

Sarah J. Graham
Artistic & Music Director

Claire Murphy
Children's Choir Conductor

Susan Billin
Organ

Jana Engell
Harp

Kirk McMichael
Piper

Mike Paz
Drummer

Jef Petersen
Narrator

Jill Freuden
Soprano

Stephanie Sant
Alto

Friday, December 2 - 7:30 p.m. | Sunday, December 4 - 4:00 p.m.

St. Boniface Catholic Church, Uniontown, Washington

PALOUSE CHORAL SOCIETY

presents

A BRITISH ISLES CHRISTMAS

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Alto

"A Child's Christmas in Wales"
Interpolated throughout the program

Dylan Thomas (1914-1953)

Full Chorale

A Ceremony of Carols

Benjamin Britten (1913-1976)

Procession

Wolcom Yole!

There is no Rose

That younge child

Jill Freuden, soprano

Balulalow

Jill Freuden, soprano

As dew in Aprille

This little Babe

Interlude

In Freezing Winter Night

Jill Freuden, soprano

Beth Stockinger, soprano

Tom Brandt, tenor

Scott Milner, tenor

Spring Carol

Jill Freuden, soprano

Stephanie Sant, alto

Deo Gracias

Recession

For the enjoyment of all listeners and the integrity of our audio recording, we kindly request that crying, or otherwise distracting, children be taken to the Crying Room in the Bed & Breakfast next door. Thank you.

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Children's Choir

English Song of Joy

Jonathan Madrid - finger bells

Jonathan O'Toole - hand drum

The Holly and The Ivy

On Christmas Night,

Lullaby (Suo-Gan/All Through the Night)

It's Time to Deck the Hall (*Sung in Welsh*)

*To my lullaby surrender,
Warm and tender is my breast;
Mother's arms with love caressing*

*Lay their blessing on your rest;
Nothing shall tonight alarm you,
None shall harm you, have no fear;*

*Lie contented, calmly slumber,
On your mother's breast my dear*

King Henry VIII (1491-1547), Arr. P. Liebergen (b. 1949)

Trad. English, Arr. Ruth Elaine Schram (b. 1956)

Arr. J. Lindh (b. 1944)

Trad., Arr. Ruth Elaine Schram

Trad. Welsh, Arr. M. Donnelly & G. Strid (b. 1953)

Intermission

Highland Cathedral

Trad Scottish, Arr. M. Schweitzer (b. 1956)

Chamber Choir

The Lamb

Here is the Little Door

I Saw Three Ships

John Tavener (1944-2013)

Herbert Howells (1892-1983)

Arr. E. Fissinger (1920-1990)

Full Chorale

Lullay my Liking

Beth Stockinger, soprano

Annamarie Pearson, alto

Christine Dopke, tenor

Todd Bailey, bass

Gustav Holst (1874-1934)

Birthday Carol

Donkey Carol

Sir David Willcocks (1919-2015)

John Rutter (b. 1945)

Full Chorale and Children's Choir

Auld Lang Syne

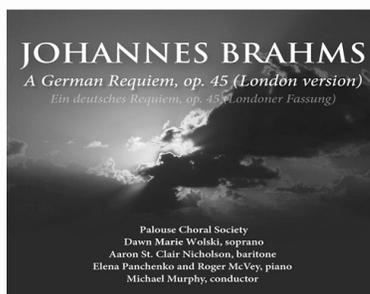
Trad. Scottish, Arr. L. Kesselman (b. 1951)

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Program Notes

Benjamin Britten (1913-1976), grew up in interwar England. *A Ceremony of Carols* was written during the height of World War II, and is a work that illustrates the cultural and societal tension of the time. In order to understand the significance of the work, one must first understand the role of the 'carol' and its historic place in music and culture. The medieval carol was a work that, in many ways, connected the sacred and the profane. It was sung by people in their own vernacular, and revealed the mystical elements of the divine through earthly language and ideas. Brought back to popularity with the King's College Lessons and Carols in 1918, the carol took on a new purpose. However, it should be noted that the carol could be sung by the congregation- it was not necessarily 'art music,' for trained musicians only.

Britten's setting of *A Ceremony of Carols* is significant, in that it is an accessible setting. It was originally set for boys' voices, though the premiere was by a women's choir. The history of the work is rife with tension of opposites, and an ushering of continued challenging of norms.

