

A Season of Cerebration

'Cerebration' is a noun that means 'thought process.'

Friday, December 4th, 2015 7:30pm

Join the EWU Concert and Symphonic Choirs
as they celebrate, through choral music,
the Holiday Season.

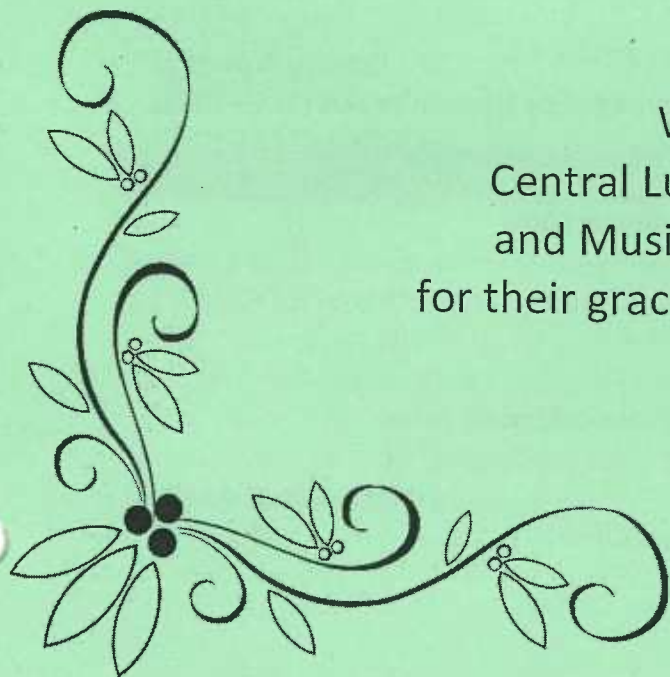
Kristina Ploeger, Director of Choral Activities

Carolyn Jess, Collaborative Pianist

Kate Sloan, Choral Graduate Assistant

Alexandra Rannow, Vocal Graduate Assistant

Victoria Dreher, Choral Manager



We would like to give thanks to
Central Lutheran's Pastor, Dave Kappus,
and Music Director, Paul Brueggemeier,
for their gracious hosting of us this evening.



A Season of Cerebration

Tochter Zion, freue dich George Fredrick Handel (1685-1759)
Alexandra Rannow, soloist

Carol of the Magi John Rutter (1945-)
Mikaela Elms, cello
All Choirs

Keep Your Lamps André Thomas (1952-)
Chris Snow, Gavin Davis, and Nathan Hoyt, percussion

A Vaughan Williams Christmas Ralph Vaughan Williams (1872-1958)
O Little Town of Bethlehem (Forest Green) arr. Douglas Wagner (1945-)
Gloucestershire Carol
Sussex Carol

Concert Choir

Twelve Variations on Tochter Zion, WoO45 Ludwig van Beethoven (1770-1827)
I. Allegretto
II. Variation I
III. Variation II

Mikaela Elms, cello; Professor Tomoko Kimura, piano

Revelation Karen P. Thomas (1957-)
from the essay *The Over-Soul* by Ralph Waldo Emerson (1803-1882)
Symphonic Choir

Automation Jake Cunningham (EWU Student Composer)
Guitar Choir

Bring a Torch, Jeanette Isabella 17th Century Provençal
Arranged by Stephen Paulus (1949-2014)
Psallite in laetitia J.S. Bach (1685-1750)
The Rune of Hospitality Alf Houkom (1935-)
Guitar Choir and Symphonic Choir

Twelve Variations on Tochter Zion, WoO45 Ludwig van Beethoven (1770-1827)
IV. Variation III
V. Variation IV

Mikaela Elms, cello; Professor Tomoko Kimura, piano

While Shepherds Watched Their Flocks Craig Courtney (1948-)
TTBB of Symphonic Choir

