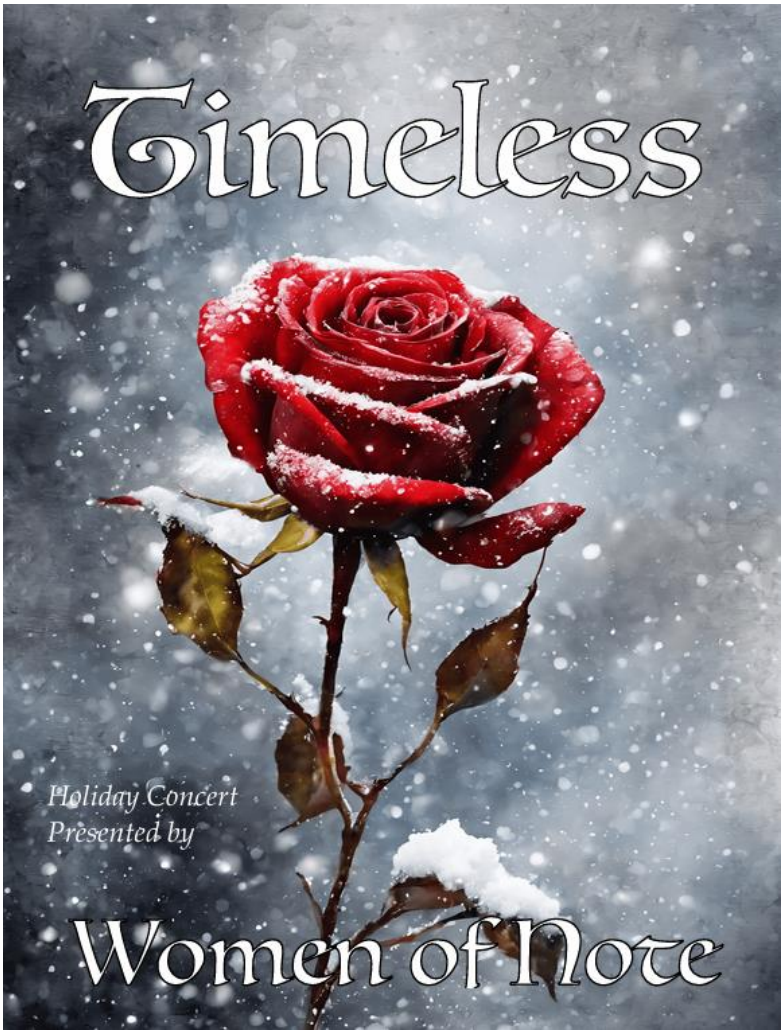

6 December 2025, 1:00 PM at Gull Harbor Lutheran Church, Olympia
7 December 2025, 3:00 PM at St. David of Wales Episcopal Church, Shelton

Women of Note

Women of Note vocal ensemble currently has 11 singers from all walks of life who love singing, learning and performing music of all types for people of all ages. Founded in 2014 and dedicated to public music performance and education, the choir promotes the arts in our county, supports music programs in schools and community, and collaborates with choirs here and in neighboring counties. Information about concerts and auditions for the group is at womenofnotewa.org. To make your audition appointment to start singing in January 2026, please email Elizabeth at womenofnotewa@gmail.com.

Soprano

Kelsey Barnes (rehearsal assistant)
Elyse Belanger
Jeanette DeAndre (treasurer)
Cate Gilman
Judy Hartford (reader)
Erin Mann
Barbie Nesmith (bells coordinator)

Alto

Patti Case (church rep.)
Sally Jones (editor)
Carolyn Riggs
Jubilee Whitman

Artists

Elizabeth Berndt studied voice, piano and choral conducting under Ron Jeffers at Oregon State University (OSU) and at the Conservatory of Music in Stuttgart, Germany. She holds a Bachelor's Degree in Music from OSU and Master's Degree in Education from Boston University. She worked many years as a high school music teacher, and has been accompanist for several choirs. Mrs. Berndt was a singer and rehearsal director for the Karlshoehe Kontorei for nine years. She currently sings with Tacoma Symphony Choir and performs in our community.

Dilyara Oliver is a classical pianist. She completed her training in Piano Performance at Kazakh National Conservatory. Then she attended the University of New Orleans with a full merit-based scholarship, where she earned a Master of Music in Piano Performance degree. Prior to moving to Olympia in 2022, Dilyara was a faculty member at Loyola University New Orleans and New Orleans Center for Creative Arts. She also served as president of the New Orleans Music Teachers Association. She made guest appearances at the French Quarter Festival, Jazz and Heritage Festival, Snug Harbor, New Orleans Vocal Arts Chorale performances, MetroPelican Opera productions, Jefferson Performing Arts Society, Trinity Recital Series, Loyola Montage Series and others. Dilyara is happy to call Olympia home, where she teaches at her private piano studio, Music On Music. She also performs regularly.

