

SAN FRANCISCO LYRIC CHORUS PRESENTS

A CHORAL CHRISTMAS

with harp, strings and organ

December 3 & 4, 2011


SAN FRANCISCO
Lyric
Chorus

Robert Train Adams
Music Director



PROGRAM

Christmas Oratorio

Camille Saint-Saëns

No. 1 Prelude

No. 2 Recitative and Chorus

Kat White, Soprano ♪ Jamie Freedman, Alto ♪ Cal J. Domingue, Tenor ♪ Loren Kwan, Baritone

No. 3 Air

Kat White, Soprano

No. 4 Air and Chorus

Cal J. Domingue, Tenor (Saturday) ♪ Loren Kwan, Tenor (Sunday)

No. 5 Benedictus

Cassandra Forth, Soprano ♪ Loren Kwan, Baritone

No. 6 Chorus

No. 7 Trio

Melissa Santodonato, Soprano ♪ Cal J. Domingue, Tenor ♪ Loren Kwan, Baritone

No. 8 Quartet

Marianne Adams, Soprano 1 ♪ Kat White, Soprano 2 ♪ Barbara Greeno, Alto
Geoffrey Turnbull, Baritone

No. 9 Quintet and Chorus

Marianne Adams, Melissa Santodonato, Soprano 1 ♪ Marianne Wolf, Cassandra Forth, Soprano 2
Eleni Nikitas, Jamie Freedman, Barbara Greeno, Alto
Cal J. Domingue, Tenor ♪ Geoffrey Turnbull, Baritone

No. 10 Chorus

Intermission

Prelude

Ola Gjeilo

A Spotless Rose

Ola Gjeilo

Marianne Adams, Soprano

The Ground

Ola Gjeilo

Jesu Carols (Nos. 2 and 4)

Stephen Paulus

The Ship Carol

The Neighbors of Bethlehem

Melissa Santodonato, Soprano

Three Christmas Spirituals

Mary Had A Baby

William Levi Dawson

Marianne Adams, (soloist), Meryl Amland, Cassandra Forth, Soprano 1

Marianne Wolf, Elizabeth Baldrige, Kat White, Soprano 2

Jane Regan, Karen Stella, Barbara Greeno, Jamie Freedman, Alto

Cal J. Domingue, Loren Kwan, Tenor ♪ Peter Dillinger, Geoffrey Turnbull, Bill Whitson, Bass

The Virgin Mary Had A Baby Boy

Robert De Cormier, arr.

Erin Gray Lenhert, Soprano 1 ♪ Marianne Wolf, Kristen Schultz Oliver, Soprano 2

Eleni Nikitas, Jamie Freedman, Alto

PROGRAM

African Noel

André Thomas

Christmas Fantasy

Robert Train Adams

Meryl Amland, Marianne Adams, Soprano 1 ➤ Marianne Wolf, Karen Stella, Soprano 2
Jane Regan, Barbara Greeno, Alto ➤ Loren Kwan, Tenor ➤ Bill Whitson, Bass

It Came Upon The Midnight Clear

O Come, All Ye Faithful

Please sing on cue:

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.

The First Nowell

Please sing on cue:

They looked up and saw a star shining in the east beyond them far,

This star drew nigh to the northwest, o'er Bethlehem it took its rest.

Nowell, nowell, nowell, nowell, born is the King of Israel.

Silent Night

Please sing on cue:

Silent night, holy night, shepherds quake at the sight,

Glories stream from heaven afar, heavenly hosts sing alleluia;

Christ, the Savior, is born! Christ, the Savior, is born!

Silent night, holy night, Son of God, love's pure light

Radiant beams from thy holy face, with the dawn of redeeming grace,

Jesus, Lord, at thy birth. Jesus, Lord, at thy birth.



Jerome Lenk, organ

Krista Strader, harp

Alamere Quartet

Kevin Rogers, violin

Tess Varley, violin

Jason Pyszkowski, viola

Michelle Kwon, cello

SAN FRANCISCO LYRIC CHORUS

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Welcome to the December 2011 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The début concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, our 10th Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* (West Coast premiere) and the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

In our Spring 2011 concert, *Voices of Immigration*, we presented music inspired by stories from our chorus members. Members of the San Francisco Lyric Chorus come from all over the country and abroad. Their family journeys tell stories about the amazing variety of life adventures our chorus members and their ancestors have had before and after coming to the United States. We sang works by Dvorák, Byrd, Rossi, Isaac, Fauré, Hatfield, Patriquin, De Cormier, Warland, Vandervelde, Moore, as well as several folk/popular songs that dealt with immigration. In addition, several chorus members read texts from a number of the stories submitted by members of the Chorus.

Our joyous Summer 2011 season featured music by American composers. Our program was entitled *An American Summer: The Old Testament In The New World*. We chose Old Testament texts/concepts set by American composers, including Aaron Copland's *In the Beginning*, Randall Thompson's *Peaceable Kingdom*, and spirituals arranged by six different African-American composer/arrangers.

And now, join us in celebrating the holidays with a wonderful variety of music. We look forward to hearing you join us in singing Robert Train Adams' *Christmas Fantasy*.

Please sign our mailing list, located in the foyer.

The San Francisco Lyric Chorus is a member of Chorus America.

We are recording this concert for archival purposes

PLEASE

Turn off all cell phones, pagers, and other electronic devices before the concert

No photography or audio/video taping during the performance

No children under 5

Help us to maintain a distraction-free environment. Thank you.

PROGRAM NOTES

We invite you to enjoy a wonderful variety of music composed to celebrate this most joyous of seasons. We look forward to having you join us in singing along in Robert Adams' wonderful *Christmas Fantasy*, and wish you a happy holiday season.

Camille Saint-Saëns (1835-1921)

A 19th and 20th century Renaissance figure, Camille Saint-Saëns was born in Paris in 1835, the son of a minor government official. His father died three months after his birth, and he was reared by his mother and his great-aunt. He was an incredible child prodigy. His great-aunt, Charlotte Masson, taught him music and beginning piano. He was playing piano at the age of two and composed his first work when he was three and a half. The score is in the Paris Conservatoire. He gave his first public performance when he was a little over four and a half. By the time he was a little over five, he was studying such music as the full score of *Don Giovanni*. At age 10, he gave his début recital, playing from memory the Beethoven *Piano Concerto, No. 3 in C minor* and the Mozart *Piano Concerto, No. 15 in B flat*, among other works. As an encore, he told the audience that he would play any of Beethoven's sonatas from memory. The press called him "the French Mozart." At this time he also studied composition with Pierre Maledin and Gottfried Weber.

Saint-Saëns loved to learn. As a child, he studied the French classics, religion, and Latin and Greek, as well as mathematics, natural sciences, astronomy, archaeology and philosophy. He entered the Paris Conservatoire in 1848 and studied organ with François Benoist and composition with Jacques Halévy, also taking singing lessons and classes for accompanists. He was an excellent sight-reader. Between 1848 and 1852, he composed various works, including a symphony, choral works and chamber music. In 1852, he won a prize from the Société Sainte-Cécile for his *Ode à Sainte-Cécile*. In 1853, he was appointed organist at St. Merry in Paris and wrote a mass dedicated to the Abbé. The Abbé invited his new organist to join him on a trip to Italy, the first of Saint-Saëns' many future travels abroad.

In 1857, Saint-Saëns left St. Merry to become organist at the Madeleine, a position he held until 1877. Between 1861 and 1865, he taught at the École Niedermeyer, a school founded to improve French musical standards. His students included Gabriel Fauré and organist-composer Eugène Gigout, both of whom became friends. His students found him inspiring, and the classes included exciting discussions of contemporary music and the arts. Saint-Saëns became known as an organ virtuoso and master of improvisation. Liszt heard him play and pronounced him the greatest organist in the world, as well as a gifted pianist and composer. Saint-Saëns became friends with such composers as Berlioz, Gounod and Rossini. He also became acquainted with the music of Wagner, Schumann and Liszt, promoting it to the annoyance of the conservative French musical establishment. He also brought the score of Mussorgsky's *Boris Godunov* to France on his return from a Russian concert tour.

In 1871, Saint-Saëns and Professor Romaine Bussoine founded the Société Nationale de Musique, an organization devoted to the performance of music by living French composers. Other members of the Société included Gabriel Fauré, César Franck and Edouard Lalo. The organization premiered works by Saint-Saëns, Emmanuel Chabrier, Claude Debussy, Paul Dukas and Maurice Ravel. During this time, he began composing symphonic poems, including *Omphale's Spinning Wheel* (1871), *Phaëton* (1873), *Danse Macabre* (1874) and *The Youth of Hercules* (1877), influencing the future development of that musical form in France. He also was one of the first major composers to use folk songs as themes in his music.

Saint-Saëns was interested in the music of the past, including the work of Bach, Mozart and Handel. Handel, especially, was an influence on Saint-Saëns' own oratorios, including *Le déluge*

(1875) and *The Promised Land* (1913.) In addition, Saint-Saëns was a writer, publishing articles in the journals *Renaissance Littéraire et Artistique* (under the pseudonym 'Phémus'), *Gazette Musicale*, *Revue Bleue*, *L'estafette* (articles on Wagner's *Ring* cycle) and *Le Voltaire* (articles on harmony and melody.) He reversed his support of Wagner's music during World War I and suggested that it be banned in France. Saint-Saëns also wrote articles on aspects of ancient Roman theatre and art, as well as philosophy.

In 1875, Saint-Saëns married 19-year-old Marie-Laure Truffol. They lived with his mother. The marriage was unhappy and unsuccessful, although it produced two children. Both sons died in 1878 within six weeks of each other, one from an accident and one from illness. Saint-Saëns blamed his wife for these tragedies and in 1881, when they were on vacation, he walked out of their hotel and never returned. They separated legally and she never saw him again. She died in 1950 at the age of 95.

Saint-Saëns' most famous opera, *Samson et Dalila*, had its premiere in 1877. A generous patron left him a large bequest, giving him time to compose. He resigned his position at the Madeleine and devoted himself to composing and conducting, as well as appearing as a concert artist. He continued to perform at the Société Nationale, but quit in 1886 when Vincent d'Indy wanted to include the music of foreign composers. In 1881, he was elected to the Académie des Beaux Arts and in 1884, he was made an officer of the Legion of Honor, receiving several awards from that organization.

His mother's death in 1888 affected Saint-Saëns greatly. He went to Algiers, a place he enjoyed, for solace, and moved his possessions to Dieppe upon his return. He began to travel widely, going on concert and conducting tours to the rest of Europe, South American, the Canary Islands, Scandinavia, East Asia, and Russia, where he met Tchaikovsky. In 1886, he was on holiday in Austria when he wrote *The Carnival of the Animals* for friends as a joke. He refused to have it published during his lifetime, except for the movement entitled *The Swan*. It finally was published in 1922. Saint-Saëns composed less after his mother's death and his music became less popular in France. He still was popular in England and the United States, and visited both on several occasions. He first visited the United States in 1906, giving concerts in Philadelphia, Chicago and Washington, D.C. He returned in 1915, when he gave performances and lectures in New York and in San Francisco at the Panama Pacific International Exposition, and was an official representative of the French government. He played the organ in his popular organ symphony and composed a work especially for performance at the Exposition.

