

# WALLA WALLA CHORAL SOCIETY

PRESENTS

## *Carols & Lullabies*

Rob Dennis, Conductor and Artistic Director

Kristin Vining, Accompanist

**Walla Walla Choral Society**

A Ceremony of Carols, op. 28 ..... Benjamin Britten  
Arranged by Julius Harrison

Benjamin Britten's hugely popular *Ceremony of Carols* was inspired by his discovery of *The English Galaxy of Shorter Poems*, and was composed in part while returning by ship to Britain from the United States. It is an unusual setting, originally for treble voices and harp; Britten had intended to write a harp concerto and so had been studying the instrument. The "carols" are largely the product of 15th and 16th century writers, most of whom are anonymous. They retain their unique flavor by Britten's extensive use of these older forms of the English language.

The work opens and ends with the choir processing to plainsong, and the sections in between deal with the traditional stories surrounding the birth of Christ. The piece in its entirety shows Britten's mastery of choral music, with each movement contrasting with the next, ranging from the melancholy solos of "That Yongë Childe" and "In Freezing Winter Night" through the smooth polyphony of "Balulalow" and "There is no Rose" to the angularity and vigorous movement of "As dew in Aprille" and "This Little Babe."

### 1. Processional

*Hodie Christus natus est:  
Hodie Salvator apparuit:  
Hodie in terra canunt Angeli,  
laetantur Archangeli  
Hodie exsultant justi, dicentes:  
Gloria in excelsis Deo.  
Alleluia.*

Today Christ is born:  
Today the Savior appears:  
Today the angels sing on earth,  
and the Archangels rejoice.  
Today the just exult, saying:  
Glory to God in the highest.  
Alleluia.

### 2. Wolcum Yole!

*Wolcum be thou hevenè king,  
Wolcum Yole! Wolcum, born in one morning,  
Wolcum for whom we sall sing!  
Wolcum be ye, Stevene and Jon,  
Wolcum, Innocentes every one,  
Wolcum, Thomas marter one,  
Wolcum be ye, good Newe Yere,  
Wolcum, Twelfth Day both in fere,  
Wolcum, seintes lefe and dere,  
Wolcum Yole!  
Candelmesse, Quene of bliss,  
Wolcum bothe to more and lesse.*

*Wolcum be ye that are here,  
Wolcum Yole, Wolcum alle and make good cheer,  
Wolcum alle another yere, Wolcum Yole, Wolcum!*

3. There Is no Rose

*There is no rose of such vertu as is the rose that bare Jesu.  
Alleluia.*

*For in this rose containèd was heaven and earth in litel space,  
Res miranda.*

*By that rose we may well see there be one God in persons three,  
Pares forma,*

*The aungels sungen the shepherds to:*

*Gloria in excelsis, Deo.*

*Gaudeamus.*

*Leave we all this werldly mirth, and follow we this joyful birth.*

*Transeamus.*

*Alleluia, res miranda, pares forma, gaudeamus, transeamus.*

A wondrous thing

Equal in nature

Glory to God in the  
highest!

Let us rejoice.

Let us go forth.

4. That yongë child/Balulalow

Soloists: Colleen Ochocinski, Diane Marr Longmire

*That yonge child when it gan weep with song she lulled him asleep:*

*That was so sweet a melody it passèd alle minstrelsy.*

*The nightingalë sang also: Her song is hoarse ... and nought thereto:*

*Whoso attendeth to her song and leaveth the first ... then doth he wrong.*

...

*O my deare hert, young Jesu sweit, Prepare thy creddil in my spreit,*

*And I sall rock thee to my hert, And never mair from thee depart.*

*But I sall praise thee evermoir With sanges sweit unto thy gloir;*

*The knees of my hert sall I bow, And sing that richt Balulalow.*

5. As dew in Aprille

*I sing of a maiden that is makèles:*

*King of all kings to her son she ches*

*He came also stille there his moder was,*

*As dew in Aprille that falleth on the grass.*

*He came also stille to his moder's bour,*

*As dew in Aprille that falleth on the flour.*

*He came also stille there his moder lay,*

*As dew in Aprille that falleth on the spray.*

*Moder and mayden was never none but she:*

*Well may such a lady Goddes moder be.*

6. This little Babe

*This little Babe so few days old, is come to rifle Satan's fold;*

*All hell doth at his presence quake, though he himself for cold do shake;*

*For in this weak unarmed wise the gates of hell he will surprise.*

*With tears he fights and wins the field, His naked breast stands for a shield;*

*His battering shot are babish cries, His arrows looks of weeping eyes,*

*His martial ensigns Cold and Need, and feeble Flesh his warrior's steed.  
 His camp is pitched in a stall, His bulwark but a broken wall;  
 The crib his trench, haystalks his stakes; of shepherds he his muster makes;  
 And thus, as sure his foe to wound, the angels' trumps alarum sound.  
 My soul, with Christ join thou in fight; stick to the tents that he hath pight.  
 Within his crib is surest ward; this little Babe will be thy guard.  
 If thou wilt foil thy foes with joy, then flit not from this heavenly Boy.*