Twelve Variations on Tochter Zion, WoO45 Ludwig van Beethoven (1770-1827)
VI. Variation V
VII. Variation VI
VIII. Variation VII
Mikaela Elms, cello; Professor Tomoko Kimura, piano

Children Go Where I Send Thee Paul Caldwell (1966-) and Sean Ivory (1969-)
SSAA of Symphonic Choir

Twelve Variations on Tochter Zion, WoO45 Ludwig van Beethoven (1770-1827)
IX. Variation VIII
X. Variation IX
XI. Variation X
Mikaela Elms, cello; Professor Tomoko Kimura, piano

Verbum caro factum est Hans Leo Hassler (1564-1612)
Symphonic Choir

Twelve Variations on Tochter Zion, WoO45 Ludwig van Beethoven (1770-1827)
XII. Variation XI
XIII. Variation XII
Mikaela Elms, cello; Professor Tomoko Kimura, piano

Tochter Zion, freue dich George Fredrick Handel (1685-1759)
Nathan Hoyt, soloist
All Choirs

Carol Sing John Leavitt (1956-)
Deck the Halls
Joy to the World, #267
Angels We Have Heard On High, #289
All Who are Able and Willing

Do you like jazz? Then come back!

Designed to be a fun concert for the whole family, come back and join some of EWU's jazz groups on Sunday, December 6th! Director of Jazz, Jenny Kellogg, will present her group, Concert Jazz Orchestra, as well as the Repertory Jazz (directed by Stephan Friel), Vocal Jazz (directed by Kate Sloan), and Collegians (directed by Kristina Ploeger). We'll be back here at Central Lutheran for a Holiday Jazz Concert at 3:30pm. Once again, \$5 General Admission, \$3 Seniors/Non-EWU Students. We'll look forward to singing *Jingle Bell Rock* with you on Sunday!

EWU Concert Choir

Kristina Ploeger and Kate Sloan, Conductors; Carolyn Jess, Pianist

Soprano

Tristen Beck
Svetlana Bilous
Victoria Dreher
Kendall Floyd
Toriani Kent
Emily McCarty
Maia J. Nussbaum
Alexandra Rannow
Jennifer Snow

Alto

Marilyn Eloë
Rachael Ferry
Maya Jones
Lauren McKinley
Brittney Murray
Gabrielle Roberts
Kate Sloan

Tenor

William Boulé
Douglas Gade
Jeff Heatwole
Kyle Housden
Jacob Johnson
Aaron McCullough
Michael Sinitsa

Bass

Jake Cunningham
Luke Haufflin
Nathan Hoyt
Gerrod Kroll
Casey Mueller
Kohei Sugai
William Weppler
Sam Wrenn