Saint-Saëns was the first major composer to write for the cinema, creating a noteworthy score for the 1908 silent film, *L'assassinat du Duc de Guise*. He continued his scholarly pursuits as well, working on editions of music by Beethoven, Liszt, Mozart, Rameau, Lully and Charpentier. He also continued to compose, travel, perform and conduct until his death. In August 1921, he gave a concert in Dieppe, playing seven works which represented his 75 years as a concert pianist. He went to Algiers in December and died there at the end of the month.

Saint-Saëns was indeed a person of multiple gifts. Jeremy Nicholas notes in his July 2004 *BBC Music Magazine* article on Saint-Saëns, "To an extraordinary degree, Saint-Saëns mastered every field of endeavour to which he turned his eclectic mind. In addition to being a virtuoso pianist and organist, he was also a conductor, caricaturist, playwright, poet, philosopher, and essayist on botany and ancient music; he wrote with authority on science, mathematics, astronomy and archaeology, he was a critic and a scholarly editor of music, and he composed nearly 400 works, touching every field of music. These pieces include ten concertos, five symphonies, 39 chamber works, some 50 solo piano pieces, music for half a dozen stage plays, 13 operas, dozens of secular and religious choral works, more than 90 songs and nearly 40 transcriptions. Among them are works dedicated to electricity (*La Feu Céleste*, 1900) to airmen (*Aux Aviateurs*, written in 1911 soon after Blériot crossed the Channel), to miners (*Aux Mineurs*, 1912), and to workers (*Hymne au Travail*, 1914)..." The June 2009 issue of *BBC Music Magazine* places Saint-Saëns as No. 7 on a list of the ten greatest child prodigy composers.

Serge Berthoumieux comments in his 1977 notes on a recording of Saint-Saëns' *Violin Concerto*, "There can be no doubt that he was a man of outstanding genius: this was universally admitted, and yet he was held somewhat in contempt because he did not fully belong to his own time--indeed he had indirect links with all periods. He was born in 1835: the deaths of Beethoven, Schubert and Weber had taken place less than ten years earlier; Meyerbeer and Mendelssohn were at the height of their form; Schumann and Wagner were beginning their careers. He was brought up in isolation from the world, in an essentially feminine and artistic milieu with Classical sympathies, and remained uninfluenced by a long life of contact with all the Romantics, all the creative artists whose works contained the seeds of the 20th century... Saint-Saëns worked in every genre, always aiming for and cherishing formal and stylistic perfection... The aim of his music is elegance of melodic line and architectural beauty..."