The composer's selection of medieval English poetry was not an accident. The medieval carol text, set in a modern way, beautifully illustrates the opposite ideas of old and new. During wartime, Britten's use of carols (a genre associated with all people), juxtaposed with his own 'high art' settings, demonstrates a very real association of unity between classes, styles, and status. The text he chose to follow the procession, "Wolcum Yole", invokes people from all walks of life to celebrate the Christmas season: various saints, and all, "both more and lesse" a clear indication that this is for all people.

Combining contrasting ideas is another salient feature of this work. Texts that are constantly referring to the earthly and the heavenly demonstrate this idea throughout the work. We are led to this imagery by the final text in "There is No Rose," where the listener is encouraged to leave behind all worldly things and pursue the heavenly in the birth of the Christ child. "This yongë child" refers to the heavenly in that it is about Mary lulling the Christ child to sleep, yet we are brought back to earth with the mention of the nightingale. "As dew in Aprille" uses the references of dew falling to evoke Mary's divine conception of the Christ child. "This Little Babe" provides us with very graphic images of a battle to represent the meaning of the presence of the Christ child. "In Freezing Winter Night," challenges us with the uneven tempo and the sound of shivering in the harp part that contrasts with the tale of the birth of the Christ child. Britten's setting illustrates the rough nature of the reality of the birth of Jesus. "Spring Carol" is perhaps the most poignant in its use of earthly ideas. The text refers to elements of nature that are given to humankind, but turns to the divine in giving thanks for these gifts. It is set as a duet, which illustrates the intimacy of the text. In the final movement, we are reminded that the fall was necessary for the birth of Christ.

Even with the contrasts of the earthly and the heavenly, Britten makes it difficult to ignore that the war is underway during the writing of this work. In her book, *Britten's Unquiet Past: Sound and Memory in Postwar Reconstruction*, Heather Wiebe, a musicologist from King's College, cites a 1940's article from *The Listener*, which describes Christmas during wartime when "caroling was hampered by the enforced darkness, and bells were never heard." The ostinato figure in both "Wolcum Yole," and "There is no Rose" could be interpreted as a 'bell tolling' figure. We hear it again in the overtones written in the "Interlude." It is a figure that is frequently heard throughout the work- a constant reminder of wartime conflict, complementing the formation of unity heard in the text and the vocal parts.

There has been much contention over what the 'proper' pronunciation of these texts should be, and scholars have many ideas and answers for the question of pronunciation. Doug Neslund, of the California Boys' Choir in Los Angeles had a conversation with the late Sir David Willcock regarding this very subject. Sir David shared with Neslund that Britten's instructions to him were to "Sing the text so that the audience will understand it." He noted that an effort to approximate the 'olde English' would be in conflict with the composer's instruction. He also noted that the publisher added the pronunciation guide when they published the piece- this was not at the direction of the composer. Thus, in our program, one will notice that some of the text considered more foreign to American ears has been altered to enhance the listener's understanding.

The British Isles are known for their singing tradition. Singing is heard everywhere- pubs, sporting events, churches, schools- it is a historically important part of culture throughout this part of the world. This is evident from the number of festivals that have been continuing for one hundred or more years in these places. Composers like Herbert Howells, Gustav Holst, Benjamin Britten, Sir David Willcocks, John Rutter, Edward Elgar, Ralph Vaughan Williams, and many others wrote music for these festivals. The British choral tradition is unarguably one of the most well-known world-wide.

"I Saw Three Ships" is a traditional English carol, which likely comes from the 17th century. Our arrangement is by American composer, Edwin Fissinger. Howells' "Here is the Little Door" is a carol-anthem that sets G.K Chesterton's text about Epiphany and the visit of the three magi to the Christ child. Howells uses the dramatic language to create a powerfully dramatic musical setting, which is homo-rhythmic until the magi reach the bed of the infant child, when the rhythm of each is altered, implying a personal experience of each. The voices unite again in homo-rhythmic strength as they sing of what their gifts represent and how each will be used to protect the child throughout his life. We see the most dramatic separation of parts at the end, when the gifts are personalized, again represented in individualized parts, just before the melody descends and returns to the "feet" of the Christ child together- a unified bowing in prayer at the feet of the Christ child. Tavener used William Blake's "The Lamb" from his *Songs of Innocence*, indicating by the title the intention of a musical setting. There is no modulation, but we see the use of minimalist techniques, such as the retrograde inversions of the musical line. Tavener notes the complexity of the seemingly simple text by setting it in ways that represent the mirror image of the lamb on the questioner, encouraging one to both question the complexity of the lamb, but also for the questioner to see himself or herself in the lamb.

