



EST. 1888  
UNIVERSITY of  
**PUGET  
SOUND**  
School of Music



# 'Tis the Season

CHORALE AND DORIAN SINGERS

CONDUCTED BY J. EDMUND HUGHES & KATHRYN LEHMANN

TUESDAY, DEC. 8, 2015

7:30 P.M. | KILWORTH MEMORIAL CHAPEL | FREE

## PROGRAM

### CHORALE

J. Edmund Hughes, conductor

John Lampus '15, assistant conductor

Jinshil Yi '14, accompanist

Alleluia, Rejoice . . . . . arr. J. Edmund Hughes

Hodie Christus natus est

Today Christ is born;

today the savior has appeared; today the angels sing,

today the righteous rejoice, saying,

Glory to God in the highest, alleluia.

The Glory of the Father . . . . . Egil Hovland  
(1924–2013)

John Lampus, conductor

Bethlehem . . . . . arr. J. Edmund Hughes and Mary Ellen Loose  
Sage Genna '19, violin  
Bronwyn Hagerty '15, cello

The First Nowell (traditional English carol) . . . . . arr. Mack Wilberg

This Child, This King . . . . . Daniel Gawthrop  
Frances Welsh '17, harp

True Light . . . . . Keith Hampton  
John Lampus, bass  
Anand Landon, bass guitar

### INTERMISSION

**DORIAN SINGERS**

Kathryn Lehmann, conductor

Frances Welsh '17, harp

A Ceremony of Carols, Opus 28 . . . . . Benjamin Britten  
(1931–1976)

Procession

Wolcum Yole!

There is no Rose

That younge child

Hannah Katz, treble II

Balulalow

Linnaea Arnett, treble I

As dew in Aprille

This little Babe

Interlude (harp)

In Freezing Winter Night

Sofia Gotch, treble I

Alison Hay, treble II

Spring Carol

Caitlyn Kerwin, treble I

Alison Hay, treble II

Deo Gracias

Recession

## CHORALE

J. Edmund Hughes, conductor  
John Lampus '15, assistant conductor  
Jinshil Yi '15, accompanist

### SOPRANO

Tina Chapman '18  
Camilla Collingsworth '19  
Rachel Duke '19  
Anna Fryxell '19  
Alexa Himonas '16  
Marissa Irish '16  
Katie Janson '19  
Cory Koehler '19  
Ashley Malin '16  
Kiera McDonald '18  
Lindsay Ollerenshaw '18  
Emma Paulsen '18

### ALTO

Amanda Cobb '19  
Carly Dryden '19  
Max Grawin '19  
Emma Kelly '19  
Erin McMillin '19  
Sophie Midgeon '18  
Sophie Myers '18  
Rosie Rushing '19  
Britta Schwochau '19

### TENOR

Jacob Pisello Duga '18  
Henry Gardella '19  
Colin Kelly '17  
Jeremy Klein '17  
Nicholas Lattimer '19  
Aaron Moxness '19  
Colin Theil '19  
Cameron Verinsky '18  
Ivin Yu '19

### BASS

Cole Andersen '17  
Michael J. Wight Eckel '17  
Jordan Fonseca '18  
John Lampus '15  
Anand Landon '19  
Andrew Manos '19  
Tim Pogar '16  
Matty Specht '17  
Luke Wilder '19

## DORIAN SINGERS

Kathryn Lehmann, conductor

### SOPRANO I

Linnaea Arnett '17  
Kaylene Barber '16  
Lauren Hansen '19  
Rachel Hook '18  
Hannah Katz '18  
Erin Koehler '17  
Maddie Luther '17  
Allegra Ritchie '18

### ALTO I

Eden Dameron '19  
Jenna Deml '17  
Hannah Floren '17  
Sofia Gotch '19  
Alison Hay '18  
Jayne Hutcheson '18  
Alexia Ingerson '16  
Kristina Sinks '19