Christmas Oratorio

Late in 1858, the Church of the Madeleine commissioned twenty-three-year-old Camille Saint-Saëns to write an oratorio for that year's Christmas celebration. He set to work on December 4, and by December 15 had finished a ten-movement work telling the Christmas story, with additional commentaries upon that event. Saint-Saëns' *Christmas Oratorio* is an intimate work that requires solo singers, a chorus, and small instrumental forces—an organ, a harp, and strings. In this work, Saint-Saëns blends a number of musical styles—narrative recitatives, folk-like melodies, passionate operatic solo passages, and simple choral writing.

~~~~~ Description ~~~~~

1. Prélude (in the style of Johann Sebastian Bach)

A pastoral instrumental prelude sets the mood for the Christmas story, evoking images of a shepherd playing a flute, and a rustic manger, with the holy family and adoring animals. Although Saint-Saëns comments that this movement is in the style of Bach, it is pure 19th century Romanticism.

2. Recitative and chorus

In Saint-Saëns' beautifully crafted recitative, tenor and alto declaim the beginning words of the beloved story, almost as Gregorian chant. The soprano sings the words of the angel with great joy and passion. With intensity and great feeling, the baritone describes the multitude of angels singing praise, accompanied by energetic eighth notes in the strings. The chorus responds with joyous praise to God in the highest and wishes for peace on earth.

3. Air

This lovely aria speaks of how patiently the narrator has been waiting for the Lord. Saint-Saëns sets the gentle melody in 3/4 time, almost as if it were a lullaby.

4. Air and chorus

In this aria, the tenor passionately affirms the belief that the Lord is the Son of God. Sopranos and altos concur in passages that almost sound like cadences at the end of a hymn.

5. Duet

The text for this movement is taken from the Catholic liturgy—the *Gradual* of the *Proper* of the *Second Christmas Mass*. A *Gradual* is a chant within the Mass, usually taken from the *Psalms*. Modern *Graduals* consist of two *Psalms* verses, which need not be from the same *Psalms*. In fact, some *Graduals* may contain non-scriptural texts. In this case, Saint-Saëns uses three verses from *Psalms* 118 in a dialogue between soprano and baritone. He uses only the harp for accompaniment. The movement is divided into three musical sections, mirroring the three textual sections. Section 1 is an imitative dialogue. Section 2 uses more ornamentation. Section 3 has more legato, sustained passages.

6. Chorus

This movement is divided into two sections. In Section 1, the chorus dramatically questions why the nations are angry at imaginary things. Saint-Saëns begins the movement with the chorus entering together and asking why? To indicate agitation in the next section, he has the basses enter first, the tenors next, with notes that clash somewhat, then sopranos, and finally altos. He has sopranos, altos, and tenors together ask a second question: why do these nations imagine a vain thing? The questions are answered in Section 2, which is in a totally different key and mood. The chorus calmly and sweetly sings the doxology, a homophonic hymn of praise to the Trinity—Father, Son, Holy Spirit.

7. Trio

Movement 7 reminds the listener of Saint-Saëns' gifts in composing beautiful, flowing, romantic, operatic melodies. The movement is divided into three sections. In Section 1, tenor and soprano sing imitative passages, while the baritone enters with a slight variation on the melody. The three voices overlap at the end of the section. In Section 2, the three voices come together singing descending scale passages, while the harp plays elaborate ornamentation underneath. In Section 3, Saint-Saëns creates a variation on the vocal structure of Section 1, as the harp plays a different supporting pattern. Voices come together homophonically at the end, as the harp concludes the movement.

8. Quartet

Saint-Saëns sets this movement for two sopranos, alto, and baritone. It is crafted in Handelian style.

9. Quintet and Chorus

This movement is the most elaborate of the *Oratorio*. It is divided into five sections. Section 1 is a reprise of the opening instrumental prelude. In Section 2, the tenor soloist leads a quintet of soloists in a call-and-response style setting of the text urging all to rise and praise God. The text is punctuated with alleluias sung by the whole chorus. Section 3 is another call-and-response structure, urging all to praise God even at night. Saint-Saëns uses a different pattern for the soloists, while the chorus repeats the alleluias as set in Section 2. In Section 4, the two sopranos and alto soloists act as descants, imitating the instruments in the opening prelude. The tenor and baritone imitate the alleluias sung by the chorus. Section 5 is sung by the chorus in unison—first the tenors and basses almost as a chant. They are followed by sopranos and altos singing a conclusion, mirrored by tenors and basses. The instruments conclude the movement again repeating the melody of the opening prelude.

10. Chorus

Saint-Saëns concludes the *Oratorio* with a majestic hymn of praise.

1. Prélude (in the style of Johann Sebastian Bach)

2. Récit et chœur

(Tenor) Et pastores erant in regione eadem vigilantes et custodientes vigilias noctis super gregem suum.

(Alto) Et ecce Angelus Domini stetit juxta illos, et claritas Dei circumfulsit illos, et timuerunt timore magno. Et dixit illis Angelus:

(Soprano) Nolite timere! Ecce enim evangelizo vobis gaudium magnum, quod erit omnipopulo: quia natus est vobis hodie Christus Dominus in civitate David. Et hoc vobis signum: Invenientes infantem pannis involutum, et positum in praesepeio.

(Baritone) Et subito facta est cum Angelo multitudo militiae coelestis laudantium Deum, et dicentium:

(Chorus) Gloria in altissimis Deo, et in terra pax hominibus bonae voluntatis! (Luke 2:8-14)

3. Air

Expectans expectavi Dominum. Et intendit mihi. (Psalm 40:1)

4. Air et chœur

Domine, ego credidi, quia tu es Christus, Filius Dei vivi, qui in hunc mundum venisti. (John 11:27)

5. Duo

Benedictus, qui venit in nomine Domini! Deus Dominus, et illuxit nobis.

Deus meus es tu, et confitebor tibi. Deus meus es tu et exaltabo te. (Psalm 118:26-28)

6. Chœur

Quare fremuerunt gentes et populi meditati sunt inania? (Psalm 2:1)

Gloria Patri, gloria Filio, gloria Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

1. Prélude (in the style of Johann Sebastian Bach)

2. Recitative and chorus

(Tenor) And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

(Alto) And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them:

(Soprano) "Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger".

(Baritone) And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

(Chorus) "Glory to God in the highest, and on earth peace, good will toward men". (Luke 2: 8-14)

3. Air

I waited patiently for the Lord and he inclined unto me. (Psalm 40:1)

4. Air and chorus

"Yea, Lord: I believe that thou art the Christ, the Son of God, which should come into the world". (John 11:27)

5. Duet

Blessed be he that cometh in the name of the Lord.

The Lord is God, and he has given us light. You are my God, and I will give thanks to you: You are my God, I will praise you. (Psalm 118: 26-28)

6. Chorus

Why do the heathen rage, and the people imagine a vain thing? (Psalm 2:1)

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

7. Trio

Tecum principium in die virtutis tuae in splendoribus Sanctorum. (Psalm 110:3)

8. Quatuor

Alleluja. Laudate coeli, et exulta terra, quia consulatus est Dominus populum suum; et pauperum suorum miserebitur. (Isaiah 49:13)

9. Quintette et choeur

Consurge, filia Sion. Alleluja. Lauda in nocte, in principio vigiliarum. Alleluja. (Lamentations 2:19)

Egrediatur ut splendor justus Sion, et Salvator ejus ut lampas accendatur. Alleluja. (Isaiah 62:1)

10. Choeur

Tollite hostias, et adorate Dominum in atrio sancto ejus. Laetentur coeli, et exultet terra a facie Domini, quoniam venit. Alleluja. (Psalm 96: 8-13)

7. Trio

With you is sovereignty in the splendor of holiness on the day of your birth. (Psalm 110:3)

8. Quartet

Hallelujah. Sing, O heavens; and be joyful, O earth. For the Lord hath comforted his people, and will have mercy upon his afflicted. (Isaiah 49:13)

9. Quintet and chorus

Arise, daughter of Zion. Hallelujah. Praise God in the night: in the beginning of the watches. Hallelujah. (Lamentations 2:19)

Until Zion's righteousness thereof go forth as brightness, and the salvation thereof as a lamp that burneth. (Isaiah 62:1)

10. Chorus

Bring an offering and come into his courts. Let the heavens rejoice, and let the earth be glad, before the Lord: for he cometh. Hallelujah. (Psalm 96:8-13)

Ola Gjeilo (1978-)

Dynamic young composer and pianist Ola Gjeilo was born in Oslo, Norway, in 1978. A talented child, he began to play piano by ear when he was three or four. He began taking formal piano lessons when he was seven, as well as studying jazz and composition. He loved improvising and playing piano by ear, so he didn't learn to read music immediately. He can't even remember when he began composing. At times, he would write down his improvisations as formal compositions. He had a number of different piano teachers. By the time he reached junior high school, he had one teacher who finally forced him to concentrate on his technique. He began studying organ when he was 17. By 1999, he began to concentrate on composing concert music.

Gjeilo received his Bachelor's degree from the Norwegian Academy of Music in Oslo, and then attended the Royal College of Music in London, where he received a degree in composition. In 2001, he began studying composition with Robert Beaser at the Juilliard School of Music. He received his Master's degree in 2006. He composed a variety of works while at Juilliard, and received the Gretchaninoff Memorial Prize, as well as winning the 2005 Juilliard Composers' Orchestral Work Competition.

In 2006-2007, he moved to Los Angeles to study film composition/scoring at the University of Southern California, following up his interest in film and film music. During this time, he also worked in Los Angeles as a freelance composer and concert recording artist. In 2006-2007, he and fellow composer Asmund Skuterud created a film music company called Nordic Screen Music, based in Oslo and New York. A lover of film, he has created a number of film scores for short films, although no feature-length ones. In addition to film music, he is interested in electronic music and synthesized sounds.

Gjeilo returned to New York soon after 2007, performing as a pianist and continuing his composition work. In 2009-2010, he was Composer-in-Residence for the Grammy-award winning Phoenix (Arizona) Chorale, conducted by Charles Bruffy. At present, he is a full-time composer, based in Santa Monica, California.

Ola Gjeilo has composed over 30 published choral works, both a cappella and accompanied, that have been performed world-wide. He also has composed music for solo piano, instrumental ensembles, and orchestras. He composes jazz, as well as classical music. He has received a number of commissions, from various artists and groups, including American soprano Barbara Bonney, the Phoenix Chorale, Philip Brunnelle, the Edvard Grieg Society, St. Olaf College, Ensemble Mendelssohn, the Choral Arts Ensemble, and Voces Nordicae. His choral music has been performed by the Kansas City Chorale, Conspirare, the World Youth Choir, VocalEssence, Mogens Dahl Chamber Choir, Brigham Young University Singers, Norwegian Soloists' Choir, and the Swedish Broadcasting Corporation's Radiokören.

Gjeilo's music has been performed in over 30 countries, including the United States, Canada, the United Kingdom, South Africa, Norway, Sweden, Denmark, Finland, Germany, Hungary, France, and Belgium. His music also has been featured on PBS in the United States, and the major Scandinavian television channels. As a performer himself, Gjeilo has performed all over the world. Many times, he has performed with choral groups presenting his music.

Ola Gjeilo has his own voice and musical language, influenced by classical, jazz, and folk music. He is especially interested in composing vocal, orchestral, and piano music. He notes that he has been influenced especially by Keith Jarrett, Thomas Newman, Howard Shore, Philip Glass, and John Adams. To him, the piano often is an equal partner in his compositions. In addition, he also enjoys doubling voices with a string quartet. As he comments in the introduction to his composition, *Dark Night of the Soul*, "I just love the sound of voices singing chords on 'Ooh' or 'Mmm'. It creates a sound that can be so amazingly evocative and warm, especially when doubled by a string quartet".

Prelude

Composed in 2006, Ola Gjeilo's *Prelude* shows the influence of Gregorian chant and early polyphony. Gjeilo comments, "Named *Prelude* despite its Latin text, I conceived of this piece as a concert opener, a type of introductory or entrance music. Of simple ABA form, its joyful and celebratory starting and closing sections frame a more serene middle part. *Prelude* synthesizes ideas from two of my earlier choral works, *Nya Vägar* and *Exsultate, Jubilate*. I reworked my favorite parts from each of those compositions and created a new and what I hope is a strong and moving piece of music". The two outer sections are vigorous in their sounds of rejoicing, while the contemplative middle section speaks of peace and gentle feelings.

