



Festival of Lights
Thomas Colohan, Conductor

*Theatre
dance music*



Performance

Friday, December 1, 2006 8 pm & Saturday, December 2, 2006 8 pm
Mission Church

Festival of Lights

**Featuring the Santa Clara University
Concert Choir and Chamber Singers
Thomas Colohan, Conductor
Marie-Louise Catsalis, Accompanist**

Program

*** indicates where applause will be gratefully received

Deck the Hall	***	arr. David Willcocks
Awake, Arise, and Hail the Moon	***	arr. Mack Wilberg
God Rest Ye Merry	***	arr. David Willcocks
S'Vivon Al Hanissim	***	arr. Joseph Flummerfelt arr. Elliot Z. Levine
Audience Carol: O Come All ye Faithful	***	arr. David Willcocks
March of the Kings Gaudete		arr. Robert Shaw arr. Michael Neaum
	Ashleigh Gage, Soprano Angela Harrington, Alto	
Sussex Carol	***	arr. David Willcocks
Jingle Bells	***	arr. David Willcocks

Santa Clara University Concert Choir

INTERMISSION

Brightest and Best		arr. Edward L. Stauff/Colohan
	Kelly O'Donnell, percussion Matthew Hendricks, violin	
E la don don Dadme Albricias Riu Riu Chiu		Anonymous
	Michael Hayes, baritone Kelly O' Donnell, percussion	

Bethlehem Down		Peter Warlock (1894-1930)
E'en So Lord Jesus Quickly Come		Paul O. Manz (b. 1919)

Gloucestershire Wassail		Ralph Vaughan Williams (1872-1958)
	Gina DiRado, Soprano Matthew Hendricks, Bass	

The Blessed Son of God		Ralph Vaughan Williams (1872-1958)
A Spotless Rose		Herbert Howells (1892-1983)
	Matthew Peterson, baritone	

Welsh Lullaby		K. Lee Scott (b. 1950)

Audience Carol: The First Noel		traditional

Deck the Hall		arr. David Willcocks

	Santa Clara University Chamber Singers	

Star in the East (Forest Green)		traditional
	Matthew Hendricks, violin	
Silent Night		traditional
	Santa Clara University Concert Choir	

Santa Clara University Concert Choir and Chamber Singers

SOPRANO I

Blythe Booras
Emma Cooke
Aundrea Dahl*
Gina DiRado*
Katherine Eschman*
Ashleigh Gage
Jessica Guilardi*
Cassie Licker
Kelly O'Donnell

ALTO I

Erin Berkenmeier*
Wendy Boggess
Alana Dulaney
Veronica Eng
Erika Hight
Katie Hedberg*
Anna Grudsky*
Shelby Smith
Karen Waldmann

TENOR I

John Iwanski
Gabriel Nojadera
George Durando*
Christopher Stewart*

SOPRANO II

Lilee Chan
Katie Chargin
Laura Fowler
Caitlin Hastings
Stephanie Ma
Madeline Maguire*
Andrea Marquis*
Andrea Schludermann
Maria Shao*
Anna Szarnicki*

ALTO II

Erina Chao
Katherine Cooke
Haley Deakers*
Angela Harrington
Rae Heitkamp*
Jessica Long*
Alex Ludwig
Hannah McCarthy
Caroline Ratajski
Sophie Speer*
Amy Warmenhoven

TENOR II

Chase Crewdson
Steven Suljak*

BASS I

Michael Hayes*
Homer Kuo
Bobby Pratt
Andrew Scanlan*
Michael Schroeder
William Whitener
Landis Wilson

BASS II

Joe Barrack
Wilfren Esposito
Nick Guttadauro
Matt Hendricks*
Ke Li
Michael Patton*
Matthew Peterson*
Warren Wong*

* denotes membership in Chamber Singers

The SCU Concert Choir and Chamber Singers are composed of students who receive academic credit (MUSC 42/142 and 43/143). Musicians interested in joining the choral ensembles at SCU, please contact Prof. Colohan at colohan@scu.edu or 408-554-4428.

