

SAN FRANCISCO LYRIC CHORUS PRESENTS:

An American Summer

THE OLD TESTAMENT IN THE NEW WORLD

Saturday, August 27, 2011 St. Mark's Lutheran Church, San Francisco
Sunday, August 28, 2011 St. Stephen's Episcopal Church, Orinda

www.sflc.org

SAN FRANCISCO
Lyric
Chorus

Robert Train Adams
Music Director



SAN FRANCISCO LYRIC CHORUS

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Welcome to the Summer 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 debut 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*.

For our Fall 2010 trimester, *Christmas Music for Chorus, Brass, and Organ*, we performed music by two masters of the Venetian polychoral style—Giovanni Gabrieli, and his student, the German composer Heinrich Schütz. In addition, we sang French Renaissance composer Guillaume Dufay's wonderful *Gloria Ad Modem Tubae* (the 'trumpet Gloria'), American composer Daniel Pinkham's delightful *Christmas Cantata*, Tomás Luis de Victoria's beloved motet, *O Magnum Mysterium* and selections from his *Mass* based on that motet, a variety of Christmas music from the Hispanic world, including U.C. Berkeley Music Professor Joaquin Nin-Culmell's *La Virgen Lava Pañales*, ending our concert with the wonderful *Christmas Fantasy* by our very own Music Director, Robert Train Adams.

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.

And now for something completely different! We finish our 2010-2011 season with music by American composers. Our program is entitled *An American Summer: The Old Testament In The New World*. We have chosen Old Testament texts/concepts set by American composers. Aaron Copland sets texts from Genesis and Randall Thompson sets texts from Isaiah. In addition, six different African-American arrangers set a variety of spirituals that will be certain to keep your toes tapping.

Please sign our mailing list, located in the foyer.

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

PROGRAM

In The Beginning

Annie Anzalone, Soprano

Aaron Copland

Daniel, Daniel, Servant of the Lord

Jamie Freedman, Alto - Geoffrey Turnbull, Bass

Undine Moore

Way Over in Beulah Land

Meryl Amland, Soprano - Abby McLoughlin, Soprano

Stacey V. Gibbs

The Battle of Jericho

Moses Hogan

Intermission

The Peaceable Kingdom

Randall Thompson

I. Say ye to the righteous

II. Woe unto them

III. The noise of a multitude

Small group: Marianne Adams, Abby McLoughlin, Soprano

Jamie Freedman, Barbara Greeno, Alto

Kevin Baum, Cal Domingue, Tenor

Peter Dillinger, Geoffrey Turnbull, Bass

IV. Howl ye

V. The paper reeds by the brooks

VI. But these are they that forsake the Lord

Marianne Adams, Soprano - Peter Dillinger, Tenor

VII. Have ye not known?

VIII. Ye shall have a song

Swing Down, Chariot

André Thomas

Saturday: Kathryn Singh, Soprano; Eugene Quan, Bass

Abby McLoughlin, Soprano; Jane Regan, Alto

Sunday: Marianne Adams, Soprano; Eugene Quan, Bass;

Chris Allen, Soprano; Peter Dillinger, Bass

Elijah Rock

Jester Hairston

Ezekiel Saw de Wheel

William Dawson

Cal Domingue, Tenor

Dooma-Looma Gang: Meryl Amland, Liz Podolinsky, Lisa-Marie Salvacion, Soprano

Erin Blackwell, Jamie Freedman, Barbara Greeno, Jane Regan, Marianne Wolf, Alto

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

Today we present a variety of American composer settings of texts, figures, and incidents contained in or inspired by the *Hebrew Bible*, also known as the *Old Testament*.

Aaron Copland (1900-1990)

Quintessentially American composer, conductor, teacher, writer, and pianist Aaron Copland was born in Brooklyn, New York, in 1900. He was the youngest of five children of a successful Lithuanian-Jewish immigrant department store owner. He was musically adept as a young child. His sister, Laurine, taught him beginning piano, and introduced him to a wide variety of music, including ragtime and opera. When he was seven, he began composing little “songs” on the piano. He composed an opera, *Zenatello*, when he was eleven. He studied piano with Leopold Wolfsohn (a student of Dvorák) between 1913 and 1917, giving his first serious public performance when he was 17.

Around 1917, Copland decided upon music as a career. From 1917 to 1921, he studied harmony, counterpoint, sonata form, and composition with Rubin Goldmark, who also taught George Gershwin, continuing his piano studies with Victor Wittgenstein (1917 to 1919) and Clarence Adler (1919 to 1921). Although he received formal training in music structure from Goldmark, he had little exposure to the music of contemporary composers.

Aaron Copland did not attend college after his 1918 graduation from high school. Instead, he earned money by playing piano for dances and playing in chamber music groups for social events. He continued his musical education through attending a variety of local cultural events, including concerts, operas, and dance performances, as well as studying musical scores from the New York Public Library's vast and impressive collection. He published his first composition in 1921, *The Cat and The Mouse*, a work for piano. He also composed his first choral work, *Four Motets*, that same year. In addition, he composed several other piano works including his *Three Moods for Piano* (1920-1921), which includes his first use of jazz.

In 1921, Copland headed for Paris, where he had received a scholarship to the American Conservatory at Fontainebleau. At Fontainebleau, he was one of the first American students to come under the tutelage of the renowned teacher Nadia Boulanger. In fact, he was one of her favorite students. He continued to study composition with her until 1924. She was to be a great influence on his knowledge of European content, form, and technique, and he later used those forms to create works based in American folk music and rhythm. He also studied composition with Paul Antonin Vidal and conducting with Albert Wolff. He was a brilliant pianist, and between 1921 and 1924, studied piano with noted teacher Ricardo Viñes. He learned from Paris' tremendous cultural resources, through visiting bookstores and museums, attending plays, concerts, and other performances. He also was able to hear contemporary music and meet contemporary composers. Boulanger was a mentor in helping him compose his first orchestra score—the ballet, *Grohg*. She introduced him to the conductor, Serge Koussevitzky, as well as to the famous musicians, artists, writers, and intellectuals in her circle. The meeting with Koussevitzky was fortuitous, since they collaborated on 12 Copland compositions.