Exsultate, Jubilate

O vos animae beatae

Exsultate, Jubilate

Summa Trinitas revelatu

Et ubique adoratur,

Date gloriam,

Date illi gloriam

Summa Trias adoratur,

Date illi gloriam.

Tu virginum corona,

Tu nobis pacem dona.

Tu consolare affectus,

Unde suspirat cor.

Alleluia.

Summa Trinitas revelatur

Et ubique adoratur,

Date gloriam,

Date illi gloriam

Summa Trias adoratur,

Date illi gloriam.

Rejoice, resound with joy.

O you blessed souls,

Rejoice, resound with joy,

The Great Trinity is revealed

And everywhere adored;

Give glory

Give it glory,

The Great Triad is adored,

Give it glory.

You, o crown of virgins,

Grant us peace,

Console our feelings,

From which our hearts sigh.

Alleluia.

The Great Trinity is revealed

And everywhere adored;

Give glory

Give it glory,

The Great Triad is adored,

Give it glory.

A Spotless Rose and Its History

Ola Gjeilo has created a beautiful setting of the German Annunciation hymn *Es ist ein Ros' entsprungen*, known to so many Americans as *Lo, How A Rose E'er Blooming*. Gjeilo uses the text, *A Spotless Rose is Blowing*, a different translation of the original text. Other composers also have set this melody and text. German composer Hugo Distler includes the hymn in his composition, *The Christmas Story*. English composer Herbert Howells sets it in *A Spotless Rose*. Brahms created a chorale fantasy for organ based on the original melody. English lovers of carols know *Es Ist Ein Ros Entsprungen* as *A Great and Mighty Wonder*. The text for that carol is taken from a hymn by St. Germanus, instead of the anonymous German text.

Michael Praetorius (1571-1621) and the Original Text

Keyte and Parrott note that both the words and original music of this anonymous folk hymn may have been written in the German diocese of Trier (in the Moselle Valley) during the late 15th or early 16th century, circa 1587. The most familiar setting of *Es ist ein Ros' entsprungen* is the one by Michael Praetorius in his 1609 *Musae Sioniae*. He sets the original folk tune. Praetorius' setting appeared with 23 verses of text in the 1599 Cologne publication, *Alte Catholische Geistliche Kirchengesänge*.

Here are the original three verses in German:

*Es ist ein Ros' entsprungen aus einer Wurzel zart,
Wie uns die Alten sungen, von Jesse kam die Art
und hat ein Blümlein bracht mitten im kalten Winter,
Wohl zu der halben Nacht.*

*Das Röslein, das ich meine, davon Jesaia sagt,
Hat uns gebracht alleine Maria, die reine Magd.
Aus Gottes ewigem Rat hat sie ein Kind geboren
Wohl zu der halben Nacht.*

*Das Blümelein so kleine, das duftet uns so süß,
Mit seinem hellen Scheine vertreibt die Finsternis:
Wahr' Mensch und wahrer Gott,
Hilft uns aus allem Leide, rettet von Sünd und Tod.*

Ian Bradley comments, “the reference to ‘kalten Winter’ makes this one of the earliest known hymns to give a wintry setting to the Nativity story and shows that it was not just the Victorians who scattered snow on the Christmas scene”.

There are various versions of this hymn. Many of the stanzas differ slightly, and the meaning depends on which version is used. The text also is translated as *A Spotless Rose is Blowing*, and Ola Gjeilo has set this translation by Catherine Winkworth. He does not use all three stanzas of the poem—only the first two, adding *Alleluia* as a refrain. Instead of using the original folk-tune melody, Gjeilo composed his own folk-tune like setting.

Catherine Winkworth (1827-1878) and the English Translation

Catherine Winkworth was an English translator, especially of music from the German chorale and German hymn tradition. Born in London, she lived most of her life in Manchester, except for a year that she spent in Dresden, Germany. She studied with the Unitarian minister Reverend William Gaskell and the English philosopher Dr. James Martineau. Her friendship with the German ambassador to England, Chevalier Christian Karl Josias Bunsen (1791-1860), prompted her interest in translating German hymnody. He gave her a copy of *Andachtsbuch*, a collection of German hymns. *Lyrical Germanica*, published around 1854, is her first set of German hymns translated into English. In 1858, she followed with a second. In 1863, she published *The Chorale Book for England*, which had both translations and tunes of German hymns. The work was co-edited by composers William Sterndale Bennett and Otto Goldschmidt. In 1869 she published *Christian Singers of Germany*, a book of biographies of German hymn writers. The *Harvard University Hymn Book*, 1964, notes that she “did more than any other single individual to make the rich heritage of German hymnody available to the English-speaking world, through her many translations of German hymns...” In addition to her literary interests, she was deeply interested in women’s rights and higher education for women. She died in Geneva, Switzerland, in 1878.

Winkworth’s 1869 translation is as follows:

Alleluia, alleluia, alleluia, alleluia.

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

Alleluia, alleluia, alleluia, alleluia.

This stanza refers to Jesse, the father of King David and an ancestor of Jesus. It describes Jesse as the tree from which Jesus' line springs. The rose is Mary, the Virgin Mother.

The rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing,
In Mary, purest Maid,
(Solo) The Blessed Babe she bare us,
In a cold, cold winter's night.
(Chorus) Through God's great love and might,
The Blessed Babe she bare us,
In a cold, cold winter's night.
Alleluia, alleluia, alleluia, alleluia.

Theodore Baker (1851-1934) and the American Translation

Most Americans probably are most familiar with Theodore Baker's English language translation. Baker (1851-1934) was an American musicologist, organist, and literary editor for Schirmer Publishing Company. He moved to Germany in 1874 to study business, turned to music instead, and received a doctorate at Leipzig in 1882. His dissertation was about the music of the Seneca Indians, the first major publication to deal with the music of the American Indian. He returned to the United States in 1891, employed as a literary editor for Schirmer. He translated many books and texts into English. *Lo, how a rose e'er blooming* dates from 1894. Baker wrote many articles for Schirmer's *Musical Quarterly* magazine. He was the first editor of *Baker's Biographical Dictionary of Musicians* (1900), also a Schirmer publication. Nicholas Slonimsky edited later editions.

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;
To show God's love aright,
She bore to men a Savior,
When half spent was the night.

The floweret, so small
That smells so sweet to us
With its clear light
Dispels the darkness.
True man and true God!
He helps us from all trouble,
Saves us from sin and death.

Peter Hognestad (1866-1931) and the Norwegian Translation

Gjeilo also has used his beautiful melody for Peter Hognestad's 1921 Norwegian translation of that hymn. Hognestad was a Norwegian theologian, writer, translator, and Lutheran bishop, known especially for his 1921 translation of the *Bible* into Nynorsk, the 19th-century-created New Norwegian language, as contrasted with Bokmal, an older Danish language also used in Norway.

Alleluia, alleluia, alleluia, alleluia.

Det hev ei rose sprunge

Ut av ei rot så grann,

Fedrane hev sunge,

Av Isaïs rot ho rann;

*Og var ein blome blid midt i den kalde vinter,
ved mørke midnattstid.*

Alleluia, alleluia, alleluia, alleluia.

*Om denne rosa eine, er sagt Jesajas ord,
Maria møy, den reine, bar rosa til vår jord
(Solo) Det hev ei rose sprunge,
som var i spådom sagt,
(Chorus) Og Herrens miskunnsomt,
det store under gjorde,
som var i spådom sagt.*

Alleluia, alleluia, alleluia, alleluia.

The Ground

The Ground is based on a chorale in the last movement of Gjeilo's *Sunrise Mass for Choir and String Orchestra* (2008), using the text of the concluding part of his Mass: *Benedictus* and *Agnus Dei*. Gjeilo's Mass is in four movements:

The Spheres (Kyrie)

Sunrise (Gloria)

The City (Credo)

Identity (Sanctus) & The Ground (Benedictus/Agnus Dei)

The Ground is divided into three sections, using the same melodic structure, but changing keys and increasing in intensity from section to section. The composition ends with a quiet setting of the plea for peace, *Dona Nobis Pacem*. Gjeilo comments, "The chorale, beginning at *Pleni sunt caeli* in that movement is the culmination of the Mass, and it's called *Identity & The Ground* because I wanted to convey a sense of having 'arrived' at the end of the Mass; to have reached a kind of peace and grounded strength, after the long journey of the Mass, having gone through so many different emotional landscapes." He wanted to make this chorale available as a separate work, and notes, "So, here is a version with piano and optional string quartet accompaniment, including a new intro and epilogue that mainly features the piano, with accompaniment from the choir and strings. In those sections, the choir functions almost like a string orchestra, as a bed of warm and evocative sound. I love the sound of choir and strings doubling each other!"

Walton Music Publishers printed the full score and string parts specifically for the San Francisco Lyric Chorus performance of this work. They are otherwise unpublished.

Pleni sunt caeli et terra gloria tua.

Osanna, Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Benedictus qui venit.

Osanna, Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi,

Agnus Dei qui tollis peccata mundi,

Dona nobis pacem.

Stephen Paulus (1949-)

Born in Summit, New Jersey in 1949, composer Stephen Paulus moved with his family to Minnesota when he was two. His parents and his brothers were musical and played a variety of instruments. He began studying piano when he was ten, and began composing when he was 13 or 14. For two years, he attended Macalester College in St. Paul, Minnesota, before transferring to the University of Minnesota, where he studied composition with Paul Fetler and Dominick Argento. He received a B.A. in Music (1971), M.A. in Music Theory and Composition (1974), and PhD in Composition (1978). One of his jobs as a graduate student was to serve as an accompanist for voice teacher Constance Wilson, from whom he learned about vocal physiology and production. His observation of her work with students gave him a wonderful background for composing songs and choral works.

As a graduate student in 1973, he co-founded the Minnesota Composers Forum, along with his student colleague, composer Libby Larsen. That organization was devoted to promoting Minnesota composers and their music. It grew and changed its name to American Composers Forum, one of the major American organizations promoting American composers and their music, especially fostering the creation of new music. Paulus served as one of the managing composers from 1973 to 1984.

Stephen Paulus is one of the few contemporary composers who can make a living as a composer without having an additional teaching or other music-related position. He has composed over 400 works in a variety of genres, including 10 operas, of which *The Postman Always Rings Twice* (based on the *noir* novel) is the best known; 55 works for orchestra, over 150 choral works, both a cappella and accompanied; oratorios; concerti for various instruments; songs, chamber music, and works for solo instrument.

Paulus has received a number of commissions from such organizations as the New York Philharmonic, Cleveland Orchestra, Dallas Symphony Orchestra, Houston Symphony, Minnesota Opera, Chamber Music Society, Lincoln Center, American Composers Orchestra, Dale Warland Singers, Harvard Glee Club, and New York Choral Society. He also has received commissions from individual artists, including Thomas Hampson, Deborah Voigt, Samuel Ramey, Elizabeth Futral, Doc Severinson, Leo Kottke, Robert McDuffie, Paul Sperry, Hakan Hagegard, Janet Bookspan, William Preucil, Lynn Harrell, Evelyn Lear, and Cynthia Phelps. In addition, he has served as composer-in-residence with a number of orchestras, including Minnesota (1983-1987), Atlanta (1988-1992), Tucson, and Annapolis. He has been a resident composer at a number of music festivals, including the Tanglewood Festival, Santa Fe Chamber Music Festival, Aspen Music Festival, Oregon Bach Festival, and Aldeburgh and Edinburgh Festivals in the United Kingdom. He also served as a composer in residence with the Dale Warland Singers.

Stephen Paulus is the recipient of numerous awards including Guggenheim and National Endowment for the Arts, Fellowships, as well as the Kennedy Center Freidheim prize (1981). He also is active in ASCAP, the American Society of Composers, Authors, and Publishers, serving as Symphony and Concert Representative since 1990. Paulus's works are Romantic by nature, influenced by today's contemporary sound. Brian Morton comments: "Paulus's virtues are those of his operas: solid construction, an impressively differentiated dramatic spectrum, fine lyrical passages and occasionally startling flourishes."

Jesu Carols

Stephen Paulus' *Jesu Carols* for chorus and harp was commissioned by Chicago's William Ferris Chorale and published in 1985. Paulus sets four different texts:

1. *Jesu's Lyfelyne*. Dame Juliana Berners (fl. 1375-1380), an English writer on fishing, hawking, hunting, and heraldry, wrote this description of Jesus' lineage. Berners is best known for being the first woman to write a book on fly fishing.

2. The *Ship Carol* is a setting of an anonymous 16th century Scottish text.