Program Notes

Deck the Hall

Arr. David Willcocks

Deck the Hall is a secular Christmas carol set to a traditional Welsh, winter carol, *Nos Galan*; the "fa-la-la" refrains were probably originally played on the harp. The English words sung today are American in origin and date from the 19th century. This whimsical version of a classic carol was arranged by David Willcocks. He was Director of the Royal College of Music from 1974 to 1984 and Musical Director of The Bach Choir for 38 years, a post which he relinquished in 1998. He was knighted in the Queen's Silver Jubilee Honours List and has been awarded honorary degrees in the USA and Canada as well as the universities of Bradford, Bristol, Exeter, Leicester and Sussex in England. --Gina DiRado

Awake, Arise, and Hail the Morn

Arr. Mack Wilberg

Awake, Arise, and Hail The Morn is arranged by Mack Wilberg, Music Director of the Temple Square Chorale for The Church of Jesus Christ of Latter-day Saints, for performance in the James Jordan Chorale Series. The music originally comes from the *Sacred Harp* (a collection of southern hymns written in the early 1800s) with part of the text from *Selection Of 700 Evang Hymns* by John Dolbell. --Warren Wong

Awake, arise, and hail the morn
For unto us a Savior's born
See how the angels wing their way
To usher in the glorious day

To us a child is born in heav'n
To us the son of God is giv'n
His name The Wonderful shall be
His wonders heav'n and Earth shall see

Come, join the angels in the sky
Glory to God who reigns on high
Let peace and love on Earth abound
While time revolves and years roll 'round

Sweet song whose melting sounds impart
Joy to each raptur'd listn'ing heart
Hark! What sweet music, what a song
Sounds from the bright celestial throng!

Our faith in grateful triumph boast
These wonders fo the Lord of Hosts
And trust the zeal that form'd the plan
To perfect what that zeal began

God Rest Ye Merry Gentleman
David Willcocks

David Willcocks is a renowned British conductor, organist, and composer still living today. This version of the traditional English carol was arranged in 1961 to be sung at the Service of Nine Lessons and Carols, a Christmas service which has been held in King's College, Cambridge on Christmas Eve since 1918. This piece was among the very first carols Willcocks would arrange for the service over the next twenty-six years. --Christopher Stewart

God rest ye merry gentleman, let nothing you dismay
For Jesus Christ our Savior was born upon this day
To save us all from Satan's power when 'er were gone astray
O tidings of comfort and joy, comfort and joy
O tidings of comfort and joy

From God our heavenly father a blessed angel came
And unto certain shepards brought tidings of the same
How that in Bethlahem was born the son of God by name
O tidings...

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 all others doth deface
O tidings...

S'vivon
Arr. Joseph Flummerfelt

Joseph Flummerfelt was the choral conductor of the Westminster Choir at Princeton University for over 20 years and was named "Conductor of the year 2004". The lyrics of the song have been taken after the letters written on the dreidl, which is spun at Chanukah time: Nes Gadol Hayah Sham, meaning "a great miracle happened here." --Jessica Guilardi

S'vivon, sov, sov, sov
Chanukah huchag tov
Chag simcha hu lalam neis gadol haya sham

Little dreidl, spin, spin, spin
Chanukah is a day of joy
Great was the miracle that happened here

Al-Hanissim
Arr. Elliot Z. Levine

Al-Hanissim is a Hebrew folk song with lyrics taken from a traditional *siddur*, or prayerbook, that celebrates the miracles of Chanukah. Arranger Elliot Z. Levine is a successful baritone soloist, has done work as a composer-in-residence at many top-tier learning institutions, and has been commissioned for many pieces, most recently *The Cantata of the Animals*. --Andrew Scanlan

English:

For the miracles and for the deliverance, and for the mighty acts, and for the acts of salvation that You performed for our ancestors in those days, at this time of year; In the days of Mattathias the son of Yochanan, the high priest, the Hasmonean and his sons, when the Greek Empire sought to force Your people Israel to abandon Your Torah and to deviate from Your chosen laws and practices, You in Your great mercy stood with them in their hour of distress...

O Come All Ye Faithful

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye, to Bethlehem.
Come and behold Him, born the King of angels;

*O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.*

God of true God, Light of Light, (CHOIR ONLY)
Lo, He abhors not the Virgin's womb;
Begotten, not created;
(Refrain)

Sing, choirs of angels, sing in exultation;
O sing, all ye citizens of heaven above!
Glory to God, all glory in the highest;
(Refrain)

Yea, Lord, we greet Thee, born this happy morning;
Jesus, to Thee be glory given;
Word of the Father, now in flesh appearing.
(Refrain)

