

C·O·L·L·A V·O·C·E

*Chamber Singers*

PRESENT



THE  
HEART  
OF  
CHRISTMAS

---

DECEMBER 2019



# PERFORMANCES

---

SEASON 15 | 2019 – 2020

## THE HEART OF CHRISTMAS

*December 12, 2019 · Thursday · 7 p.m.*

*Pioneer Methodist Church, 1338 Lincoln Way, Auburn, CA*

*December 14, 2019 · Saturday · 7 p.m.\**

*Grace Lutheran Church, 1979 Ridge Road, Grass Valley, CA*

*December 15, 2019 · Sunday · 3 p.m.\* and 7 p.m.*

*Auburn State Theatre, 985 Lincoln Way, Auburn, CA*

*\*with Colla Voce Youth & Children's Chorus*

---

## STARDUST

WITH VISIONS OF THE SKIES BY ASTROPHOTOGRAPHER. TONY HALLAS

*May 2, 2020 · Saturday · 7 p.m.*

*General Gomez Arts and Events Center, 808 Lincoln Way, Auburn, CA*

*May 3, 2020 · Sunday · 3 p.m. and 7 p.m.*

*General Gomez Arts and Events Center, 808 Lincoln Way, Auburn, CA*

*May 6, 2020 · Wednesday · 7 p.m.*

*Center for the Arts, 314 Main Street, Grass Valley, CA*

# THE HEART OF CHRISTMAS

## PROGRAM

### **Interlude: A Ceremony of Carols,**

#### **Op. 28, No. VII**

Benjamin Britten

**Harpist: Emily Mader**

### **Hymn to the Virgin**

Music ~ Michael McGlynn

Text ~ 6th Century

**Soloists: Nicole Toppel, Bridget Yarbrough,  
Raena Cole, Leah Cole**

### **A Savior From on High**

Music ~ Stephen Paulus

Text ~ Wm. Ballet, 17th Century

**Soloists: Jenny Brown, Jessy Wallace**

### **O Little Town of Bethlehem**

Music ~ Lewis H. Redner,

Arr. Stephen Paulus

### **Carol of the Bells**

**(Ukrainian Christmas Carol)**

Music ~ M. Leontovich,

Arr. Peter J. Wilhousky

Text ~ Peter J. Wilhousky

### **Ubi Caritas**

Music ~ Ola Gjeilo

Original Gregorian chant ~ 4th Century

**Pianist: Angela Roland**

### **Suzi's Carol**

Music ~ John Rutter

Text ~ 15th Century

**Soloist: Emily Smith**

### **Wexford Carol**

Irish traditional carol

Arr. Mack Wilberg

### **Sleep, Baby, Sleep**

Music and Text ~ Carl Staedler

Harp Arr. ~ Janine Dexter

**Soloist: Don Thomas**

### **Sussex Carol**

Traditional English Carol

Arr. Ian Crawford

### **O Magnum Mysterium**

Music ~ Morten Lauridsen

Text 10th Century

### **In the Bleak Midwinter**

Music ~ Gustav Holst, Arr. Abbie Betinis

Text ~ Christina Rossetti, John Storey

**Soloists: Timothy Smith, Jenny Brown,  
Jessy Wallace**

### **The World for Christmas**

Music and Text ~ Anders Edenroth

**Soloists: Bethanee Hunnicutt,  
Bridget Yarbrough**

## **A 'Soalin'**

Music and Text ~ Paul Stookey,  
Tracy Batteast, Elena Mezzetti  
Arr. Ronald Staheli

## **A Pentatonic Alleluia**

Music ~ Ross Whitney  
**Soloist: Jennifer Wood**

## **Where Are You Christmas?**

Music and Text ~ Will Jennings,  
James Horner, Mariah Carey  
Arr. Mark Brymer  
**Maggie Németh, Bethanee Hunnicutt,  
Shay Muhonen, Randy Németh,  
David Mendenhall**

## **La Source** (The Wellspring)

Alphonse Hasselmans  
**Harpist: Emily Mader**

**COLLA VOCE YOUTH & CHILDREN'S CHORUS**  
(12/14, 12/15 3PM)

**DIRECTOR: ANNE VAALER**

### **Antiphonal Noel**

Traditional Carol, Arr. Greg Gilpin

### **Cantate Domino**

Nancy Hill Cobb

### **Dormi, Dormi**

Italian Carol, Arr. Mary Goetze

### **Ring Silver Bells**

Trad. Ukrainian Carol, Arr. Audrey Snyder

### **Tum Balalaika/Kalinka**

Trad. Russian, Arr. A. Vaaler

### **Winter Fantasy**

J. Pierpont/Jill Gallina

## **All Night, All Day**

Spiritual, Arr. Greg Gilpin

## **Mary Did you Know?**

Music and Text ~ Mark Lowry, Buddy Greene  
Arr. Roger Emerson  
**Nicole Toppel, Leah Cole, Timothy Smith,  
Craig Wheaton, David Mendenhall**

## **Run, Toboggan, Run**

Music ~ Abbie Burt Betinis  
Text ~ Holly Windle  
**Jenny Brown, Jessy Wallace, Jennifer  
Wood, Jackie Care, Bridget Yarbrough,  
Melia Borusso, Randy Németh,  
Ken Pense, John Van Auker, Erich Parks,  
Sam Johnson, Jim McGregor, Stan Shook**

## **The Sleigh á la Russe**

Music and Text ~ Richard Kountz,  
Arr. R. Baldwin  
**Featuring the Tenors and Basses**

## **Ding Dong! Merrily on High**

French Carol  
Text ~ G.R. Woodward,  
Arr. Carolyn Jennings

## **Christmas Memories**

Music and Text ~ Michael McGlynn  
**Soloist: Randy Németh**

## **Veni, Veni Emmanuel**

(Ero Cras, I Will Come)  
18th Century Latin Hymn  
9th Century Origin  
Arr. Michael John Trotta  
**Soloists: Nicole Toppel,  
Bethanee Hunnicutt**

# THE HEART OF CHRISTMAS

## PROGRAM NOTES

### INTERLUDE: A CEREMONY OF CAROLS. OP. 28. No. VII

English composer Benjamin Britten composed this interlude as the seventh movement of the eleven movement choral work entitled "A Ceremony of Carols." The work was written for Christmas with the text from *The English Galaxy of Shorter Poems*, edited by Gerald Bullett. The text is primarily in Middle English, with some Latin and Early Modern English. The harp solo — based on the Gregorian antiphon "Hodie Christus natus est" — serves to unify the composition. Britten (Nov. 22, 1913 – Dec. 4, 1976) wrote the piece in 1942 while he was at sea, traveling from the United States to England.