The 23-year-old Copland returned to the United States in 1924, and in 1925, his *Organ Symphony* was first premiered in New York, and then in Boston with Koussevitzky. Based on its success and that of his other compositions, Copland was awarded a Guggenheim Fellowship in 1925, the first ever awarded to a composer. He also received a Guggenheim in 1926. He did not want an academic appointment, so this support allowed him to compose full-time. He supplemented his income through recitals, lectures, various awards, and small commissions. He also did some teaching and writing. He composed a variety of works during the next several

years. He was a lecturer at New York's New School for Social Research for ten years, beginning in 1927. He also began a series of new music concerts with composer Roger Sessions, which ran from 1926 to 1931. He formed a group, the Young Composers Group, modeled on France's Les Six, gatherings in which young composers could come together and discuss their works. Also around this time, Copland joined the artistic community surrounding noted photographer Alfred Stieglitz, which included photographers Paul Strand, Edward Weston, Ansel Adams, Georgia O'Keefe, and Walker Evans. They were interested in American art that reflected American democratic ideals and portrayed the American experience.

Copland's interest in supporting American music and arts grew, and he was a supervisor of the Cos Cob Press, founded in 1929 to publish recent American music. In 1939, he was one of the co-founders of the American Music Center, devoted to the support of new American music. This interest in things American gave his career a new direction. The American Music Center also aided the careers of his contemporaries, including Roger Sessions, Roy Harris, Walter Piston, Virgil Thomson, and Carlos Chávez, as well as younger composers, including Paul Bowles, Vivian Fine, Marc Blitzstein, and Henry Brant.

In 1930, Copland completed his *Piano Variations*, the first of his compositions to be considered a major work. In 1932, his friend, Mexican composer Carlos Chávez, encouraged him to visit Mexico. He was deeply inspired by the folk music, rhythms, and vibrancy of Mexico. This visit resulted in the composition of such works as *El Salón México* (1937), named after a dance hall. In 1937, he met Leonard Bernstein, beginning what was to be a life-long friendship. In 1939, he completed his first film score--*The City*.

In the 1940s, Copland became interested in music for younger audiences. He composed such works as *The Second Hurricane*, a 1942 opera written for performance by high school students. In 1947, Harvard University commissioned his choral work, *In the Beginning*, for a symposium on music criticism.

It was Copland's work of the 1930s and 1940s which solidified his place in the annals of American music, including his scores of the American theme ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1944), which won the Pulitzer Prize and contained the first classical music presentation of *Simple Gifts*, *A Lincoln Portrait* (1942), and *Fanfare for the Common Man* (1942). He also began serious composition for film, writing the scores for *Of Mice and Men* (1939), *Our Town* (1940), *The North Star* (1943), *The Red Pony* (1948), and *The Heiress* (1949), setting new standards in film score composition. *Of Mice and Men*, *Our Town*, and *The North Star* were nominated for Academy Awards. He won the Academy Award for *The Heiress*.

One cannot look at the life of Aaron Copland without looking at the world of the 1930s through the 1950s. He was quite sensitive to world events and conditions. For example, in 1934, he gave speeches on behalf of rural farmers in Minnesota. He wrote articles about the music of the people for the journal, *The New Masses*. His visits to Mexico made him aware of Mexico and its revolutionary government at the time. He participated in the 1949 World Peace Conference, which in the early 1950s resulted in his being called in front of Senator Joseph McCarthy's infamous Senate Permanent Subcommittee on Investigations and accused of being a Communist. He denied the charges, and they were never proven. Suspicion lingered, and a 1953 performance of his *Lincoln Portrait* was cancelled from the Eisenhower inaugural concert. Although that terrible time in American history tarnished and, in fact, destroyed, many American artists, Copland continued to build his career.

In the 1950s, Copland's music became serial, more twelve-tone in character, although he composed his second, harmonic style opera, *The Tender Land*, in 1954. *The Tender Land* includes two popular choral works, *The Promise of Living* and *Stomp Your Foot*. He turned more to conducting, teaching, lecturing, and writing, composing a few works here and there. He began an international conducting career in 1958, conducting for more than 20 years, both his own works

and the works of others. He also conducted recordings of his orchestral and piano music so that posterity would know how he wanted the music performed. He conducted his last symphony in 1983.

Copland was an important teacher. He was the first American composer to serve as Harvard's Norton Professor of Poetics (1951-1952). His students include Samuel Adler, Elmer Bernstein, Paul Bowles, Mario Davidovsky, Jacob Druckman, Alberto Ginastera, Karl Korte, Alex North, Knut Nystedt, Einojuhani Rautavaara, Michael Tilson Thomas, Lester Trimble, and Raymond Wilding-White. By all accounts, he was a supportive and helpful teacher and mentor. He enjoyed being involved in music workshops and festivals as a guest conductor and teacher. He was especially devoted to the Berkshire Music Center at Tanglewood.

Copland was a prolific writer, including more than 60 music reviews and essays on various aspects of music. He also wrote three books: *What to Listen For in Music* (1939), *Our New Music* (1941), and *Music and Imagination* (1952).

Recipient of countless awards and degrees, Copland is considered one of the most important 20th century American composers. He received more than 30 honorary degrees (Princeton, Brandeis, Wesleyan, Temple, Harvard, Rutgers, Ohio State, New York University, Columbia, etc.), and awards, including the New York Music Critics Circle Award (1945), the Pulitzer Prize in Music (1945), election to the American Academy of Arts and Letters (1954), recipient of the Academy's Gold Medal (1956), serving as President of the Academy (1971), recipient of the MacDowell Medal (1961), Presidential Medal of Freedom (1964), Kennedy Center Honor (1979), Medal of the Arts (1986), and various international awards.

Copland's last two major works, *Connotations* (1962) and *Inscape* (1967), were orchestral pieces of an abstract nature. He stopped composing after 1972. He said, "It was exactly as if someone had simply turned off a faucet". He commented that he felt "lucky to have been given so long to be creative". He was diagnosed with Alzheimer's disease in the mid-1970s and died in 1990.

Aaron Copland was an American Renaissance man—gifted in many different areas. He was a composer, writer, critic, performer, teacher, mentor, and lecturer. He composed in a wide variety of genres: two operas, six ballets, eight film scores, several television scores, incidental music for plays, chamber music, three symphonies, concerti, choral works, both a cappella and accompanied, songs for solo voice and accompaniment, and works for keyboard. Anthony Burton comments, "As the director Spike Lee said, explaining why he had drawn on numerous Copland scores for his basketball film, *He Got Game*: 'When I listen to his music, I hear America'."