March of the Kings Arr. Robert Shaw

March of the Kings, arranged by renowned Atlanta Symphony Chorus conductor Robert Shaw and composer Alice Parker, is a full chorus setting of a traditional French carol by the same name. The kings portrayed within the text of this piece, which emerged from the peasantry of Provence during the thirteenth century and was imposed on a military march likely of an earlier date, were not docile wanderers of the traditional nativity story but, instead, representative of the armor-clad French dukes who carried the papal banners throughout the Crusades. Listeners may recognize the tune from its later appearance in Bizet's *L'Arlesienne*. --Matthew Hendricks

Ce matin, j'ai rencontré le train
De trois grands rois qui allaient en voyage
Ce matin, j'ai rencontré le train
De trois grands rois dessus le grand chemin

Tout chargés d'or les suivaient d'abord
De grands guerriers et les gardes du trésor
Tout chargés d'or les suivaient d'abord
De grands guerriers avec leurs boucliers

This morning I met the procession
Of three great Kings who were on a journey.
This morning I met the procession
Of three great Kings on the highway.

All laden with gold there followed first
Great warriors, and the guardians of treasure,
All laden with gold there followed first
Great warriors with their shields.

Gaudete!
Arr. Michael Neaum

Here arranged by Michael Neaum, *Gaudete* was originally published in a set of Finnish/Swedish sacred songs called the *Piae Cantiones* in 1582. *Gaudete*, meaning rejoice, most likely refers to Gaudete Sunday during advent in the Roman Catholic Church when the third advent candle is lit. --Jessica Long

Tempus adest gratiae Hoc quod optabamus, Carmina laetitiae Devote reddamus.	The hour of grace which we seek is here. We offer with devotion our songs of gladness.
Deus homo factus est, Natura mirante, Mundus renovatus est A Christo regnante.	God is made man, a thing of wonder. The world is renewed by Christ's reign.
Ezekelis porta Clausus pertransitur Undelux est orta, Salus inenitur.	Light has arisen. Salvation is come, bursting the gates of death.
Ergo nostra concio Psallat jam in lustro, Benedicat domino, Salus Regi nostro.	Our congregation lustily rejoices now, giving blessing to God, our Saviour and King.

Sussex Carol
David Willcocks

Also known as *On Christmas Night All Christians Sing*, its words were first published by an Irish bishop, Luke Wadding, in a work called *Small Garland of Pious and Godly Songs*. It is not clear whether Wadding wrote the song or was recording an earlier composition. Both the text and the tune to which it is now sung were written down by Cecil Sharp and Ralph Vaughan Williams, who heard it being sung by a Harriet Ver-rall of Monk's Gate, Sussex (hence *Sussex Carol*). This arrangement was dedicated by David Willcocks as *Homage to R. V. W.*, paying tribute to one of the original authors, Ralph Vaughan Williams.
--Hannah McCarthy

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

When sin departs
before his grace
then life and health
come in its place
When in its place
Angels and men with
Joy may sing

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

All for us to see
the newborn King
All out of darkness we have light
Which made the Angles sing this night
Glory to God
and peace to men
now and forever more
Amen

Jingle Bells
Arr. David Willcocks

A different version, based on Pierpont's well known *Jingle Bells*. The song was, at first, not related to the Christmas holiday, or even Thanksgiving. Pierpont wrote the song out of homesickness when he moved away from England to America. --George Durando

Brightest and Best

Arr. Edward L. Stauff & Thomas Colohan

Brightest and Best was originally written about the Feast of the Epiphany. Reginald Hebert, who wrote the words, unfortunately died before they were ever put into hymnals. James Proctor Harding wrote the tune in 1892. --Haley Deakers

Brightest and best of the sons of the morning,
Dawn on our darkness and lend us Thine aid;
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid.

Cold on His cradle the dewdrops are shining;
Low lies His head with the beasts of the stall;
Angels adore Him in slumber reclining,
Maker and Monarch and Savior of all!

Shall we yield Him, in costly devotion,
Odors of Edom and offerings divine?
Gems of the mountain and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

Vainly we offer each ample oblation,
Vainly with gifts would His favor secure;
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.

E la don don

Anonymous

E la don don, Verges Maria is a 16th Century Catalan villancico. It is written in a poetic polyphonic style with a musically distinct refrain at the end of each verse. Though it is an anonymous work, some attribute it to one of two composers: Mateu Fletxa or Batholomé Creceres, of the court of the Duke of Calabria.

-Anna Szaminki

Digas nos qui l'ho la dit
que verges n'haja parit
que nos mai havem ausit
lo que tu diu, giranthom.