Gustav Holst wrote a great body of music for both instruments and for chorus. "Lullay, My Liking" is a sweet tribute to Mary, where the Choir sings the virgin mother's words to her infant child, while soloists narrate the story. John Rutter is a household name when it comes to contemporary British choral music. Together with Sir David Willcocks he co-edited four volumes of Carols for Choirs, which encompass over one hundred years of carol singing in the English tradition. "Donkey Carol" is one of his most beloved carols due to the tender, yet humorous setting. Rutter sets this piece in 5/8, which results in an uneven meter to paint the picture of how awkward the scene of Mary riding the donkey must have been. Sir David Willcocks, also set many beloved carols from the English tradition, including "The Birthday Carol," which is typical of a carol, with a burden or refrain that is repeated throughout the piece.

Program Notes

Chicago composer, Lee Kesselman, has spent quite a lot of time studying Scottish music, having taught at two Scottish Presbyterian colleges. Thus he has written many arrangements of Scottish folk songs. His arrangement of "Auld Lang Syne" is fresh and contemporary, yet it retains the charm of the original tune and text.

Notes by Sarah J. Graham

Sources:

1. Woodstra, Chris, Gerald Brennan, and Allen Schrott, eds. All music guide to classical music: the definitive guide to classical music. Hal Leonard Corporation, 2005.
2. Wiebe, Heather. Britten's Unquiet Past: Sound and Memory in Postwar Reconstruction. Cambridge University Press, 2012.
3. Stolte-Stawa, Ryan, Here is the Little Door: A Carol for Epiphany, http://stolte-sawa.newsvine.com/_news/2007/12/24/1183940-here-is-the-little-door-a-carol-for-epiphany
4. Day, Jack, John Tavener: The Lamb. https://www.musicteachers.co.uk/journal/2001-06_edexceltavener_1.html

Harpist



Janna Bisceglia Engell has played harp for sixteen years and performed professionally for over a decade. Janna began studying piano at age three, and participated in many piano adjudication events throughout her high school years. At age eleven, she discovered the Celtic harp and was the two-time Northwest Scottish Harp Champion before delving into the more classical literature of the pedal harp. She has played in ensemble, choral and orchestral settings as well as provided music as a soloist for numerous special events. Janna frequently performs with the Celtic band, *Whispering Roses*, and enjoys collaborating with other musicians both in live performance, and in the recording studio. Originally from Portland, Oregon, Janna now resides with her husband and daughter in Chewelah, Washington where she maintains a private teaching studio.

Piper



It is said that insanity is hereditary; you catch it from your kids. That pretty well describes how Kirk got into piping. His son Bob learned to play the Highland Bagpipe in the Scottish Boy Scouts, and Kirk decided to give it a try. When the family returned to Pullman after a sabbatical year in Scotland, Bob and Kirk joined a few pipers in Moscow, and what is now the Border Highlanders Pipes & Drums began to take shape. Kirk served as Pipe Major for 30 years before stepping back into the ranks. He continues to play in the band.

Piping isn't Kirk's only musical activity. After singing in church choirs most of his life, he joined the bass section of the Chorale in 1989. He, and his wife Laura, have sung many of the great works in the choral repertoire as well as a good sample of lighter fare. He finds it quite rewarding to see and hear these works "from the inside" as they are prepared and then performed. The icing on this cake comes when the audience enjoys them too. On top of all these things, Chorale people are great!

Until he retired in 2000 Kirk was a member of the Chemistry faculty at WSU, primarily teaching Organic Chemistry and Physical Science in the Honors College.

Drummer



Mike Paz, of Troy Idaho, has been drumming since 1981. A very active musician, Mike plays locally with the Border Highlanders Bagpipers, Vial 8, Highway 99, Nine Pint Coggies Fiddlers, The Hitmen of CDA, and the Troy/Deary Community band. He also plays with the San Francisco Scottish Fiddlers and FM Revolver in California. In addition, Mike is a percussion instructor for the Troy (Idaho) School District.

"Never met a drum I didn't want to play"

Narrator



Jeff J. Petersen is a playwright, director, and an actor. His plays have been seen at theaters around the country. He is the Technical Director and an Adjunct Professor of Theatre at Lewis-Clark State College and the College of Western Idaho where he teaches acting, directing, and playwriting.