In The Beginning

Aaron Copland composed *In the Beginning* in response to a Harvard University Music Department commission for a choral work to be premiered at their 1947 Symposium on Music Criticism. Copland had composed very few choral works before *In the Beginning*, which is considered a choral masterpiece.

Music Department officials suggested that Copland use a Hebrew text, but he chose to set the King James translation of the very first words in the *Bible*: *Genesis*, Chapter 1 and Chapter 2:1-7, the Biblical story of creation. He received encouragement from the English composer, Benjamin Britten, his friend and colleague. Robert Shaw conducted the premiere performance on May 2, 1947.

The work has two speakers: 1) an unidentified narrator (our soprano soloist), who describes the various actions of God, and 2), the chorus, who describe how those actions are implemented. In his performance directions, Copland asks the narrator to share the text "in a gentle, narrative manner, like reading a familiar and oft-told story".

In the Beginning is divided into seven sections, each describing what happens on one of the days of creation. Copland uses the chant-like phrase, "And the evening and the morning were the ____

day" as little partitions or dividers between the sections. Within each section, he uses a variety of tempi and dynamics, depending on the subject matter.

Section 1. The soprano soloist (the narrator) alone introduces the work, the first voice on the first day. The chorus sopranos and tenors describe the creation of light and darkness. Gradually, the rest of the chorus joins in as these conditions receive names—Day and Night.

Robert Adams notes that, "Copland gives structure to what is basically a through-composed narrative (the story of creation) by allowing familiar material to return at regular intervals (the "and the evening and the morning" refrain). By setting each successive statement of the refrain slightly higher in pitch than the previous one, he sets himself (and the singers) a musical challenge and gives the piece both unity and a sense of direction (we move gradually higher and higher toward the seventh day)".

Section 2. Chorus members sing an underlying chord as the soloist announces the creation that happens on the second day—a firmament that divides the ocean from other waters. She describes in a solo line what the firmament is supposed to do. The chorus acknowledges that the work is done and then states the name of the firmament—Heaven. In this section, Copland uses choppy rhythms, perhaps signifying roiling waves. The agitated passages turn calm as the chorus mentions the name Heaven.

Section 3. The narrator sings of God's creation of the land and the water, as chorus members sing an underlying chord. Soon after, the chorus joins in to name these elements—Earth and Seas. The chorus also sings for the first time that God saw this particular creation was good. Narrator, altos, basses, and tenors continue, noting what the Earth is supposed to do. Sopranos join in, as the full chorus describes Earth carrying out its actions. The chorus repeats the fact that God saw the creation was good.

Section 4. Copland changes the mood and tempi drastically in this section, as the soloist describes the creation of various kinds of lights. He uses fast, jagged, jazzy rhythms, punctuated by the chorus singing 'Lights' at random intervals, as if light switches had been turned on. The chorus takes up the text just sung by the soloist, at the same frenetic pace. Instead of stopping to reflect, the chorus mentions quickly that 'it was so', and rushes on to describe two particular lights—sun and moon. Copland first pairs sopranos and altos to describe the lights, followed by tenors and basses in the same pattern. The chorus then describes the creation of the stars. The paired voices pattern continues. The chorus comes together to describe God's setting the stars in the firmament, and slows down a little when noting the fact that this action was good.

Section 5. This section has no narrator. The chorus describes the creation of sea and air creatures, including whales and birds. Copland uses a rolling rhythm that depicts waves and the swimming motion of sea creatures, as well as the graceful wing motions of large birds. The chorus comes together in harmony when describing that God saw the work was good, blessed the creatures, and encouraged them to increase their numbers.

Section 6. The narrator re-enters, and joins altos, tenors and basses in describing the need for land creatures. Sopranos finally join as the chorus describes their creation. The narrator comments that God saw it was good, echoed by the chorus. But, instead of leading to the chant phrase, "And the evening and the morning...", the chorus continues on rapidly with text describing God's desire to create man, who will rule over all of the creatures. Copland dramatizes this part through the use of descending passages.

The narrator continues the description of man's creation, again imitated by the chorus, using rapid tempi and leaping intervals, until finally the chorus tumbles down a scale, and the soloist, in free-form cadenza, recounts everything that God has created. The chorus responds, in a slower, calmer manner, confirming God's happiness in his work.

Section 7. The chorus begins this section in a slow, serene, chant-like fashion, noting that God's work was complete. There is a pause, before the chorus continues with the statement that God finished his work on the seventh day. There is another pause, and the chorus announces that God rested after all his work, followed by another pause, after which God blesses and sanctifies that day of rest.

The narrator re-enters and describes what God had created in the heavens and on earth, in terms of plant life. The mood, topic, and key signature change as the tenors, mirrored by the narrator, begin to sing of a drought and the lack of anyone to till the soil. Sopranos, altos, tenors and basses (in a lower part of the scale) then describe how a mist came from the earth and watered it. Narrator and chorus then describe how God made man from the dust. Copland finishes the work in majesty and exaltation, describing the transformation of man into a living soul.

In The Beginning (text)

Section 1. *In the beginning God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep.*

And the Spirit of God moved upon the face of the waters.

And God said, "Let there be light"; and there was light.

And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

Section 2. *And God said, "Let there be a firmament in the midst of the waters, and let it divide the waters from the waters."*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day.

Section 3. *And God said, "Let the waters under the heaven be gathered together unto one place, and let the dry land appear."*

And it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas. And God saw that it was good.

And God said, "Let the earth bring forth grass, the herb yielding seed, and the fruit tree after its kind, whose seed is in itself, upon the earth." And it was so.

And the earth brought forth grass, and herb yielding seed after its kind, and the tree yielding fruit, whose seed was in itself, after its kind: and God saw that it was good. And the evening and the morning were the third day.

Section 4. *And God said, "Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years, and let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years, and let there be lights."*

Let there be lights in the firmament of the heavens to divide the day from the night; and let them be for signs, and for seasons, and for days, and years, and let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years, and let there be lights in the firmament of the heavens to give light upon the earth. And it was so.

And God made two great lights, the greater light to rule the day, and the lesser light to rule the night. He made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the day from

the darkness. And God saw that it was good. And the evening and the morning were the fourth day.

Section 5. *And God said, "Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven."*

And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind, and God saw that it was good. *And God blessed them, saying, "Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth."* And the evening and the morning were the fifth day.

Section 6. *And God said, "Let the earth bring forth the living creature, after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so."*

And God made the beast of the earth after his kind, and cattle after their kind, and everything that creepeth upon the earth after his kind.

