

# *Carol Concert*

**University Chorale & Choral Union**

**Dr. Brett Judson, conductor**

**Dr. Ryan Enright, organ**

and special guest

**Dr. Beverly Wesner-Hoehn, harp**

SATURDAY, 7:00 P.M., SUNDAY 4:00 P.M.

DECEMBER 2-3, 2023

ST. JOHN'S LUTHERAN CHURCH

**Introit**

I Saw Three Ships Dale Wood (1934-2003)  
 Beverly Wesner Hoehn, harp  
 Ryan Enright, organ

**University Chorale**

A Ceremony of Carols Benjamin Britten (1913-1976)

1. Procession "Hodie Christus natus est"
2. Wolcum Yole!
3. There is no Rose
4. That yongë child *Leah Woods, soloist*
5. Balulalow *Isabelle Ceballos, soloist*
6. As dew in Aprille
7. This little babe
8. Interlude *Beverly Wesner-Hoehn, harp*
9. In Freezing Winter Night *Alissa Prince, soloist*
10. Spring Carol *Alissa Prince & Leah Woods, soloists*
11. Deo Gracias – Adam lay i-bounden
12. Recession "Hodie Christus natus est"

INTERMISSION (10 minutes)

**Sac State Trombone Ensemble (Sunday only)**

Joy to the World G. F. Handel, arr. Pederson

**Combined Choirs & Audience**

Ding Dong! Merrily on High! G.R. Woodward (1848-1934)

3. Pray ye dutifully prime  
 your matin chime, ye ringers;  
 may ye beautifully rhyme  
 your evetime song, ye singers.  
 Gloria, hosannah in excelsis!  
 Gloria, hosannah in excelsis!

**University Chorale****Sopranos**

Brianna Brock  
 Isabelle Ceballos  
 Kahlan Gentry  
 Teresa Lee  
 Alissa Prince  
 Annabelle Terry  
 Leah Woods

**Altos**

Hosna Alacozy  
 Rachel Ashlin  
 Anastasia Sullivan  
 Kelly Zurita

**Choral Union****Sopranos**

Merrissa Brambila  
 Susan Davis  
 Malia Durling  
 Deidra Hall  
 Qiana Hester  
 Saachi Kumar  
 Joan Lopez  
 Hannah Minge  
 Agnessa Pakhomov  
 Julie Pimentel  
 Sequoia Sanchez  
 Ariana Tong  
 Lori Usher

**Altos**

Jasmine Castillo  
 Abigail Cole  
 Ramona Howard  
 Sarah McFadyen  
 Mary Morton  
 Anke Mueller-Solger  
 Stacey Noble  
 Sofia Roca Castro  
 Deidre Sessoms  
 Rachel Tussing  
 Pia Wong

**Tenors**

Aaron Montes  
 Daniel Murray  
 Justin Trujillo  
 Robert Ursua

**Basses (cont.)**

Tim Erdenesaikhan  
 Antonio Garcia Hernandez  
 George Jackson  
 Nathan Montevirgen  
 Alexander Navarro  
 David Pshichenko  
 Sky Regan  
 Morgan Shadle  
 Aryan Singh  
 Matthew Swanson  
 Stephen Whelan

**Basses**

Ryan Antillon  
 Ike Bischof  
 Colin Cacconie  
 Robert Camilo  
 Victor Carrillo

There's a voice I can hear  
That will lead me home.

Rise up, follow me,  
Come away is the call,  
With the love in your heart  
As the only song;  
There is no such beauty  
As where you belong,  
Rise up, follow me,  
I will lead you home.

Harpist **Beverly Wesner-Hoehn** received the Doctor of Music degree in Harp Performance with High Distinction, from Indiana University in 1989. At Indiana University she was an Associate Instructor for three years and the recipient of the Peter Eagle Fellowship. She was nominated for membership in the National Music Honor Society, Pi Kappa Lambda. Her secondary fields are music history, keyboard and church music. In 1989, Wesner-Hoehn was named Assistant Professor in the School of Music at Indiana University in Bloomington.