7. Interlude

8. In Freezing Winter night

*Soloists:* Dixie Cramer, Rick Pummel

*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 yield This little pilgrim bed.  
 But forced he is with silly beasts in crib to shroud his head.  
 This stable is a Prince's court, this crib his chair of State;  
 The beasts are parcel of his pomp, the wooden dish his plate.  
 The persons in that poor attire His royal liveries wear;  
 The Prince himself is come from heaven; This pomp is prized there.  
 With joy approach, O Christian wight, Do homage to thy King,  
 And highly praise his humble pomp, wihc he from Heaven doth bring.*

9. Spring Carol

*Soloists:* Dixie Cramer, Sarah Bergman

*Pleasure it is to hear iwis, the Birdes sing,  
 The deer in the dale, the sheep in the vale, the corn springing.  
 God's purveyance for sustenance, It is for man, it is for man.  
 Then we always to give him praise, And thank him than.*

10. Deo Gracias

*Deo gracias!  
 Adam lay ibounden, bounden in a bond;  
 Four thousand winter thought he not to long.  
 Deo gracias!  
 And all was for an appil, an appil that he tok,  
 As clerkes finden written in their book.  
 Deo gracias!  
 Ne had the appil take ben, the appil take ben,  
 Ne hadde never our lady a ben hevене quene.  
 Blessed be the time that appil take was.  
 Therefore we moun singen.  
 Deo gracias!*

Thanks be to God!

11. Recessional

\* Intermission \*

**Walla Walla Choral Society Chamber Choir**

- Jesu, Son Most Sweet and Dear ..... Colin Brumby  
Arranged by Jackson Berkey  
*Soloist: Audrey Renaud*
- What Sweeter Music..... Michael Fink
- The Friendly Beasts .....Medieval Carol  
Arranged by Jeffrey Van  
*Soloists: Sarah Bergman, Warren Berg*
- Sing We Now of Christmas..... French Carol  
Arranged by Carol Barnett

**Walla Walla Choral Society**

- Carols and Lullabies..... Conrad Susa

*Christmas in the Southwest*

*Carols and Lullabies* was commissioned by and dedicated to Philip Brunelle and the Plymouth Music Series of Minnesota, which premiered it in 1992. After Conrad Susa graduated *cum laude* from Carnegie Institute of Technology, he became staff pianist with the Pittsburgh Symphony. Susa then studied at Juilliard, where he won a number of awards, including a Ford Foundation Fellowship. He has written for theater, film and television, opera, band, orchestra and chorus. In 1988, he joined the faculty of the San Francisco Conservatory of Music as Chair of the Composition Department. The composer has provided the following notes about the work:

Four or five years ago (from 1992) Philip Brunelle suggested I write him a companion to Britten’s “A Ceremony of Carols.” To a composer, this tempting offer was another way of asking, “How’s about writing us a hit?” After several years of me writhing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten’s harp and to compose connective music and totally re-conceive the carols. In an often overlooked detail in the Christmas Story, the New Baby bawls loudly as the shepherds leave in the final bars of *Chiquirriquitín*. (You may hear him in your mind.) His parents now must dandle and soothe him to sleep. Tired themselves, they drift off as the angels hover about them in protective adoration.

I. ¡Oh, mi Belén! (Biscayan)

*¡Oh, mi Belén!  
Llegó tu hora bien amada,  
¡oh, mi Belén!  
La luz que irradas sin cesar,  
es como un faro que nos guía  
en nuestra ruta, noche y día.*

Oh, my Bethlehem!  
Your hour has come, beloved,  
oh, my Bethlehem!  
The light that shines without ceasing,  
is like a beacon that guides us  
on our way, night and day.

