dearest heart

Dearest heart

Why is your sentence so hard?

4. In an old apron

In an old apron she carried a number of matches, and had a bundle of them in her hands. No one had bought anything of her the whole day, nor had any one given her even a penny. Shivering with cold and hunger, she crept along; poor little child, she looked the picture of misery. The snowflakes fell on her long, fair hair, which hung in curls on her shoulders, but she regarded them not.

5. Penance and remorse

Penance and remorse

Tear my sinful heart in two

My teardrops

May they fall like rain down upon your poor face

May they fall down like rain

My teardrops

Here, daughter, here I am

I should be bound as you were bound

All that I deserve is

What you have endured

Penance and remorse.

Tear my sinful heart in two

My penance

My remorse

My penance

6. Dearest heart

Lights were shining from every window, and there was a savory smell of roast goose, for it was New-year's eve—yes, she remembered that. In a corner, between two houses, one of which projected beyond the other, she sank down and huddled herself together. She had drawn her little feet under her, but she could not keep off the cold; and she dared not go home, for she had sold no matches, and could not take home even a penny of money. Her father would certainly beat her; besides,

it was almost as cold at home as here, for they had only the roof to cover them, through which the wind howled, although the largest holes had been stopped up with straw and rags.

Her little hands were almost frozen with the cold.
Her little hands were almost frozen with the cold.

7. Patience, patience!

Patience.
Patience!

8. Ah! perhaps

Ah! perhaps a burning match might be some good, if she could draw it from the bundle and strike it against the wall, just to warm her fingers. She drew one out-"scratch!" how it sputtered as it burnt! It gave a warm, bright light, like a little candle, as she held her hand over it. It was really a wonderful light. It seemed to the little girl that she was sitting by a large iron stove, with polished brass feet and a brass ornament. How the fire burned! and seemed so beautifully warm that the child stretched out her feet as if to warm them, when, lo! the flame of the match went out, the stove vanished, and she had only the remains of the half-burnt match in her hand.

She rubbed another match on the wall. It burst into a flame, and where its light fell upon the wall it became as transparent as a veil, and she could see into the room. The table was covered with a snowy white table-cloth, on which stood a splendid dinner service, and a steaming roast goose, stuffed with apples and dried plums. And what was still more wonderful, the goose jumped down from the dish and waddled across the floor, with a knife and fork in its breast, to the little girl. Then the match went out, and there remained nothing but the thick, damp, cold wall before her.

9. Have mercy, my God

Have mercy, my God.
Look here, my God.
See my tears fall. See my tears fall.
Have mercy, my God. Have mercy.

My eyes are crying.
My heart is crying, my God.
See my tears fall.
See my tears fall, my God.

10. She lighted another match

She lighted another match, and then she found herself sitting under a beautiful Christmas-tree. It was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's. Thousands of tapers were burning upon the green branches, and colored pictures, like those she had

seen in the show-windows, looked down upon it all. The little one stretched out her hand towards them, and the match went out.

The Christmas lights rose higher and higher, till they looked to her like the stars in the sky. Then she saw a star fall, leaving behind it a bright streak of fire. "Some one is dying," thought the little girl, for her old grandmother, the only one who had ever loved her, and who was now dead, had told her that when a star falls, a soul was going up to God.

11. From the sixth hour

From the sixth hour there was darkness over all the land until the ninth hour. And at the ninth hour she cried out:

Eli, Eli.

12. She again rubbed a match

She again rubbed a match on the wall, and the light shone round her; in the brightness stood her old grandmother, clear and shining, yet mild and loving in her appearance. "Grandmother," cried the little one, "Otake me with you; I know you will go away when the match burns out; you will vanish like the warm stove, the roast goose, and the large, glorious Christmas-tree." And she made haste to light the whole bundle of matches, for she wished to keep her grandmother there. And the matches glowed with a light that was brighter than the noon-day, and her grandmother had never appeared so large or so beautiful. She took the little girl in her arms, and they both flew upwards in brightness and joy far above the earth, where there was neither cold nor hunger nor pain, for they were with God.

13. When it is time for me to go

When it is time for me to go
Don't go from me
When it is time for me to leave
Don't leave me
When it is time for me to die
Stay with me
When I am most scared
Stay with me

14. In the dawn of the morning

In the dawn of morning there lay the poor little one, with pale cheeks and smiling mouth, leaning against the wall; she had been frozen to death on the last evening of the year; and the New-year's sun rose and shone upon a little corpse! The child still sat, in the stiffness of death, holding the matches in her hand, one bundle of which was burnt. "She tried to warm herself," said some. No one imagined what beautiful things she had seen, nor into what glory she had entered with her grandmother, on New-year's day.

15. We sit and cry

We sit and cry
And call to you
Rest soft, daughter, rest soft.
Where is your grave, daughter?
Where is your tomb?
Where is your resting place?
Rest soft, daughter, rest soft

Rest soft
Rest soft
Rest soft
Rest soft

You closed your eyes.
I closed my eyes.