And God saw that it was good.

And God said, "Let us make man in our image, after our likeness: and let him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth."

So God created man in his own image.

So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them, and God said unto them, *"Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth."*

And God said, "Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed. To you it shall be for food. And to every beast of the earth, and to every fowl of the air, and to everything that creepeth upon the earth, wherein there is life, I have given every green herb for food."

And it was so. And God saw everything that he had made, and behold, it was very good. And the evening and the morning were the sixth day.

Section 7. Thus the heavens and the earth were finished, and all the hosts of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because in it he had rested from all his work which God created and made.

These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, and every plant of the field before it was in the earth, and every herb of the field before it grew. For the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground.

But there went up a mist from the earth and watered the whole face of the ground.

And the Lord God formed man of the dust of the ground.

And breathed into his nostrils the breath of life: and man became a living soul.

Genesis 1, 2:1-7

A Brief Introduction To The African-American Spiritual

Africans first came to American shores in 1619, transported to Jamestown, Virginia aboard a Dutch Man O' War. Twenty men were torn from their homelands and transported to a strange land to be sold as property. This horrific practice was to continue for almost 190 years. Although the slave trade was abolished in 1808, legal enslavement of African-Americans continued for 57 more years, until the states ratified the Thirteenth Amendment to the *United States Constitution* in 1865. They were not all the same. They came from the West coast of Africa—from what is now Gambia, Sierra Leone, Liberia, Ivory Coast, Ghana, Togo, Senegal, Guinea, Benin, Nigeria, Cameroon, Gabon, and parts of the Congo. They were Akan, Fon, Yoruba, Ibo, Fanti, Fulani, Ashanti, Jolof, Mandingo, Bakongo, and Baoulé. They did not necessarily know each other beforehand. They did not necessarily understand each other's languages. They certainly did not speak English, and had to learn the language of their captors, a language that contains many sounds not found in their native languages.

Music is an integral part of African life—singing, dancing, and playing instruments. Slave traders and slave owners at times exploited these skills. André Thomas notes that, according to slave narratives by Frederick Douglass and Sojourner Truth, slaves often were forced to sing—on the slave ships when they were *en route*, and on land, after they had arrived in the United States and been sent to their destinations.

Out of this period of unbelievable cruelty, oppression, and hardship emerged what is a uniquely American form of music—the Negro or African-American spiritual, anonymous folk songs born of experience and longing. No one knows the composers of these songs. They were created in the fields, in the mills or wherever the slaves worked, and sung in secret religious camp meetings. Slaves were introduced to Christianity and at times attended their owners' churches, where they had designated seats. They also held secret meetings of their own, because their owners did not necessarily want them to gather. They modified some of the hymns and songs they heard in the churches, as well as creating songs of their own. They drew upon the rhythms and meters of their heritage to give vibrancy to the music they were singing.

There is a distinction between the spiritual and gospel music. Both draw upon that anonymous folk song, the original spiritual. The spirituals we sing today are arrangements of these folk songs. Gospel songs developed in the 20th century and are original compositions, drawing themes and at times melodies from the heritage of the spiritual.

One cannot discuss the African-American spiritual without discussing dialect. Jester Hairston says, "It also must be kept in mind at all times that the dialect of the slaves was a serious attempt to speak English." English contains many sounds not found in African languages, so the slaves substituted the sounds they knew closest to those in English. There is no 'th' in many African languages, so the slaves substituted 'd' or 'w'. 'This' became 'dis' and 'with' became 'wid'. Final 'r's or 'er's are other difficult sounds, so they were eliminated at the ends of words, e.g., 'fear' became 'feah', 'door' became 'doh', 'mother' became 'mothih'. Jester Hairston comments, "De before a vowel sound is pronounced dee and becomes duh before a consonant, as in standard English."

As African-Americans became familiar with Bible stories and philosophies, they adapted some of the church hymns and songs. They also learned about major figures and places in Judeo-Christian history, and often incorporated certain heroic figures into their stories and songs. Many of the Old Testament figures were admired for their 'fighting back' skills—such figures as Moses, Elijah, Ezekiel, Daniel, Joshua—all fighting in one way or another for freedom and leading their people to freedom. New Testament figures and actions also played a prominent part in African-American songs, especially Jesus.

Rosephanye and William Powell note, "Music performed various functions in the slaves' lives, and was not distinguished as sacred or secular; it served a purpose for everyone according to their

emotional needs and daily activities, including secret communication, work, entertainment, worship, and rebellion and protest. Hence, all African-American music can be ultimately traced back to the spiritual, which represents a significant body of vocal literature".

Many of the songs had double meanings—general story lines for the listening public, but coded words for those within the slave community, e.g.:

Beulah/Beulah-land: Promised Land; a place of freedom; heaven

Bondage: slavery

Chariot: any conveyance or means of travel by which the slaves reached freedom

Egypt-land: the South

Egyptians: slave holders

Heaven: Canada, or northern United States, away from slave-holding areas

Hell: the South; slave-holding areas

Jesus: a leader out of slavery, someone who would guide slaves to freedom

Joshua: a leader out of slavery, someone who would guide slaves to freedom

Moses: a leader out of slavery; someone who would guide slaves to freedom

Pharoah: slave masters

River Jordan: an actual river, such as the Ohio, or any river that a slave might have to cross to freedom

Satan: slave master

Sinner: someone who ruled over slaves, e.g., the owner, owner's wife, overseer/supervisor, or slaves who betrayed other slaves or didn't want to escape

Wheel: a signal to pack items/provisions needed for a slave to travel by wagon; a wagon with a hidden compartment in which slaves could be concealed

Wheel in a wheel: a wagon with a hidden compartment in which slaves could be concealed

Since slave songs were folk songs, they were not transcribed, but shared through oral tradition. Oral tradition also is very much a part of African heritage. The earliest attempts at documentation of these songs began in the 1830s. The first collection of African-American spirituals, *Slave Songs of the United States*, edited by Northern abolitionists William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, was published in 1867. Afraid that these songs would be lost, Allen, Ware, and McKim interviewed former slaves and transcribed the songs and melodies, much as Ralph Vaughan Williams, Cecil Sharp, and Gustav Holst did with the English folk song in the early 20th century. This collection was the first printed documentation of *any* African-American music.