 3. *Way Not His Cribbe* uses text taken from 16th century Catholic poet Robert Southwell's eight-stanza poem, *New Heaven, New War*. Benjamin Britten uses text from the same poem in *This Little Babe*, the sixth movement of the *Ceremony of Carols*.
 4. *The Neighbors of Bethlehem* is a setting of a 13th century French carol.
- We perform today *The Ship Carol* and *The Neighbors of Bethlehem*.

The Ship Carol

The text for this carol is one of many that refer to ships (usually three) appearing on Christmas Day, carrying a combination of Jesus, Joseph, Mary, and/or various saints. The story may be based on the legend of The Three Wise Men, the Magi. One story tells of their bones being located by Empress Helena, (mother of Constantine the Great and discoverer of the True Cross), who had them sent across the Mediterranean Sea to Constantinople. Later, St. Eustorgius (Archbishop of Milan, 343-349) took them to Milan. In 1164, they were a gift to Germany's Cologne Cathedral from the German Holy Roman Emperor, Frederick 1 Barbarossa (1122-1190), who confiscated them from Milan. The ship might refer to the ship sailing up the Rhine River to deliver the relics to the Cathedral.

The bones of the supposed Magi reside at Cologne Cathedral to this day. The Shrine of the Three Kings is the largest reliquary in the Western world and is located behind the high altar. The casket was opened in 1864, and there were bones that could be assembled into three almost complete bodies—a youth, a young man, and an older man, along with 12th century coins.

Stephen Paulus divides *The Ship Carol* into three sections. He begins Section 1 with tenors and basses singing the first phrase of the text. Sopranos and altos join them on the second phrase. Sopranos and altos only sing the text in Section 2. Sopranos and tenors begin Section 3, singing the first phrase, and altos and basses enter half a measure later with a counter melody. All voices come together at "Our Lord harped..." Paulus ends the composition with sopranos and altos singing in unison on the word "morn".

There comes a ship far sailing then,
 St. Michael was the steersman,
 St. John sat in the horn;
 Our Lord harped, our Lady sang,
 And all the belles of heaven they rang,
 On Christ's Sunday at morn.

The Neighbors of Bethlehem

Stephen Paulus sets Stewart A. Trench's translation of a 13th century Noël (carol), *Les Voisins, The Neighbors*, published in 1912, with music composed by Belgian musicologist/composer François-Auguste Gevaert (1828-1908). Gevaert's composition resembles a simple folksong. Paulus's composition is much more dramatic and programmatic. For example, the opening phrase, "Good neighbor, tell me why that sound, that noisy tumult rising round" is loud and slightly discordant, where "Awaking all in slumber lying" is in unison and more peaceful. Paulus creates a spirited setting of this delightful text.

Good neighbor, tell me why that sound,
 That noisy tumult rising round,
 Awaking all in slumber lying?
 Truly disturbing are these cries,
 All through the quiet village flying,
 O come ye shepherds, wake, arise!

What, neighbor, then do ye not know
God hath appeared on earth below
And now is born in manger lowly!
In humble guise he came this night,
Simple and meek, this infant holy,
Yet how divine in beauty bright.

Good neighbor, I must make amend,
Forthwith to bring Him will I send,
And Joseph with the gentle Mother.
When to my home these three I bring,
Then will it far outshine all other,
A palace fair for greatest king!

The original French text found in Gevaert's Noël is as follows:

*Voisin, d'où venait ce grand bruit,
Qui m'a réveillé cette nuit,
Et tous ceux de mon voisinage?
Vraiment j'étais bien en courroux
D'entendre par tout le village:
Sus, sus, bergers!
Sus, sus, bergers, réveillez vous,
Sus, sus, bergers, réveillez vous!*

*Quoi donc, voisin, ne sais tu pas,
Qu'un Dieu vient de naître ici bas,
Qu'il est logé dans une étable!
Il n'a ni langes ni drapeaux,
Et dans cet état misérable,
On ne peut voir,
On ne peut voir rien de plus beau,
On ne peut voir rien de plus beau!*

*Je vais donc faire de mon mieux,
Pour le retirer de ces lieux,
Et Joseph avecque Marie!
Quand ils seront tous trois chez moi,
Ma maison sera plus jolie
Que le palais,
Que le palais du plus grand roi,
Que le palais du plus grand roi!*

Three Christmas Spirituals

African people were brought forcibly to the New World as servants and slaves, beginning in the 16th century. In spite of the horrific manner of their coming, they have enriched the Western hemisphere through their humanity, skills, talents, art, and music. We sing three spirituals that reflect the impact and origins of these African immigrants.

William Levi Dawson (1899-1990)

Born in Anniston, Alabama, composer, educator, and conductor William Levi Dawson was a major figure in arranging and popularizing the Negro folk song. His father, George (possibly a former slave), had little education, and made his living playing music in saloons. He also frowned on education for his seven children. His mother, Eliza, was the educated daughter of landowners, and was insistent that the children attend school. William, the eldest, went to school briefly before his father apprenticed him to a shoemaker. The boy wanted to study music, but the father said no. Neighbors intervened, and young William was allowed to join a local band, led by a man who had studied at Tuskegee Institute. Young William wanted very much to attend Tuskegee. He saved his pennies from working, and paid \$.50 a month to study academic subjects privately with

the principal of the local school. He supplemented that education by attending night school. He worked for a dry goods store, delivering packages on an old bicycle. When he was 13, he sold the bicycle for \$6, and ran away from home, using the money to get to Tuskegee.

Dawson entered Tuskegee in 1912 as a special agricultural student, which meant that he had to work on the school's farm in order to pay for his tuition and other fees. While at Tuskegee, he played in both band and orchestra, led by Frank Drye. He received thorough training in both band and orchestral instruments. He also took piano and harmony lessons privately from Alice Carter Simmons. He sang in the Tuskegee Choir, played trombone in the band and orchestra, and went on tour with both instrumental groups.

After graduating from Tuskegee in 1921, Dawson taught band and orchestral instruments at the Kansas Vocational College in Topeka. He also conducted the school band. At the same time, he studied composition and theory with Henry Stearns at Washburn College. In May 1922, he left college to play trombone in a Kansas City professional band. He also published his first piece of music, *Forever Thine*, a song for voice and piano.

Between 1922 and 1925, Dawson taught music at Lincoln High School in Kansas City. It was while he was conducting the 150-voice school choir that he began to create many of his Negro folk song arrangements. He was adamant that they be called Negro folk songs, not spirituals. At the same time, he studied theory and composition with Regina G. Hall and Carl Busch at the Horner Institute of Fine Arts in Kansas City. He received his Bachelor of Music degree with honors in 1923. His *Piano Trio* was played at graduation.

After graduation, Dawson enrolled in Chicago's American Conservatory of Music as a scholarship student. He studied composition with Adolph Weidig, as well as studying composition with Felix Borowski at the Chicago Musical College. In 1927, he received his Master's degree in composition, graduating with honors. He stayed in Chicago for the next three years, juggling several positions—arranger and editor for two publishing companies, conductor of the Good Shepherd Congregational Church choir, trombone player for a dance band, and first chair trombone for the Chicago Civic Orchestra (1926-1930). In 1929, he entered a contest and won one of the band conducting positions for the 1933 Chicago World's Fair. He also won the 1930 Wanamaker contest prize for his song, *Jump Back, Honey, Jump Back* and for his first orchestral composition, *Scherzo*. In 1931, he won another Wanamaker prize for his song, *Lovers Plighted*.

Dawson returned to Tuskegee in 1930 to teach and organize the Music Department. He was the Music Department between 1931 and 1956. In 1931, he was appointed conductor of the Tuskegee Choir, and over the next 25 years brought it to international recognition. The Choir made many tours of the United States, including a four-week engagement at Radio City Music Hall in 1931, a 1932 appearance at the White House, and radio broadcasts on NBC and CBS during the next ten years. In 1934, the Choir toured the British Isles, Europe, and the Soviet Union, sponsored by the President of the United States and the State Department.

Although many choral singers would argue that William Dawson's major contribution to music is his Negro folk song arrangements, music scholars consider his *Negro Folk Symphony* (1930-1931) his most important work. It received its premiere in 1934 with Leopold Stokowski and the Philadelphia Symphony Orchestra. The *Symphony* uses four Negro folk songs as theme material. Dawson revised the *Symphony* in 1952 to include African rhythms, after he returned from a trip to Africa.

Dawson retired in 1954 as conductor of the Tuskegee Choir, and retired in 1955 as Chair of the Tuskegee Music Department. In 1956, the U.S. State Department sent him to Spain to help train and conduct choral groups. He continued to compose and to serve as guest conductor of a number of organizations, including various American choral groups, symphony orchestras in Kansas City, Nashville, and Baltimore, and groups at various festivals.

William Dawson was the recipient of numerous honors and awards, including an honorary

Doctor of Music Degrees from Tuskegee (1956), Lincoln University (1978), and Ithaca College (1982). He received the prestigious University of Pennsylvania Glee Club Award of Merit in 1968. He was inducted into the Alabama Arts Hall of Fame (1975), received the Alabama Arts Award (1980), and received the Tuskegee Alumni Merit Award (1983). He died in 1990.

Mary Had A Baby

St. Helena Island is one of South Carolina's Sea Islands, an archipelago in Beaufort County just off the southeast corner of the state. Some historians consider these islands the first United States area visited by European explorers, most probably the Spanish explorer Lucas Vázquez de Ayllón around 1520. At this time, Spain was very active in exploring the New World. The Spanish established a major port on the neighboring island of Port Royal, and Port Royal was at one time the capital of Spanish Florida.

During the colonial era, the Sea Islands were controlled first by Spain, then France, then Spain again, and finally by England, which occupied them until the American Revolution. Europeans found that the island lands, including St. Helena, were excellent agricultural areas, partly due to their semi-tropical climate. They have a great similarity to the rice-growing areas of West Africa, and also were wonderful lands for growing such crops as indigo, cotton, and spices.

The Spanish began bringing West African slaves to the islands to work on plantations soon after 1520, especially slaves from Sierra Leone. Much of the land was devoted to growing rice. Over the years, the European plantation owners and their families living on the islands often escaped to the mainland during the hot and steamy spring and summer seasons, when the incidence of malaria and other tropical diseases was most prevalent. Therefore, African-Americans dominated the island populations. In fact, African-Americans were the majority population in South Carolina and coastal Georgia by the mid-18th century.

Those African-Americans on the islands were isolated from the mainland, and thus developed their own culture, heavily influenced by their African roots. These African-American islanders, as well as African-Americans who reside in the coastal plains of South Carolina and Georgia, are known as Gullah. The specific origin of the name "Gullah" is unknown, perhaps referring to Angola, from which some Gullah people came, or the Gola, an ethnic group that lives in the area around the border between Sierra Leone and Liberia. The name may come also from Native American or Spanish words. St. Helena Island is the center of Gullah culture, and direct African influences can be seen in many aspects of Gullah life, including language, cuisine, beliefs, fables and myths, crafts and art works, worship and music.

The African-Americans brought by their captors to St. Helena Island were exposed to Christian church music. After time, they combined Christian concepts and texts with traditional African musical formats. 'Call and response' worship is a traditional African format, where a narrator/speaker will make a statement or ask a question, to be followed by a response from the congregation.

Mary Had A Baby is thought to have originated on St. Helena Island in the early 18th century. It is a 'call and response' spiritual, with one voice asking such questions as, "Where was He born?, What did they call Him?," etc., and the other voices answering. Such compositions can have an infinite number of verses, depending on the number of questions or comments. There are two variant tunes and responses for this composition. We sing today the response, "My Lord!" A second version uses the response, "The people keep a-coming and the train done gone", perhaps a reference to the coming of the railroad in the 1830s and 1840s.

