



The Resident Choir  
of the Carlisle Theatre

Michelle DiBona Trefren, Artistic Director

# Convergence

*Uniting Musical Traditions*

December 4, 2021 8:00 PM

December 5, 2021 3:00 PM

**First Evangelical Lutheran Church**

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# *Ensemble*

## Soprano

Sharon Baille  
Caryn Carr  
Amy Ebersole  
Leann Erickson  
Paige Fletcher  
Dianna Funk  
Meghan Kough  
Marsha Krotseng  
Heather Leatherman  
Beverly Mancke  
DeLeigh Wilson  
Sue Fry Wickard

## Alto

Christina Benson  
Sara Billman  
Kellie Cree  
Kelli Group  
Carol Ann Johnston  
Beth Kammerer  
Elaine Novak  
Linda Rosenberry  
Virginia Stankiewicz

## Tenor

Tom DeWall  
Craig Jurgenson  
Myu Kulathungam  
Tim Potts  
Dean Van Orden  
Edward Wilson  
Edward Wilson II  
John Wright

## Bass

Taylor Andrews  
Larry Estes  
Rick Heckman  
John Houpt  
Lloyd Kappeler  
Lee Krotseng  
Ed Rosenberry  
Brian Silva

# *Instrumentalists*

Daniel Dorty, *organ*  
Ruth Hunter, *harp*  
Christopher Mack, *percussion*  
Shane Nesmith, *guitar*  
Edward Wilson II, *accompanist*

We kindly request that you refrain from taking flash photography or video recordings.  
If you are interested in purchasing a professional recording of the concert, please speak to a Cantate Carlisle board member or singer OR visit our website, [www.cantatecarlisle.org](http://www.cantatecarlisle.org).

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# **Convergence**

*Uniting Musical Traditions*

**Chichester Psalms**

**Leonard Bernstein (1913-1990)**

**A Ceremony of Carols, Op. 28**

**Benjamin Britten (1913-1976)**

**Arr. Julius Harrison**

**Carols and Lullabies: Christmas in the Southwest**

**Conrad Susa**

**(1935-2013)**

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# Program Notes

## CONVERGENCE

*Uniting Musical Traditions*

### Chichester Psalms

#### Part I

Urah, hanevel, v'chinor!  
A-irah shahar!

Hariu l'Adonai kol haarets.  
Iv'du et Adonai b'simha.  
Bo-u l'fanav bir'nanah.  
D'u ki Adonai Hu Elohim.  
Hu asanu,  
v'lo anahnu.  
Amo v'tson mar'ito.

Bo-u sh'arav b'todah,  
Hatseirotav bit'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam has'do,  
V'ad dor vador emunato.

#### Part II

Adonai ro-i, lo ehsar.  
Bin'ot deshe yarbitseini,  
Al mei m'nuhot y'nahaleini,  
Naf'shi y'shovev,  
Yan'heini b'ma'aglei tsedek,  
L'ma'an sh'mo.

Gam ki eilech  
B'gei tsalmavet,  
Lo ira ra,  
Ki Atah imadi.  
Shiv't'cha umishan'techa

### Leonard Bernstein (1913-1990)

#### Psalm 108, verse 2

Awake, psaltery and harp!  
I will rouse the dawn!

#### Psalm 100

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before his presence with singing.  
Know ye that the Lord, He is God.  
It is He that hath made us,  
and not we ourselves  
We are His people and the sheep of His pasture.

Enter into His gates with thanksgiving,  
And into His courts with praise.  
Be thankful unto Him, and bless His name.  
For the Lord is good, His mercy is everlasting.  
And His truth endureth to all generations.

#### Psalm 23, entire

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name's sake.

Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and Thy staff

---

---

Hemah y'nahamuni.

They comfort me.

Ta'aroch l'fanai shulchan  
Neged tsor'rai  
Dishanta vashemen roshi  
Cosi r'vayah.  
Ach tov vahesed  
Yird'funi kol y'mei hayai  
V'shav'ti b'veit Adonai  
L'orech yamim.

Thou preparest a table before me  
In the presence of mine enemies,  
Thou annointest my head with oil,  
My cup runneth over.  
Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord Forever.