Organist



Organist, Susan Billin, holds a Bachelor of Music degree from Denison University in Granville, Ohio, and a Master of Music in Organ Performance and Literature from the Eastman School of Music in Rochester, New York. Mrs. Billin was a member of the faculty of the University of Idaho where she taught organ from 1979 to 2016. She served for 23 years as organist in the music ministry of First Presbyterian Church, Moscow ID. She is a member of the American Guild of Organists and Sigma Alpha Iota International Music Fraternity. For many years Mrs. Billin served as Faculty Advisor for the college SAI chapter at the University of Idaho. She has enjoyed a career in which she had the opportunity to accompany many solo singers and choirs at the University of Idaho and to play the organ for larger works staged by university and community choruses.

Chorale Accompanist



Elena Panchenko is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhall. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and their son Ivan, an attorney.

Children's Choir Accompanist



Anna Branigan is excited to be returning as the accompanist for the PCS Children's Choir for a second year. Anna and her husband began singing with the Palouse Choral Society after moving to the area in 2014 from Fort Collins, CO, where she taught elementary music and high school choir. She has accompanied since the 4th grade, beginning with her mother's church choir and playing organ for services, and moving on to accompanying bands, choirs, and theater productions throughout high school, college, and her adult life. She also has enjoyed teaching private piano and voice lessons for many years to students of all ages. Anna received a BS in Music Education- Choral and General as well as Piano Pedagogy from the University of Wisconsin- La Crosse. She is now a graduate student at the University of Idaho studying for her Master's in Music Education, and working as a Teaching Assistant and accompanist for the Music Department. Anna's family consists of her husband, Philip, who is also a graduate student at the University of Idaho, and their energetic Boxer, Tyson.

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Artistic and Music Director



Dr. Sarah J. Graham is Assistant Professor of Music in the Humanities Division at Lewis-Clark State College. At LCSC, Dr. Graham conducts the Concert Choir and teaches Survey of Music, Introduction to the Arts, Early Childhood Music, Conducting, and Private Applied Voice. Prior to her appointment at LCSC, she served as the Director of Choral Music at Kaskaskia College, Assistant Director of Choral Activities at Illinois State University and the Director of Choral Activities at Monmouth College, all in Illinois.

Dr. Graham attended Michigan State University in East Lansing where she received her DMA and MM degrees in music conducting while studying with Charles Smith, David Rayl, Jonathan I. Reed and Sandra Snow. Prior to attending Michigan State University, Dr. Graham spent seven years teaching public school choral music in Washington State where she received a BA in Secondary Choral Music Education and Church Music from Whitworth in Spokane, and an MA degree in Classroom Teaching and English from Pacific Lutheran University in Tacoma.

An active member of her professional organizations, Dr. Graham has served on the state boards for both the Illinois and Washington chapters of the American Choral Directors Associations (ACDA), and has advised student chapters of ACDA. She was elected to serve as the secretary for National Collegiate Choral Organization (NCCO) for a term from 2009-2011.

She is active as a guest conductor, clinician and adjudicator for solo and ensemble, as well as large group choral contests and festivals. Dr. Graham conducted the 2014 Washington All-State Symphonic Choir, and conducted the All-Northwest Treble Choir in 2009. Remaining active in her professional organizations, she regularly presents sessions at meetings and conferences both regionally and nationally, including the ACDA and the National Association for Music Education (NAfME- formerly the Music Educator's National Conference). Her professional interests include experiential teaching of conducting, interdisciplinary programming, empowerment and education through performance, the acquisition of empathy in performance ensemble settings, and the music of Ghana.

Dr. Graham serves as the choral director at Nativity Episcopal Church in Lewiston, Idaho. She also resides in Lewiston with her two children (adopted from Ghana, West Africa) and her three dogs

Children's Choir Conductor



Claire C. Murphy is thrilled to serve as the first Children's Choir Conductor for Palouse Choral Society. Originally from North Carolina, she received her undergraduate and graduate degrees in vocal performance and music education from East Carolina University. She has over twenty years of experience in conducting children's choirs and in music education.