Spirituals came to wider public attention in 1878, through performances and tours by the Fisk University Jubilee Singers, a group of musically talented students at Fisk University, an African-American institute of higher learning in Nashville, Tennessee. All of these students were trained in Western classical music, as well as sharing music from the African-American experience. George White, one of the Fisk instructors, had taught in singing schools, early American schools that provided education in sight-reading and choral singing. He was charged with training a mixed chorus of eleven Fisk students. They gave their first concert in 1867, which was applauded by the Nashville public.

In 1871, Fisk University needed money for new buildings and campus maintenance. George White thought that he might be able to raise money by taking the Singers on tour. They ventured to a number of cities, including Chicago. Audiences expected minstrel singers and were surprised to find African-American singers with such abilities. White created simple arrangements for some of the spirituals, and, André Thomas notes, the spiritual became an art song. The general public was enthusiastic, and wanted to hear more of these beautiful works. The Fisk Jubilee Singers opened the way for later singers and arrangers, many of them with advanced degrees and classically trained, to create new versions of these meaningful songs, versions that we sing today.

Undine Smith Moore (1904-1989)

Often called the Dean of African-American women composers, Undine Smith Moore was born in Jarratt, Virginia in 1904. Her parents had no formal schooling, but loved culture and education, and were very supportive of their children—Undine and her two siblings. In 1908, the family moved to nearby Petersburg, so that the children would have better educational opportunities and a richer cultural life.

Moore showed musical aptitude at an early age. The family bought a piano so that her older sister could take lessons, and little Undine was able to listen and play what she heard. She began formal piano studies with Lillian Allen Darden when she was seven. She began to compose when she was eight or nine. She was an excellent pianist when she was in grammar school, and at times was called to accompany various music classes from grammar school to high school.

In 1924, Moore enrolled in Fisk University, because of its excellent music department. At the end of her freshman year, she received the first scholarship given by the Juilliard School to Fisk students studying music at Fisk. She studied piano with Alice M. Grass, and theory and composition with Sara Leight Laubenstein. She began composing in earnest, encouraged by the music faculty. She also was introduced to the world of choral masterpieces, developing a love for choral music that would last her entire life. She graduated *cum laude* in 1925 and, in 1926, became the supervisor of music for the Goldsboro, North Carolina public school system.

After one year, she joined the music faculty of Virginia State College (later University) in her hometown of Petersburg. She taught organ and piano, as well as working with the students in the on-campus laboratory high school chorus. She began her choral composition career, writing new works for the chorus. Between 1929 and 1931, she commuted to New York City and Columbia University's Teachers College, while working on her M.A. and Professional Diploma in Music. Theory and Composition Professor Howard Murphy became a friend and a lifelong mentor. After she received her degrees, she continued to compose music for school children, for churches, and for her keyboard students. She even edited a number of Gilbert and Sullivan operettas for high school age children, although they were never published.

Undine Moore was known as an excellent professor and mentor. She held a number of positions at Virginia State, including Chair of the Theory Department, supervisor of music student teachers, Acting Head of the Music Department, and Music Director of the college choir. Her students included pianist James Pettis, New York Philharmonic Education Program Director Leon Thompson, Hunter College Music Professor Jewell Taylor Thompson, opera singers Roberta Alexander and Camilla Williams, composer Jeraldine Herbison, and jazz pianist Billy Taylor.

Teaching was a major part of Moore's life, but she began an intense period of composition during the 1950s, resulting in 22 works, of which eight were published. In 1952-1953, she resumed studying with Howard Murphy, who was teaching at the Manhattan School of Music. At the same time, she also took composition classes at the Eastman School of Music in Rochester, New York.

In 1968, Moore and colleague/friend Altona Trent Johns co-founded and co-directed the Black Music Center at Virginia State College. The Center was designed to distribute and make available information concerning black contributions to American and world music. The Center offered courses for undergraduates and graduates, including a special course on "The Black Man in American Music". It also offered public programs and institutes on folk music, popular music, classical music, literature, dance, and art. Noted performers and scholars came to lecture. The Center sponsored a concert of works by African-American composers, and commissioned a new work by Hale Smith. It also established a library of books, recordings, scores, the Johns-Moore Black Music Film Series, and a collection of African instruments. The Center closed in 1972 when both Moore and Johns retired.

Undine Moore was the recipient of numerous awards and honors, including a 1973 New

York Town Hall concert of her works, where she received a commendation from Mayor John Lindsay; the National Association of Negro Musicians Distinguished Achievement Award (1975); appointment as the Music Laureate, State of Virginia (1977); Chair, National Honorary Advisory Board of the Black Music Center at Indiana University (1978); an honorary doctorate from Indiana University (1978); the National Black Caucus Award (1980); the Tufts University Distinguished Achievement Award (1981); a Pulitzer Prize nomination for her oratorio, *Scenes from the Life of a Martyr*, an oratorio based on the life of Martin Luther King (1981); and the Virginia Governor's Award in the Arts (1985).

After her retirement, Undine Moore continued teaching, serving as a visiting professor at Carleton College, Northfield, Minnesota (1972); Adjunct Professor of Music, Theory and Humanities, Virginia Union University (1972-1976); visiting professor, College of St. Benedict, St. Joseph, Missouri (1973-1975); visiting professor, St. John's University, Collegeville, Minnesota (1973-1975), and Artist-in-Residence, University of Michigan (1989). Undine Moore composed in a wide variety of genres, including spiritual arrangements, solo songs, chamber music, works for chorus, both a cappella and accompanied, works for orchestra, and works for keyboard. She is known especially for her choral music, including her arrangements of spirituals. *Daniel, Daniel, Servant of the Lord* (1952), which we sing today, *Before I'd be a Slave* (1953), a piano composition, the *Afro-American Suite* (1969) for flute, cello and piano, and the *Scenes from the Life of a Martyr* are her best known works. Moore considered herself "a teacher who composes, rather than a composer who teaches". She died in 1989.

Daniel, Daniel, Servant of the Lord

Daniel was a young Jewish noble, captured by the Babylonians. He was trained to be an advisor to Babylonian Kings Nebuchadnezzar, Darius and Cyrus and was skilled in interpreting dreams. He served the court in a number of capacities. He still stayed true to his faith and refused to worship Darius when required to do so. He was put in a den of lions as punishment, but miraculously was not touched. Darius was amazed and issued a decree that people should respect Daniel's god.

Oh, the King cried, "Oh, Daniel, Daniel, oh!
Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!"

Among the Hebrew nation,
One Hebrew, Daniel was found.
They put him in a-the lion's den
He stayed there all night long.