### HYMN TO THE VIRGIN

"Born in 1964 in Dublin, Ireland, composer Michael McGlynn came late to choral music singing in his first choir at the age of nineteen. Despite the rich and sophisticated musical forms that lie at the centre of Irish traditional music, choral music does not exist as part of that tradition. Michael's compositional language combines elements of modality and contemporary compositional practices with a distinctive melodic awareness influenced strongly with the essence of traditional Irish song (sean nós).

He founded the choral ensemble Anúna, Ireland's National Choir, in 1987 as both a vehicle for his compositions and in an attempt to create a unique choral form for Ireland."  
~ *Michael McGlynn Biography*

Although choral music does not exist as part of Irish traditional music, through this composer, Irish choral music has become its own genre, inspiring compositions from many composers — both Irish and otherwise.

### SUNG IN LATIN:

*Cantemus in omni die concinnantes uarie  
Conclamantes Deo dignum ymnus, Sancte Marie.  
Bis per chorum hinc et inde conlaudemus Mariam  
ut uox pulset omnem aurem per laudem uicariam.  
Sante Marie*

*Maria de tribu Iuda Summi Mater Domini  
oportunam dedit curam egrotanti homini.  
Gabriel aduexjt Verbum sinu prius Paterno  
quod conceptum et susceptum in utero materno.*

*Sante Marie meritum imploramus dignissimum  
ut mereamur solium habitare altissimum  
Hec est summa hec est sancta uirgo uenerabilis  
Que ex fide non recissit sed exstetit stabilis.*

*Huic matri nec inuenta ante nec post similis  
nec de prole fuit plane humane originis.  
Sancte Marie meritum imploramus dignissimum  
ut mereamur solium habitare altissimum  
Sante Marie.*

## ENGLISH TRANSLATION:

*Let us all sing together each day, crying aloud to God,  
a hymn that is worth of Saint Mary.  
Twice on alternating sides, let us praise together the Virgin,  
so that there will be continuous sound on the ear.  
Mary of the line of Judah, mother of God, gave ailing  
man a great cure.  
Gabriel placed the Word in the mother's womb, which  
came from the breast of the Father.  
This is the great, the holiest worthy virgin who has held  
fast in faith, and not turned away.  
Noble Saint Mary, we beseech you, That we may be  
worthy to ascend the highest throne.*

## A SAVIOR FROM ON HIGH

The music of Stephen Paulus (1949–2014) is “described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American. *The New Yorker* characterizes his music as having ‘impeccable technique and well-honed audience appeal,’ while *The New York Times* says ‘Mr. Paulus often finds melodic patterns that are fresh and familiar at the same time ... His scoring is invariably expert and exceptionally imaginative in textures and use of instruments.’” ~ *Stephen Paulus Biography*

*O sweet was the song the Virgin sang  
When she to Bethlehem Judah came  
And was delivered a son, And Jesus was his name  
Lullee, lully, lullo, lullaby*

*“O sweet babe,” sang she, “my son.”  
And so a Savior is born. Who was given from on high  
to visit us that were forlorn  
Lullee, lully, lullo, lullaby*

*And Jesus was his name.  
And sweet was the song she sang*

## O LITTLE TOWN OF BETHLEHEM

*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.*

*For Christ is born of Mary,  
And gathered all above,  
While mortals sleep, the angels keep  
Their watch of wondering love.*

*O morning stars together  
Proclaim the Holy Birth,  
And praises sing to God the King,  
And peace to men on earth.*

*O holy Child of Bethlehem  
Descend to us, we pray.  
Cast out our sin and enter in,  
Be born to us today.*

*We hear the Christmas angels  
The great glad tidings tell.  
O come to us, abide with us  
Our Lord Emmanuel.*

## CAROL OF THE BELLS

(Ukrainian Christmas Carol)

This popular Christmas carol, originally written in 1914 by Ukrainian composer Mykola Leontovych, is based on the Ukrainian folk chant “Shchedryk.” The original folk story related in the song was associated with the coming New Year, which in pre-Christian Ukraine, was celebrated with the coming of spring. The original Ukrainian title translates to “the generous one” derived from the Ukrainian

word for bountiful, and tells a tale of a swallow flying into a household to proclaim the bountiful year that the family will have.

American composer (of Ukrainian heritage), Peter Wilhousky, wrote new English lyrics first aired during the Great Depression.

*Hark how the bells; Sweet silver bells,  
All seem to say "Throw cares away"  
Christmas is here, Bringing good cheer,  
To young and old, Meek and the bold  
Ding dong, ding dong. That is their song,  
With joyful ring, All caroling.*

*One seems to hear, Words of good cheer,  
From everywhere Filling the air.  
O, how they pound, Raising the sound,  
O'er hill and dale, Telling their tale,  
Gaily they ring, While people sing  
Songs of good cheer, Christmas is here.  
Merry, Merry, Merry, Merry Christmas,*

*On, on they send, on without end  
Their joyful tone To every home.  
Ding, dong, ding dong.*

## UBI CARITAS

Composer and pianist, Ola Gjeilo (b. 1978, Norway), continues to explore his own musical language, influenced by classical, jazz and folk music. He studied in Norway and London and completed his Master's degree in composition at The Juilliard School. Talented pianist Angela Roland is featured in the performance of the piece. She is worth her weight in gold to the Colla Voce Chamber Singers and her touch and musicianship are irreplaceable.

### SUNG IN LATIN:

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus, et in ipso jucundemur.*

*Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.  
Amen.*

### ENGLISH TRANSLATION:

*Where charity and love are, God is there  
The love of Christ has gathered us together  
Let us rejoice and be glad in it.  
Let us revere and love the living God  
And from a sincere heart let us love one another.  
Amen*

## SUZIE'S CAROL

English composer, John Rutter, (b. 1945) is one of the most prolific and well-known choral composers of our age. He wrote this new carol in 2017, at about age 72.

An excerpt from his short autobiography, found on his website:

"I've known I wanted to be a musician ever since I could walk and talk, and the story is true that I first discovered music at home when I lifted the lid of the old upright piano in my parents' London apartment and started to prod the keys, while at nursery school I sang along loudly with all the other kids at morning assembly each day. My bewildered parents, probably driven crazy by the hours of piano improvisation and piping treble singing they endured, thought that if you can't stop it, at least get him to do it better, so they sent me at age seven for piano lessons where my piano teacher told me to be a composer, or singer (or anything but please not a pianist)...