II. El Desembre Congelat (Catalonian)

*El desembre congelat, confús es retira.  
 Abril, de flors coronat,  
 tot el món admira.  
 Quan en un jardí d'amor,  
 neix una divina flor  
 D'una rosa bella  
 fecunda y poncella.  
 El primer Pare causà la nit tenebrosa  
 Que a tot el mon ofusca la vista penosa.  
 Mes en una mitja nit,  
 brilla el sol que n'és eixit  
 D'una bella aurora  
 que el cel enamora.  
 El mes de maig ha florit,  
 sense ser encara,  
 Un liri blanc i polit  
 de fragancia rara,  
 Que per tot el món se sent,  
 de Llevant fins a Ponent,  
 Tota sa dulcúra i olor amb ventura.*

The frozen December retreats.  
 The whole world admires April,  
 crowned by flowers.  
 When in a garden of love,  
 a divine flower is born  
 from a beautiful rose,  
 fruitful and fragrant.  
 Our first Father brought on the night  
 which shrouded the world in darkness.  
 But at midnight,  
 the risen sun shines  
 announcing a beautiful dawn,  
 delighting the sky.  
 The month of May has blossomed,  
 not yet in full flower,  
 a white and polished lily,  
 of such rare fragrance,  
 that from East to West,  
 all the world can breathe in  
 its sweetness and scent with blessedness.

### III. Alegría (Puerto Rican)

*Soloists:* Terry Koch, David Williams

*Hacia Belén se encaminan  
 María con su amante esposo,  
 llevando en su compañía  
 un todo un Dios poderoso.*

Towards Bethlehem they walk,  
 Mary with her loving husband,  
 traveling in the company of  
 an almighty God.

*Refrain:  
 ¡Alegría y placer!  
 Que la virgen va de paso  
 con su esposo hacia Belén.*

Joy and pleasure!  
 For the virgin passes by,  
 with her husband, towards Bethlehem.

*En cuanto Belén llegaron,  
 posada el punto pidieron,  
 nadie les quiso hospedar,  
 porque tan pobres les Vieron.*

When they arrived in Bethlehem,  
 they searched for an inn,  
 but no one would accommodate them,  
 because they were so poor.

*Refrain*

*Los pajarillos del bosque,  
 al ver pasar los esposos,  
 les cantaban melodías  
 con sus trinos armoniosos.*

The birds of the forest,  
 seeing Mary and Joseph pass by,  
 sang songs to them  
 with their harmonious trills.

### IV. A la Nanita Nana (Spanish)

*A la nanita nana, nanita ea...* is a cooing sound from mother to baby, with no translatable meaning.

### V. Las Posadas (Spanish)

*¿Quieres que te quite, mi bien, de las pajas?  
 ¿Quieres que te adoren todos los pastores?*

Shall I lift you, my darling, out of the manger?  
 Shall I bring the shepherds to adore you?

*Refrain:*

*A la rurre, niño chiquito,  
ya está arrulladito el niño.*

*Mi querido Padre, mi Dios y señor,  
Que sufriste alegre del frío su rigor.*

*Refrain*

*A la rurre, little child;  
the child is already lulled to sleep.*

*My dear Father, my God and Lord,  
you gladly suffered our sorrow.*

VI. Campana Sobre Campana (Andalucian)

VII. En Belén Tocan a Fuego (Castilian)

*Soloists:* Colleen Ochocinski,  
Diane Marr Longmire, Rick Pummel

*En Belén tocan a fuego,  
del portal salen las llamas.  
Porque dicen que ha nacido  
El Redentor de las almas.*

*Refrain (in English)*

*En el Portal de Belén  
nació un clavel encarnado,  
que por redimir el mundo  
se ha vuelto lirio morado.*

*Refrain*

*La Virgen lava pañales,  
y los tiende en el romero.  
Los pajarillos cantaban  
y el agua se iba riendo.*

*Refrain*

*In Bethlehem a fire begins,  
from the manger come the flames;  
for they say he was born,  
the Redeemer of souls.*

*In Bethlehem's stable,  
a carnation was born, the incarnate,  
that by redeeming the world,  
has turned into a purple lily.*

*The Virgin washes diapers,  
and hangs them on the rosemary bush.  
The birds sang,  
and the water flowed rejoicing.*

VIII. El Noi de la Mare (Catalonian)

*Soloists:* Diane Marr Longmire, Audrey Renaud,  
Rick Pummel, Michael Ferrians

IX. Chiquirriquitín (Andalucian)

*Refrain:*

*Ay, del chiquirritín, chiquirriquitín,  
metidito entre pajas,  
Ay, del chiquirritín, chiquirriquitín,  
Queridi, Queridito del alma.*

*Por debajo del arco del portaliño  
se descubre a María, José y el Niño.*

*Refrain*

*Entre el buey y la mula  
Dios ha nacido,*

*Oh, in the manger,  
lying in the straw,  
Oh, in the manger,  
darling boy, little darling of our soul.*

*Below the arch of the stable,  
we find Mary, Joseph, and the Child.*

*Between the ox and the ass  
God has been born,*

*y en un pobre pesebre  
lo han recogido.*

and in a humble manger  
they have gathered him up.