Oh, the King cried, "Oh, Daniel, Daniel, oh!
Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!"

Now the king in his sleep was troubled,
And early in the morning he rose,
To find God had sent-a His angel down
To lock the lion's jaws.

Oh, the King cried, "Oh, Daniel,
Daniel, oh!
Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!"

Stacey V. Gibbs (1962-)

Born in Flint, Michigan in 1962, Stacey V. Gibbs began an active interest in music during his youth. He attended Flint's Beecher High School, and later attended Kentucky State University. He has arranged over 26 spirituals, mostly in a traditional style. His arrangements are becoming more and more popular. Although all the other arrangers of spirituals on today's program had/have full-time careers in music, Stacey Gibbs does not. He is a full-time manager in the hospitality industry.

Way Over In Beulah Land

The name 'Beulah' comes from the King James translation of Isaiah 62:4: "*Thou shalt no more be termed Forsaken; neither shall thy land any more be termed Desolate; but thou shalt be called Hephzibah and thy land Beulah; for the Lord delighteth in thee, and thy land shall be married*". 17th century English Christian writer and preacher John Bunyan also uses the term in his famous allegory, *Pilgrim's Progress*. It is the Promised Land, and Heaven can be seen from there.

As opposed to the 'perkiness' of many of the other spirituals on today's program, this spiritual is slower, and more ponderous. Perhaps it comes from a work song, where slaves are lifting, pulling, or carrying something.

We gonna have a good, good time way ovuh in Beulah Lan'.
Oh, when we get way ovuh in Beulah Lan', yes, way ovuh in Beulah, Beulah Lan'.
Oh, we gonna have a good, good time way ovuh in Beulah Lan'.
I'm singin', way ovuh in Beulah Lan', yes way ovuh in Beulah, Beulah Lan'.
We gonna have a good time, oh Lordy, way ovuh in Beulah Lan'.

Oh, we gonna walk dem golden streets way ovuh in Beulah Lan'.
Oh, we gonna walk dem golden streets way ovuh in Beulah Lan'.
I'm singin', way ovuh in Beulah Lan', yes, way ovuh in Beulah, Beulah Lan'.
We gonna have a good time, oh Lordy, way ovuh in Beulah Lan'.
I'm singin', way ovuh in Beulah Lan', yes, way ovuh in Beulah, Beulah Lan'.
We gonna have a good time, oh, Lordy, way ovuh in Beulah Lan'.

Oh, we gonna drink of de Holy wine, way ovuh in Beulah Lan'.
Oh, we gonna drink of de Holy wine, way ovuh in Beulah Lan'.
Singin', way ovuh in Beulah Lan', I said away ovuh in Beulah Lan'.
We gonna have a good time, oh, Lordy, way ovuh in Beulah Lan', (when we get to heaven,
chillun),
We gonna have a good time, oh, Lordy, way ovuh in Beulah Lan', (when we get to heaven,
chillun),
Way ovuh in Beulah Lan', oh, yes, way ovuh in Beulah lan'!

Moses Hogan (1957-2003)

Much-admired composer/arranger, pianist, and conductor Moses Hogan was born in New Orleans in 1957. Like so many talented children, he began piano lessons when he was very young. His uncle was a church choir director, and he became the accompanist for the church choir. During his growing-up years, he became familiar with the spiritual arrangements that he heard every week in church.

Hogan furthered his studies after high school. He graduated from the New Orleans Center for Creative Arts and the Oberlin Conservatory of Music, as well as studying at the Juilliard School of Music and Louisiana State University in Baton Rouge.

Moses Hogan became interested in choral music, and founded three choruses that performed his compositions, as well as works by other composers: the New World Ensemble (formed in 1980); the Moses Hogan Chorale (formed in 1994); and the Moses Hogan Singers, a professional group (founded in 1998). He created beautiful and exciting spiritual arrangements for each of these groups—arrangements that have become worldwide favorites.

His groups and his music were exceptional. His choruses were invited to perform in the United States before such organizations as the American Choral Directors Association, both at regional and national conventions, and abroad at such conferences as the International Federation of Choral Musicians meeting at the World Music Symposium in Sydney, Australia.

Moses Hogan had many skills. He was an accomplished pianist, and won first place at the 28th Kosciuszko Foundation Chopin Competition. He was the 1993 Artist-in-Residence at Loyola University in New Orleans. He arranged and performed several compositions for the 1995 PBS documentary, *The American Promise*. He made several recordings conducting the Mormon Tabernacle Choir. He edited the 2002 *Oxford Book of Spirituals*, and compiled and edited two volumes of his own spiritual arrangements, *Feel the Spirit*. Around 2000, he developed a brain tumor, and died in 2003.

Craig Jessop, who wrote the foreword to Volume 2 of *Feel the Spirit*, and who is the former Music Director of the Mormon Tabernacle Choir, said, "His great musical talent, gentle and kind manner, infectious smile and spontaneous humor endeared him to the choir and our listeners. He won our hearts and love through his music and spirit. Moses Hogan embraced the music of his heritage. Like a Vaughan Williams who found his voice in English folk music or an Aaron Copland who found his voice in the folk elements of America, Moses Hogan found his voice in the spiritual. He became the successor to Jester Hairston and William Dawson. He introduced an entire generation of young singers of all races to the beauty, pathos, and joy of the spiritual. Always true to the spirit and integrity of the original melodies that were composed by "anonymous," he added his own unique musical vocabulary speaking to the audiences of today with a power that will last through many tomorrows."

The Battle of Jericho

Joshua was the leader of Israel after the death of Moses. Jericho is a city on the West Bank of the Jordan River and is the place where the Israelites landed when they returned from slavery in Egypt. The Battle of Jericho was the first battle of the Israelites when they began their conquest of Canaan (present day Israel, Palestine, Lebanon, and parts of Jordan).

Moses Hogan makes great use of the percussive sounds of battle, emphasizing the bs and ts of the word 'battle'. Compare this setting of a battle to Randall Thompson's setting in Movement III of *The Peaceable Kingdom*.

Joshua fit the Battle of Jericho, Jericho,
Jericho
Joshua fit the Battle of Jericho,
And the walls come tumbalin' down.
Talk about your kings of Gideon,
(Gideon, a Hebrew warrior who freed
Israel and condemned idolatry)
Talk about your men of Saul,
(Saul was the first King of Israel)
But none like good ol' Joshua
At the Battle of Jericho.