William Dawson's beautiful setting of this spiritual speaks is heartfelt in its feeling. Roland Clancy comments that Dawson, "often wrote in a Neo-Romantic style that employed black folk song idioms. Inspired by the majesty of the carol text, he adroitly used this musical technique to create a heightened sense of dignity and to glorify a mother and her newborn child despite the humble surroundings".

Mary had a Baby, My Lord!
Oh, Mary had a Baby,
Mary had a Baby, My Lord!

Where was He born?
Born in a manger.
Oh, Mary had a Baby
Born in a manger, My Lord!

What did they call Him?
"King Jesus",
What did they call Him,
"King Jesus".
Oh, Mary had a Baby.
He was called "King Jesus".
Mary had a Baby, oh, yes!

He is called "King Jesus",
"Mighty Counsellor",
"King Emanuel", "Mighty God",
"Everlasting Father",
"Prince of Peace".
Mary had a Baby.
My Lord! My Lord!

Robert de Cormier (1922-)

Composer, arranger, and conductor Robert de Cormier was born in Pinelawn, New York, in 1922. He studied at Toby College (1940-1941), New Mexico University (1942), and the Juilliard School of Music, where two of his professors included Robert Shaw and Julius Herford. He received his Bachelor's degree in 1948 and his Master's degree in Music in 1949. For six years after graduation, he taught music at New York's Elisabeth Irwin High School, part of The Little Red Schoolhouse, a private school. Mary Travers, of the folk trio, Peter, Paul and Mary, was one of his students. During this time, he also conducted choruses and wrote arrangements of folk songs and other works.

In the early 1950s, de Cormier enrolled as a student at New York's Erwin Piscator Dramatic Workshop. Other students at various times in this theater workshop included Marlon Brando, Tony Curtis, Bea Arthur, Walter Matthau, Elaine Stritch, Tennessee Williams, and Harry Belafonte. De Cormier met Harry Belafonte at the Piscator School at the time when Belafonte was gaining success with his first album of calypso music. When Belafonte planned a second calypso album, he asked de Cormier to write the music and conduct the numbers on the album. That album, *Belafonte Sings of the Carribean* (1957), began a collaboration of several years in which de Cormier arranged music for Belafonte and conducted the Belafonte Singers, the male choral ensemble that accompanied Belafonte on recordings and in concerts.

The last album on which he worked was *Swing Dat Hammer* (1960), which won the 1960 Grammy for best ethnic or traditional folk recording.

In 1962, de Cormier formed the Robert de Cormier Singers, his own 25-member professional ensemble. The group toured in the United States and abroad, and produced a number of recordings for the Arabesque label into the 1980s and 1990s.

In 1970, he became Music Director of the New York Choral Society, a 150 voice symphonic chorus performing major works with orchestra and producing recordings. Although de Cormier retired from that position around 1987, he returned frequently to conduct performances as their Music Director Emeritus.

Around 1973, Robert de Cormier became the Music Director for Peter, Paul and Mary, a position he held for 27 years (ca. 2010). He conducted the New York Choral Society as one of the performers at Mary Travers' memorial service in November 2009. In 1993, de Cormier was invited to establish and conduct the Vermont Symphony Orchestra Chorus. As Music Director of that group, he both prepared the Chorus for work with other conductors and conducted the Chorus and Symphony Orchestra himself. He conducted that group in such major works as

Mozart's *C Minor Mass*, Verdi's *Requiem*, Vaughan Williams' *Dona Nobis Pacem*, Haydn's *Creation*, Beethoven's *Missa Solemnis*, Orff's *Carmina Burana*, and Brahms' *German Requiem*.

In 2000, de Cormier formed Counterpoint, an eleven-member professional chorus, which he conducted until early 2011, stepping down only as he approached his 90th birthday. Counterpoint has released several recordings on the Albany label.

In addition to choral and symphonic works, de Cormier conducted two operas in 1995-1996, *Brundibar* and *The Emperor of Atlantis*, leading performances in Vermont, New Hampshire, Massachusetts, and New York. De Cormier also has conducted on Broadway, at the Berkshire Choral Institute, and in Israel at the Zimruya World Assembly.

Robert de Cormier also has been involved in several television specials—Thames Television's *Christmastide* with Jessye Norman (1988); PBS's *A Holiday Concert* (Peter, Paul and Mary); *Peter, Paul and Mommy Too* (1993); and *Lifelines* (1996)—and was the choral director for a PBS television special, *Christmas at Carnegie*, starring Kathleen Battle and Frederika von Stade. De Cormier created a three-part BBC series on choral folks songs, as well as an Emmy-award winning television special with Harry Belafonte.

De Cormier is well known for his arrangements of African-American spirituals, international folk songs, and Christmas music. In addition, he arranged the music for the Broadway musicals, *110 In The Shade* and *The Happiest Girl in the World*. He has composed a variety of other music, including a ballet, *Rainbow Round My Shoulder* (1960), a work still in the repertoire of the Alvin Ailey Company; *The Jolly Beggars*, a cantata based on the poetry of Robert Burns (1998); *Legacy* (1977), a New York Choral Society commissioned setting of poems written by his father-in-law in honor of de Cormier's son, who died of testicular cancer in 1977; *Four Sonnets to Orpheus* (ca. 1988), *Shout for Joy* (selections of Christmas spirituals, 1979), and *Under A Greenwood Tree*.

De Cormier continues to teach and conduct. In Spring 2008, he taught a class at St. Michael's College (Colchester, Vermont) about songs of resistance. In Summer 2009, he conducted at the Vermont International Music Festival. In 2011, he directed the chorus at the Vermont High School Honors Music Festival, held at Castleton College. He also serves as a member of the New York State Council on the Arts, and has been a member of the National Endowment for the Arts' choral panel.

The Virgin Mary Had A Baby Boy

Trinidad-born calypso singer and actor Edric Connor (1913-1968) learned this carol from James Bryce, "whose parents and grandparents were in Trinidad before slavery was abolished in 1834." It was published in Connor's 1945 book, *The Edric Connor Collection of West Indian Folk Songs and Tunes*. Connor met Bryce in 1942, when Bryce was 94, working on a grapefruit plantation dressed in rags, and earning low wages. Bryce died in 1943. Robert de Cormier, well-versed in music of the Caribbean, has created a delightful arrangement of this island favorite.

This spiritual is divided into two sections: verse and refrain. Keyte and Parrott, in the *New Oxford Book of Carols*, note that, "The music of the verse is in a calypso idiom, but the refrain, which may predate it, has powerful echoes of Africa..."

The Virgin Mary had a baby boy,
The Virgin Mary had a baby boy,
The Virgin Mary had a baby boy,
An' they said that his name was Jesus.

Refrain:

He come from the glory, he come down,
He come from the glorious kingdom.

Oh yes, believer, Oh yes, believer,
He come from the glory, he come down,
He come from the glorious kingdom.

The wise men saw where the baby was born,
The wise men saw where the baby was born,
The wise men saw where the baby was born,
An' they said that his name was Jesus.

(Refrain)

The Virgin Mary had a baby boy,
The Virgin Mary had a baby boy,
The Virgin Mary had a baby boy,
An' they said that his name was Jesus.

(Refrain)

André J. Thomas (1952-)

Composer/arranger, conductor, educator and clinician André Thomas was born in Wichita, Kansas, and educated in the Wichita public schools. When he was four, he would listen to hymns and songs in church, and play them by ear on the piano at home. By the time he was 14, he was conducting his church choir, a position he held for ten years. His first composition experience was composing music for a church pageant. Most of his compositions are arrangements of spirituals or use the melodies as the basis of a composition. His non-spiritual compositions usually have an African-American connection.

Thomas received his B.M.E. from Friends University in Wichita, his M.M. in piano performance from Northwestern University, and his D.M.A. in choral conducting from the University of Illinois, Champaign-Urbana. At present, he is Director of Choral Activities and Professor of Choral Music Education at Florida State University in Tallahassee. He previously was a member of the music faculty at the University of Texas, Austin. Since 1988, he has been the Artistic Director of the Tallahassee Community Chorus.

After graduation from college, Thomas became a teacher in the Wichita public school system. He found composition a necessity when teaching junior high school, because he often did not have the appropriate music to fit his particular group of students. He sent one of his compositions to a publisher, but it was rejected. He gave up the idea of publishing his compositions until he was teaching at the University of Texas. In 1982, a music publisher asked him if he had ever composed anything. He sent his composition, *Keep Your Lamps*, which was published within weeks. It is one of his most popular arrangements.

André Thomas is in much demand in the United States and internationally as a choral conductor and clinician. He has conducted choirs at the American Choir Directors Association conferences, as well as at the International Federation of Choral Musicians conferences and the World Youth Choir (in China and the Philippines). He has been a guest conductor of the Birmingham Symphony Orchestra in England, and the Berlin Radio Choir in Germany.

African Noel

André Thomas has created a jubilant, energetic arrangement of this delightful folksong. Its origins are unknown. It appears to be sung in South Africa, as well as in Liberia, where the refrain is a chant called *Bunawa*:

Bunawa, bunawa, bunu-i-o (4 times)
No-ni-ni-no-na (4 times)

Australian Jane Becket notes on *Choralnet* that *Bunawa* is widely known by Australian children and community choruses through publication in several Australian songbooks. She says, “We think the meaning is “don’t cry little girl, don’t cry” . She says that, “Commentary on the song states “some Liberian refugees... know it as the word used in one African dialect as knocking on a door”.

André Thomas’ *African Noel* is divided into two parts: a repeated refrain and one verse. Whether or not the verse section also is part of an African folksong is unknown. The syncopated rhythms of this wonderful song create a joyous, festive mood.

Refrain:

Sing Noel, sing Noel, Noel, Noel.

Sing we all Noel, sing we all Noel.

O come, ye people, gather here

To hear the news of good cheer.

The King of Kings, the Lamb of God

Is born today in Bethlehem.

Robert Train Adams (see Biography in “The Performers” Section)

Christmas Fantasy: From the Composer

“*Christmas Fantasy* grew out of the process of developing the San Francisco Lyric Chorus’s December 2009 program. We based our program on a list of carols presented in the *BBC Music Magazine*. I wanted to be able to include some of the familiar carols on the list, but wished to do more with them than just sing a couple of verses and move on to the next carol--and wanted the audience to have the chance to sing. I had also been looking for a piece to end the concert, but none of the ones on the list was satisfactory. The answer was pretty obvious to me: write a piece that fulfilled these criteria.

“First, a little background. To create the list, the *BBC Music Magazine* polled 50 choral conductors (primarily British, but including a few people across the pond...) for the five carols they most liked to include in their annual service of lessons and carols. From the 250 entries, the magazine picked the 50 most popular. As a result, in the case of some carols, like *It Came Upon The Midnight Clear*, tunes were picked that were more familiar to the British audience than to its American counterpart. My set begins with one of these less familiar tunes: Arthur Sullivan’s *Noel*. I deliberately took some time introducing this tune, so that the audience could hear it develop. As it is presented, hints (both choral and instrumental) of Richard Willis’ more familiar tune *Carol* (to American audiences, at least) appear.

“The 2010 version of the *Fantasy* had an additional element: a brass quartet. Since last year’s concert featured music for chorus and brass, it only seemed appropriate to add the quartet to my piece. The challenge: add in the instruments in such a way that it sounded like the piece couldn’t have existed without them, while at the same time NOT re-writing the choral or organ parts. In some instances, particularly when the audience sang, the brass doubled the choral harmony. In other spots, particularly those where I had the room to be more creative, the brass added its own unique flavor.

“The 2011 version offered me a different challenge: strings and harp. In last year’s version, I didn’t change the organ part. This year I did, with occasional spots where harp or strings take on part of the organ role. Like last year, I wanted the instrumental parts to sound like they had always been written that way. Having experienced the *Fantasy* with a robust brass group, it was fun writing this year’s more orchestral-oriented setting.