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shiho.  
N'natkah et mos'roteimo,  
Yoshev bashamayim  
Yis'hak, Adonai  
Yil'ag lamo!

**Psalm 2, verses 1-4**

Why do the nations rage,  
And the people imagine a vain thing  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bonds asunder,  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

*Addie Fulton, soprano*  
*Alyanna Montgomery, soprano*

*Cantate Young Voices*  
*Cantate Young Voices*

---

**Part III**

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimieni.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.  
Yahel Yis'rael el Adonai  
Me'atah v'ad olam.

**Psalm 131, Lord, Lord,**

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me to understand.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Hineh mah tov,  
Umah nayim,  
Shevet ahim

**Psalm 133, verse 1**

Behold how good,  
And how pleasant it is,  
For brethren to dwell

---

---

Gam yahad.

Together in unity.

*Heather Leatherman, soprano*

*Christina Benson, alto*

*Dean Van Orden, tenor*

*Larry Estes, bass*

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## **A Ceremony of Carols, Op. 28**

**Benjamin Britten (1913-1976)**

**Arr. Julius Harrison**

### **1. Procession**

Hodie Christus natus est:

Today Christ is born;

hodie Salvator apparuit:

Today the Saviour has appeared;

hodie in terra canunt angeli:

Today the angels sing,

laetantur archangeli:

The archangels rejoice;

hodie exsultant justi dicentes:

Today the righteous rejoice, saying,

Gloria in excelsis Deo. Alleluia!

Glory to God in the highest, Alleluia!

### **2. Wolcum Yole!**

Wolcum, Wolcum,

Welcome, Welcome,

Wolcum be thou hevenè king,

To You, our heavenly King.

Wolcum Yole!

Welcome to You!

Wolcum, born in one morning,

You who was born one morning,

Wolcum for whom we sall sing!

Welcome, for You, shall we sing!

Wolcum be ye, Stevene and Jon,

Welcome, to you, Steven and John,

Wolcum, Innocentes every one,

Welcome all innocent children,

Wolcum, Thomas marter one,

Welcome, Thomas, the martyred one,

Wolcum be ye, good Newe Yere,

Welcome, good new year,

Wolcum, Twelfthe Day both in fere,

Welcome Twelfth Day, both in fear Welcome

Wolcum, seintes lefe and dere,

Saints left and dear.

Wolcum Yole, Wolcum Yole, Wolcum!

Welcome to You, Welcome!

Candelmesse, Quene of bliss,

Candle Mass, Queen of bliss,

Wolcum bothe to more and lesse.

Welcome both to more and less.

Wolcum, be ye that are here,

Welcome you that are here,

Wolcum Yole, Wolcum alle and make  
good cheer,

Welcome all and make good cheer.

Wolcum alle another yere,

Welcome all another year.

Wolcum Yole, Wolcum!

Welcome to you! Welcome!

### **3. There is no Rose**

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---

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

There is no rose of such virtue  
As is the rose that bore Jesus.  
Alleluia.

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

For inside the Rose (called Mary)  
Were heaven and earth  
in a single, little space.  
Miraculous thing.

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

By that rose, we now may see,  
There be one God in persons three.  
Created in the Parent's image.

The aungels sungen the shepherds to:  
Gloria in excelsis Deo!  
Gaudeamus, gaudeamus.

The angels sang to the shepherds,  
Glory to God in the highest!  
We rejoice.

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

Leave we all this wordly mirth,  
And follow we this joyful birth.  
We cross over to Christ's world.

Alleluia, res miranda,  
pares forma,  
gaudeamus,  
Transeamus.

Alleluia, miraculous thing,  
created in the Parent's image,  
we rejoice,  
we cross over to Christ's world.

#### **4. That yongë childe, Bulalow**

That yonge child  
when it gan weep  
with song she lulled him asleep:  
That was so sweet a melody  
it passèd alle minstrelsy.

When that young child  
began to weep,  
With song, she lulled him to sleep  
It was such a sweet melody,  
It was so very merry.