Right up to the walls of Jericho
He marched with spear in hand.
"Go blow that ram horn!" Joshua cried.
"Cause the battle am in my hand."

Then the lamb, ram, sheep horns
Begin to blow
And the trumpet begins to sound.
Joshua commanded the children to shout
And the walls come a'tumbalin' down.

Oh Lord, you know that
Joshua fit the Battle of Jericho,
Jericho, Jericho
Joshua fit the Battle of Jericho,
And the walls come tumbalin' down.

Randall Thompson (1899-1984)

Noted composer and influential teacher Randall Thompson was born in New York on April 21, 1899. His father was an English teacher at the Lawrenceville School, Lawrenceville, New Jersey, as well an editor of poetry anthologies for use in schools. His father's love of literature was a major influence on Randall Thompson's delight in literature, as well as his choice of texts for his choral works and songs.

Thompson grew up in Lawrenceville. He began piano lessons when he was four or five, and also studied organ at an early age. He entered Lawrenceville School in 1911 and continued his keyboard studies, taking organ lessons from Francis Cuyler van Dyck. When Mr. van Dyck became ill, young Randall, who was fifteen, took over his teacher's duties as a professional organist.

Randall Thompson entered Harvard in 1916, studying with Archibald T. Davison, an early music specialist, who influenced Thompson's love of early music. He also studied with Edward Burlingame Hill and Walter Spalding. In addition, George Herbert Palmer, professor of religion and philosophy, had a great influence on the young man.

Thompson composed music while at Harvard, creating songs, chamber music, works for piano, and works for chorus. He received his B.A. in 1920. After graduation, he studied privately in New York with Ernest Bloch. He returned to Harvard in 1921 to take his Master's degree, graduating in 1922. In that year, he received a three-year fellowship to study at the American Academy in Rome. His fellow students included Howard Hanson and Leo Sowerby. During this time, he studied with Gian Francesco Malipiero, who exposed him to the music of the Renaissance and early Baroque, especially the music of Palestrina and Monteverdi. He returned to the United States in 1925.

In 1927, Thompson was appointed organist and lecturer in music at Wellesley College, Wellesely, Massachusetts. He remained in that position until 1929, when he received a Guggenheim Foundation fellowship. He began his study of music education, devoting the next several years to this topic. He was commissioned by the Association of American Colleges to study music curriculum. His final report, *College Music* (New York, 1935), was a significant statement concerning the music education curriculum. He advocated that music students receive a broader liberal arts education, rather than emphasize music lessons and recitals/performances.

Thompson returned to teaching in 1937, as a Professor of Music at the University of California, Berkeley (1937-1939). He served as Dean of the Curtis Institute of Music (1939-1941); Head of the Music Division, School of Fine Arts, University of Virginia, Charlottesville (1941-1946), and Professor of Music at Princeton (1946-1948). He returned to Harvard in 1948, where he became Professor of Music, serving as chair of the department for five years. He retired from teaching in 1965, and devoted his time to composing and conducting. Randall Thompson's students include Leonard Bernstein, Lukas Foss, Leo Kraft, Ivan Tcherepnin, and Kirke Mechem. He was the recipient of many awards and honors, including four honorary degrees, membership in the National Institute of Arts and Letters (1938), the Elizabeth Sprague Coolidge Medal for service to chamber music (1941), and appointment as a Cavalier of the Republic of Italy.

Randall Thompson wrote in different genres, including musical drama, works for orchestra, chamber music, works for solo keyboard, and choral music. He is best known for the rich, melodic, harmonic style of his choral music. His most famous choral work is *Alleluia*, an *a cappella* composition written in 1940. He wrote for a wide variety of vocal ensembles, from part-songs to large choral works, in addition to composing many songs for solo voice. He often used Biblical texts, the texts of American and English poets, and texts that describe events in American history. He loved writing music for amateur singers. In a 1959 address at Yale, he said, "What gives me the greatest joy and the deepest inner satisfaction, and what I regard as the highest reward of all, is to know that the choral music I write is sung by boys and girls, men and women who are amateurs—and it is well to remember that the original meaning of the word is entirely positive. I put the notes on paper: they sing it; they are doing something they love to do, just as I have been." He died in 1984.

The Peaceable Kingdom

We dedicate this performance to the memory of Winifred Baker (1918-2006), founder, Winifred Baker Chorale and San Francisco Civic Chorale

In 1934, the Worcester Art Museum (Worcester, Massachusetts) acquired a copy of *The Peaceable Kingdom*, a painting by the 18th century American folk painter and Quaker minister, Edward Hicks (1780-1849). Hicks had painted several different versions of this topic. Randall Thompson viewed the painting and was greatly affected by Hicks' serene interpretation of the following texts from the prophet, Isaiah (*Isaiah 11:6-9*):

The wolf also shall dwell with the lamb and the leopard shall lie down with the kid; and the calf and the young lion and the farling together; and a little child shall lead them.

And the cow and the bear shall feed; their young ones shall lie down together: and the lion shall eat straw like the ox.

And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the cockatrice's den.

They shall not hurt nor destroy in all my holy mountain: for the earth shall be full of the knowledge of the Lord, as the waters cover the sea.

Thompson wanted to compose a choral work with sacred texts that expressed the themes in the painting. He chose eloquent passages from the book of the prophet, Isaiah. After reading all 66 chapters, he selected eight texts that expressed the themes of good, evil, and peace.

In 1935, Thompson received a commission from the League of Composers to compose a work for the Harvard Glee Club and Radcliffe Choral Society. This commission led to the composition of the *a cappella Peaceable Kingdom*. The work was premiered in Cambridge, Massachusetts, on March 3, 1936. It is a masterful example of programmatic music, vivid, and almost pictorial in its settings of the texts. It is set in eight movements.

I. Say Ye To The Righteous is a confirmation and a warning in shape-note style, an early and rural American hymn form. It is in three parts, with the third part somewhat of an imitation of the first part. The movement begins with the tenor/bass statement of the hopeful text in smooth, legato phrases. Soon, the sopranos and altos join them, repeating the text. That hopefulness is answered by an emphatic, more jarring middle section describing what will happen to those who do not seek peace. Ascending and descending passages add to the tension of what is to come. The original section is repeated, although at a higher pitch. Thompson sprinkles several soft, but threatening utterances of 'Woe!' as a bridge to the next section.