“Where the brass added fanfares in the first section of the piece last year, the strings foreshadow the choral entrances, while the harp works with the organ to provide the foundation on which everything else builds.

“As we move through the *Fantasy*, the audience joins the chorus on three carols, singing one verse of *O Come, All Ye Faithful*, one verse of *The First Nowell*, and two verses of *Silent Night*. In preparation for this last carol, a group of soloists sings the first verse, as singers move into place around the audience before we all join in on the other verses.

“An instrumental interlude, based on *Silent Night* and *Gloria*, the tune that earlier appeared with *O Come, All Ye Faithful*, leads to the closing coda, with all four carols making an appearance. This section was perhaps the most fun to write, since *Silent Night* and *The First Nowell* are in 3, while the other carols are in 4 (note that *Silent Night* is presented in augmentation, while *Nowell* requires the singers to think in three, while all around them the piece is in four).

“It has been equally satisfying to write this piece and to work on it with the Lyric Chorus. I hope that you will also find it an enjoyable listening and singing experience.” Robert Train Adams

It Came Upon The Midnight Clear

Edmund Hamilton Sears (1810-1876), an American Unitarian minister, wrote the text of this beloved carol in 1849. Sears was a graduate of Union College, Schenectady, New York, and the Harvard Divinity School. He was well known in Unitarian circles, served as minister in several rural Massachusetts Unitarian churches, and wrote several books. *It Came Upon The Midnight Clear* first appeared in the Boston magazine, *Christian Register*, on December 29, 1849.

Americans sing this carol to a melody composed by Richard Storrs Willis (1820-1869), journalist and singer, Yale graduate, editor of *Musical World*, and later music critic for the New York *Tribune*. He studied music in Germany, where Felix Mendelssohn was one of his teachers.

We sing today the 1874 setting by Sir Arthur Sullivan (1842-1900), which is familiar to British audiences. Sullivan, of Gilbert and Sullivan fame, sang in the Chapel Royal as a boy, studied at the Royal Academy of Music in 1856, and complete his education at the Leipzig Conservatory (1858-1861). He was a noted composer of part songs, opera, oratorios, and sacred music. In addition, he was an organist and a teacher. His version of *It Came Upon The Midnight Clear* is a revision and harmonization of a melody sent to him by a friend. This beloved carol is the first American Christmas song to gain international popularity.

It came upon the midnight clear, that glorious song of old,
From angels bending near the earth to touch their harps of gold.
Peace, peace, peace:

“Peace on the earth, good will to men from heav’n’s all gracious King.”
Peace, peace, peace.
The world in solemn stillness lay to hear the angels sing.

Still through the cloven skies they come with peaceful wings unfurled,
and still their heav’nly music floats o’er all the weary world.
Still. Still. Still.

Above its sad and lowly plains they bend on hov’ring wing,
And ever o’er its Babel sounds the blessed angels sing.

O Come, All Ye Faithful

BBC Music Magazine, December 2008, editors comment, “The one hymn without which a Christmas service wouldn’t seem complete.” John Francis Wade (1711-1786), an English Catholic hymnist and plainchant scribe, lived in France, a refugee from religious strife in 18th century England. He made his home at the Catholic English College in Douai, France. Very little is known about his life. In 1744, he wrote a Latin verse, *Ades te Fidelis*, which became the text for this beloved carol. He added music and published it in his 1751 collection of hymns, *Cantus Diversi*. His composition was a popular favorite at Christmas services in France.

English composer and organist Samuel Webbe (1740-1816) published Wade's hymn in his work, *An Essay on the Church Plain Chant* (1782). Wade may or may not have composed the melody, which was found with the carol's original four Latin verses among his papers. The melody also may have come from a song, *Rage inutile*, found in Charles Simon Favart's 1744 comic opera, *Le Comte d'Acajou*. By the late 18th century, this melody was in widespread use. Webbe arranged the melody as we know it today.

In 1841, Frederick Oakeley (1802-1880), an English baronet, Anglican priest and later Canon of the Westminster Catholic diocese, translated the Latin verse into the familiar English text we know. The hymn, with Oakeley's text and Webbe's musical arrangement, first appeared in F. H. Murray's 1852 collection, *A Hymnal For Use In The English Church*.

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.

(Gloria in excelsis Deo.)

Sing choirs of angels, sing in exultation,
Sing, all ye citizens of heaven above;
Glory to God, glory in the highest;
O come, let us adore him; O come let us adore him;
O come, let us adore him, Christ, the Lord.

The First Nowell

The exact origin of *The First Nowell* is unknown. Keyte and Parrott believe it has roots in the 15th century. Ian Bradley speculates that it may have originated in medieval times, but the familiar tune we sing first appeared in William Sandys's book, *Christmas Carols, Ancient And Modern*. All three comment that it may have appeared on broadsides printed in the 18th century at Helston, Cornwall. The earliest surviving text is found in Davies Gilbert's 1823 carol collection, *Some Ancient Christmas Carols*.

John Stainer created the most familiar arrangement of this carol for his *Christmas Carols, Old And New*, 1871.

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields as they lay, keeping their sheep,
On a cold winter's night that was so deep.
Nowell, nowell, nowell, nowell...

They looked up and saw a star shining in the east beyond them far,
This star drew nigh to the northwest, o'er Bethlehem it took its rest.
Nowell, nowell, nowell, nowell, born is the King of Israel.

Silent Night

Father Joseph Mohr (1792-1848), an Austrian Catholic priest, wrote the text for this simple and wonderful carol in 1816, after venturing out on a cold and snowy winter night to bless a newborn baby in a poor home. He needed a new hymn for the 1818 Christmas Eve service at St. Nicholas Church in Oberndorf, Austria, where he served as the assistant parish priest. He asked his accompanist, Franz Gruber (1787-1863), the village schoolmaster and church organist, to set the text for the poem he had written two years before. Mohr asked Gruber to arrange the text for two solo voices, and guitar, because the church organ was broken. Within a few hours, Gruber

had written the melody known and loved world-wide. They were the first two to perform this wonderful carol, Mohr singing tenor and playing the guitar, and Gruber singing bass.

Karl Mauracher, the organ repairman, found a copy of the hymn, and began to make it available. It soon became a well-known song in the Tyrolean region, although the author and composer were not credited. Two Tyrolean performing groups, the Rainer Family Singers and the Strasser Children's Quartet, took the song on tour in Austria and Germany, and the Rainers, later to Europe and North America. *Stille Nacht* was published in Dresden between 1821 and 1833 (still uncredited) in *Vier Achte Tyroler-Lieder*, a song collection. The Rainers brought *Stille Nacht* to the United States during their 1839 concert tour. In 1841, it was published in the United States. Mohr and Gruber were not acknowledged as the creators until 1854, when Frederick Wilhelm IV, King of Prussia, sent his court musicians to find the true author and composer.

Silent Night has been translated into as many as 300 different languages and dialects. There have been at least eight different English translations. The one used most in the United States was written in 1863 by Episcopal bishop, John Freeman Young (1820-1885).

Ian Bradley comments, "This almost certainly deserves the accolade of the world's favourite carol. It has been translated into 230 languages and is the only carol that I know of to have its own home page on the World Wide Web. It is consistently voted No. 1 in surveys of the most popular carols in Britain. A Gallup poll in December 1996 found that 21 per cent of respondents names 'Silent Night' as their favourite carol—more than twice as many as voted for the joint runners-up, 'Away in a manger' and 'O come, all ye faithful', which each received nine per cent."

Keyte and Parrott note, "'Stille Nacht' is in fact typical of the folk-like songs that organists in Austria and Bavaria would compose each year for the midnight service, and what Mohr and Gruber did was in no way out of the ordinary—except that they produced a carol of Schubertian charm which has captivated listeners from that first performance on."

Silent night, holy night, all is calm, all is bright
Round yon virgin mother and child.
Holy infant, so tender and mild,
Sleep in heavenly peace. 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! Christ, the Savior, is born!

Silent night, holy night, Son of God, love's pure light
Radiant beams from thy holy face, with the dawn of redeeming grace,
Jesus, Lord, at thy birth. Jesus, Lord, at thy birth.

Nota Bene. *BBC Music Magazine's* list of greatest child prodigy composers is:

- | | |
|-----------------------------------|-------------------------------------|
| 1. Felix Mendelssohn (1809-1847) | 6. Benjamin Britten (1913-1976) |
| 2. Franz Schubert (1797-1828) | 7. Camille Saint-Saëns (1835-1921) |
| 3. Erich Korngold (1897-1957) | 8. William Crotch (1775-1847) |
| 4. Alexander Glazunov (1865-1937) | 9. Franz Liszt (1811-1886) |
| 5. Sergey Prokofiev (1891-1953) | 10. Dmitry Shostakovich (1906-1975) |

Wolfgang Amadeus Mozart, although undoubtedly a performance prodigy, did not make the list because it was felt his mature compositional genius blossomed only after about age 18.

Program notes by Helene Whitson

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THE PERFORMERS

Robert Train Adams, Music Director (1946-)

Dr. Robert Train Adams has served as Music Director of the San Francisco Lyric Chorus since the fall of 2009, upon the departure of San Francisco Lyric Chorus Co-Founder and Music Director, Robert Gurney. Dr. Adams previously served as Assistant Conductor and Concert Accompanist 2006-2009.

In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel and Handbell choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts, Susquehanna University (Pennsylvania) and the University of Montevallo (Alabama) as music professor and department head over a 25-year career. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, having studied composition with Joaquin Nin-Culmell, Richard Felciano, and Olly Wilson. After being awarded the George Ladd Prix de Paris, Dr. Adams studied composition at the Paris Conservatory with Tony Aubin and the Amsterdam (now Sweelinck) Conservatory with Ton de Leeuw. His compositional activities focus on works for choral and instrumental chamber ensembles.

Prior to joining the Lyric Chorus, Dr. Adams was Music Director of Oure Pleasure, an Attleboro, Massachusetts-based auditioned choral ensemble.

Jerome Lenk, Organ

Jerome Lenk currently serves as Director of Music and Organist for Mission Dolores Basilica in San Francisco, where he has served on the music staff for over 21 years. His duties include administration of a music program of four choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, San Mateo Masterworks Chorale, San Jose Symphony, San Francisco Concert Chorale, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated with Robert Shaw, Eugene Butler and Jörg Demus.

Mr. Lenk has recently become a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released from GIA Publications in Chicago. He actively composes and arranges primarily liturgical music for the Basilica and has written several psalm and mass settings.

Mr. Lenk began his musical studies on piano at the age of seven and on the organ at age nine. He holds the Bachelor of Music degree in piano performance with an organ minor from Central Methodist College, Fayette, Missouri, and the Master of Fine Arts degree in performance from the University of Iowa. His principal teachers have included Groff Bittner, Thomas Yancey, John Ditto, John Simms and Delores Bruch.

Mr. Lenk is also experienced as a vocal coach and assistant conductor. His credits include the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose/Cleveland Ballet, San Jose State University Opera Workshop, and The University of Iowa.

Mr. Lenk can be heard on recordings with the Basilica Choir, the San Francisco Concert Chorale, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores.

Mr. Lenk's professional memberships include the American Guild of Organists, the National Association of Pastoral Musicians, and Phi Mu Alpha Sinfonia Music Fraternity.

Mr. Lenk has accompanied the San Francisco Lyric Chorus in performances of George Shearing's *Music to Hear*, Ralph Vaughan Williams' *Serenade to Music*, Maurice Duruflé's *Requiem*, Felix Mendelssohn's double chorus *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315) and *Jauchzet dem Herren*, Giovanni Gabrieli's *Hodie Christus Natus Est* and *In Ecclesiis*, Daniel Pinkham's *Christmas Cantata*, Stephen Hatfield's *Take A Step*, Gabriel Fauré's *Madrigal*, and Donald Patriquin's arrangements of *Ah! Si Mon Moine Voulait Danser* and *J'Entends le Moulin*.