Susan Casey attended Evergreen State College and University of Puget where she majored in education, music, and drama. She worked in the creative arts field over 40 years. Locally, she directed band, choir, and musical theatre programs at Pioneer School while also serving as district coordinator for Highly Capable students. Susan served on the board of WA Association for the Education of Talented and Gifted for nearly a decade and also worked as the Regional HC Rep for ESD 113 for many years.

Sponsors

Women of Note is under the umbrella of the 501(c) 3 non-profit corporation of Harstine Island Community Choir. We are especially grateful to:

Sarah Hannibel, Marketing
St. David of Wales Episcopal Church
Gull Harbor Lutheran Church
Shelton Journal, Mason County Life
Senior News, Coffee News, KMAS
Shelton and N. Mason Chambers of Commerce
And, of course, YOU!

Whole Notes ($1000-$3000) S Groben
Half Notes (500-999) Anonymous
Quarter Notes (250-499) Anonymous, B Groben
Eighth Notes (125-249) Anonymous, L Gentemann
Friends of Choir (1-124) Anonymous; A.L. Burke; St. Hugh Episcopal Church and Every choir member

2026 Concert Preview

Our next concert will feature 10 songs from a choral masterwork entitled, ***The Lost Words: A Spell Book*.** This is a magical journey about the natural world around us. The poems first entranced readers in a bestselling book of the same name by **Robert Macfarlane** and illustrator **Jackie Morris**. Theirs was a creative response to the fact that, in 2007, the Oxford Junior Dictionary, widely used by children, had replaced 40 worlds about the natural world with words about the digital world. “Adder” and “willow” had given way to “cut-and-paste” and “voice mail.” The dictionary used the standard selection process to remove words less used, which reflected the loss of contact with nature in children’s lives. Robert’s “spells” are meant to conjure back the “lost” creatures and plants. The illustrations make that adventure even more pleasurable. Next year you can experience the creativity of composers who let loose their imaginations for how “lost” words could be embodied in music for choir and instruments. The result is a fabulous set of songs showing love and respect for nature, words, art and music.

Please help us pay our instrumentalists for *The Lost Words: A Spell Book.*
Your contribution would be a tax-deductible donation. Donation baskets are at the door, and all funds will be used to bring exciting music to Mason County and neighbours beyond our borders.

PROGRAM NOTES

During the High Middle Ages poets and musicians in the British Isles produced a huge number of Christmas songs, ballads, carols, and liturgical works, many of which are heard on the radio and sung throughout the US today. Christmas Day began with a solemn mass, often at midnight on Christmas Eve, and was followed by twelve days of religious celebrations, including feast days for various saints. Feasting was a major part of the festivities with communal meals often held in the Great Hall of manor houses or castles. Minstrels, acrobats, and puppeteers provided entertainment, while carol singing and dancing became popular, though initially banned in churches. Mumming, where people disguised themselves and went door-to-door singing and telling jokes, was a common pastime. The burning of the Yule log, a large tree trunk, for twelve days, and the decorating of homes and churches with greenery such as holly and ivy, were popular customs, reflecting both pagan and Christian influences. The entire period from Christmas Day to Epiphany (January 6th) was a time of celebration and feasting, with each day holding special significance. While not as prominent as today, gifts were exchanged, often simple toys for children and perhaps more elaborate gifts among the wealthy.

Adam Lay Ybounden, anon. 15th c., music by Matthew Larkin *solos Judy, Kelsey*

Adam Lay yBounden was written around 1400. medieval thinkers believed that Adam and other Old Testament figures were stuck in limbo until the crucifixion of Christ. This idea is reflected in the text, which has been modernized from Middle English to be better understood.

.

Adam lay ybounden, bounden in a bond:
Adam was bound in a chain.
Four thousand winters, thought he not too long:
He didn't think the time passed by him as he waited.
And all was for an apple, an apple that he took:
All of this happened because of the apple.
As clerkes finden written, written in their book:
As scholars have written in their books.
Ne had the apple taken been, the apple taken been:
If the apple had not been taken, had not been taken.
Ne had never Our Lady, A-been heaven's queen:
Then Our Lady would never have become Queen of Heaven.
Blessed be the time that apple taken was:
Blessed be the time that the apple was taken.
Therefore, we moun singen: Deo gracias:
Therefore, we sing, “Thanks be to God.”