I'm not sure where the intervening years have all gone, but in a way I'm still that kid doodling at the piano with his inventions, only now I get paid for it. I compose, conduct, produce recordings, and try to cope with the flood of commitments that a musician's life involves. Some day I'll get round to some hobbies." ~ John Rutter

Nowell!

*A babe is born all of a may,  
To bring salvation unto us.  
To him we singen both night and day;  
Veni Creator Spiritus.*

*At Bethlehem, that blessed place,  
The child of bliss born he was  
Him to serve, God give us grace  
O lux beata Trinitas.*

*There came three kings out of the East  
To worship the King that is so free,  
With gold and myrrh and frankincense  
A solis ortus cardine.*

*The angels came down with one cry,  
A fair song then sung-en they  
In the worship of that child  
Gloria tibi Domine.*

## WEXFORD CAROL

This traditional Irish carol was artfully arranged by Mack Wilberg, composer, arranger, conductor, choral clinician and music director of the Mormon Tabernacle Choir at Temple Square.

*Good people all, this Christmas time  
Consider well and bear in mind  
What our good God for us has done  
In sending His beloved Son  
With Mary holy we should pray  
To God with love this Christmas day  
In Bethlehem upon that morn'  
There was a blessed Messiah born*

*Near Bethlehem did shepherds keep  
Their flocks of lambs and feeding sheep  
To whom God's angels did appear  
Which put the shepherds in great fear*

*"Prepare and go", the angels said  
"To Bethlehem, be not afraid  
For there you'll find this happy morn'  
A princely Babe, sweet Jesus born*

## SLEEP. BABY. SLEEP

Carl Staedler (b. 1945–1995), was a brilliant musician and composer from the San Francisco bay area. Musicians and friends remember him fondly for his tight vocal harmonies and exacting levels of musicianship.

*Sleep, baby, sleep, on your bed of hay,  
while angels keep watch this first Christmas day,  
born in the cold of a winter's night.  
Prophets have told us of your heavenly  
might, wise-men and shepherds fall at your feet.  
They know that with your birth, God's love is complete.  
Sleep, baby, sleep while the heavens ring,  
as they proclaim the birth of a king*

## SUSSEX CAROL

*On Christmas night all Christians sing  
To hear the news the angels bring  
On Christmas night all Christians sing  
To hear the news the angels bring*

*News of great joy, news of great mirth  
News of our merciful King's birth  
Then why should men on earth be so sad  
Since our Redeemer made us glad  
Then why should men on earth be so sad  
Since our Redeemer made us glad*

*When from our sin He set us free  
All for to gain our liberty  
When sin departs before His grace  
Then life and health come in its place  
When sin departs before His grace  
Then life and health come in its place*

## O MAGNUM MYSTERIUM

The music of Morten Lauridsen occupies a permanent place in the standard vocal repertoire of the 21st Century. His music is performed throughout the world and has been recorded on over two hundred CDs, several of which have received Grammy nominations. In 2007 he was awarded the National Medal of Arts, the highest artistic award in the United States, by the President in a White House ceremony “for his composition of radiant choral works combining musical beauty, power, and spiritual depth.”

### SUNG IN LATIN:

*O magnum mysterium, et admirabile sacramentum  
Ut animalia viderent Dominum natum, jacentum in  
praeseptio!*

*Beata Virgo, cujus viscera meruerunt portare  
Dominum Christum. Alleluia*

### ENGLISH TRANSLATION:

*O great mystery, and wonderful sacrament,  
That animals should see the newborn Lord, lying in  
their manger!*

*Blessed is the Virgin whose womb was worthy to bear  
The Lord Jesus Christ. Alleluia*

## IN THE BLEAK MIDWINTER

Composer Abbie Betinis writes music called “inventive” (*The New York Times*), “joyful... shattering, incandescent” (*Boston Globe*), and music that “expands into wondrous realms” (*Cambridge University Press*). In this concert we have included her fresh arrangement of the English carol, *In the Bleak Midwinter*, as well as two of her original carols written for the family Christmas cards.

*In the bleak mid-winter  
Frosty wind made moan;*

*Earth stood hard as iron,  
Water like a stone;  
Snow had fallen, snow on snow,  
Snow on snow,  
In the bleak mid-winter  
Long ago.  
Christ, a homeless stranger,  
So the gospels say,  
Cradled in a manger  
And a bed of hay  
In the bleak midwinter,  
a stable place sufficed  
Mary and her baby,  
Jesus Christ*

*Angels and Archangels  
May have thronged the air,  
Shepherds, beast and wise men,  
They may have gathered there.  
But only his mother  
In her tender bliss  
Blessed this new redeemer  
With a kiss.*

*What can I give you,  
Poor as I am?  
If I were a Shepherd  
I would bring a lamb;  
If I were a wise man  
I would do my part,  
Yet what I can I give you,  
I give my heart.*

## THE WORLD FOR CHRISTMAS

“For a long time I have been trying to find a way to express my concern for the future of our planet in music and words. I only had the phrase ‘Give me a present for the future!’ which with its double meaning, captured my feelings exactly. But I couldn’t come up with anything else. So one day ... I met my friend Emma’s three day old daughter, Leia. She

made me realize that it wasn't my worry that needed to be expressed but rather Leia's unspoken wish. I have borrowed her voice in order to ask you all to take care of our planet so that one day she and all the children of the world can inherit the beautiful blue-green, healthy planet of their dreams."

~ Anders Edenroth, Stockholm, Sweden

*It's the night before Christmas, and all through the house  
not a creature is stirring, not even a mouse.*

*The stockings are hung by the chimney with care.  
But hopes for saint Nicholas I wish I could share.*

*I am new to this world, I arrived here this morn  
to this beautiful planet though beat up and torn.  
I don't need a gift, need no more than I've got.  
Hear the unspoken wish from a tiny, tiny tot:*

*I only want the world for Christmas,  
the blue, green forever turning world for Christmas.  
Nothing more, nothing less. I want it for keeps and I  
promise to share,  
so that everyone who wants can cuddle and care.*

*I only want the world for Christmas,  
the blue, green forever turning world for Christmas.  
To restore, to repossess.  
Please make it last, my fate is in your hands.  
Oh give me a present for the future.*

*You could follow your heart but you follow a whim,  
and fill up your stockings way over the brim.  
Ignoring the signs in our frail crystal ball  
you wish away, wish away, wish away all.*

*The moon on the breast of the new fallen snow  
gives a luster of midday to objects below.  
Why your eyes won't see  
when they've given all this light.  
I wonder, I wonder  
this very special night.*

*I only want the world for Christmas,  
the blue, green forever turning world for Christmas.*

*To restore, to repossess.*

*Please make it last, my fate is in your hands.*

*Oh give me a present for the future.*

## A 'SOALIN'

Some will recognize this arrangement of folk songs and carols from Peter, Paul and Mary's 1963 recording. Others of us remember it recorded as "Soul Cake" on musician Sting's 2009 album *If On a Winter's Night*.