Since relocating to California, Dr. Wesner-Hoehn has performed for the Mondavi Center, Sacramento Choral Society and Orchestra, the River City Chorale, the Sacramento Philharmonic, the Master Singers Chorale, Apollo Concert Series, the Auburn, Stockton, and Folsom Symphony Orchestras, Northern California Children's Chorus, Modesto Symphony Orchestra, Sacramento Children's Chorus, Music Circus at the Wells Fargo Pavilion, the Community Center Broadway Series, Sacramento Ballet Society, and the Music in the Mountains Summer Festival Orchestra.

Highlights of Beverly's own solo performances include worldwide concerts such as: French National Radio, International Harpweek in Holland, Rotary International Conventions, Friends of Music Association at Dorothy Chandler Pavilion in Los Angeles, California State Penitentiaries, Walt Disney World Epcot Previews, World Harp Congress, American Cancer Society Benefits, Adventist Musicians Guild, USA International Harp Competition, Studio Six Television, and the United States Senate Ambassadors Ball.

## Deck the Halls

traditional Welsh

3. Fast away the old year passes, fa la la la la la la la.  
Hail the new, ye lads and lasses, fa la la la la la la la.  
Sing we joyous all together, fa la la la la la la la.  
Heedless of the wind and weather, fa la la la la la la la.

**Choral Union**

Messiah George Frideric Handel (1685-1759)  
(selections from Part One) libretto by Charles Jennens (1700-1773)

Scene 1: Isaiah's prophecy of salvation

Overture

Comfort ye my people

Ev'ry valley shall be exalted *Jake Michael, soloist*

And the glory of the Lord

Scene 2: The coming judgment

Thus saith the Lord of hosts

But who may abide the day of his coming?

*Ryan Antillon, soloist*

Scene 3: The prophecy of Christ's birth

Behold, a virgin shall conceive

O thou that tellest good tidings to Zion *Kelly Zurita, soloist*

For unto us a child is born

Scene 4: The annunciation to the shepherds

Pifa (Pastoral Symphony") *Merrissa Bramila, soloist*

There were shepherds abiding in the fields

And lo, the angel of the Lord came upon them

And the angel said unto them

And suddenly there was with the angel

Glory to God in the highest

Scene 5: Christ's healing and redemption

Rejoice greatly, O daughter of Zion *Sophia Silvers, soloist*

Then shall the eyes of the blind be opened

*Kelly Zurita, soloist*

He shall feed his flock like a shepherd

*Isabelle Ceballos & Kelly Zurita, soloists*

Hallelujah!

**Combined Choirs & Audience**

Hark! the herald-angels sing F. Mendelssohn/arr. Willcocks

4. Hail the heav'n-born Prince of Peace! Hail the Sun of Righteousness!  
Light and life to all he brings, Ris'n with healing in his wings;  
Mild he lays his glory by, Born that man no more may die,  
Born to raise the sons of earth, Born to give them second birth.  
Hark! the herald-angels sing, Glory to the newborn King.

**Combined Choirs**

The Road Home Stephen Paulus (1949-2014)  
text by Michael Dennis Browne (b. 1940)

Merrissa Brambila, soloist

**Prelude (pre-concert music - Sunday only)**

Panis Angelicus C. Frank, arr. Miller

"Largo" from the *New World Symphony* A. Dvorak, arr. Blahnik

Locus Iste A. Bruckner, arr. Sauer

Ave Maria F. Biebl, trans. Manduca

"Achieved Is the Glorious Work" F. Haydn, arr. Miller  
from *The Creation*

Sacramento State Trombone Ensemble

Stephen Perdicaris, director

Vu Ta Buendia, Morgan Childers, Leah Diaz, Robert Halseth,  
Ted Kidwell, James Long, Michael Mencarini,  
Matthew Morse, Michael Ruiz, Jack Zill

3.