Mrs. Murphy has started and developed numerous church and school choirs at the preschool and elementary levels, directed middle school and high school choirs, and led handchime and handbell ensembles. She also served as the Children's Choir Conductor for the Greenville Choral Society in Greenville, North Carolina. Murphy has taught general music at the elementary level in North Carolina and Florida. Her students consistently were selected to participate in state honor choirs and festivals. While serving as the music education and choral specialist for grades K-12 at Maclay School in Tallahassee, FL, she also

served as Chair of the Arts Department. At the college level she has served as adjunct professor for East Carolina University, Barton College, and the University of Idaho, teaching Music Integration for Elementary Majors, Elementary Music Methods for Music Majors, and Principles of Music Education. Murphy is also a supervising teacher for music education majors at the University of Idaho. Mrs. Murphy enjoys working with children, youth and adults while serving as the Director of Family Ministries at First Presbyterian Church and volunteering in the schools and community. She resides in Moscow with her husband Michael and two sons, William and Colin.

Singers

Sopranos	Altos	Tenors
Janet Adams	Jennifer Bledsoe	Kevin Brackney
Susan Beamer	Sue Byrne	Tom Brandt+*
Trish Blehm	Sandy Field	John Brewer
Deborah Collins	Kelly Fonteijn	Tom Dechert
Jill Freuden+*	Inge Gaertke	Christine Dopke+
Ricarda Gaertke	Judie Hanley+	Scott Milner+
Meredyth Goodwin+	Juliane Henkel	Teri Riedner
Chloe Haagen+	Jan Keller+	Bob Stone
Karin Herbert	Meg Kelley	
Jana Joyce	Ellen Kittell	Bass
Terry Keller+	Kirstin Malm+	Allen Alstad
Hannah Knecht	Holly McCollister	Walt Asbe
Monique Lillard	Miho Nam	Todd Bailey+
Ann Norton	Annamarie Pearson+	Gene Buchholz
Sydney Penner	Anne Ramsey+	James Downes
Maggie Pierce+	Stephanie Sant+*	Jack Keller+
Brittanie Sorensen	Gillian Sharma	Kent Keller+*
Beth Stockinger	Amanda Van Lanen	Kirk McMichael
Lane Wallet	Karen Weathermon	Eric Nilsson
Janice Willard		Gary Peterson
Madison Winn+		Jim Reece+
	* Section Leader	Steve Swannack+
	+ Chamber Choir	Leonard West
		Lynn Youngblood

Children's Choir

Kate Blehm	Megan Highfill	Malachi McMillan
Abby Duke	Eli Johnston	Orion Mikami
Deborah Fonteijn	Elisa LaPaglia	Maia Paulsen
Jameson Froderberg	Zoe Laughary	Ellie Sanders
Julian Gossard	David Lewis	Kate Schneider
Ava Hemphill	Nethmi Mahadanaarachchi	Jennings Shook
Braden Hemphill	Monroe Mastro	Henry-Jon Wacker

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2016-2017: 30th Anniversary

Prima Trio-- September 20

Deviant Septet --October 25

Chiara String Quartet -- January 26

New York Polyphony--March 21

Cheng Chow Trio --April 11

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NUTCRACKER

Eugene Ballet

December 11th
3:00pm
Beasley Coliseum

"Eugene Ballet dazzles in its 37th performing season."



LORITA LEUNG

Dance Company

January 21st
7:30pm
U of I Admin Auditorium

"Cultural ambassadors preserving Chinese dance culture."



KAHA:WI

Dance Theatre

April 21st
7:30pm
Jones Theatre/Daggy Hall

"Ravishing mix of styles and spirits." Globe and Mail



208.883.3267 | festivaldance.org

Festival Dance is in residence at the University of Idaho.



WASHINGTONIDAHO SYMPHONY.ORG

Concert III

December 10, 2016 • 7:30PM

Pullman High School

December 11, 2016 • 3:00PM

Clarkston High School

Bach, Brandenburg Concerto No. 4

Mozart, Clarinet Concerto

David Shifrin, Clarinet

Schubert, Symphony No. 5



Concert IV

The 40th Annual

Domey/Gillespie Young Artists Fund

YOUNG ARTISTS CONCERT

January 28, 2017 • 7:30PM

Pullman High School

January 29, 2017 • 3:00PM

Clarkston High School

Faure, Pavane

Haydn, Symphony No. 103



Concert V

March 25, 2017 • 7:30PM

Pullman High School

March 26, 2017 • 3:00PM

Clarkston High School

Grieg, Holberg Suite

Finzi, Clarinet Concerto

Shawn Copeland, Clarinet

Tchaikovsky, String Serenade



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