EWU Guitar Choir

Michael Millham, Director

William Boulé

Jake Cunningham

Jacob Johnson

Aaron McCullough

EWU Symphonic Choir

Kristina Ploeger and Kate Sloan, Conductors; Carolyn Jess, Pianist

Soprano I

Keio Cunningham
Victoria Dreher
Mackenzie Gilmore
Emily Williams

Soprano II

Maddie Gwinn
Bridgette Olsen
Mary Ormsby
Alexandra Rannow

Alto I

Margaret Francik
Carolyn Hall
Michelle McNaughton
Jessica Stradling

Alto II

Alexa Amarok
Morgan Cockrill
Olivia Davies
Kate Sloan

Tenor I

Taylor Anzivino
Thomas Eddy
Jacob Segalla

Tenor II

Slavik Bilous
Evan Dornfeld
Nathan Hoyt

Bass I

Zachariah Cartwright
Ryan Gunn
Caleb Heath
Brian Rebar

Bass II

Adam Seiler
Evo Sokoloff-Toney
Robbie St. Clair
Tristan Thompson

Notes and Translations

Tochter Zion, freue dich is the German advent hymn set to the tune of *See the Conquering Hero Comes* from George Fredrick Handel's oratorio *Judas Maccabaeus*. Handel wrote the tune in the 1740s as *Thine Be the Glory* and intended for use in his oratorio *Joshua*, with a new libretto by Thomas Morrell. It was so popular as a separate tune of its own, though, that he found use for it in *Judas Maccabaeus*. After that, the German public was so enthralled with the tune that they used it with the text *Tochter Zion, freue dich*. Fifty years later, in 1796, Ludwig van Beethoven composed twelve variations on the melody for piano and cello. It was not until 1884 that the Swiss clergyman Edmond L. Budry wrote the French lyric. Shortly afterward it was published in a French hymnal. It was brought to English speakers in 1923, this time with a resurrection text using themes from Isaiah 25:8. Calvin Seerveld popularized the tune in the Netherlands in 1957, rewriting it as *Praised Be the Father* for his wedding. The tune

continued with yet another text into the Anglican Church and has been used by the British Royal Family for various occasions.

The most common and continuous uses of this multi-cultural song today are as a German advent carol and as one of the tunes played on the last night of the *Proms* in London, England. The German tradition stems from the 1740s. The English tradition began in 1895 with the invention of the eight-week summer orchestral festival, *The Henry Wood Promenade Concerts*, or *Proms* for short. This English tradition has grown to a series of over 100 concerts. On the final night of *Proms* there is a celebratory concert with the same program each year. This melody, with the title *Thine Be the Glory*, is played and the audience generally whistles along. If nothing else, this tune shows the power of a truly well formed melody. Claimed by many countries and many traditions, Handel's tune has become beloved to many people.

Tochter Zion, freue dich! Daughter of Zion, rejoice!
Jauchze laut, Jerusalem! Cheer loudly, O Jerusalem!
Sieh, dein König kommt zu dir, Behold, your King comes to you,
Ja, er kommt, der Friedefürst. Yea, he is the Prince of Peace.
Tochter Zion, freue dich! Daughter of Zion, Rejoice!
Jauchze laut, Jerusalem! Cheer loudly, O Jerusalem!

Carol of the Magi is a lyric and carol, both by the composer John Rutter. Red Balloon, a Cambridge-based UK-wide organization, commissioned the piece dedicated to the healing of bullied children.

We rode all night through fields of darkness, Our guiding light the Eastern star;
We came to Bethlehem, we all were weary:
We'd travelled far that night, we'd travelled far.
We heard that here we'd find Messiah, Foretold by seers from days of old;
We looked for palaces and found a stable: Could it be here, so bare and cold?
We entered in and there we saw him;
It seemed we'd known him from long before:
A child like any child, yet somehow different:
The face of every child in him we saw.
We'd brought him gifts, and now we offered them;
We knelt down low in silent prayer.
With eyes that seemed to know both joy and sadness
The child looked down as we knelt there.
So long ago, yet I remember
That child who lay at Mary's knee;
How strange that every child seems so much like him:
His is the face I seem to see.

André Thomas arranged this version of *Keep Your Lamps* in 2003. This traditional gospel blues tune was written sometime in the 1920s, possibly by Blind Willie Johnson. It is fashioned as an African American work song with a chorus and traditional call and response section. The lyric alludes to Luke 12:35, "Be dressed and ready for service and keep your lamps burning." The song started appearing in hymnals in the 1980s, and was first published as a choral arrangement by Hinshaw in 1982.

Keep your lamps trimmed and burning, the time is drawing nigh.
Children, don't get weary, 'til your work is done.
Christian journey soon be over. The time is drawing nigh.

A Vaughan Williams Christmas is an arrangement by Douglas Wagner of carols all once chosen and arranged by Ralph Vaughan Williams. Included in this medley are three carols: *O Little Town of Bethlehem (Forest Green)*, *Gloucestershire Carol*, and *Sussex Carol*.