Recitative (Soprano): And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying: (Luke 2: 13)  
Chorus: Glory to God in the highest, and peace on earth, good will towards men. (Luke 2:14)

Scene V: Christ's Healing and Redemption

Air (Soprano): Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9:9-10)

Recitative (Alto): Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah 35:5-6)

Duet (Alto and Soprano): (Alto) He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (Isaiah 40:11)

(Soprano) Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (Matthew 11:28-29)

Chorus: Hallelujah! For the Lord God omnipotent reigneth. (Revelation 19:6)  
The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever. (Revelation 11:15) King of Kings, and Lord of Lords. (Revelation 19:16)

Paulus's The Road Home

Tell me where is the road

I can call my own,

That I left, that I lost,

So long ago?

All these years I have wandered,

Oh when will I know

There's a way, there's a road

That will lead me home?

After wind, after rain,

When the dark is done,

As I wake from a dream

In the gold of day,

Through the air there's a calling

From far away,

12.

Air (Tenor): Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain. (Isaiah 40:4)

Chorus: And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah 40: 5)

#### Scene II: The Coming Judgement

Recitative (Bass): Thus saith the Lord of Hosts; Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, and I will shake all nations; and the desire of all nations shall come. (Haggai 2:6-7)

The Lord, whom ye seek, shall suddenly come to His temple; ev'n the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. (Malachi 3:1)

Air (Alto): But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)

#### Scene III: The Prophecy of Christ's Birth Recitative

(Soprano): Behold, a virgin shall conceive, and bear a Son, and shall call his name Emmanuel, GOD WITH US. (Isaiah 7:14; Matthew 1:23)

Air and Chorus (Alto): O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 40:9; Isaiah 60:1)

Chorus: For unto us a Child is born, unto us a Son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counselor, the Mighty God, the Everlasting Father, the Prince of Peace! (Isaiah 9:6)

#### Scene IV: The Annunciation to the Shepherds Pifa ("Pastoral Symphony")

Recitative (Soprano): There were shepherds abiding in the field, keeping watch over their flocks by night. (Luke 2:8)

Recitative (Soprano): And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. (Luke 2:9)

Recitative (Soprano): And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (Luke 2:10-11)

In 1939, Benjamin Britten was tired of the musical scene in England and in Europe. Though successful, he was not accepted as a foremost English composer as he deserved. Following on from Edward Elgar, there was a flowering of British composers working in a pastoral, neo-nationalist style: Bliss, Delius, Finzi, and of course, the giant Ralph Vaughan-Williams. Britten's style was altogether different; sparse and angular, influenced by the work of Berg, Schoenberg and Stravinsky, composers considered most unsuitable for a young English composer to admire.

Inspired by the work of the poet W H Auden, he set off for America. But Britten found America to have "all the faults of Europe and none of the attractions" and so, in 1942, he set sail to return to England. Britten actually intended to use the month long voyage to complete what would become his well-known Hymn to St. Cecilia, but these early sketches were confiscated by customs authorities who feared that the music was in fact a secret code. Enroute, he stopped in Nova Scotia, where he came upon *The English Galaxy of Shorter Poems*, a collection of medieval texts. These later became the collection we know as *A Ceremony of Carols*.

Shortly before departing the U.S., Britten had received a commission to compose a harp concerto, and in the meantime, he had begun to familiarize himself with the instrument. This provided the basis and probably the inspiration for his choice of harp to accompany the vocal parts in *A Ceremony of Carols*. Although the first published edition of the work recommended that boy sopranos sing the three treble lines that comprise the chorus, Britten's early manuscripts show that he originally conceived of them as women's parts. Some years later, Britten authorized an arrangement of the piece for four-part mixed voices (possibly at the suggestion of his publisher).