### SOPRANO II

Meghan Bacher '17  
Kaity Calhoun '19  
Chantel Dozier '16  
Lauren Gray '17  
Caitlin Kerwin '17  
Taylor Ogren '19  
Allison Shapiro '19

### ALTO II

Gabby Chang '18  
Hannah Cochran '19  
Lydia Gebrehiwot '16  
Sheri-Ann Nishiyama '18  
Lorraine Oill '16  
Rachael Riley '16  
Eileen Sheats '17  
Ellis Whinery '19

## CONDUCTORS

**J. EDMUND HUGHES**, affiliate artist and conductor, Chorale, retired from the music faculty of Chandler-Gilbert Community College in August 2011, after a 40-year teaching career. While at CGCC he taught choir, music theory, conducting, and organized two on-campus choral festivals per year. From 1990 to 2011, he also served as director of music at Velda Rose United Methodist Church in Mesa, Ariz. Prior to his appointment at CGCC, he taught at Phoenix College, for Tucson Unified School District, and at California State University-Fresno. A former TUSD nominee for Arizona Teacher of the Year, he received the Excellence Award from the National Institute for Staff and Organizational Development. He has also been honored by multiple student nominations in Who's Who Among American Teachers.

Dr. Hughes has presented lectures and demonstrations on special interest sessions at ACDA and AMEA conventions. His choirs from Tucson High School, St. Paul's United Methodist Church (Tucson), Phoenix College, and Chandler-Gilbert Community College have performed at conventions sponsored by the American Choral Director's Association (ACDA), Music Educator's National Conference (MENC), and Arizona Music Educator's Association (AMEA). In 2002 Dr. Hughes received the Arizona Outstanding Choral Educator Award by ACDA, and in 2005 was honored

as Arizona Music Educator of the Year by AMEA. He received the first Lifetime Achievement Award granted by University of Arizona Choral Music Department and the Lifetime Achievement Award from AMEA/ChoDA.

Dr. Hughes frequently adjudicates choral festivals and directs honor choirs throughout the West. Dr. Hughes has several choral compositions in print, which are published with Santa Barbara Music Publishing Co., Colla Voce Music Inc., and Walton Music. He received his bachelor's, master's, and doctorate degrees from University of Arizona, with doctoral studies at University of Southern California.

**KATHRYN LEHMANN** joined the voice faculty at University of Puget Sound in 2008. She is a graduate of Pacific Lutheran University and has taught public school vocal music at the elementary and secondary levels in the Clover Park and Puyallup school districts in Washington. As a public school educator, she directed performing groups at music educator conventions at the state and regional levels in the Pacific Northwest, gaining a reputation for her expertise in developing the voice in a choral setting. After earning a Master of Music degree in voice performance and pedagogy, Ms. Lehmann taught for three years on the voice faculty at Westminster Choir College in Princeton, New Jersey, where she served as vocal coach for the American Boychoir School and developed a training program for young singers at Westminster Conservatory of Music. During her doctoral studies at University of Colorado in Boulder she studied choral conducting with Joan Catoni Conlon and Lawrence Kaptein. Ms. Lehmann came to Washington following 11 years in Oregon, as director of vocal and choral activities at Oregon State University, conducting the OSU Chamber Choir, Madrigal Singers, and Opera Workshop. From 2001–2007 she was the director of choral activities at Pacific Lutheran University. PLU's Choir of the West performed at the National ACDA Convention in Los Angeles under Ms. Lehmann's direction.

## **PROGRAM NOTES, TEXTS, AND TRANSLATIONS**

### **Alleluia, Rejoice . . . . . arr. J. Edmund Hughes**

This setting includes two plainsong chants. The men sing the familiar "Veni Emmanuel." The women intone the "Hodie Christus natus est" (an antiphon from the *Liber usualis*). The aleatoric section near the end is the composers' musical depiction of the townspeople arriving at the manger scene.