A soul cake, (also known as a soulmass-cake) is a small round cake, traditionally made for Halloween, All Saints' Day and All Souls' Day to commemorate the dead in the Christian tradition. The cakes, often simply referred to as souls, are given out to soulers (mainly consisting of children and the poor) who go from door to door during the days of Allhallowtide singing and saying prayers "for the souls of the givers and their friends." The practice in England dates to the medieval period, and was continued there until the 1930s.

*Hey ho, nobody home, meat nor drink nor money have  
I none,  
Yet shall we be merry.*

*A soal cake, please good missus a soul cake,  
An apple, a pear, a plum, a cherry  
Any good thing to make us all merry  
One for Peter, two for Paul, three for Him who made us all.*

*God bless the master of this house, and the mistress also  
And all the little children that 'round your table grow.  
The cattle in your stable, the dog by your front door,  
And all that dwell within your gates We wish you ten  
times more.*

*Here we come caroling among the leaves so green.  
Here we come awand'ring so fair to be seen  
Love and joy come to you, and a Merry Christmas too,  
And God bless you and send you a Happy New Year.*

*Go down into the cellar and see what you can find.  
If the barrels are not empty we hope you will be kind.  
We hope you will be kind with your apple and strawberr',  
For we'll come no more a 'soalin' till this time next year.*

*God rest ye merry, gentlemen, let nothing you dismay.  
Remember Christ our Savior was born on Christmas Day,  
To save, for to save us all.*

*From God our Father the blessed Angels came,  
And unto certain shepherds brought tidings of the same.  
That there was born in Bethlehem the Son of God by name:  
Oh tidings of comfort and joy.*

*The streets are very dirty, my shoes are very thin  
I have a little pocket to put a penny in  
If you haven't got a penny, a ha' penny will do  
If you haven't got a ha' penny then God bless you.*

*Now to the Lord sing praises all you within this place  
And with true love and brotherhood each other now embrace  
This holy tide of Christmas of beauty and of grace  
Oh tidings of comfort and joy.*

*Love and joy come to you, and God bless you!*

## A PENTATONIC ALLELUIA

This is an entirely aleatoric composition (also called chance music: from the Latin word *alea*, meaning “dice”), where the primary element of the work’s realization is left to the determination of its performers.

## WHERE ARE YOU CHRISTMAS?

This piece was written for little six-year-old Cindy Lou Who, living in Whoville in Dr. Seuss’ *How the Grinch Stole Christmas*. Cindy Lou Who believes that everyone is missing the point about Christmas by focusing too much on the gifts and festivities and too little on the personal relationships. More recently the song was recorded by Pentatonix.

*Where are you Christmas?  
Why can't I find you?  
Why have you gone away?  
Where is the laughter  
You used to bring me?  
Why can't I hear music play?  
My world is changing, I'm rearranging  
Does that mean Christmas changes too?*

*Where are you Christmas?  
Do you remember  
The one you used to know?  
I'm not the same one  
See what the time's done  
Is that why you have let me go?*

*Christmas is here  
Everywhere,  
Christmas is here  
If you care,  
If there is love in your heart and your mind  
you will feel like Christmas all the time.*

## COME IN! COME IN!

“In 1922, Rev. Bates G. Burt, a self-taught musician, began composing Christmas carols and sending them as seasonal greeting cards to his friends, family, and parishioners. In 1942, he passed the job of composing the music to his son, Alfred Burt, a jazz trumpeter who had just received his music degree from the University of Michigan. The father-son team produced five carols together before Bates’ death in 1948. Alfred Burt went on to write a total of fifteen Christmas carols, including the popular “Caroling, Caroling,” and “Some Children See Him,” made famous originally by the Voices of Jimmy Joyce and now recorded by artists all over the world. Since 2001, Abbie Burt Betinis has been continuing this family tradition begun so long ago by Bates, her great-grandfather.”  
~ Abbie Betinis

Each new carol uses a text relating somehow to the Burt family tradition. In *Come In!* *Come In!*, Abbie honors the memory of her grandfather, Rev. John H Burt, who so joyfully greeted his family at the door for the holidays. It was the carol written for the Christmas cards of 2011.

*Come In! Come In!*  
*Ye carolers trudging around in the snow,*  
*Come in! Come in! Sit by the fire and drink up some cider*  
*and warm up your fingers and toes.*

## LA SOURCE

(The Wellspring)

Alphonse Hasselmans (1845–1912) was a Belgian-born French harpist, composer and teacher. His father led the Conservatory in Strasbourg, his daughter was a concert pianist and his son was a conductor of the Metropolitan Opera and later a Professor of Music at Louisiana State University. Hasselmans' concert étude, *La Source*, was his most famous composition for harp.

## MARY DID YOU KNOW?

This song was originally recorded in 1991 by Michael English, a singer in the Gaither Vocal Band. The composer, Mark Lowry, writes, "I just tried to put into words the unfathomable. I started thinking of the questions I would have for her if I were to sit down & have coffee with Mary." The song is now a Christmas classic, most recently made popular again by Pentatonix.

*Mary, did you know that your baby boy would one day*  
*walk on water?*  
*Mary, did you know, that your baby boy would save our*  
*sons and daughters?*

*Did you know that your baby boy has come to make you*  
*new?*

*This child that you've delivered, will soon deliver you.*

*Mary, did you know that your baby boy will give sight to*  
*a blind man?*

*Mary, did you know that your baby boy will calm a*  
*storm with his hand?*

*Did you know that your baby boy has walked where*  
*angels trod?*

*When you kiss your little baby, you kiss the face of God?*

*The blind will see, the deaf will hear, the dead will live again.*  
*The lame will leap, the dumb will speak, the praises of*  
*the lamb.*

*Mary, did you know that your baby boy would one day*  
*rule the nations?*

*Did you know that your boy is heaven's perfect Lamb?*  
*This sleeping child you're holding is the great I am.*

## RUN. TOBOGGAN. RUN

"The most famous American Christmas carol family is indisputably the Burt family. The carols of Bates and Alfred Burt and the Christmas carol cards they sent are now part of our hymnody and folklore.

