

Season & Ceremony

Treble Chorus

David A Klement, director
Alisa Toy, guest conductor

Saturday, December 4, 2021

7:30 p.m.

Administration Auditorium

PROGRAM

Ceremony of Carols (1942) Benjamin Britten
(1913-1976)

I. Procession

II. Wolcum Yole!

III. There is No Rose

IV. That Yongë Child

Emma Griewe, alto

V. Balulalow

Zoë Miller, soprano

VI. As Dew in Aprille

VII. This Little Babe

VIII. Interlude

IX. In Freezing Winter Night

Michelle Drake, soprano

Sam Laramie, alto

X. Spring Carol

XI. Deo Gracias

XII. Recession

Janna Engell, harp

INTERMISSION

Mid-Winter (1994) Bob Chilcott
(b. 1955)

Il est né, le divin Enfant! (1997) arr. Nicholas Burt

“Ich will den Namen” from Cantata *Un ist ein Kind geboren*, BWV 142 Johann Sebastian Bach
(1685-1750)

“Alleluia” from *Harmonia Sacra*. Henry Purcell
(1659-1695)

***Cradle Hymn* (2014). Kim André Arnesen**
(b. 1980)

***One December, Bright and Clear* (2001). arr. Mack Wilberg**
(b. 1955)

Abigail Silverberg, Emily Stoll, pianists

***Go Where I Send Thee* (1995) arr. Paul Caldwell /Sean Ivory**

Emily Stoll, pianist

PROGRAM NOTES AND TRANSLATIONS

Ceremony of Carols

While on a five-week voyage from New York to England in 1942, Britten set five of the eleven movements using anonymous medieval poetry from *The English Galaxy of Shorter Poems*. He finished writing the other 6 movements in England shortly after arriving. Primarily a celebration of the birth of Christ, the text uses a curious mixture of Middle English, Early Modern English, and Latin. The Gregorian Chant-like bookends to the work provide an interesting journey through musical time as he weaves modes and major/minor tonalities, and homophonic and canonic rhythmic devices throughout the movements. Having just spent several months studying the harp, Britten chose to innovatively accompany the entire work with only the harp. From the bells of *Wolcum Yole*, to the gentle lullaby lull in *Balulalow* and the shivering notes of *In Freezing Winter Night*, we see Britten’s mastery of composition for the harp. In the *Interlude* we hear melodies from earlier movements interwoven with a new melody.

A Ceremony of Carols was instantly popular and sold out all copies within the first month of the premiere performance. It remains a popular choice today for holiday concerts. Although it was later scored for boys choir and SATB, we perform it today in its original composition for women’s voices.

Mid-Winter

After Gustav Holst’s Christmas carol setting of Christina Rossetti’s text, “*In the Bleak Mid-winter*” in 1906, the piece became a popular choice for arrangers. Chilcott’s composition offers completely original music to the familiar text giving it a fresh and beautiful quality.

Il est né, le divin Enfant!

This piece was originally written for the chapel choir at Bilton Grange School in Rugby, UK, where the composer was the Director of Music. Its unique rhythm provides a fun twist to a relatively simple and well-known French tune.

He is born, the Heav'nly Child,
Oboes play; set bagpipes sounding.
He is born, the Heav'nly Child,
Let all sing His nativity.

'Tis four thousand years and more,
Prophets have foretold His coming.
'Tis four thousand years and more,
Have we waited this happy hour. (*Chorus*)

Ah, how lovely, Ah, how fair,
What perfection is His graces.
Ah, how lovely, Ah, how fair,
Child divine, so gentle there. (*Chorus*)

In a stable lodged is He,
Straw is all He has for cradle.
In a stable lodged is He,
Oh how great humility! (*Chorus*)

Jesus Lord, O King with power,
Though a little babe You come here.
Jesus Lord, O King with power,
Rule o'er us from this glad hour. (*Chorus*)

Ich will den namen Gottes

Taken from his Christmas Cantata, *Uns ist ein Kind geboren*, this short chorus offers jubilant praise for the Christ child's birth.

Unto His holy Name sing praises,
Praise Him with songs of great joy,
For His is the glory,
And His is the honor and thanks.

Alleluia

An English Baroque composer, Purcell uses the art of long, many-note vocal lines called *melismas* to create a lush and flowing texture in this beautiful piece. Despite being set in G minor, the work has a decidedly joyous feel to it.

One December, Bright and Clear

This delightful setting of the Catalan Christmas carol shows off the interplay between the voices and the rhythmic and lively 4-hand piano accompaniment.

Cradle Hymn

With text from Isaac Watts' (1674-1748) *Hush My Dear, Lie Still and Slumber*, this piece explores the lush texture of 4-part harmony with pitches in close range to each other. This creates a tightly bundled and warm sound, beautifully symbolic of the virgin mother and her tiny infant.

Go Where I Send Thee

A rousing Gospel-style spiritual, this piece strings many biblical references together always culminating in the birth of Christ and the desire to go and serve Him. A celebrated composer and arranger, we sing this tonight in honor of Paul Caldwell who sadly passed away in August of 2021.

Treble Choir

Soprano 1

Emily Abramson
Kaitlyn Greene
Zoë Miller
Alexandrea Johnson
Alleluyah Vance

Soprano 2

Michelle Drake
Emma Griewe
Irene Koreski
Emily LaGrone
Alaylia Norton
Mildred Parades
Lucy Streeby

Altos

Katherine Blomgren
Emily Bren
Lori Conlon-Khan
Perla Gutierrez
Julie Hurdman
Sam Laramie
Zedrial Scott
Iesha Taylor-Marchbanks

Janna Engell began playing harp over 18 years ago in Portland, OR, where she studied with several local teachers including the late Jenny Lindner. Janna's musical journey began at age three with the piano and then at age eleven, she discovered the harp. She has played in ensemble, choral and orchestral settings as well as provided music as a soloist for numerous special events. Locally, Janna has performed with the Palouse Choral Society, Coeur D'Alene Symphony, Washington-Idaho Symphony, the Spokane Kantorie, Whitworth Symphony Orchestra and the Gonzaga Wind Ensemble. Janna plays both classical and Celtic harp and spent many years playing Scottish festivals across the Northwest as part of her sibling band, Whispering Roses. Janna currently enjoys freelancing as a harpist and maintains a private teaching studio in Spokane, WA where she resides with her husband and two daughters.

Alisa Toy holds a Bachelor's degree in Music Education from Mississippi University for Women. Alisa enjoyed conducting the Columbus Choral Society (2011-2018) and the northern Mississippi regional choir for her church (2009-2016). She enjoyed performing with the Columbus Choral Society in Carnegie Hall in 2014. She placed first in the southern region NATS vocal competition in 2011 and was a soloist

with the Greeley Chorale on tour in Italy in 2005. She has performed as a guest artist with the Mississippi State Orchestra and the Memphis Symphony Orchestra. Alisa enjoyed several years in public and private schools teaching K-12 music and she has taught private voice and piano for 26 years. She is currently teaching through her private studio, SingingToy Studio, in Lewiston, ID. Tonight's concert is Alisa's Master's of Music conducting recital as she completes her degree next semester.