A eo dian los argeus
que cantaven altas veus
la grolla n'ecelsis Deus
qu'en Belem lo trobaron.

Per señau nos an birat
que verets embolicat
de drapets molt mal faxat
lo ver diu petit garçon.

Vin Perot i a Diu verai
i a la Verges sa mai
un sorrón li portarai
que sera ple de coucom.

Ara canta tu Beltran
per amor deu Sant Infan
i après cantara Joan
i donar nos han coucom.

Ding, dong,
Virgin Mary,
Ding, dong,
How we will dance!

Oh, people this night
a virgin gave birth
to a child so fine,
there's no equal on Earth.

Tell us who told you
that a virgin gave birth,
for we never heard
such a thing, good sir.

The angels sang glory
to God in the highest,
for in Bethlehem town
the child was found.

Through signs we were told
that truth would be wrapped
in a very poor blanket,
a small boy, the true God.

I be cantare sus dich
per Jesus mon bon amich
que nos sauvara la nit
de tot mal quan hom se dorm.

He will sing his song
for Jesus my good friend
who will guard us from all harm
while we sleep through the night.

Dadme albricias, hijos d'Eva! **Anonymous**

Dadme albricias, hijos d'Eva is the second of the three anonymous Spanish villancicos, or Christmas carols, from the sixteenth century. The setting of a villancico was often pastoral; in this piece, a shepherd proclaims glad tidings to his friends. --Rae Heitkamp

¡Dadme albricias, hijos d'Eva!
¿Dí, de qué dárte las han?
Qu'es nascido el nuevo Adám.
¡Oh, hi de Dios, y que nueva!

Congratulate me, sons of Eve!
Of course, what have you been told?
That the new Adam is born.
Oh son of God, what news!

Dádmelas y haved plazer,
Pues esta noche es nascido
El Mexías prometido,
Dios y hombre, de mujer.

Congratulate me, and be glad
Because he is born tonight,
The promised Messiah,
God and man, born of woman.

Y su nacer nos relewa
Del pecado y de su afán.
Qu'es nascido el nuevo Adám.
¡Oh, hi de Dios, y que nueva!

And his birth releases us
From sin and its desires.
The new Adam is born.
Oh son of God, what news!

Riú Riú Chiu **Anonymous**

Riu Riu Chiu is a traditional Spanish piece dating from the sixteenth century. The language is archaic, but tells the biblical Christmas story and observes that the "one born today" is actually his mother's father and the "one who created her" is said to be her son. Tonight's arrangement was edited in 1959 by Noah Greenberg, a New York based choral director. --Sophie Speer

Riu, riu, chiu
La guarda ribera
Dios guardó el lobo
De nuestra cordera.

Riu Riu Chiu. (nightingale's sounds)
Guard our homes in safety.
God has kept the black wolf
From our lamb, our lady.

El lobo rabioso la quiso morder,
Mas Dios poderoso la supo defender;
Quísole hazer que no pudiesse pecar,
Ni aun original esta Virgen no tuviera.
Riu, riu, chiu, etc.

Raging mad to bite her, there the wolf did steal,
But our God almighty defended her with zeal.
Pure he wished to keep her so she could never sin;
That first sin of man never touched this virgin sainted.
Riu, riu, chiu, etc.

Este qu'es nascido es el gran monarca,
Cristo patriarca de carne vestido;
Hanos redimido con se hazer chiquito,
Aunqu'era infinito, finito se hiziera.
Riu, riu, chiu, etc.

He who's now begotten is our mighty monarch,
Christ our Holy Father in human flesh embodied.
He has brought atonement by being born so humble;
Though he is immortal, as mortal was created.
Riu, riu, chiu, etc.

Muchas profecias lo han profetizado,
Ya un en nuestros días lo hemos alcanzado.
A Dios humanado vemos en el suelo
Y al hombre nel cielo porqu'el le quisiera.
Riu, riu, chiu, etc.

Yo vi mil Garçones que andavan cantando,
Por aquí bolando, haciendo mil sonos,
Diziendo a gascones Gloria sea en el cielo,
Y paz en el suelo ques Jesús nascieta.
Riu, riu, chiu, etc.

Este viene a dar a los muertos vida
Y viene a reparar de todos la calda;
Es la luz del día aqueste muçuelo;
Este es el cordero que San Juan dixera.
Riu, riu, chiu, etc.