This Endris Night, anon. 15th c. carol adap., music Sarah Quartel

Handbells Barbi, Kelsey, Patti

This Endris Night is a snapshot of medieval religious culture and the way people viewed the Christmas story. The dialogue between Mary and her Son dramatizes the paradox of the Nativity. Mary takes a notion that, since the child is also a king, he should have arranged himself a grander sort of birth. The child explains that, in fact, kings will worship *Him*. It is a loving song showing the bond between mother and child.

This endris night (this other night) **I saw a sight, A star as bright as day;**
And ever among a maiden sung, Lullay, by by, lullay.

This lovely lady sat and sung, And to her Child did say:
My Son, my Brother, Father, dear, Why liest Thou thus in hay?

My sweetest bird, thus 'tis required, Though Thou be King veray (true)**;**
But nevertheless I will not cease To sing, By by, lullay.

The Child then spake whilst she did sing, And to his mother did say:
"Yea, I am known as Heaven-King, In crib though I be laid.
For angels bright down on Me light (alight)**: Thou knowest 'tis no nay** (undeniable)**:**
And for that sight thou may'st delight To sing, By by, lullay.

"Now sweet Son, since it is so, That all is at Thy will,
I pray Thee grant to me a boon (favor)**, If it be right and skill** (reasonable)**—**

That child or man, who will or can, Be merry on my day,
To bliss Thou bring—and I shall sing, Lullay, by by, lullay.

"Tyrley, Tyrlow" anon. c. 1450 music Mark Sirett

This poem depicts the angels announcing to the shepherds the arrival of the Christ Child. It uses medieval English religious text of the nativity story. "Sunnes beam" has several meanings: Divine blessing, spiritual enlightenment, light dispelling darkness and impurity, purification and renewal, rebirth and new beginnings. Such a simple phrase with so much positive meaning.

About the field they piped full right,
so merrily the shepherds began to blow;
a-down from heaven they saw a light:
Tyrley, tyrlow, tyrley, tyrlow.

> **Of angels there came a company,**
> **with merry songs and melody;**
> **the shepherds anon 'gan them a-spy:** (shepherds soon began to see them)
> **Tyrley, tyrlow, tyrley, tyrlow.**

The shepherds hied (hurried**) them to Bethlehem,**
to see the blessed sunnes beam,
and there they found that glorious stream:
Tyrlow.

Now pray we to that meek child,
and to his mother that is so mild,
the which was never defiled:
Tyrley, tyrlow, tyrley, tyrlow.

That we may come unto his bliss,
where joy shall never miss,
then we may sing in paradise:
Tyrley, tyrlow, tyrley, tyrlow.

Detail from The Holy Family by Giorgio Vasari. Photograph: Corbis

On Yoolis Night (*On Christmas Night), Set I No 3 of Medieval Carols & Motets*
British 15th c. carol: Ther is no rose of swych vertu, music Anonymous 4
The lyrics compare the Virgin Mary to a rose of "such virtue" (perfection) because she gave birth to Jesus, the Son of God.

Ther is no rose of swych virtu
As is the rose that bar Jhesu.
Alleluya. (Praise the Lord!)
For in this rose conteyned was
Heven and erthe in lytle space.
Res miranda. (Wondrous thing!)
Be that rose we may weel see
There be one God in personys thre.
Pares forma. (Same form!)

The aungelys sungyn the sheperdes to
Gloria in excelsis Deo.
Gaudeamus. (Let us rejoice!)
Leve we al this werdly merthe
and folwe we this joyful berthe.
Transeamus. (Let us go!)

Susanni *(from Salvator Mundi),* anon., 15th c., music William Mathias
The word "Susanni" in Christmas carols often refers to a lullaby or lulling song. It stems from the German word "sausen" meaning "to whisper" or "to murmur". When used as a title, it generally means the song is to be sung in a gentle manner. However, in this rhythmic version it is much less likely the child would sleep, but he would likely pay attention to the story.

1. A little child there is ybore,
Eia, Eia, susanni, susanni, susanni
Ysprungen out of Jesse's more (stock)
Alleluia, Alleluia,
To save us all that were forlorn.

2. Jesus is that child's name,
Eia, Eia, susanni, susanni, susanni,
And Mary mild, she is his dame,
Alleluia, Alleluia,
And so our sorrow is turned to game.

3. It fell upon the high midnight,
Eia, Eia, susanni, susanni, susanni,
The stars they shone both fair and bright,
Alleluia, Alleluia,
The angels sang with all their might.

4. Three kings there came with their presents
Eia, Eia, susanni, susanni, susanni,
Of myrrh and gold and frankincense,
Alleluia, Alleluia,
As clerkes sing in their sequence.