### **The Glory of the Father. . . . . Egil Hovland**

**Egil Hovland** was one of Norway's most productive contemporary composers, and also, perhaps, the one whose works are most frequently performed. He wrote in various compositional styles and performance genres (symphonies, chamber music, choral works, opera, concerti, ballet). In recognition of his work as a composer and organist, he was knighted into the Royal Order of St. Olav. See: [musicalics.com/en/node/91310#sthash.ta8bBhZz.dpuf](http://musicalics.com/en/node/91310#sthash.ta8bBhZz.dpuf)

**Bethlehem . . . . . arr. J. Edmund Hughes and Mary Ellen Loose**

**Bethlehem** is from the cantata "Come, Thou Long Expected Jesus." This cantata is based on pairing traditional Christmas texts with early American hymn tunes.

**A Ceremony of Carols . . . . . Benjamin Britten**

**A Ceremony of Carols, Opus 28** was written by **Britten** in March 1942, while at sea aboard the M.S. Axel Johnson. Originally written for treble choir and harp, the piece in its final form was first performed by Morriston Boy's Chorus, under the direction of the composer. The majority of the text is taken from *The English Galaxy of Shorter Poems*, and is in old medieval English. Because of this, a translation is provided. Britten incorporated plainsong for this work; the opening and closing processionals use the antiphon "Hodie" from *Vespers of the Nativity*, and the harp interlude is also based on this chant.

**A Ceremony of Carols (transliteration)**

**Procession** (sung in Latin)

Today Christ is born; Today the Savior has appeared;  
Today the angels and archangels sing,  
Today the righteous rejoice, saying: Glory to God in the highest, Alleluia!

**Welcome Yule!**

Welcome to You, our heavenly King, who was born one morning,  
Welcome, to you, Steven and John, all innocent children,  
Thomas, the martyred one, good new year,  
Welcome Twelfth Day, both in fear and Saints left and dear.

Candle Mass, Queen of bliss, Welcome both to more and less.  
Welcome you that are here, all and make good cheer another year.

**There is no Rose**

There is no rose of such virtue, as is the rose that bore Jesus. Alleluia.  
For inside the Rose (Mary) were heaven and earth in a single, little space.  
Miraculous thing.

By that rose, we now may see, there be one God in persons three.  
Created in the Parents image.

The angels sang to the shepherds, Glory to God in the highest!  
We rejoice.

Leave we all this worldly mirth, and follow we this joyful birth.  
We cross over to Christ's world.

### **That young child (That Young Child)**

When that young child began to weep, with song, she lulled him to sleep  
It was such a sweet melody, it was so very merry.

The nightingale sang also, but her song was hoarse, it was not the same:  
Whoever listens to the nightingale's song, Instead of Mary's, does wrong.

### **Balulalow (lullaby)**

O love of my heart, young Jesus sweet, prepare your place in my heart,  
And I shall rock thee with great love, and I shall never leave your side.

I shall praise you forever, with sweet songs of your glory  
The knees of my heart shall I bow, and sing the right Lullaby.

### **As dew in Aprille (As dew in April)**

I sing of a maiden that is mateless, her son was the King of all Kings.  
From his mother he came to us quietly, as dew in April that falls on the grass.

His mother's labor was painless and quiet, as dew in April that falls on the grass.  
As his mother lay there, he came quietly,  
As dew in April that falls on the flower branches.

Never has there been such a mother and maiden;  
How fitting it is that this be God's mother.

### **This little Babe**

This little Babe so few days old, has come to rifle Satan's fold.  
All hell quakes at his presence, though he himself shivers.  
For in this weak, unarmed guise, he will surprise the very gates of hell!

With tears he fights and wins the field, his naked breast stands for a shield;  
his shots are his cries, his arrows, the looks of his weeping eyes.  
His martial ensigns are cold and need, and his feeble flesh, his warriors steed.

His camp is pitched in a stall, his bulwark is a broken wall;  
The crib his trench, haystacks are his stakes, of shepherds, he enlists the troops.  
And sure of wounding the foe, the angels sound the trumpet's alarm.