This version of *O Little Town of Bethlehem* uses the melody of *Forest Green*, which was once known as 'The Ploughboy's Dream.' It is associated in this form with Vaughan Williams because he set the poem 'O Little Town of Bethlehem' to the tune of *Forest Green* for the 1906 English Hymnal.

The second carol in the medley, *Gloucestershire Carol* (also known as *Wassail! Wassail!*), dates back to the Middle Ages in the Gloucestershire area of England. There are many English folksongs associated with the tradition of wassailing. Each town had a favorite song to accompany their tradition of moving through the town with a wassail bowl to be filled at different houses (much like trick or treating today). This is, by far, one of the most famous and long lasting. It was first published in the Oxford Book of Carols in 1928.

The third carol in the medley, the *Sussex Carol*, was also a famous wassailing song. The lyrics were first written down by a 17th-century Irish bishop, though it is not clear whether he was writing down someone else's work or composed them himself. The text and tune together were written down by Cecil Sharp and Vaughan Williams, who heard it sung by a woman near Horsham, Sussex, and published it in 1919.

The final part of the medley alternates phrase by phrase the *Gloucestershire Carol* in the choir and *O Little Town of Bethlehem* in the piano. Vaughan Williams collected, preserved, and arranged many English folksongs. These are just a small sampling that Douglas Wagner chose to present.

O Little Town of Bethlehem (Forest Green)

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep,
The silent stars go by.

Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years,
Are met in thee tonight.

Gloucestershire Carol / Wassail

"Good Cheer," we hear all over the town
in carols of merriment upstreet and down.
Glad music attends this joyous day,
As sadness and sorrow to pleasure give way.

Come in from the cold and weather outside
Step into the warmth by the fire to bide.

Join neighbors and friends, strangers as well,
To celebrate a gladsome Noel.

Let all who have breath on this glorious day
In Full-voiced excitement exultantly say:
"Good luck and good health to all who are
near,"
that riches and blessings will follow all year.

Sussex Carol

This winter night all people sing
And make the skies with music ring.
Music of joy and of great mirth,
Music that over spreads the earth.

Lift up your hearts, cast doubt aside.
Bring joy to all this Christmastide.
Joy that puts worries and troubles to flight
Joy that turns darkness into light.

Revelation set by Seattle composer Karen P. Thomas features a text from the essay *The Over-Soul* by Ralph Waldo Emerson. *The Over-Soul* is the ninth essay in the 1841 set of essays written by Emerson. The Cliffs Notes published regarding *The Over-Soul* say, "In it, he outlines his belief in a God who resides in each of us and whom we can communicate with, without membership in a church or the assistance of an intermediary church official." Rather than supplying this as a doctrine, though, he presents this as personal insight in the form of poetry.

There are two themes in the later part of the essay. The first theme is about duality and how objects that naturally contrast with each other are necessary for wholeness. The second theme is about the force felt by every object in the universe. This is why this particular piece was chosen for this concert. At this time of year, we all 'cerebrate' on our personal understandings of what is or is not driving our universe. We come up with differing answers depending upon our upbringing and life choices. But the general themes of most of the holidays during this time of year cause us to consider family, love, and what may or may not be guiding it all.

Emerson's essay does not actually confirm or deny the existence of God, but it examines and develops ideas from Vedantism, Plato, Plutarch, the Neoplatonists, and Emanuel Swedenborg. He comes to conclusions for himself and presents the following ideas, quoted here from Wikipedia as Emerson's view:

- (1) the human soul is immortal, and immensely vast and beautiful;

- (2) our conscious ego is slight and limited in comparison to the soul, despite the fact that we habitually mistake our ego for our true self;
- (3) at some level, the souls of all people are connected, though the precise manner and degree of this connection is not spelled out; and
- (4) the essay does not seem to explicitly contradict the traditional Western idea that the soul is created by and has an existence that is similar to God, or rather God exists within us.

Seattle composer, Karen P. Thomas, was commissioned to write this piece in 2013. Carolyn and Al Rasch, asked for it in memory of their son, David, for the 100th Anniversary of the University Unitarian Church.