The nightingalë sang also:  
Her song is hoarse  
and nought thereto:  
Whoso attendeth  
to her song and leaveth the first  
then doth he wrong.

The nightingale sang also,  
But her song was hoarse,  
it was not the same:  
Whoever listens  
to the nightingale's song  
Instead of Mary's, does wrong.

*Amy Ebersole, Dianna Funk,  
Sue Fry Wickard, sopranos*

O my deare hert,  
young Jesu sweit,

O love of my heart,  
young Jesus sweet,

---

---

Prepare thy creddil in my spreit,  
And I sall rock thee to my hert,  
And never mair from thee depart.

Prepare your place in my heart,  
And I shall rock thee with great love,  
And I shall never leave your side.

But I sall praise thee evermoir  
With sanges sweet unto thy gloir;  
The knees of my hert sall I bow,  
And sing that richt Balulalow.

I shall praise you forever,  
With sweet songs of your glory  
The knees of my heart shall I bow  
And sing the right "Lullaby."

*Meghan Kough, soprano*

### 5. As dew in Aprille

I sing of a maiden that is makèles:  
King of all kings to her son she ches  
He came also stille  
there his moder was,  
As dew in Aprille  
that falleth on the grass.  
He came also stille  
to his moder's bour,  
As dew in Aprille  
that falleth on the flour.  
He came also stille  
there his moder lay,  
As dew in Aprille  
that falleth on the spray.  
Moder and mayden  
was never none but she:  
Well may such a lady  
Goddess moder be.

I sing of a maiden that is mateless,  
Her son was the King of all Kings.  
From his mother  
he came to us quietly  
As dew in April  
that falls on the grass.  
His mother's labor  
was painless and quiet,  
As dew in April  
that falls on the grass.  
As His mother lay there,  
he came quietly,  
As dew in April  
that falls on the flower branches.  
Never has there been  
such a mother and maiden;  
How fitting it is that  
this be God's mother.

### 6. This little Babe

This little Babe so few days old,  
is come to rifle Satan's fold;  
All hell doth at his presence quake,  
though he himself for cold do shake;  
For in this weak unarmed wise  
the gates of hell  
he will surprise.

This little Babe so few days old  
Has come to rifle Satan's fold.  
All hell quakes at his presence,  
Though he himself shivers.  
For in this weak, unarmed guise  
He will surprise  
the very gates of Hell!

With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows  
looks of weeping eyes,

With tears he fights and wins the field,  
His naked breast stands for a shield;  
His shots are his cries,  
His arrows,  
the looks of his weeping eyes.

---



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His martial ensigns  
Cold and Need,  
and feeble Flesh  
his warrior's steed.

His martial ensigns are  
cold and need,  
And his feeble flesh,  
his warrior's steed.

His camp is pitched in a stall,  
His bulwark but a broken wall;  
The crib his trench,  
haystalks his stakes;  
of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
the angels' trumps alarum sound.

His camp is pitched in a stall,  
His bulwark is a broken wall;  
The crib his trench,  
haystalks are his stakes,  
Of shepherds, he enlists the troops.  
And sure of wounding the foe,  
The angels sound the trumpets alarm.

My soul, with Christ join thou in fight;  
stick to the tents that he hath pight.  
Within his crib is surest ward;  
this little Babe will be thy guard.  
If thou wilt foil thy foes with joy,  
then flit not from this heavenly Boy.

My soul joins Christ in the fight,  
Stay by the tents that he has pitched;  
Within his crib is sure protection  
The little babe will be your guard;  
If Christ can foil your foes with joy,  
Stay near the heavenly boy.

## 7. Interlude (harp solo)

### 8. In Freezing Winter Night

Behold, a silly tender babe,  
in freezing winter night,  
In homely manger trembling lies.  
Alas, a piteous sight!

Behold, a helpless tender babe,  
In freezing winter night,  
In homely manger trembling lies –  
Alas, a piteous sight!

The inns are full; no man will yield  
This little pilgrim bed.  
But forced he is with silly beasts  
in crib to shroud his head.

The inns are full; no man will yield  
This little pilgrim bed.  
But forced is he with silly beasts  
In crib to shroud his head.