My soul joins Christ in the fight, stay by the tents that he has pitched;  
Within his crib is sure protection, the little babe will be your guard;  
If Christ can foil your foes with joy, stay near the heavenly boy

### **Interlude (harp solo)**



### **In Freezing Winter Night**

Behold a silly tender babe, in freezing winter night.  
In homely manger trembling lies, alas, a piteous sight!  
The inns are full; no man will give this little pilgrim a bed.  
He is forced to be with beasts and in a manger.  
The stable is a Prince's court, this crib his chair of State;  
The beasts are witness to his pomp, and a wooden dish his plate.  
With joy approach, do homage to thy King,  
and highly praise which Heav'n doth bring.

### **Spring Carol**

Pleasure it is to hear the bird's sing; the deer in the dale,  
the sheep in the vale, the cornfields springing.  
God's purveyance for sustenance, it is for man.  
Then we always will give praise, and thank him.

### **Deo Gracias (Give Thanks to God)**

Give thanks to God! Adam was bound in sin for four thousand years,  
although he thought this not too long.  
It was all for an apple that he took, As clerics find written in their books.

Had the apple never been taken, Then our Lady would have  
Never been a heavenly queen.  
Blessed be the time, The apple was taken. Therefore we must sing  
Thanks be to God!

### **Recession (text is the repeat of the Procession)**

## **UPCOMING VOCAL PERFORMANCES AT PUGET SOUND**

### **ADELPHIAN CONCERT CHOIR AND VOCI D'AMICI**

Steven Zopfi, conductor

Saturday, March 26, 2016 • 2 p.m. • Schneebeck Concert Hall • Free

Sunday, May 1, 2016 • 2 p.m. • Schneebeck Concert Hall • Free

### **CHORALE AND DORIAN SINGERS**

J. Edmund Hughes, conductor, and Kathryn Lehmann, conductor

Tuesday, May 3, 2016 • 7:30 p.m. • Schneebeck Concert Hall • Free

### **SPRING MUSICAL PRODUCTION**

*Rent*

**Music and Lyrics by Jonathan Larson**

Jess K. Smith, director | Dawn Padula, musical director | Gerard Morris, conductor

Friday, Feb. 26; Saturday, Feb. 27; Thursday, March 3; Friday, March 4;

Saturday, March 5, 2016 • 7:30 p.m.

Sunday, March 6, 2016 • 2 p.m.

Norton Clapp Theatre, Jones Hall

Tickets: \$11 general; \$7 sr. citizen (55+), students, Puget Sound faculty/staff/students.  
Tickets available at Wheelock Information Center, 253.879.3100, and online at  
tickets.pugetsound.edu. Remaining tickets available at the door.

## UPCOMING ARTS AND LECTURES

E = exhibit      F = film      L = lecture      M = music      T = theater      O = other

Events are free unless noted otherwise.

### JANUARY

E TUESDAY, JAN. 19–SATURDAY, FEB. 27

**Large Gallery: The Work of Aaron Badham**

**Small Gallery: The Work of Rita Robillard**

Kittredge Gallery

L THURSDAY, JAN. 21

**“The Long Road to the White House” by Michael Artime, Ph.D., and Mike Purdy '76, M.B.A.'79**

Part of the Who Will Win the White House? Series

McIntyre Hall, Room 103, 7–8:30 p.m.

M FRIDAY, JAN. 22

**Jacobsen Series: Strings Attached**

Maria Sampen, violin; Brittany Boulding, guest artist, violin;

Timothy Christie, viola; Alistair MacRae, cello

Schneebeck Concert Hall, 7:30 p.m., ticketed

### FEBRUARY

L TUESDAY, FEB. 2

**Behind the Archives Door Series**

Collins Memorial Library, Second Floor, 4 p.m.

Information: 253.879.3555 | [pugetsound.edu/calendar](https://pugetsound.edu/calendar)

Tickets available at Wheelock Information Center, 253.879.3100, and online at [tickets.pugetsound.edu](https://tickets.pugetsound.edu). Remaining tickets available at the door.

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The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

[pugetsound.edu/music](https://pugetsound.edu/music) | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

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