Mirá bien queos cuadre queansina loyera,
Que Dios no pudiera hazerla más madre.
El Quera su padre hoy della nació
Y el que la crió su hijo se dixera.
Riu, riu, chiu, etc.

Pues que ya tenemos lo que desseamos,
Todos juntos vamos presentes llevemos;
Todos le daremos nuestra voluntad,
Pues a se igualar con el hombre viniera.
Riu, riu, chiu, etc.

Bethlehem Down **Arr. Peter Warlock**

Bethlehem Down, originally written three years before Peter Warlock's death, tackles vastly different emotional contexts with only slight changes in harmonic emphasis. Warlock lived a psychologically troubled life and returned to re-work this piece just before his eventual suicide. -- Michael Hayes

When He is King we will give him the Kings' gifts,
Myrrh for its sweetness, and gold for a crown,
"Beautiful robes," said the young girl to Joseph,
Fair with her first-born on Bethlehem Down.

Bethlehem Down is full of the starlight,
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music,
Songs of a shepherd by Bethlehem fold.

When He is King they will clothe Him in grave sheets,
Myrrh for embalming, and wood for a crown,
He that lies now in the white arms of Mary,
Sleeping so lightly on Bethlehem Down.

Here He has peace and a short while for dreaming,
Close-huddled oxen to keep Him from cold,
Mary for love, and for lullaby music,
Songs of a shepherd by Bethlehem fold.

Many ancient prophets told that he would come;
Now within our own time we know it has come true.
God in shape of human we see on Earth's domain,
Man in heaven reigns, so he wished it done to aid us.
Riu, riu, chiu, etc.

Hérons by the thousands I see flying, singing;
High above me sounding a thousand songs of praise,
In sweet voices saying, may glory be on high,
Peace on Earth, they cry, born is Jesus long awaited.
Riu, riu, chiu, etc.

He has come to offer life to dead and dying,
He comes to atonement for the fall of all mankind;
Light of hope, far-shining, is He, this baby boy,
Lamb of God, our joy, just as good Saint John related.
Riu, riu, chiu, etc.

In His wish to please us, God could do no other,
Loving us so deeply, than make of her a mother.
He who was His father was born of her tonight;
He who gave her life, was His own Son mild and gracious.
Riu, riu, chiu, etc.

We have now the very One we've always prayed for,
Let's all go as neighbors and presents we will bear.
Let's no longer tarry our love and faith to give,
Since he came to live here among us as our Savior.

E'en So, Lord Jesus, Quickly Come
Arr. Paul Manz

E'en So, Lord Jesus, Quickly Come was born of a period of great anguish in the family of Paul Manz, in which his three-year-old son was hospitalized for a potentially fatal childhood disease. Ruth Manz, Paul's wife, wrote the text, which is inspired by the book of Revelation and the apostle John's longing for the coming of Christ, as well as the family's own longing for deliverance. Today, Paul's son John is in his 50's and still has the original score of the hymn that was written during his illness. --Matthew Peterson

Peace be to you, and grace from Him
who freed us from our sins,
who loved us all and shed His blood
that we might saved be.

Sing holy, holy to our Lord,
the Lord almighty God,
who was and is, and is to come.
Sing holy, holy Lord.

Rejoice in Heaven, all ye that dwell therein!
Rejoice on Earth, ye saints below!
For Christ is coming soon.

E'en so, Lord Jesus, quickly come,
and night shall be no more.
They need no lamp, nor light nor sun,
For Christ will be their all.

Gloucestershire Wassail
Ralph Vaughan Williams

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire on October 12, 1872. In 1904 he discovered English folk songs, which were fast becoming extinct owing to the increase of literacy and printed music in rural areas. He was fascinated by the beauty of the music and its anonymous history in the working lives of ordinary people. *The Gloucestershire Wassail* is a traditional carol from the region dating back to the Middle Ages. It has to do with wassail, which is a type of spiced drink served during festive occasions held during the winter holidays. --Erin Berkemeier

Wassail, wassail, all over the town!
Our toast it is white, and our ale it is brown,
Our bowl it is made of the white maple tree;
With the wassailing bowl we'll drink to thee.

So here is to Cherry and to his right cheek,
Pray God send our master a good piece of beef,
And a good piece of beef that may we all see;
With the wassailing bowl we'll drink to thee.

And here is to Dobbin and to his right eye,
Pray God send our master a good Christmas pie,
And a good Christmas pie that may we all see;
With our wassailing bowl we'll drink to thee.