Let us learn the revelation
Of all nature and thought;
That the Highest dwells within us,
That the sources of nature
Are in our own minds.
It comes to the lowly and simple;
It comes as insight;
It comes as serenity and grandeur.
Within us is the soul of the whole;
The wise silence,
The universal beauty,
To which every part and particle is
equally related,
The eternal One.

When it breaks through our intellect,
It is genius;
When it breathes through our will,
It is virtue;
When it flows through our affections,
It is love.

Bring a Torch, Jeanette Isabella (Un flambeau, Jeannette, Isabelle) first published in 1553, is a French Christmas carol. It is believed to have been originally written as a dance for French nobility, not a carol. But it remains one of the most beloved Holiday carols to this day, having been recorded and arranged countless times. The people in the Provence region still celebrate by having children dress up and carry torches singing the carol on the way to Midnight Mass on Christmas Eve.

Shortly after the guitar ensemble came in to rehearse *The Rune of Hospitality*, their Director, Michael Millham, approached me about *Bring a Torch, Jeanette Isabella*. I was delighted for many reasons. First of all, the kind of listening required for a choir to sing with guitars is very different than when they are singing with louder and more percussive instruments like piano. Also, the kind of listening, watching, and ensemble experience required for the guitarists when performing with a choir is very different than their normal environment as well. The educational opportunity Mr. Millham is providing for EWU students by making this kind of collaboration possible, therefore, is highly valuable.

Bring a torch, Jeannette, Isabella!
Bring a torch to the cradle run!
It is Jesus, good folk of the village;
Christ is born and Mary's calling:
Ah! ah! beautiful is the mother!
Ah! ah! beautiful is her Son!
It is wrong when the Child is sleeping
It is wrong to talk so loud;
Silence, all, as you gather around,

Lest your noise should waken Jesus:
Hush! hush! see how fast He slumbers:
Hush! hush! see how fast He sleeps!
Softly to the little stable,
Softly for the moment come;
Look and see how charming is Jesus,
See how He smiles, his cheeks are rosy!
Hush! hush! see how the Child is sleeping;
Hush! hush! see how He smiles in dreams.

Psallite in laetitia, is a reworking of a previously existing piece of J.S. Bach's music. Bach originally wrote this musical material as the eleventh movement of his *Magnificat in D Major*, BWV 243, 'sicut locutus est.' It was fairly typical at this time for a composer to reuse his or her own musical material in different contexts. This reworking is interesting in how it requires a completely different interpretation. The original text is below. It is typically done in a stately manner, as it deals with fairly solemn material.

Sicut locutus est ad patres nostros, According to the promise He made to our ancestors,
Abraham et semini eius in saecula. to Abraham and to His descendants forever.

However, when he reset the musical material for the *Psallite* text, it created an opportunity for a completely different musical interpretation. The lyrics below require a faster and more joyful interpretation than the original setting.

Psallite Deo nostro in laetitia, Praise God with gladness,
Exsultate nomini eius in saecula, Be joyful for His name is good forever,
Cantate Domino, Alleluia! Sing to the Lord, Alleluia!

The Rune of Hospitality is an ancient Irish text set by composer, Alf Houkom. Like *Revelation*, it isn't what one might normally think of as a Christmas text. Regardless of a person's brand of faith, the concept of this text is a humanistic one. A rune is generally about a prophesy. If one decides to look at this text in the context of this season, we can look at how we treat those who we deem to be 'strangers.' Also, the symbolism of 'threes' comes into play. The three 'oftens' are listed as: eating, drinking, and music. In addition, there is the obvious reference to the Triune. The symbolism of the lark is included in this text as well. The lark often signifies renewal or a messenger between heaven and earth. Regardless of how one reads the symbolism, the message is that we should care for each other—a message that undoubtedly touches the consciousness of many people during this season.