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

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

The persons in that poor attire  
His royal liveries wear;  
The Prince himself  
is come from heaven;  
This pomp is prized there.

The persons in that poor attire  
His royal liveries wear;  
The Prince himself  
is come from heaven;  
This pomp is prized there.

With joy approach, O Christian wight, With joy approach, O Christian being

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Do homage to thy King,  
And highly praise his humble pomp,  
which he from Heaven doth bring.

Do homage to thy King,  
And highly praise his humble pomp,  
which he from heaven doth bring.

### 9. Spring Carol

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

It is always a pleasure  
to hear the birds sing,  
To see the deer in the dale,  
the sheep in the vale,  
the corn springing from the earth.  
God supplies sustenance  
For us all.  
Then we should always  
give him praise  
And give him thanks.

*Sue Fry Wickard, soprano*

*Elizabeth Kammerer, mezzo-soprano*

### 10. Deo Gracias

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

Give thanks to God!  
Adam was bound  
bound in sin  
for four thousand years, although he  
thought this not too long.  
Give thanks to God!  
It was all for an apple  
that he took,  
As clerics find written in their books.  
Give thanks to God!  
Had the apple  
never been taken,  
Then our Lady would have  
Never been a heavenly queen.

Blessed be the time  
that appil take was.  
Therefore we moun singen.  
Deo gracias!

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

### 11. Recessional

Hodie Christus natus est:  
hodie Salvator apparuit:  
hodie in terra canunt angeli:  
laetantur archangeli:

### 11. Recessional

Today Christ is born;  
Today the Saviour has appeared;  
Today the angels sing,  
The archangels rejoice;

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hodie exsultant justi dicentes:  
Gloria in excelsis Deo. Alleluia

Today the righteous rejoice, saying,  
Glory to God in the highest, Alleluia!

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**Carols and Lullabies: Christmas in the Southwest**      **Conrad Susa (1935-2013)**

**I. ¡Oh, mi Belén!**

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

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

**II. El Desembre Congelat**

El desembre congelat,  
confús es retira.  
Abril, de flors coronat,  
tot el món admira.  
Quan en un jardí d'amor,  
neix una divina flor  
D'una rosa bella  
fecunda y poncella.

The frozen December retreats.  
The whole world  
admires April,  
crowned by flowers.  
When in a garden of love,  
a divine flower is born  
from a beautiful rose,  
fruitful and fragrant.

El primer Pare causà  
la nit tenebrosa  
Que a tot el mon ofusca  
la vista penosa.  
Mes en una mitja nit,  
brilla el sol que n'és eixit  
D'una bella aurora  
que el cel enamora.  
El mes de maig ha florit,  
sense ser encara,  
Un lliiri blanc i polit  
de fragancia rara,  
Que per tot el món se sent,  
de Llevant fins a Ponent,  
Tota sa dulcura i olor amb ventura.

Our first Father  
brought on the night  
which shrouded  
the world in darkness.  
But at midnight,  
the risen sun shines  
announcing a beautiful dawn,  
delighting the sky.  
The month of May has blossomed,  
not yet in full flower,  
a white and polished lily,  
of such rare fragrance,  
that from East to West,  
all the world can breathe in  
its sweetness and scent with blessedness.

**III. Alegría**

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

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

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*Refrain*

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

*Refrain*

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

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

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

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

The birds of the forest,  
seeing Mary and Joseph,  
sang songs  
with their harmonious trills.  
*Refrain*

*Dean Van Orden, tenor*  
*Myu Kulathungam, tenor*  
*Brian Silva, baritone*

**\*IV. A la Nanita Nana**

A la nanita nana, nanita ea\* ...

Mi Jesús tiene sueño  
bendito sea nanita sea.  
Fuentecilla que corres clara y sonora,  
Rruiseñor q'è la selva,  
cantando lloras,  
Callad mientras la cuna se balancea.

My Jesus is sleepy,  
blessed be He.  
Fountain that runs clear and sonorous,  
Nightingale in the forest,  
singing sadly-  
Hush, while the cradle rocks.