Composer Abbie Burt Betinis the great granddaughter of Bates and grand-niece of Alfred, and is continuing the tradition with freshness and craftsmanship. A noted and often commissioned composer in her own right, she brings skill and talent to this unique genre in a way no one else could. The verse and chorus form reminds us of an English carol, but the text, taken most often from other Burt family members, are very American."

~ *Fred Bock Publications*

*Run, Toboggan, Run* was the carol that Abbie composed to include in her Christmas cards for 2007.

*Anticipation's in the air*

*(Run, toboggan, run!)*

*The snow is fresh and waiting there;*

*The children chatter and prepare.*

*(Run, toboggan, run!)*

*Assemble sweaters, coats and caps,*

*The mittens, gloves, and fleeces,*

*The scarves and jackets, hats with flaps —*

*With buttons, zippers, clips, and snaps —*

*So many separate pieces!*

*A vee of geese flies overhead*

*As southward their migration,*

*While armed with snowballs, skates, and sled,*

*The families frolic, noses red,*

*With noisy jubilation.*

*Oh, sledding teaches useful skills,*

*Philosophy and science:*

*Respect the steepness of the hills;*

*And try again, despite the spills,*

*To steer with self-reliance.*

*The safest and most pleasant way*

*Is taking turns and sharing;*

*Help rescue any runaway,*

*And know the risks when you display*

*Outrageous feats of daring.*

*Find happiness to hold and keep.*

*The joys of just an hour*

*Become a comfort, strong and deep*

*To help you when the hills are steep*

*With mem'ries' golden power.*

*December days are cold and dark*

*(Run toboggan, run!)*

*In each of us there glows a spark*

*Where joy and hope have left their mark.*

*Soon Christmas day will come.*

*(Run, toboggan, run ...)*

## THE SLEIGH Á LA RUSSE

The Sleigh is evocative of a fast dash through

a snowy Russian forest. This concert classic

by American composer Richard Kountz

(1896–1950) is short and sparkling. Can you

hear the sleigh bells?

*Lightly flying over snow*

*With sleighbells ringing, gaily singing*

*Merrily we go!*

*All the world's a blanket white*

*Of snow so cold and crisp and light*

*With sharp winds blowing, we are going*

*Onward through the night, Hey-a-oh-la!*

## DING DONG! MERRILY ON HIGH

Composer Carolyn Jennings is a Professor

Emerita of Music at St. Olaf College where

she also served as Chair of the Music

Department and Associate Dean for the

Fine Arts. She has written many creative

arrangements bringing new life to timeless

melodies including this French traditional

carol.

*Ding dong! Merrily on high,*

*In heav'n the bells are ringing,*

*Ding dong! verily the sky*

*Is riv'n with angel singing,*

*Gloria, Hosanna in excelsis!*

*E'en so here below, let steeple bells be swungen,*

*And "I-o, i-o, i-o!"*

*By priest and people sungen:*

*Gloria, Hosanna in excelsis!*

*Pray you, dutifully prime*

*Your matin chime, ye ringers,*

*May you beautifully rhyme*

*Your eve'time song, ye singers:*

*Gloria Hosanna in excelsis!*

## CHRISTMAS MEMORIES

This is another song by Irish composer Michael McGlynn, written for his own, pure and clear tenor voice. This song was the inspiration for sharing the memories and photos of audience members in this concert: "The Heart of Christmas."

*On this cold December morn,  
Snow in the air as the North winds moan.  
I recall those younger days when star-light was in our eyes,  
As we waited for that morning light  
Dreams full of joy on a winter's night.  
Those sweet Christmas memories will never fade away*

*And we're coming home,  
We're coming home for Christmas Day  
To our sweetest memories.*

*Walking on familiar roads,  
Snow in the air as the cold wind blows.  
Coming back to a warm embrace  
Where those memories never fade away*

*And we're coming home  
We're coming home for Christmas Day  
To our sweetest memories.  
Gloria in excelsis Deo*

## VENI, VENI EMMANUEL

(Ero Cras, I Will Come)

"The text for this hymn first appears in the 18th century in the Psalteriolum Cantionum Catholicarum (Cologne 1710). It is based on the much older "O" Antiphons which have their origins in the 9th century. When the antiphons are placed in the reverse chronological order, the first letter (after the "O") forms the acrostic ERO CRAS, literally 'tomorrow, I will be' translated here as 'I will come!'"

~ Michael John Trotta, composer

## SUNG IN LATIN:

*Veni, Veni Emmanuel! ERO CRAS!  
Veni, Emmanuel! Captivum solve Israel!  
qui gemit in exsilio privatus Dei Filio.  
Gaude, Emmanuel nascetur pro te, Israel*

*Veni, Rex Gentium, veni, Redemptor omnium,  
ut salvas tuos famulos peccati sibi conscios.  
Qui veniet, ERO CRAS!*

*Veni, Veni O Oriens solare nos adveniens  
noctis depelle nebulas dirasque mortis tenebras*

## ENGLISH TRANSLATION:

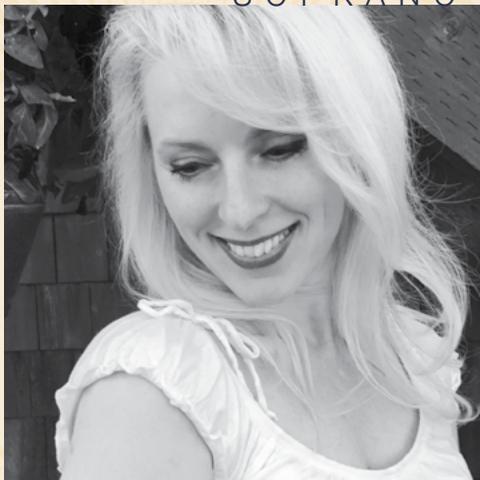
*O Come, O Come, the "I am" that is with us  
Break the bond of the captive people!  
Who mourn in exile  
Derived of the incarnation of the Father  
Rejoice! Rejoice! The great "I am"  
Will be born for you.*

*O come, gatherer of all nations, Come to make all whole  
To save you servants From their separateness*

*O Come, thou light of life (Morningstar), To shine on us  
by your coming,  
Dispel the clouds of night, Drive away the shadows of  
death.*