*A Ceremony of Carols* consists of eight polyphonic settings of mostly anonymous 15th- and 16th century poems, which Britten had discovered in a handbook called *The English Galaxy of Shorter Poems* that he found in Nova Scotia while the ship was in port. These eight carols are bookended by statements of the Gregorian chant "Hodie Christus Natus Est" and midway through the set is an astounding interlude for harp solo that features this same plainchant tune. The carols themselves show a remarkable diversity of styles, from the jubilant exultations of "Wolcume Yule" and "Deo Gracias", to the pastoral solos of "That yongë child" and "Balulalow," to the to the martial urgency of "This Little Babe's" expanding canon -- and whose vivid "holy war" between the infant and Satan must surely have been inspired by the real-life world war. -- *Pamela Dellal, ed. Ryan Turner*

1. Procession "Hodie Christus natus est"

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 Saviour has appeared: Today angels sing on earth: Archangels  
 rejoice:  
 Today the righteous exult, saying: Glory to God in the highest. Alleluia!

2. Wolcum Yole!

Wolcum [welcome], Wolcum,  
 Wolcum be thou hevenè [heavenly] king,  
 Wolcum Yole! [midwinter festival]  
 Wolcum, born in one morning,  
 Wolcum for whom we sall [shall] sing!

Wolcum be ye, Stevene and Jon,  
 Wolcum, Innocentes every one,  
 Wolcum, Thomas marter [martyr] one,  
 Wolcum be ye, good Newe Yere,  
 Wolcum, Twelfth Day both in fere, [fear]  
 Wolcum, seintes lefe and dere, [saints left and dear]  
 Wolcum Yole, Wolcum Yole, Wolcum!

Candelmesse [Candlemas], Quene of Bliss,  
 Wolcum bothe to more and lesse.  
 Wolcum, Wolcum,  
 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 [virtue]  
 As is the rose that bare Jesu.  
 Alleluia, Alleluia,  
 For in this rose containèd was

Adam was bound in sin for four thousand winters,  
 which he thought not too long.

Thanks be to God!  
 And it was all for an apple that he took,  
 as clerics find written in their book.

Thanks be to God!  
 Had the apple not been taken,  
 then our Lady would not have been heavenly queen.

Blessed be the time that the apple was taken.  
 Therefore we must sing:  
 Thanks be to God!

12. Recession "Hodie Christus natus est"

Today's program features well-known selections from *Messiah* by George Frideric Handel, a work of unique popularity in Western choral music. While *Messiah* is usually presented before Christmas, the premiere was given in Dublin in April 1742. Between 1705 and 1741, Handel wrote dozens of successful operas to much acclaim. However, as public interest in opera faded in England, Handel turned his attention to writing oratorios. Oratorios were un-staged, vocal works about a sacred subject written in English, with several sections sung by a choir. Handel's oratorios became so popular that he ended up never writing another opera. Charles Jennens, a wealthy countryman, compiled the text of *Messiah* from the Bible. However, when he learned that Handel wrote the music in only 24 days, he was not very pleased. Jennens felt that this oratorio was on a subject that excelled all others, so he made a vow to never put any more "sacred words" into Handel's hands. Even though the work was written in "great haste," as Jennens put it, it has enjoyed almost 281 years of unbroken performances around the world.

*Part I: God's Plan to Redeem Mankind*  
Scene I: Isaiah's Prophecy of Salvation  
 Sinfonia (Overture)

Recitative (Tenor): Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah 40:1-3)

This stable is a Prince's court,  
 This crib his chair of State;  
 The beasts are parcel [part, portion] of his pomp,  
 The wooden dish his plate.

The persons in that poor attire  
 His royal liveries wear;  
 The Prince himself is come from heav'n;  
 This pomp is prizèd there.

With joy approach, O Christian wight [creature],  
 Do homage to thy King,  
 And highly praise his humble pomp,  
 wich [which] he from Heav'n doth bring.