*Refrain*

X. El Rorro (Mexican)

*Refrain:  
A la rururu, niño chiquito,  
duérmase ya mi Jesucito.*

*A la rurru, little child,  
go to sleep now, my tiny Jesus.*

*Del elefante hasta el mosquito  
guarden silencio, no le hagan ruido.*

From the elephant to the mosquito,  
keep quiet, do not make noise.

*Refrain*

*Noche venturosa, noche de alegría,  
bendita la dulce divina María.*

Divine night, night of joy,  
Blessed be sweet, divine Mary.

*Refrain*

*Coros celestiales con su dulce acento,  
canten la ventura de este nacimiento.*

Celestial choirs with your sweet voices,  
sing the blessing of this birth.

## WALLA WALLA CHORAL SOCIETY

*\*Chamber choir*

### Soprano

Cheri Berg*	Sarah Bergman*	Dixie Cramer	Deborah Foley
Alondra Gamez-Carrera	Jane Gober	Lois Hahn	Cheryl Hair
Christina Magnaghi	Diane Marr Longmire*	Su Meredith	Bianca Navarrete
Karen Peddicord*	Pat Prince	Nancy Reiff	Claire Valente
Heather Wimer			

### Alto

Roberta Bardsley	Valerie Bass	Tiffany Buissink*	Emily Canwell
Liz Conover*	Lindsey Dennis	Karyl Dennis	Gwyn Frasco
Ana-Sofia González Castellanos	Jean Herbert	Jeanine Johnston	Ginger Johnston
Linnea Keatts	Colleen Ochocinski*	Brenda Ramirez	Audrey Renaud*
Debra Rood	Barbara Schmierer	Jody Schneidmiller*	Linda Schopp
Debbie Shinkle	Ann Skoglund	Jessica Small	Darle Smith
Linda Tam	Kris Youd		

### Tenor

Dick Bunnell	Casey Cramer	Terry Koch*	Scott Krenrich
Rick Pummel*	Chuck Templeton	Vic Walker*	David Williams*

### Bass

Eric Aeschliman*	Warren Berg*	Paul Dennis*	Jeremy DeWitt
Michael Ferrians*	John Junke	Leo Lapke	Keith Noel
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We invite you to provide feedback about our concerts and make any other comments on our Facebook page.*

# GUEST ARTISTS

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## Harp

Chelsea Spence

A Tri-Cities native, Chelsea Spence holds a Master's degree in Harp Performance from Colorado State University and a Bachelor of Music in Harp Performance from Eastern Washington University.

She is currently the harp instructor at Walla Walla University and Whitman College, and has a harp studio in Kennewick.

Chelsea is currently principal harpist with the Mid-Columbia Symphony and Walla Walla Symphony, and regularly performs with the Oregon East Symphony.

She lives in Kennewick with her husband Adam and their new son, Calvin. Chelsea's dog and two cats are the welcoming committee for their home and studio.

## Guitar

Michael LeFevre

Michael LeFevre began classical guitar studies at 15 at the Willoughby School of Fine Arts in Northeast Ohio, and studied with George Bachmann at Kent State University and Steve Novacek at Cornish College of the Arts.

He has performed in master classes for world-renowned soloists and has earned first prize in several international competitions. In 2001 he was awarded the Northwest Young Artist Award Tour-Prize.

In addition to solo performances, Michael has performed with such ensembles as the Seattle Opera, the Seattle Guitar Trio, the St. Helen's String Quartet and Walla Walla University's I Cantori.

Michael currently teaches at Walla Walla University and continues to perform and give master classes throughout the Pacific Northwest.

## Percussion

Heidi Hanes

Heidi Hanes holds a Music Education degree from Eastern Washington University, where she studied percussion with Dr. Michael Waldrop and jazz with Rob Tapper.

She has performed with many percussionists, including Brad Dutz, Gordon Stout, She-E-Wu and Evelyn Glennie.

Heidi moved to the Tri-Cities in the fall of 2012 to teach at McLoughlin Middle School. She currently teaches at Pasco High School, where she runs the percussion program, the marching band and one of the jazz ensembles. She also teaches the Front Ensemble for The Columbians Drum & Bugle Corps.

Heidi is married to David Hanes, a jazz pianist and education representative for the greater Tri-Cities area for Ted Brown Music.

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Eric Aeschliman  
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