# MEET THE CHAMBER SINGERS

**NICOLE TOPPEL**  
SOPRANO



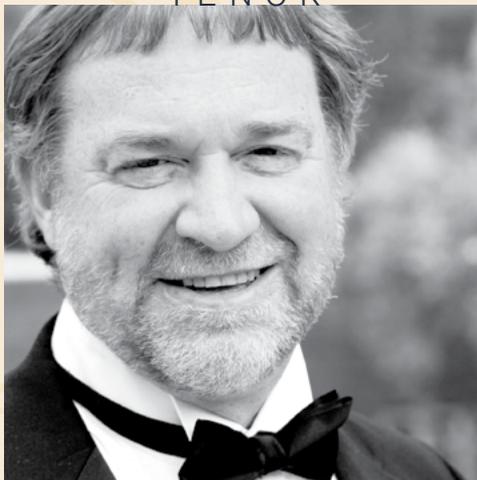
I sing when I am happy, sad, angry, sleepy, energized ... and there is always a song to go with it. It is one of the truest expressions of who I am.

**DAWN MALICOAT**  
TENOR



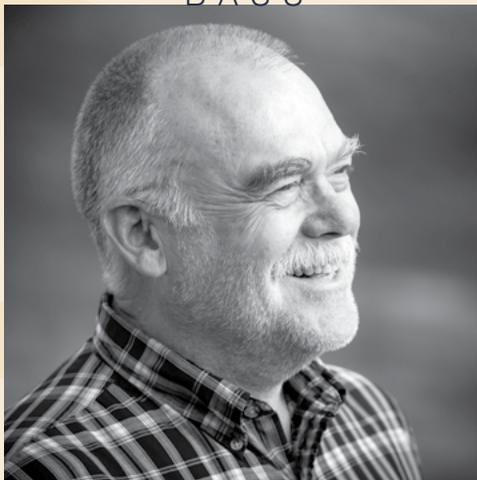
My voice is a gift. I sing to praise the Giver of Music and to experience the soul-filled joy of my fellow singers, our director, and our audience.

**CRAIG WHEATON**  
TENOR



Singing is an extension of life — the highs, the lows and everything in between.

**SCOTT WARREN**  
BASS



The notes and chords, the music itself, the stories conveyed by the lyrics, the friendships, the camaraderie, and the intense focus of the group of people and the intense ways it makes me feel ... there's more — but words just are not adequate to describe exactly why I sing...

**DAVID MENDENHALL**  
BASS



I sing because of the sound that this gathering from our community creates fills the air full of wonderful music. It is a connection that I cherish and am honored to be a part of.

**BRIDGET YARBROUGH**  
ALTO



Singing is an integral part of who I am and brings me much joy and comfort. It's a very personal thing.

**MAGGIE NÉMETH**  
ALTO



I can't help but sing. It is like breathing for me ... Music is simply a part of me. Singing is a way to amplify the human condition. It brings up feelings of joy, contemplation, sadness, longing, and peace in both the singer and the audience. It is giving and receiving at the same time.

**DEBBIE THOMAS**  
SOPRANO



Singing helps me to express feelings that have no other outlet. I think we are created that way.

**JENNIFER WOOD**  
SOPRANO



Singing feeds my soul. Combining my voice with friends to make music gives me great joy!

**BETHANEE HUNNICUTT**  
ALTO



I sing because it is pure joy for me. What is more fun than having an instrument with me wherever I go!

**KEN PENSE**  
TENOR



Singing and music have been ever-present companions for me — as necessary as food, air, and water. I sing because I must.

## MELIA BORRUSO

ALTO



Music brings us together; it resonates in the souls of those making music and those listening. It reminds us of how human it is to create and appreciate art. It communicates joy, sorrow, longing and hope that words cannot express. It connects so many other areas of knowledge — math, literature, history, science! What a gift music is to all of us.

## DON THOMAS

TENOR



Singing renews my soul and draws me close to God. It's His gift to me.

## TIMOTHY SMITH

TENOR



Singing fulfills my musical needs that exist deep within my soul. It enriches my life with that special spark that comes from the very reason we celebrate this season!

**JOHN VAN AUKER**  
TENOR



I love the progression of our singing seasons — from intimidation of the music as we start, to the exhilaration of the performances. It has become very addictive!

**MARTHA HARTMAN**  
ALTO



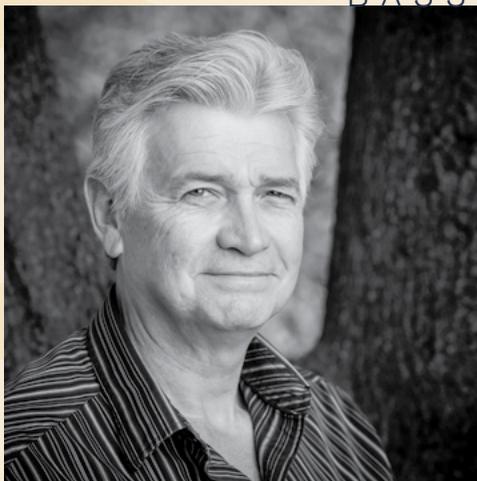
God gave me the gift — it brings me joy to blend with others and share it.

**SHAY MUHONEN**  
ALTO



Singing for me expresses the universal journey of the heart and soul. When sharing a song, I deeply enjoy connecting with people across generations and various life experiences.

**JIM MCGREGOR**  
BASS



I sing because singing heals my spirit and it is good for the soul.

*RAENA COLE*  
SOPRANO



I sing because it is good for the soul. Singing changes lives for both the singer and the audience, and I am always honored to be a part of it.

*ERICH PARKS*  
BARITONE



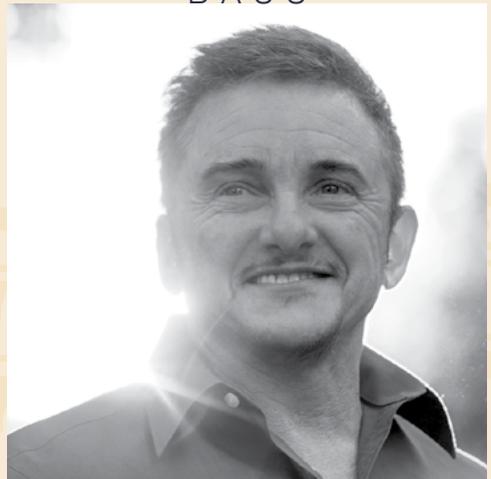
Singing has been a source of joy and inspiration ... Performing music from all ages and regions of the Earth is a way to help my soul 'time travel' to other cultures and times. What started as a hobby, has become a passion to support something bigger.