5. Now sit we down upon our knee,
Eia, Eia, susanni, susanni, susanni,
And pray that child that is so free:
Alleluia, Alleluia,
And with good heart~ now sing we.

What Child is This? words Whilliam Chatterton Dix, arr. Masa Fukuda
Greensleeves, the tune for which this text was probably written, is one of the most beautiful and beloved melodies of the season. Its association with Christmas goes back to at least 1642, where it is paired with the Waits' carol, *The old year now away is fled*.

What child is this who laid to rest on Mary's lap is sleeping?
Whom angels greet with anthems sweet while shepherds watch are keeping?
This, this is Christ the King whom shepherds guard and angels sing.
Haste, haste to bring Him laud, the babe, the son of Mary.

Why lies He in such mean estate where ox and lamb are feeding?
The end of fear for those who hear, the silent Word is pleading.

Nails, spears shall pierce Him through, the cross be borne for me, for you.
Hail, hail the Word made flesh, The babe, the son of Mary.

So bring Him incense, gold and myrrh, Come peasant, king to own Him.
The King of kings salvation brings, Let loving hearts enthrone Him.

Raise, raise a song on high, the virgin sings her lullaby. Joy, joy for Christ is born, The babe the son of Mary.

Silent Night *(Stille Nach*t) **German Joseph Mohr (1792-1848), English John Young (1820-1883), music Franz Xaver Gruber (1787-1863), arr. Alan Bullard**

It was Christmas Eve, 1818, when this carol was first performed as *Stille Nacht Heilige Nacht.* Joseph Mohr, the young priest who wrote the lyrics, played the guitar and sang along with Franz Xaver Gruber, the choir director who had written the melody. An organ builder and repairman working at the church took a copy of the six-verse song to his home village. From there it spread via two families of traveling folk singers, who performed it in northern Europe. In 1834, the Strasser family performed it for the King of Prussia. In 1839, the Rainer family of singers debuted the carol in New York City. The composition has been translated into over 300 languages with many arrangements for various voices and ensembles. It was even sung on the battlefield during World War I during a temporary truce on Christmas Eve. By 1914 it was known worldwide. In America, versus 1,6 and 2 are traditionally sung. These are the versus we sing tonight.

Stille Nacht, heilige Nacht!	**Silent night, holy night**
Alles schläft; einsam wacht	**All is calm, all is bright**
Nur das traute, hochheilige Paar.	**Round yon virgin mother and child,**
Holder Knabe im lockigen Haar,	**Holy infant so tender and mild,**
Schlaf in himmlischer Ruh!	**Sleep in heavenly peace!**

Silent night, holy night
Shepherds quake at the sight
Glories stream from heaven afar
Heavenly hosts sing Alleluia
Christ the Savior is born.

Silent night, holy night
Song of God, love's pure light
Radiance beams from Thy Holy face
With the dawn of redeeming grace
Jesus Lord at Thy Birth.

Prayer of St. Brigid of Kildare, c. 451-525, music Ryan Kelly *duet Barbie, Jub*
According to 7th and 9th c. writings of the lives of saints, Brigid of Kildare became an abbess as a young woman. She spent her life establishing churches throughout Ireland, the most famous of which is "Church of the Oak" in Kildare. She is one of Ireland's three patron saints. Accounts of her charity toward the hungry, poor and sick are extensive. This prayer, often call St. Brigid's table grace, expresses a passion for those most needful of divine sustenance, forgiveness and joy.

I should like a great lake of finest ale
For the King of kings.
I should like a table of the choicest food
For the family of heaven.
Let the ale be made from the fruits of faith,
And the food be forgiving love.

I should welcome the poor to my feast,
For they are God's children.
I should welcome the sick to my feast,
For they are God's joy.
Let the poor sit with Jesus at the highest place,
And the sick dance with the angels.

God bless the poor,
God bless the sick,
And bless our human race.
God bless our food,
God bless our drink,
All homes, O God, embrace.

Lo, How a Rose E'er Blooming *(Es ist ein Ros' entsprungen)* 16c. German, English Baker, Spaeth, Arr. Stephen Smith

The carol's text first appeared in print in 1599 in Cologne, Germany. For Catholics, the "rose" is traditionally interpreted as Mary, the mother of Christ. For Protestants, it is considered to refer to Christ. The carol is associated with both Advent and Christmas, symbolizing hope and renewal through the image of a rose sprouting from a root, a metaphor for Jesus's birth and his role in bringing new life.