Rest soft

Love Begotten

Anthony J. Maglione (b. 1978)
Commissioned by Te Deum

1. Most Certainly I Tell You

I tell you,
Most certainly I tell you,
because you did it to one of the least of these
you did it to me.
–Matthew 25:40

2. When?

Lord, Lord, Lord,
When?
When did we see you hungry and feed you or thirsty and give you a drink?
When did we see you a stranger and take you in?
When did we see you naked and clothe you?
When did we see you sick or in prison and come to you?
When?
When did we come to you?
–Matthew 25:27-29

3. To The Least of These

I tell you, because you did it to one of the least of these...
When?
For I was hungry, and you didn't give me food to eat;

When?

I was thirsty, and you gave me no drink;

When?

I was a stranger, and you didn't let me in;

When?

naked, and you didn't clothe me;

When?

sick, and in prison, and you didn't visit me.

–Matthew 25:41-43

4. Wept for me, for thee, for all

Wept for me, for thee, for all

When He was an infant small,

Thou His image ever see,

Heavenly face that smiles on thee!

–William Blake, from "A Cradle Song"

5. Full of Grace and Truth

Hodie Christus Natus est. Christ is Born Today

The Word became flesh, and lived among us.

We saw his glory, such glory as of the one

and only Son of the Father,

full of grace and truth.

–John 1:14

6. Love Begotten

Come blessed of my Father,

inherit the Kingdom prepared for you.

1. Of the Father's love begotten,
ere the worlds began to be,
he is Alpha and Omega;
he the source, the ending he,
of the things that are, that have been,
and that future years shall see,
evermore and evermore!

2. O, that birth forever blessed
when a Virgin, full of grace,
by the Holy Ghost conceiving,
bore the Savior of our race,
and the babe, the world's Redeemer,
first revealed his sacred face,
evermore and evermore!

3. This is he whom seers in old time
chanted of with one accord,
whom the voices of the prophets
promised in their faithful word.
Now he shines, the long-expected.
Let creation praise its Lord,
evermore and evermore!

4. O ye heights of heaven, adore him.
Angel hosts, his praises sing.
All dominions bow before him,
and exalt our God and King.
Let no tongue on earth be silent;
every voice in concert ring,
evermore and evermore!

Alleluia!

Silent Night

A Choral Improvisation and Audience Sing along

Audience joins when directed

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.



VILLAGE CHURCH
Food Pantry & Clothes Closet

The Village Church Food Pantry and Clothes Closet serves neighbors in need from across the Kansas City metro area. Over 800 households receive food and clothing assistance each month and the need is growing. With the onset of winter, the Clothes Closet would love to have more warm winter coats and gloves as well as any winter clothing. If you have donations that are gently used (or new!) to share, they can be taken to the pantry at 9960 Mission Road, Overland Park between the hours of 10 a.m. and 2 p.m. each weekday. Or, they can be dropped off in the donation boxes found inside both the north and south entrances at Village Presbyterian Church, 6641 Mission Road, Prairie Village. If you would like pantry/clothes closet staff to do the shopping, financial gifts in the form of checks made payable to Village Church Food Pantry can be sent to 9960 Mission Road, Overland Park, Kansas 66207. Thank you for helping us in our mission!

the 2024-2025 season

Soprano

Mackenzie Beeton
Lucy Conklin
Rupal Gupta
Rosie O'Brien
Sarah Powers
Sarah Schulte

Alto

Zachary Cope
Tara Curtis
Connor Davis
Nanette Kraus
Annie Kuzma
Julia Sharp

Tenor

Tom Assel
Christopher Fuelling
Andrew Flanagin
Tim Gorski
Jeff Jaspersen
Colin Riley

Bass

JD Daniel
Ryan Layton
Benny Martinson
Josh Markley
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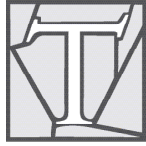
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Dr. Matthew Christopher Shepard has forged a unique and dynamic career that spans concert halls, academic institutions, and faith communities. As a professional conductor of both orchestras and choirs, he has become a sought-after musical leader, known for his intellectual curiosity, fearless programming, and magnetic leadership. His career also includes guest conducting and lecturing in musicology and church music in both collegiate and secondary school settings, as well as leading worship services in Christian and Jewish communities.

Dr. Shepard is the founder and conductor of Te Deum, recognized as one of the premier choral ensembles in the Midwest. He is a passionate advocate for new choral music, having premiered dozens of pieces by both emerging and established composers. His expertise in early music has garnered national attention, and his work has been featured twice in *Early Music America*. He frequently presents lectures on historical chant performance, music history, and Renaissance performance practice. With Te Deum, he has delivered period performances of monumental Baroque works, including Buxtehude's *Membra Jesu Nostri*, J.S. Bach's *St. John Passion*, and Bach's *B-Minor Mass*.

As an orchestral conductor, Dr. Shepard currently serves as the Interim Director of Orchestras at Illinois State University and has led notable ensembles such as The Philharmonia of Greater Kansas City, the Kansas City Civic Orchestra, and the Kansas City Baroque. He has previously served as orchestra director at Benedictine College and conductor of the University of Illinois Philharmonia Orchestra.

Dr. Shepard's musical journey began in woodwinds and voice. He holds an undergraduate degree from William Jewell College, two master's degrees in both choral and orchestral conducting from the University of Missouri-Kansas City Conservatory of Music and Dance, and a doctorate from the University of Illinois, where he held teaching assistantships for both choral and orchestral ensembles. His additional conducting studies include fellowships at the Conductors Institute at Bard College Conservatory under Maestro Leon Botstein and the Oregon Bach Festival Composers Institute.



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