*JACKLYN CARE*  
ALTO



Singing is truly meaningful for me in the connection it creates between a group of people, committed to achieve a unified and beautiful experience. The bond created by a harmony is always a thing I will cherish!

*SAM JOHNSON*  
BASS



Music takes over when there are no words for the soul. Why experience life, when one can experience joyful life? That's what singing changes for me.

**JENNY BROWN**  
SOPRANO



I sing because it brings me joy, and I sing for others because of the joy it brings them. It's such a beautiful way to express myself and connect with others.

**TED HARTMAN**  
BARTONE



When I am singing I am especially aware of my emotional self.

**JESSY WALLACE**  
SOPRANO



I sing because it brings joy to my soul and reminds me that I have been blessed with this beautiful gift of life. "I will sing to the Lord all my life; I will sing praise to my God as long as I live" ~ Psalm 104:33

**EMILY SMITH**  
SOPRANO



Singing ignites a spark within me. I don't just sing the words and the notes, but I feel them. It is an emotional release, providing musical therapy for my soul. I can't imagine my life without it!

**STAN SHOOK**  
BASS



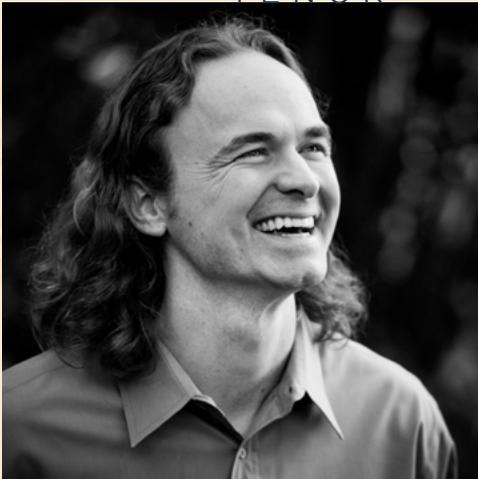
Choir gifts me with a soul connection that I get no other way. Singing is one of the moments in time that I get to experience every emotion. It is often a sacrifice of family time and activities but it is one of my hobbies and it is a gift shared with my community. I love it.

**LEAH COLE**  
ALTO



I grew up singing with my sisters and parents. It was our way to grieve, to love, and to celebrate. I've come to realize why ... When we sing, our souls get to do the talking.

**RANDY NÉMETH**  
TENOR



I sing because it's fun. Music can touch depths that nothing else can.

# MEET OUR INSTRUMENTALISTS

## FEATURED HARPIST



*EMILY  
MADER*

Growing up in a musical “Von Trapp style” household, Emily developed a strong passion for music. She believes that music speaks what the heart longs to convey. In 2019, Ms. Mader graduated with honors from California State University Sacramento’s School of Music with her B.M. in Harp Performance. She has a thriving private harp studio in the Sacramento area and is currently the Principal Harpist of the Auburn Symphony.

## PIANIST



*ANGELA  
ROLAND*

Pianist Angela Roland is featured in the performance of Ubi Caritas. She holds a Master’s of Music in Piano Performance from California State University at Sacramento. She is worth her weight in gold to the Colla Voce Chamber Singers and her touch and musicianship are irreplaceable.

## ARTISTIC DIRECTOR



*JANINE  
DEXTER*

## INSTRUMENTALISTS

*BRIANA  
MACEDA*  
OBOE

*LEIGH  
DEXTER*  
PERCUSSION

## STORYTELLERS

*LEAH COLE*  
*RANDY NÉMETH*

Photos and stories provided by the people of this community



MESSAGE FROM THE  
**ARTISTIC DIRECTOR**

Sonder—n. The profound feeling of realization that each random passerby is living a life as vivid and complex as one's own. The understanding that everyone has a story.

Every one of us celebrates the winter holiday season differently. For some, it is a bustling, busy, exciting time of year full of lights and laughter — for others it is a time of reflection or a reminder of one's faith. Some enjoy the family gatherings, parties, festivities and gift-giving — others prefer quiet nights, special crafts, baking, traveling or winter sports. Each of us has different traditions and values that become the heart of the season.

The photos and stories contained within this concert have been shared by the people of this community. They give us, perhaps, a moment of sonder and a glimpse of the season through someone else's eyes, from someone else's memories.

We live in a complicated world right now. The news in our country can be overwhelming and anxiety provoking. My hope was to create a concert experience of serenity and peace through this music, to have a couple of hours of calm that would spark good memories and serve as a reminder that life here in the Sierra foothills is good — really good. My desire is to bring focus back home to family, friends and the simple joys of life — to sit in a room with some of our community, and together — hearts beating as one — feel the peace that the music provides. Peace to all — in this season and in every season.

*GuineDexter*

A decorative, golden-colored flourish or scrollwork element that starts with a long horizontal line and ends in a curved, ornate shape.

C·O·L·L·A V·O·C·E

# YOUTH & CHILDREN'S CHORUS



ANNE VAALER  
DIRECTOR



## SINGERS

- |                    |                    |
|--------------------|--------------------|
| Frederic Abrahams  | Jolie Gilman       |
| Audrey Bennett     | Elisheba Joseph    |
| Alina Bernacki     | Ava Kerns          |
| Ivy Browne         | Jesse Lee          |
| Stella Browne      | Maggie Lee         |
| Alex Bullio        | Rylie Mason        |
| Gena Bullio        | Desi Oakes         |
| Corbin Cartzdafner | Clover Rashby      |
| Riley Cervenka     | Toni Swansick      |
| Emily Cherry       | Trinity Trevethick |
| Lilia Claussen     | Josefine Vaca      |
| Anya Cory          | Lena Von Ruden     |
| Loren David        | Addie Weger        |
| Lukas Foster       |                    |

# THE ART OF GIVING

*These gracious individuals are continuing the development of a vibrant creative arts sector for this community.*

## 15<sup>TH</sup> SEASON

This 15-year milestone for Colla Voce of the Sierra, Inc., is only possible because we all did it together.

Each of you has supported Colla Voce in significant ways: attending concerts, volunteering to be a music docent in the schools, sharing your voice and musical talents, investing time and energy in the Youth and Children's Chorus, volunteering to help at concerts or serve on the Board of Directors or support with financial gifts. **Thank you** —each one of you — for the gifts that you bring to this work.