#### 10. Spring carol

Pleasure it is to hear iwis [certainly] the Birdès sing,  
 The deer in the dale, the sheep in the vale,  
 the corn springing.

God's purveyance [provide] For sustenance.  
 It is for man.

Then we always to him give praise,  
 And thank him than.

#### 11. Deo Gracias – Adam lay i-bounden

Deo gracias! Deo gracias!  
 Adam lay i-bounden, bounden in a bond;  
 Four thousand winter thought he not too long.

Deo gracias! Deo gracias!  
 And all was for an appil, an appil that he tok,  
 As clerkès finden written in their book.

Deo gracias! Deo gracias!  
 Ne had the appil takè ben, the appil takè ben  
 Ne haddè never our lady a ben hevenè quene.

Blessèd be the time that appil takè was.  
 Therefore we moun singen.  
 Deo gracias!  
 Thanks be to God!

Heaven and earth in litel [little] space,  
 Res miranda [miraculous thing], Res miranda.  
 By that rose we may well see  
 There be one God in persons three,  
 Pares forma [in the parent's image], pares forma.  
 The aungels sungen [the angel's song] the shepherds to:  
 Gloria in excelsis, gloria in excelsis Deo!  
 Gaudeamus [we rejoice], gaudeamus.

Leave we all this werldly [worldly] mirth,  
 and follow we this joyful birth.  
 Transeamus [we follow], Transeamus, Transeamus.  
 Alleluia, Res miranda, Pares forma, Gaudeamus,  
 Transeamus.

#### 4. That yongè child

That yongè [young] child when it gan weep [began to weep]  
 With song she lulled him asleep:  
 That was so sweet a melody  
 It passèd [surpassed] alle minstrelsy.

The nightingalè sang also:  
 Her song is hoarse and nought thereto:  
 Whoso [whoever] attendeth to her song  
 And leaveth the first then doth he wrong.

#### 5. Balulalow

O my deare hert [heart], young Jesu sweit [sweet],  
 Prepare thy creddil [cradle] in my spreit [spirit],  
 And I sall rock thee to my hert,  
 And never mair [more] from thee depart.

But I sall praise thee evermoir [evermore]  
 with sangès [songs] sweit [sweet] unto thy gloir [glory];  
 The knees of my hert sall I bow,  
 And sing that richt [right] Balulalow [lullaby]!

#### 6. As Dew in Aprile

I sing of a maiden  
 That is makèles:  
 King of all kings  
 To her son she ches.

He came al so stille  
There his moder was,  
As dew in Aprille  
That falleth on the grass.

He came al so stille.  
To his moder's bour,  
As dew in Aprille  
That falleth on the flour.

He came al so 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  
Goddess mother be.

I sing of a maiden  
that is matchless:  
King of all kings  
for her son she chose.

He came as silently  
where his mother was  
As dew in April  
that falls on the grass.

He came as silently  
to his mother's bower  
As dew in April  
that falls on the flower.

He came as silently  
where his mother lay  
As dew in April  
that falls on the spray.

Mother and maiden  
was never none but she:  
Well may such a lady  
God's mother be.

7.

### 7. This little babe

This little Babe so few days old,  
Is come to rifle [plunder] Satan's fold [enclosure];  
All hell doth at his presence quake,  
Though he himself for cold [with cold] do shake;  
For in this weak unarmèd wise [way, manner]  
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 pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes;  
Of shepherds he his muster [troops] makes;  
And thus, as sure his foe to wound,  
The angels' trumps alarum [trumpets alarm] sound.

My soul, with Christ join thou in fight;  
Stick to the tents that he hath pight [set].  
Within his crib is surest ward [protection];  
This little Babe will be thy guard.  
If thou wilt foil thy foes with joy;  
Then flit [move away] not from this heavenly Boy!

### 8. Interlude

#### 9. In freezing winter night

In freezing winter night  
Behold, a silly [humble] 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.

8.