Krista Strader, Harp

Classically trained from age four, Krista Strader brings together a high standard of performance, dedication, and passion to her art. An orchestral and solo harpist, Krista combines twenty-seven years of playing the harp with her knowledge, skill, and experience gained from over nineteen years as a full-time professional. Krista has performed for international royalty, Hollywood celebrities, government dignitaries Arnold Schwarzenegger, Colin Powell, and the family of President Nixon. She has performed with the Oakland East Bay Symphony, Sacramento Metropolitan Orchestra, All-American Boys Chorus, Napa Valley Symphony, TheatreWorks Silicon Valley, and Lamplighters Theatre Company. Krista has been the featured harpist with the Mark Thallander Foundation, with recent guest conductor John Rutter. She has enjoyed roles as Principal Harpist and concerto soloist with the William Lock Singers and Orchestra, major works including Handel's B-flat Concerto and Ravel's Introduction and Allegro.

While residing in Orange County, Krista established positions as the preferred harpist with Disney Entertainment, and the recommended harpist with the Ritz-Carlton Hotel, Laguna Niguel. Krista graduated Cum Laude with a Bachelor of Music in Harp Performance from Biola University, where she was awarded the Outstanding String Musician Honor for two consecutive years.

Maintaining an active free-lance career in the Greater Bay Area, Krista is constantly adding to her performance schedule with upcoming concerts and private events. Her premiere recording titled "The Journey", a collection of celtic and popular melodies performed on celtic harp, is now available on Apple iTunes.

Alamere Quartet

The members of the **Alamere Quartet** met as graduate students at the San Francisco Conservatory of Music while working with such notable faculty members as Bettina Mussumeli, Jodi Levitz, Jennifer Culp, and Mack McCray. Having come together in the Bay Area from all corners of the United States, it was their passion for chamber music and deep love of artistic collaboration that incorporated more than five collective decades of performing experience. They also utilize myriad cultural and performance styles such as Baroque, Standard Classical, Contemporary Classical, Jazz, and World Music by drawing stylistic energy from collaborations with groups such as American Bach Soloists, the Delphi Trio, Nonsemble6, and Quartet San Francisco.

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 Dr. Robert Train Adams, for being willing to share his talent and joy in music with us; and to
 The Clergy, Staff, and Congregation of St. Stephen's Episcopal Church for their kindness and
 generosity in allowing us to perform in their beautiful facility.

Music Director

Dr. Robert Train Adams

Administration

Helene & Bill Whitson

Chorus Manager

Diana Thompson

Chorus Section

Representatives

Cassandra Forth, Sopranos

Barbara Greeno, Altos

Jim Losee, Tenors

Peter Dillinger, Basses

Concert Day Box Office Staff and Ushers

Claire Baker

Gabi Bay

Jenefer Bickers

Sharon Dinkin

Eliz Dorman

David Forth

Sophie Henry

Karine Jardin

Anita Elizabeth Kitses

Diane Hira Rose

Susy Shaw

Adam Slater

Suzanne Trageser

Basil Vergato

Delia Vergato

Sunday Reception/Auction

Volunteers:

Elizabeth Dorman

Concert Day Manager

Diana Thompson

Advance Ticket Sales & Treasurer Support

Natalie Balfour & Karen
Stella

Postcard/Flyer/Program Cover Designs

Diana Thompson

Program Preparation

Helene Whitson

Program Design And Layout

Bill Whitson

Chorus Website Design

Sophie Henry

Website Maintenance

Diana Thompson

Bill Whitson

Audio Recording

Bill Whitson

(Thanks to Mark Bartlett for
his help in editing the CD
of the *An American Summer*
concerts)

Video Recording

Jim Granato

Autonomy 16 Film & Video
Productions

<http://autonomy16.net>

Mailing List Database Mgt

Bill Whitson

Poster Distribution

Cece Shaw

Karen Stella

Publicity Committee

Chris Allen

Cassandra Forth

Sophie Henry

Liz Podolinsky

Diana Thompson

Helene Whitson

Bill Whitson

Robert Adams

Rehearsal Refreshments (Donated)

Didi Boring

Louis Webb

Kristen Oliver

Shirley Drexler

Al Alden

Karen Stella

Cece Shaw

Natalie Balfour

Lisa-Marie Salvacion

Jim Bishop

Barbara Landt

CONTRIBUTIONS

December 2010-November 2011

Sforzando (\$1000+)

Anonymous
Didi & Dix Boring
Bennett F. Markel
Helene & Bill Whitson

Triple Forte (\$500-999)

John Lee Fund
Mary Lou Myers

Fortissimo (\$300-\$499)

Julie Alden
Natalie Balfour & Jim Cove
Cassandra & David Forth
Barbara Greeno
Valerie Howard
Joshua & Erin Lenhert
Jim & Carolyn Losee
Karen Stella

Forte (\$100-\$299)

Anonymous
Laura Bannett
Julia Bergman
Douglas & Judy Boring
CA, Inc. Matching Gifts Program
James M. Campbell
Robert & Kiko D'Angelo
Peter Dillinger
Cal J. Domingue
Sophie Henry
Elizabeth Jewell
Henri & Jeanne Lese
Sharon & Kenneth Levien
Liz Podolinsky
Lisa-Marie Salvacion
Steve & Mary Sandkohl
Cecilia Shaw
Dr. & Mrs. Eli Weil

Mezzoforte (under \$100)

Anonymous
Rev. & Mrs. Stan Abraham
Tom & Xaviere Alden
Steven C. Aldridge
Chris Allen
Kathy Birdsall
Kristine Chase
Noreen Cooper
Deutsche Bank Americas Matching Gifts Program
Paul Drexler
Jack Fong
Jamie Freedman
Debra Golata
John Grout
Connie & Ed Henry
Karen Jones
Andrew Kaufteil
Terry Kraus
Vera Winter Lee
Carolyn R. Lemon
Hilda Ma
Bill Mason
Laurie & Craig Nikitas
Kristen & David Oliver
Jane Regan
Cynthia Servetnick
Karen Shea
Claudia M. Siefer
Christine Walwyn

Musicians Fund

Jack Fong
John Lee Fund

Adopt-A-Singer Contributions (December 2011)

Mary Lou Myers adopts *the Soprano Section*
Laura Bannett adopts *the 1st Alto Section*
Barbara Greeno adopts *the Alto Section*
Jim Losee adopts *the Tenor Section*

Julie Alden adopts *the Bass Section*
Charles Boyer adopts *Alto Shirley Drexler*
Noreen Cooper adopts *Alto Jane Regan*
Jane Regan adopts *Megan Taylor, her new partner in the Alto Section*

CONTRIBUTIONS

The San Francisco Lyric Chorus is chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501c(3) organization. Donations are tax-deductible as charitable donations.

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$60,000 per year. Chorus members pay dues of \$100 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

Monetary gifts of any amount are therefore most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077. Donations also may be mailed to the following address: Treasurer, San Francisco Lyric Chorus, 1824 Arch St., Berkeley, CA 94709.

Adopt-a-Singer

For as little as \$30, you can support the San Francisco Lyric Chorus by “adopting” your favorite singer. For \$100 or more, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150 or more, you can adopt our fantastic Music Director, Dr. Robert Train Adams.

**Donate today using the envelope in your program!
or donate online at**

<http://www.sflc.org/support/supportus.html>

Thank you! We need your support!

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Thank you!

The listed choristers wish to thank those individuals who have inspired our efforts and have supported our singing commitment to the Lyric Chorus.

Shirley Drexler

Thank-you's to Didi Boring and Mary Lou Myers for giving me rides to rehearsals, to Valerie Howard, who joins me for weekly recorder-playing, and to Helene Whitson.

Marianne Wolf

In memory of Vera Seney, who taught me to read music before I learned to read books.

In memory of Auntie Anna Garibotti. Thanks for all those music lessons.

Thank you to Gabi Bay for your support and understanding of my music addiction.

In memory of my dad, Paul Sedar, who never missed a concert.

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Thank you's from the President

Our San Francisco Lyric Chorus Thank You Ads are a way for our chorus members to give special acknowledgement to those who have enriched their musical lives. First of all, I offer many thanks to our WONDERFUL CHORISTERS. Without you, there would be no chorus, no Lyric Chorus family. You are the ones who give of your time and energy to make our beautiful music come to life. You turn us into a community—not just a group of people who sing together. The world would not hear this beautiful music without YOU!

Thank you to our wonderful Music Director, Dr. Robert Train Adams, who is leading us in exciting new directions in learning and performing choral music. What a wonderful fall season we have had in learning such a beautiful variety of music, including the classical melody and Romanticism of Saint-Saëns' Christmas Oratorio, the exciting compositions by young Norwegian composer Ola Gjeilo, the contemporary sound of Paulus' Jesu Carols, the three delightful and very different Christmas spirituals, and our Christmas warm and fuzzy—Robert Adams' very own Christmas Fantasy, which will leave all of us with visions of holiday time with family and friends.

There is no way to say enough thank yous to Bill, for EVERYTHING that you do for the Chorus. We couldn't do half of what we do without you, from riding herd on all of our finances, to recording our concerts and producing our CDs AND program layouts, as well as being the one who can locate the electrical outlet for the Chorus's hot water urn.

Thank you to our fabulous Board of Directors, who make a huge difference. I am so grateful for their caring, energy, ideas, suggestions, and support. The world is changing rapidly, and we have the Board to keep up with it!

Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly, AND with a smile. We've entered the modern world of faces, spaces, tweets, and things I don't even understand. Thank you also for your gorgeous postcard and flyer designs. Your innovative designs express our mission in such unique ways.

Thank you, fantastic Section Representatives, who do so much to take care of the needs of their sections and share those needs with the Music Director. You listen, advise, and help.

Thank you to our wonderful donors and contributors and our marvelous audiences, who make our concerts possible. We appreciate your confidence in us and in our music, and we look forward to sharing exciting music with you in the future.

Thank you to our valiant volunteers, who generously give of their time to help with our chorus tasks. All the work that you do makes a difference.

Thank you to voice teacher Debbie Golata, without whom my voice would be in a far, far different place.

Thank you all for making the San Francisco Lyric Chorus the very special organization that it is.

Helene

ADVERTISEMENTS

Sing this Spring with the San Francisco Lyric Chorus

San Francisco Lyric Chorus is an auditioned, medium-sized, mixed-voice chorus that performs a diverse repertoire with an emphasis on classical choral music and rarely performed works. We are an inclusive and welcoming community of singers, committed to excellent musicianship and creative programming.

In Spring 2012, We Will Present Children Will Listen Music about Children

John Rutter *Five Childhood Rhymes*

Fred Rogers *Choral Suite from Mister Roger's Neighborhood*

Stephen Sondheim *Children Will Listen from Into The Woods*

Robert De Cormier, arr. *Children, Go Where I Send Thee*

Randall Thompson *Pueri Hebraeorum*

and more

Rehearsals begin Monday, January 16, 2012

Rehearsals: Mondays, 7:15-9:45 pm

Macondray Hall

First Unitarian Universalist Church

Franklin and Geary Streets, San Francisco

Performances:

Saturday, April 28, 2012, 7 PM, TBA, San Francisco

Sunday, April 29, 2012, 5 PM, St. Stephen's Episcopal Church, Orinda

**To audition, call Music Director Robert Adams at (415) 721-4077
or email radams@sflc.org.
Further information also on website at <http://www.sflc.org>**

SAN FRANCISCO LYRIC CHORUS

CONCERTS IN 2011-2012

Annual Holiday Pops Concert

Robert Gurney, Organ

with the

San Francisco Lyric Chorus

Saturday, December 10, 2011, 4 pm

Sunday, December 11, 2011, 4 pm

California Palace of the Legion of Honor

Lincoln Park, San Francisco

Holiday favorites; *San Francisco*

**

2012 Spring Concert

Children Will Listen

Music about Children

John Rutter *Five Childhood Rhymes*

Fred Rogers *Choral Suite from Mister Roger's Neighborhood*

Stephen Sondheim *Children Will Listen from Into The Woods*

Robert De Cormier, arr. *Children, Go Where I Send Thee*

Randall Thompson *Pueri Hebraeorum*

and more

Saturday, April 28, 2012

TBD

Sunday, April 29, 2012

St. Stephen's Episcopal Church

66 St. Stephen's Drive

Orinda

**

2012 Summer Concert

Hector Berlioz - *Requiem*

Adrian (Andy) Horn, conductor

with members of the

San Francisco Lyric Chorus, other Bay Area choruses

and

Finger Lakes (New York) Festival Chorus,

accompanied by the

Redwood Symphony Orchestra

Davies Symphony Hall

Sunday, August 5, 2012

SAN FRANCISCO LYRIC CHORUS

Sopranos

Marianne Adams
Chris Allen#
Meryl Amland
Elizabeth Baldrige
Natalie Balfour
Mela Bertolacini
Rachel Bloom
Didi Boring#
Cassandra Forth*
Hazlyn Fortune
Valerie Howard
Erin Gray Lenhert#
Abby McLoughlin
Mary Lou Myers
Liz Podolinsky#
Lisa-Marie Salvacion#
Melissa Santodonato
Helene Whitson#
Marianne Wolf

Altos

Shirley Drexler
Jamie Freedman
Barbara Greeno*
Barbara Landt
Eleni Nikitas
Kristen Schultz Oliver
Jane Regan
Cecelia Shaw
Karen Stella#
Megan Taylor
Kat White

Tenors

Steven C. Aldridge#
Cal J. Domingue
Andrew Kaufteil#
Loren Kwan
Jim Losee*

Basses

Albert Alden
Mark Bartlett
Jim Bishop
Peter Dillinger*
Eugene Quan
Geoffrey Turnbull
Louis Webb
Bill Whitson#

#Board of Directors

*Section Representative