E'en So, Lord Jesus, Quickly Come

Arr. Paul Manz

And here is to Fillpail and to her left ear,
Pray God send our master a happy New Year,
And a happy New Year as e'er he did see;
With our wassailing bowl we'll drink to thee.

Come, butler, come fill us a bowl of the best,
Then we hope that your soul in heaven may rest;
But if you do draw us a bowl of the small,
Then down shall go butler, bowl and all.

The Blessed Son of God

Ralph Vaughan Williams

Ralph Vaughan Williams was a British conductor, composer and organist who lived from 1872-1958. Although Vaughan Williams was an atheist, he made significant contributions to sacred music and to the holiday season. One of his greater works was his Christmas Cantata *Hodie*, which included a section called "The Blessed Son of God". --Andrea Dahl

The blessed son of God only in a crib full poor did lie;
With our poor flesh and our poor blood
Was clothed that ever lasting good.
Ky-ri-e-lei-son.
The Lord Christ Jesu, God's son dear,
Was a guest and a stranger here;
Us for to bring from misery,
That we might live eternally.
Ky-ri-e-lei-son.
All this did he for us freely,
For to declare his great mercy;
All Christendom be merry therefore,
And give him thanks forever more, ever more.
Ky-ri-e-lei-son. Ky-ri-e-lei-son.

A Spotless Rose

Herbert Howells

A major English composer of the twentieth century, Herbert Howells was greatly influenced by music of the sixteenth century. Howells taught composition at the Royal College of Music in London where he worked with fellow composer Vaughn Williams. Rooted in Scriptural symbolism of love, death, grace, and suffering, the text of *A Spotless Rose* embraces the assuring light, the Love of God, that beamed forth, for us, at darkest midnight. --Kaitlin Hedberg

A spotless rose is blowing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Where of Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
For through our God's great love and might,
The Blessed Babe she bare us
In a cold, cold winter's night.

A Welsh Lullaby
Arr. K. Lee Scott

A Welsh Lullaby, arranged by contemporary choral and sacred music composer K. Lee Scott, is a traditional and relatively well-known Welsh tune also known as *Suo Gan* that dates back to the early 1800's. This particular arrangement is featured in the movie "Empire of the Sun" and combines warm and comforting lyrics with a beautiful haunting melody. --Andrea Marquis

Hush, my dear one, sleep serenely;
Now, my lovely, slumber deep.
Mother rocks you, humming lowly;
Close your eyes, now go to sleep.

Angels hover over nearer,
Looking on your smiling face.
I will hold you, close enfold you;
Close your eyes, now go to sleep.

Lovely darling, I will guard you,
Keep you from all woe and harm.
Softly, gently I will rock you,
Resting sweetly on my arm.

May you slumber e'er so softly;
Dream of visions wondrous fair.
I will hold you, close enfold you;
Close your eyes, now go to sleep.

The First Noel

The First Noel, the Angels did say
Was to certain poor shepherds in fields as they lay
In fields where they lay keeping their sheep
On a cold winter's night that was so deep.

Noel, Noel, Noel, Noel
Born is the King of Israel!

They looked up and saw a star
Shining in the East beyond them far
And to the Earth it gave great light
And so it continued both day and night.
(Refrain)

And by the light of that same star
Three Wise men came from country far
To seek for a King was their intent
And to follow the star wherever it went.
(Refrain)

Then let us all with one accord
Sing praises to our heavenly Lord
That hath made Heaven and Earth of nought
And with His blood mankind has bought.
(Refrain)

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Jeannette A. Eaton
Steven Fedder
Sue Fialer
David Genochio
Nancy H. Goodwillie
Wolfgang Hausen
Colleen & Stephen Hudgens
Donald B. Hutchinson Jr
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Daniel Maloney
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Col. Bobby Moorhatch
Michael Munson

Julie Nelson
Harris & Sharon Okuda
Kathy & John Patton
Charles & Darlene Perotti
Leopold Pivk Jr.
Matthew A. Ragusa
Florence Ross
Nancy Rucker
Nedra Shunk
Meghan Stanley
Marianne & Joe Sugg
Lawrence & Anna Marie Terry
Hans A. & Maria H. Toepfer
Jiri Toman
Betty Usher
Giovanni Vitarelli
Paul R. Walker
Bruce & Marsha Waller
Walter Whelan
Fred White
Barbara & Douglas Whittemore