\*- a cooing sound from mother to  
baby, with no translatable meaning

**V. Las Posadas**

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

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

A la rurru, niño chiquito,

A la rurru, little child; the child

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ya está arrulladito el niño.

is already almost lulled to sleep.

Mi querido Padre, mi Díos y señor,  
Que sufriste alegre del frio su rigor.

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

A la ruru, niño chiquito,  
ya está arrulladito el niño.

A la ruru, little child; the child  
is already almost lulled to sleep

*Dean Van Orden, tenor*  
*Myu Kulathungam, tenor*  
*Brian Silva, baritone*  
*Taylor Andrews, bass*  
*Lloyd Kappeler, bass*

## **VI. Campana sobre Campana**

¡Campana sobre compana,  
y sobre compana una!  
Asómate a la ventana,  
y verás al Niño en la cuna.

Bell after bell,  
one bell after another!  
Come to the window,  
and see the child in the cradle.

Belén, campanas de Belén,  
que los ángeles tocan  
¿Que nuevas me traéis?  
Recogido tu rebaño,  
¿Adónde  
vas pastorcito?  
Voy a llevar al portal  
requesón,  
manteca y vino.

Bethlehem, bells of Bethlehem,  
that the angels play,  
what news do you bring to me?  
You rounded up your flock:  
Where are going  
Little Shepherd?  
I'm going to bring to the stable  
cheese,  
butter and wine.

Si aún las estrellas alumbran,  
¿Pastor  
dónde quieres ir?

If the stars still shine,  
Shepherd,  
where do you want to go?

Voy al portal por  
si el Niño  
con Él me deja dormir.

I'm going to the stable to see  
if the child  
will let me sleep beside him.

## **VII. En Belén Tocan A Fuego**

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

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

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*Refrain:*

Brincan y bailan  
los peces en el río,  
Brincan y bailan  
de ver a Dios nacido.  
Brincan y bailan  
los peces en el agua,  
Brincan y bailan  
de ver nacida el alba.

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

*Refrain*

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

*Refrain*

*Heather Leatherman, soprano*  
*Marsha Krotseng, soprano*  
*Tom DeWall, tenor*

**VIII. El Noi de la Mare**

¿Qué li darem a n'el  
Noi de la Mare?  
¿Qué li darem  
que li sápigabo?  
Li darem panses  
en unes balances,  
li darem figues  
en un paneró.

¿Qué li darem a n'el  
Noi de la Mare?  
¿Qué li darem  
a l'hermos Infantó?  
Panses i figues anous i olives,  
panses i figues  
i mel i mató.

*Refrain*

Fish in the river  
jump and dance,  
they jump and dance  
to see God's birth.  
Fish in the water  
jump and dance,  
they jump and dance  
to see the dawn's birth.

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

*Refrain*

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

*Refrain*

What shall we give to the  
Child of the Mother?  
What shall we give  
that the babe will enjoy?  
We shall give him a tray  
full of raisins,  
then we shall give him figs  
in a basket.

What shall we give to the  
Child of the Mother?  
What shall we give  
to her beautiful Child?  
Raisins and dried figs and olives,  
raisins and figs  
and honey and cheese.

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¿Tam-pa-tan-tam,  
que les figues son verdes?

¿Tam-pa-tan-tam,  
que ja madurarán?

Si no maduren el día de Pasqua,  
madurarán en el día del Ram.

What shall we do  
if the figs are green?

What shall we do  
if the figs will not ripen?

*If they are not ripe for Easter,  
they will ripen on Palm Sunday.*

***Small ensemble:***

*Sharon Baille*

*Kellie Cree*

*Myu Kulathungam,*

*John Houpt*

*Amy Ebersole*

*Linda Rosenberry*

*Edward Wilson II*

*Rick Heckman*

**X. El Rorro**

*Refrain*

A la rururu, niño chiquito,  
duérmase ya mi Jesucito.