Lo, how a rose e'er blooming
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung.
It came a flow'ret bright
Amid the cold of winter,
When half-spent was the night.
Isaiah 'twas foretold it,
The rose I have in mind.
With Mary we behold it,
The Virgin Mother kind.
This flower whose fragrance tender
With sweetness fills the air
Dispels with glorious splendor
The darkness ev'rywhere.

The Three Kings, words Henry Wadsworth Longfellow, **music Bob Chilcott**
Reader Judy

Henry Wadsworth Longfellow was one of the most widely known and best-loved American poets of the 19th c. He achieved national and international prominence and is one of few American writers honored in the Poets' Corner of Westminster Abbey. You may be familiar with his poem "Paul Revere's Ride," which is indeed exciting, just as is this poem, "The Three Kings," which Judy Hartford will read for your enjoyment.

Three kings came riding from far away,
Melchior and Gaspar and Baltasar;
Three Wise Men out of the East were they,
And they travelled by night and they slept by day,
For their guide was a beautiful, wonderful star.

The star was so beautiful, large and clear,
That all the other stars of the sky
Became a white mist in the atmosphere,
And by this they knew that the coming was near
Of the Prince foretold in the prophecy.

So they rode away; and the star stood still,
The only one in the grey of morn;
Yes, it stopped—it stood still of its own free will,
Right over Bethlehem on the hill,
The city of David, where Christ was born.

And cradled there in the scented hay,
In the air made sweet by the breath of kine (cows**),**
The little child in the manger lay,
The child, that would be king one day
Of a kingdom not human, but divine.

They laid their offerings at his feet:
The gold was their tribute to a King,
The frankincense, with its odor sweet,
Was for the Priest, the Paraclete,
The myrrh for the body's burying.

And the mother wondered and bowed her head,
Her heart was troubled yet comforted

Mary's Baby *(Mary Had a Baby)***, American Spiritual arr. Roy Ringwald**
The last phrase of each verse is, "the people keep a comin' and the train done gone." The train symbolizes the Underground Railroad, a means of escape from slavery. It also represents salvation or divine judgement. "The people" represents those who are either unaware of the opportunity or are hesitant to take it.

Mary had a baby, Yes Lawd.
De people keep a comin' an' de train done gone.

What did she name him? Yes, Lawd.
De people keep a comin' an' de train done gone.

She name him King Jesus, Yes, Lawd.
De people keep a comin' an' de train done gone.

She laid him in a manger, Yes Lawd.
De people keep a comin' an' de train done gone.

I'll Be Home for Christmas, words Kim Gannon, music Walter Kent, arr. Mark Hayes *solo by Jeanette*

Most everyone knows this holiday song, made famous in 1943 by Bing Crosby. It touched the hearts of Americans, both soldiers and civilians, and it earned Crosby his fifth gold record. *I'll Be Home for Christmas* became the most requested song at Christmas U.S.O. shows in Europe and the Pacific. *Yank*, the GI magazine, said Crosby accomplished more for military morale than anyone else of that era.

I'm dreaming tonight of a place I love, even more than I usually do.
And although I know it's a long road back, I promise you….

I'll be home for Christmas, you can plan on me
Please have snow and mistletoe, And presents on the tree
Christmas Eve will find me Where the lovelight gleams
I'll be home for Christmas If only in my dreams

Christmas Wish, text Mark Krantz, arr. Masa Fukuda
Masa Fukuda's arrangement of Mark Krantz's acoustic folk tune has become known worldwide via One Voice Children's Choir. Peace is the ultimate Christmas wish for children all over the world. It is also our wish for you to have peace and joy in your home this holiday.

Christmas is a time for peace, It's a time for love, It's a time for you and me
It's filled with wonder, It's filled with hope, You can feel it everywhere you go

(chorus) So just imagine peace on earth this Christmas
For the children and the children yet to come
Just takes one day, like Christmas
To make the world a better place for everyone

Christmas is a time to look inside, Open up our hearts, Open up our eyes
Say that we are brothers and sisters, too, It's really not that hard for us to do

Christmas is a time for us to give, To share a smile, feel like a kid
So won't you join us in a Christmas wish, That we can all share a Christmas gift

Christmas is a time for peace, It's a time for love, It's a time for you and me
It's filled with wonder and It's filled with hope. You can feel it everywhere you go

MERRY CHRISTMAS

May you be free of burden, toil and trouble;
may peace and plenty be yours throughout the year.
May love and laughter grace your home and family
and good and faithful friends be ever near.

This is our wish for you this Christmas season;
and to all souls may blessings be renewed.
May ev'ry heart be open wide this holiday;
and may we live in peace and joy the whole year through.