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Cicele Meyberg
Mae Miron
Jackie Moore
Lillian Pang
Laurel Peterman
Pat Roffner
Bob Sorrells
Ruth Spencer
Alice Sullivan
Judith Yarbrough

Friend

Louise C. Damberg
Lary & Delores Dike
Sara Newcomb

Student/Senior

Hobart Davis
Thoms & Anne Farrell
Cecilia Humecke
Deborah L. Sanfilippo

Department of Music

Hans Boepple, Chair (on sabbatical), Piano
Ginger Barnetson, Clarinet
Marshall Bessieres, Computer Music
Claudia Bloom, Violin
Robert Bozina, World Music
Mimi Carlson, Flute
Marie-Louise Catsalis, Music History, Piano
Thomas Colohan, Choral Director
Liliane Cromer, Voice
Stephanie Cunha-Prentice, Musical Theatre
Nadya Dabuzhskaya, Accompanist
James Dooley, Trumpet
David Duenas, Guitar, Guitar Ensemble Director
Dolores Duran-Cefalu, Jazz Piano
Joshua Elder, Voice
Joel Friedman, Music Theory, Composition
Ryo Fukuda, Violin
Peter Gelfand, Cello
Jeff Hanson, World Percussion Ensemble Director
Daniel Harrison, Piano
Scott Hartman, French Horn
Karen Johnson, Accompanist
Melissa Lin, Accompanist, Piano
Kathleen Duck Ludowise, Voice
Teresa McCollough, Interim Chair, Piano
April McNeely-Zissman, Musical Theatre
Patricia Mitchell, Oboe
Bruce Moyer, String Bass
Loretta Notareschi, Music Theory, Composition
Patricia Plude, Aural Skills
Pamela Quist, Music Theory, Composition
Emily Ray, Orchestra Director
Michele Rivard, Musical Theatre
John Russell, Trombone, Jazz Ensemble Director
Kristen Strom, Saxophone
Karen Thielen, Harp
Nancy Wait-Kromm, Voice
Jim Witzel, Jazz Guitar
Frank Wyant, Percussion
Tian-en Yu, Piano

Center of Performing Arts

Amy Shachter, Interim Director
Lisa Rademacher, Managing Director
Suzanne Butler, Tyler Spencer, Administrative Assistants
Joseph Guidace, House Manager
Steven Dale Stampley, Technical Coordinator

Student Office Staff
Chad Eschman
Stefanie Okuda

Front of House Staff
Scotty Arnold
Jordan Becerril
Cara Daw (Asst. Manager)
Adriana Davila
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Matt Lanham (Manager)
Eli Mohaghegh-Yazdi (Asst. Manager)
Carolyn Sted

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Patricia Davoren

SCU Center of Performing Arts Upcoming Events

Charisma!

Carolyn Silberman, Faculty Advisor
Michael Zampelli, SJ, Faculty Advisor
January 19 - 21, 2007

Louis B. Mayer Theatre, 8 pm Friday & Saturday, 2 pm Sunday

Students in the Charisma group present a uniquely intimate exploration of faith and spirituality that combines art, music, dance and spoken word. This is a pay-what-you-can-afford event. Suggested donation ticket \$5.

Spotlight on French Composers

Sunday, January 21, 2007
Recital Hall, 7 pm

Santa Clara Music faculty and guests come together to perform an exciting evening of French chamber music. Featuring vocal and instrumental works of Berloiz and Faure.

Faculty Recital: Teresa McCollough, Piano

Friday, February 2, 2007
Recital Hall, 8 pm

Join new music advocate and world-renowned pianist Teresa McCollough for an evening of contemporary piano music, featuring the South Bay premiere of John Adams' Hallelujah Junction, for two pianos (with faculty colleague Hans Boepple), and a newly commissioned work by Kurt Erickson for McCollough and members of the Adorno Ensemble.

Images

Fran Atlas-Lara, Director
February 8 - 11, 2007

Louis B. Mayer Theatre, Thursday - Saturday, 8 pm; Sunday, 2 pm

Our largest dance concert of the year! This stunning production of original jazz, modern, and classical ballet features the choreography of SCU dance faculty Fran Atlas-Lara, Karyn Lee Connell, Kristin Kusanovich, and David Popalisky, as well as select student choreographers.

For tickets or more information, please contact the Center of Performing Arts Box Office at 408/554-4015 or visit our website at www.scu.edu/cpa.