*Refrain*

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

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

*Refrain*

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

*Refrain*

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

*Refrain*

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

*Refrain*

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

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

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## DIRECTOR'S NOTES

With the singular beauties of our world, if we are bold enough to imagine and consider beyond our mind's limits, the convergences of these will potentially elevate our experience. We are adept at converging: crossing a plum with an apricot to create a pluot, merging a camera and phone into one device, aligning our thoughts with those who came before us, joining with others to work towards a unified goal as the singers in this choir do. When multiple parts come together to create a unity, the combined whole can be more beautiful than it's parts, and yet, the whole it is also only as beautiful as those parts. The music on this program embodies the idea of convergence, where unique elements are brought together, to render a new reality, and a new norm. The technologies that create disparate realities in our nuclear homes, our local community, our country, and our world challenge us to find a path towards harmonious convergence. I invite you to appreciate the distinct musical elements unified in these works as a model for finding our way forward in the conflict of our present moment.

Leonard Bernstein's *Chichester Psalms* was commissioned by Rev. Walter Hussey, Dean of the Cathedral of Chichester, in Sussex England, for its 1965 summer Festival. With his choice to set these psalms in Hebrew, with no English alternative, Bernstein intended to converge traditions and demonstrate their similarities, rather

than focus on differences. The psalms themselves come from the Jewish tradition, appearing in the standard Jewish liturgy where more than 100 psalms are recited weekly. The first Christians were faithful Jews who also recited the psalms and referenced them in the New Testament of the Bible many times. Despite this shared tradition, tension between Christians and Jews remained in the early 1960's, when Bernstein was approached with this commission. Reconciliation between the Jews and Christians, however, had already begun, which included conversations with the Pope John the 23rd about the "antisemitic" way in which Christianity was being taught, and a plea from the World Jewish Congress Director of Coordination, Gerhard Riegner, that urged the Holy See to understand that, "Have we not all one Father? Hath not one God created us? The challenge of the Prophet lays upon all of us the most solemn obligations. The differences which separate us are real and important; it were [sic] foolish to overlook and underrate them. But they cannot nullify the commandment to love our neighbor."

Why is this relevant to us today? Because although we are a community of people with divergent views, in order to flourish we must live in a converged world. In the second movement of the Chichester Psalms, one of the most poignant moments occurs when the treble voices sing a beautifully contoured melody saying, "Thou preparest a table before me in the presence of mine enemies," from

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Psalm 23, while the tenor and bass voices sing a pressing and agitated theme from Psalm 2 which begins with, "Why do the nations rage, and the people imagine a vain thing?" Bernstein instructs the treble voices to sing "Blissfully unaware of threat" and perhaps is suggesting that there are people who are at peace and trust that a higher power will see them through life, and, also perhaps even the same people, who rage at and diminish other human beings. How can these two exist simultaneously? Psalm 133, verse 1, which concludes the Chichester Psalms, suggests that we can find peace together and that "it is good and pleasant to live in unity." Converged, yet with each part uniquely beautiful.

*A Ceremony of Carols*, composed in 1942-1943, takes medieval poetry from *The English Galaxy of Shorter Poems*, a book that Benjamin Britten (1913-1976) purchased in Halifax, Nova Scotia, while on a Swedish cargo vessel that was crossing the Atlantic from the UK to America. This set of carols was originally composed for treble voices. Due to its popularity, Julius Harrison arranged it for mixed voices in 1955. The carols start out by announcing Jesus' birth with a plainchant followed by a lively movement that welcomes all to see the Christ child. In the middle of this movement, slower rhythmic activity in the choral parts highlights the invitation to not only those with riches, but those without. The flurrying harp continues under this gentle invitation, building to a grand

ending. Mary, however, experienced

her gestation and birth as simple, rather than grand. Britten reflects her experience in No. 3, where the harp plays a drone pattern in the lower octaves throughout, until we "cross over into Christ's world," as the choir sings "Transeamus." Mary accepts her responsibility to care for Jesus and sings a slightly unearthly lullaby in No. 4, where the harp has a duple rhythm against the choir's triple rhythm. Following this lullaby, the choir melodies literally fall from the top to bottom as the poetry suggests how Jesus came to Earth quietly, as though he fell from the sky. These sweet songs are interrupted by the battle cry in No. 6 where the baby's naked skin is likened to his armor, and his cries become his weapons used at the "gates of Hell." The harp interlude allows for a quieting of the battle, and a return to the humble beginnings of Jesus' birth with a chilling harp accompaniment, the joy of the spring with a lively duet, and a declamatory offering of thanks to God for sending the little babe, sacrificing his life in exchange for the human error of original sin when Adam and Eve ate the forbidden apple from the tree of the knowledge of good and evil.