Colla Voce has several donors that are dedicated, consistent and generous benefactors, investing significantly in the arts of this community every year through Colla Voce.

### SPECIAL GRATITUDE TO THESE GOLDEN BATON DONORS (\$5,000 AND UP)

Steve Allen — SWAllen Construction  
Phil & Laurie Boyte — Learning for Living

Larry & Linda Dorety  
Jim & Catherine McGregor

Jim & Lone Parrish  
Bill & Barbara Tellman

### CONDUCTOR'S CIRCLE

(\$1,000–\$4,990)

Les & Kay Atchison  
Jerelen Bartone  
Terri Batsel  
Stephen Bender  
Amy & Adam Dieter  
Ted & Martha Hartman  
David & Franca Jones  
Reona Kirkpatrick  
William Lewis  
Donna McGlaughlin  
Erich Parks, Placer Health  
Management  
Timothy & Shari Patchett  
Stan & Karen Shook  
April Skinner, DDS  
Sue & Tim Smith  
Karl & Joan Stockbridge  
Craig & Fran Wheaton  
Jim & Jennifer Wood  
John & Laura Van Auken  
Tony Toohey & Auburn Toyota  
Packard Financial  
Placer Community Foundation  
Sutter Medical Group Foundation  
Union Bank ~ Auburn  
United Auburn Indian Community

### GOLD PATRON

(\$500–\$999)

Joe Canale ~  
Ameriprise Financial  
Celia & Michael  
Hugueley-Garner  
Sam Johnson  
Fred & Kathryn Lack  
Paul & Barbara Ogden  
Rachel Radell-Harris  
Carol & Harold Toppel  
Community 1st Bank  
Lundberg Family Farm  
Rotary Club of Auburn

### SILVER PATRON

(\$250–\$499)

Mark & Lisa Achen  
Leslee Allvin  
John & Victoria Beninga  
Red & Marilyn Hughes  
Sally Mead & Cary Fox  
Steven Phillips CPA  
Ron Polena  
Julie Hettig & Scott Warren

### BRONZE PATRON

(\$100–\$249)

Claire Bagley  
Jan Batuska & Bill Combs  
Kaye & James Drennan  
Roy & Debbie Elsbernd  
Arthur & Carol Fuller

Herb & Jenny Grounds  
Brian & Pat Haydon  
Sondra Hersh  
Michael Jauron & Stephanie  
Carmichael  
Jim & Linda Lobue  
Mary Mead  
Marian Metson  
Mary Misenhimer  
Jack Nissen  
Bart Pense  
Diane & Don Pette  
Dorana Prohaska  
Rosemary Rhea  
Jim Willets  
Wilson, Wilson & Taylor CPA  
Thomas Vaaler  
Dana & Patricia Verch  
Bridget Yarbrough  
Harriett Zalabak

### FRIENDS OF COLLA VOCE

(UP TO \$99)

David Baker  
Antoinette & Steven Borello  
Max & Mary Brenneman  
Patricia Clark  
Gayle Crough  
Horti Davis  
Mary Dolan Bell  
Peter Doten  
Kelly Flynn  
Kathy Foster  
Robyn Fujii  
Noel Gregorian  
Sharon Gruner  
Joseph Hoffman  
Daphne Lake  
Tara McConnell  
Fred & Julie Merriam  
Jacques Messier  
Paulette Moracco  
Katie Mulhern  
Beth Murphy  
Leslie Pense  
Alice & Paul Petruzzelli  
Roger Poff  
Andrea Pronto  
James Regan  
Jeanne & David Rosenquist  
Kathlenn Shaffer  
Emily Smith  
Rebecca Sbowden  
Stacey Syphus  
Don & Deborah Thomas  
Judy Thomas  
Alfred & Alliene Thym  
Yvonne Turner  
Pamela Vann ~  
J&P Design Jewelry  
Barbara Wauters  
Donna Weger  
Rosalie Wohlfromm  
Colin Wood  
Carmel Zollo  
Heather Zollo

# THE ART OF GRATITUDE **SPECIAL THANKS**

## *“Creating Life-Changing Opportunities for Engagement in the Arts”*

### **Faith Lutheran Church**

Meadow Vista ~ Rehearsal Space and Chimes

**Auburn State Theatre** ~ Performance Host

### **Grace Lutheran Church**

Grass Valley ~ Performance Host

### **Pioneer Methodist Church**

Auburn ~ Performance Host

**Magnolia School, Phil Richardson** ~ Risers

**49erPrinting, Cat Raymond** ~ Posters, Programs

**Shearer Design** ~ Poster & Program Design

### **John Bacigalupi** ~

Grace Lutheran Performance Coordinator

**Roy Elsbernd** ~ Lights

**Emily Smith, Bridget Yarbrough** ~

Box Office, Website, Tickets

**Sam Johnson** ~ PR & Marketing

**Catherine McGregor** ~ House Manager & Volunteer  
Team Coordinator

**Kevin Nations** ~ Sound

**Erich Parks** ~ Fundraising Coordinator

**Ken Pense** ~ Sound Equipment Set-up/  
Design and Projection Technology

**Tim Smith** ~ Concert Manager

**Fran Wheaton** ~ Music Librarian

**Jennifer Wood** ~ Costume Coordinator

**Bridget Yarbrough** ~ Tickets & Program Typist

**Stan Shook, Tim Smith** ~ Equipment Procurement

*Many thanks to the front of house volunteers and to the singers for all of  
the extra non-singing assistance that makes these concerts possible.*

## **BOARD OF DIRECTORS**

PRESIDENT

**Timothy Smith**

TREASURER

**Jenny Brown**

OPERATIONS MANAGER

**Sam Johnson**

VICE PRESIDENT

**Ted Hartman**

ASSISTANT TREASURER

**Bridget Yarbrough**

BOARD MEMBER

**Kay Atchison**

SECRETARY

**Emily Smith**

ARTISTIC DIRECTOR

**Janine Dexter**

FUNDRAISING

**Erich Parks**

# C·O·L·L·A V·O·C·E

*Chamber Singers*



*For auditions or bookings contact: Colla Voce* [director@collavoce.org](mailto:director@collavoce.org)  
*For concert information and other questions, contact:* 530-270-9407 · [info@collavoce.org](mailto:info@collavoce.org) · [collavoce.org](http://collavoce.org)  
*Colla Voce:* P.O. Box 3044 · Auburn, CA · 95604-3044

C·O·L·L·A V·O·C·E  
*of the Sierra*

*"Creating Life-Changing Opportunities for Engagement in the Arts"*