**Conrad Susa (1935-2013)** taught composition at the San Francisco Conservatory of Music and prior to that had an extensive career as pianist for the Pittsburgh Symphony, teacher at Lincoln Center in New York City, and resident composer for the Old Globe Theater in San Diego. Phillip

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Brunelle and the Plymouth Music  
Series of Minnesota commissioned

him to compose *Carols and Lullabies: Christmas in the Southwest* (1992), which they intended to be paired with Britten's Ceremony of Carols. After studying a collection of traditional Spanish carols, Susa found their "homey, artful simplicity" a perfect starting point for his work. Two of the carols, No. 2 and No. 8, are from the most well-known and beloved Catalan carols. Many have roots in the Renaissance era. The combination of harp, marimba/vibraphone, and guitar is a beautiful convergence of elements that transports us to a new aural experience. In Susa's program notes he shares that "the overriding image of a Southwestern piñata party for the new baby led [him] to add guitar and marimba to Britten's harp" which resulted in a modern conception of these traditional carols. The carols take us through the journey to Bethlehem, the birth of Jesus, Mary's gentle singing, the gifts brought to the baby, and the celebration of his birth. In the final bars of No. 9, we can imagine the baby Jesus wailing as the shepherds leave, with the parents left to lull him back to sleep. Then at the end of the set, in the final bars of No. 10, the tired parents drift off to sleep themselves.

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# Cantate Carlisle

CHORAL ENSEMBLE

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# *Biographies*



**MICHELLE DIBONA TREFREN,  
*ARTISTIC DIRECTOR***

Michelle DiBona Trefren, conductor/pianist/organist/vocalist, is a music educator with a passion for music literacy and artistic music making. In addition to being the Artistic Director of Cantate Carlisle, she is the Director of Music Ministries at Second Presbyterian Church, Carlisle, PA, and has worked with musical theatre groups from Fayetteville up through Harrisburg.

Prior to working in Central PA, Michelle taught at Yokohama International School and directed the Tokyo International Children's Choir. She has worked with public and private choirs ranging from the elementary to collegiate level, including the Princeton Girlchoir and Schola Cantorum of Westminster Choir College.

Michelle has sung in choirs at venues ranging from the Philadelphia Kimmel Center, Lincoln Center, and Carnegie Hall with the Philadelphia Orchestra, the New York Philharmonic, and the Berlin Philharmonic. A graduate of Syracuse University, BM in Piano Performance, and of Westminster Choir College, MM in Conducting, she has continued her studies to include Teacher Training at Rider University, Teaching Kodaly, and summer chamber choir programs at Westminster Choir College. To supplement her musical life, she revels in speaking French, running, and hiking. Michelle especially loves spending time outdoors with her husband, daughter, son and dogs.

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**EDWARD A. WILSON II,  
*ACCOMPANIST***

Edward Wilson II began learning piano at the age of six from his mother and continued with Mrs. Sharon Maurer, organist of Carlisle First United Church of Christ. A 2013 graduate of West Chester University, Edward majored in piano and was a member of the university's premier choral group, Concert Choir. He has had the opportunity to study with several excellent vocalists, pianists, and conductors including Dr. Vincent Craig and Dr. David DeVenney. He earned his Masters in Choral Conducting in 2020 from Messiah University, having studied under Dr. Rachel Cornacchio.

Edward is happily employed at Big Spring High School, leading the high school choral program and teaching a variety of music electives. He greatly enjoys spending time with his wife Kirsten, and their new daughter, Ainslee.

Having come to hear Cantate Carlisle for as long as he can remember, Edward is beyond thrilled to help continue its fruitful legacy. He would like to thank Michelle and the members of the board for this wonderful opportunity as well as Cheryl Parsons and Art Thompson for being such excellent role models.

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**Daniel L. Dorty** is the Director of Music and Organist at Saint Elizabeth Ann Seton Parish in Mechanicsburg, PA, and the collaborative pianist and organist for the nationally recognized Susquehanna Chorale. Mr. Dorty serves on the Mount Gretna Summer Bible Festival board and accompanies its 200-voice massed choir. He has collaborated with such well-known composers and arrangers as Joseph M. Martin, Lloyd Larson, Howard Helvey, Heather Sorenson, Patti Drennan, Mary McDonald, and Kristyn and Keith Getty. He attended Messiah College, where he majored in church music with a concentration in organ. Mr. Dorty also maintains a private studio, teaching organ, piano, and voice in Boiling Springs, PA. He frequently serves as an accompanist in the surrounding communities. He has accompanied the Messiah College Choral Arts Society, the Wheatland Chorale, Central Pennsylvania Oratorio Singers, the Harrisburg Opera Company, Men in Harmony, and many other choirs, professional vocalists, and instrumentalists. His private teachers have included Linda L. Tedford, C. Randall Williams, Shawn Gingrich, Brenda Lynne Leach, Joan Frey Boytim, Philip Shuman, and Helen-Louise Wagner. Mr. Dorty is a member of the American Choral Directors Association and the American Guild of Organists, where he serves on the board of the Harrisburg chapter.

**Ruth Hunter** is a graduate of the University of Rochester and Eastman School of Music, where she studied harp with Eileen Malone. At graduation she received the Joseph O'Connor Award for excellence in Latin. Ruth was a first place winner in the Hartford Symphony and Manchester (CT) Young Artists' Competitions. Other harp teachers included Rebecca Flannery (Hartford, CT), Jude Mollenhauer (Philadelphia), and Marie Naugle (Harrisburg). Ms. Hunter has played for programs on CBS television and National Public Radio and appears regularly with the Nittany Valley Symphony, Williamsport Symphony, and area college orchestras. Her repertoire ranges from the classics to the contemporary. She is a popular harpist for weddings, receptions, and special events. Ruth has performed at Carnegie Hall, Avery Fisher Hall, The Kimmel Center, Heinz Hall, and the Music Center at Strathmore. Ruth Hunter is adjunct harp instructor at Dickinson College, Susquehanna University, Penn State, Lock Haven University, and teaches privately in her home. She teaches students of all ages – young (and adult) beginners to college graduate students. Ruth lives in McAlisterville with her husband, two children, and two dogs.

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**Christopher Mack** graduated from James Madison University (JMU) with a Bachelor of Music degree in Music Education and a Bachelor of Arts degree in Media Arts and Design with a concentration in digital video and cinema. In May of 2020, he received his Master of Music degree in Wind Band Conducting from Messiah University and currently is a freelance music teacher and performer in Mechanicsburg, Pennsylvania. While at JMU, Chris performed with the JMU Marching Royal Dukes Marching Band, Symphony Orchestra, Concert Band, Symphonic Band, Wind Symphony, and Percussion Ensemble. During its inaugural season in the summer of 2012, Chris became the first timpanist for the Cadets2 Drum and Bugle Corp. In addition to extensive band and orchestral performances, Chris has appeared in pits for a number of musicals including Peter Pan, Cats, West Side Store, and You're a Good Man, Charlie Brown. Chris has volunteered as a front ensemble staff member for the Cumberland Valley High School Marching Band during the 2011 and 2016 season. Today, he continues to perform and guest conduct with three local community concert bands: Carlisle Town Band, Keystone Concert Band, and the New Singer Band of Mechanicsburg. Besides performing and teaching music, Chris enjoys snowboarding in the winter months and spending time with family and friends both at home and online.

**Shane Nesmith** is a composer and guitarist hailing from Harrisburg, Pennsylvania. He studied classical guitar at Bloomsburg University and graduated in 2014 with a degree in music education. Since then, he has performed for a variety of community theaters such as Oyster Mill Playhouse, Hershey Area Playhouse, and Allenberry Resort. When not performing on stage, he is involved with a multitude of projects including a Django Reinhardt-inspired busking group based in New Orleans called Secret Bandwagon, and recording his own solo album to be released next year.

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