II. Woe Unto Them is set in three parts. It is a fiery series of warnings by what sounds like an impassioned street preacher. In [Part 1](#), various threats are chanted, first by the tenors, then altos, sopranos, and basses. While one group is singing, the rest of the chorus cries 'Woe!' [Part 2](#) is a short reflection, commenting that wicked people are not listening to the world of the Lord. [Part 3](#) returns to a series of threats, first soft and slow, then gathering in speed and intensity, culminating with a final, descending shriek of woe.

III. The Noise of the Multitude is a programmatic description of a battle between the Lord of Hosts and evildoers. The movement is divided into two parts. The first part is the actual battle. Thompson's setting of such phrases as 'Ev'ry one that is found shall be thrust through...' describes exactly the motion of a sword thrust. The second part of the movement is more about the aftermath of the battle, with the wailing and trauma of those who have lost. As 'pangs and sorrows' take hold of the defeated, Thompson sets the text at increasingly higher pitches.

IV. There is no break between this section, *Howl Ye*, and the previous, as a double chorus describes the Lord's wrath. The movement is divided into two parts. The first part is characterized by octave leaps and ascending/descending passages. The second part is more plaintive as the wicked realize they have been conquered ('Thou art dissolved').

V. The Paper Reeds By The Brook is a quiet lamentation by the survivors of the fury in the previous movement. This movement is in two parts. Thompson sets the movement in shape-note

style, with the melody at first in the tenor line. The other voices have counter melodies, such as the sopranos and basses mirroring each other. The soprano line rises at the same time the bass line descends. The pattern is repeated in the second part, with the altos having the melody.

VI. But These Are They That Forsake The Lord/For Ye Shall Go Out With Joy. This movement begins with a short, unison recitative by tenors and basses, dismissing the wicked ones who had ignored the Lord. The entire composition then turns to the joy of the saved. The recitative is followed by a double chorus celebration of the joy and peace to be found by the saved. All nature applauds. Thompson uses short, staccato phrases for the text 'clap their hands', overlapping them so that the voices actually sound like clapping.

VII. Have Ye Not Known? is another short recitative, this time sung by the entire chorus, asking what is the result of the victory by the saved.

VIII. Ye Shall Have A Song is the exultant conclusion to the composition. Joy, gladness of heart, and ultimately, coming to the mountain of the Lord are the results of the victory over evil. Thompson sets the last movement as a double chorus celebration of the peace that has been achieved. Thompson alternates slow, legato, contained expressions of joy with exuberant, dance-like passages of happiness. Towards the end of the movement, the interaction of these two patterns quickens. Thompson creates a grand pause, and the chorus concludes with an ecstatic entrance of all into the mountain of the Lord.

I

*Say ye to the righteous, it shall be well with him: for they shall eat the fruit of their doings.
Woe unto the wicked! It shall be ill with him: for the reward of his hands shall be given him.
Behold, my servants shall sing for joy of heart, but ye shall cry for sorrow of heart and shall
howl for vexation of spirit.*
Isaiah 3:10, 11; 65:14

II

*Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope.
Woe unto them that call evil good, and good evil; that put darkness for light, and light for
darkness; that put bitter for sweet, and sweet for bitter!
Woe unto them that are wise in their own eyes, and prudent in their own sight!
Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink!
Woe unto them that rise up early in the morning, that they may follow strong drink, that continue till
night, till the wine inflame them! And the harp, and the viol, the tabret, and pipe, and wine, are in
their feasts: but they regard not the work of the Lord, neither consider the operations of his hands.
Woe to the multitude of many people, which make a noise like the noise of the seas!
Woe unto them that join house to house, that lay field to field, till there be no place,
that they may be placed alone in the midst of the earth.*
Isaiah 5:8, 11, 12, 18, 20, 22; 17:12

III

*The noise of a multitude in the mountains, like as a great people; a tumultuous noise of the
kingdoms of nations gathered together; the Lord of hosts mustereth the host of the battle.
They come from a far country, from the end of heaven, even the Lord, and the weapons
of his indignation, to destroy the whole land. Their bows also shall dash the young men to
pieces; and they shall have no pity on the fruit of the womb; their eye shall not spare children.
Every one that is found shall be thrust through; and every one that is joined unto them shall
fall by the sword. Their children also shall be dashed to pieces before their eyes; their houses
shall be spoiled, and their wives ravished. Therefore shall all hands be faint, and every man's
heart shall melt. They shall be afraid: pangs and sorrow shall take hold of them; they shall be
in pain as a woman that travaileth; they shall be amazed at one another; their faces shall be as flames.*

Isaiah 13:4, 5, 7, 8, 15, 16, 18

IV

*Howl ye; for the day of the Lord is at hand.
Howl, O gate; cry, O city; thou art dissolved.
Isaiah 13:6, 14:31*

V

*The paper reeds by the brooks, by the mouth of the brooks, and everything sown by the brooks,
shall wither; be driven away, and be no more.
Isaiah 19:7*

VI

*But these are they that forsake the Lord, that forget my holy mountain.
For ye shall go out with joy, and be led forth with peace: the mountains and the hills shall
break forth before you into singing, and all the trees of the fields shall clap their hands.
Isaiah 65:11; 55:12*

VII

*Have ye not known? Have ye not heard? Hath it not been told you from the beginning?
Have ye not understood from the foundations of the earth?
Isaiah 40:21*

VIII

*Ye shall have a song, as in the night when a holy solemnity is kept, and gladness of heart,
as when one goeth with a pipe to come into the mountain of the Lord.
Isaiah 30:29*

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.

Swing Down, Chariot

Ezekiel is a 6th century BCE priest and prophet, one of many Jews exiled to Babylon. He had seven visions during his years of his exile. In the first vision, he saw God riding in a chariot that has four wheels, guided by angelic beings called cherubim.

André Thomas sets the story of Ezekiel and the vision, as does William Dawson in *Ezekiel Saw De Wheel*. Thomas adds an element of gospel, with the introductory phrase “Oh, oh, oh, oh, Swing....”

Refrain:

Oh, oh oh oh, Swing down, chariot, stop and let me ride,
Oh, oh oh oh, Swing down, chariot, stop and let me ride.
Oh, rock me Lord, rock me Lord, calm and easy,
I’ve got a home on the other side.

(Refrain repeats)

Well, Ezekiel went out in the middle of the field.
He saw an angel workin’ on a chariot wheel.
He wasn’t particular ‘bout the chariot wheel.
He just wanted to see how the chariot feels.

Well, Ezekiel went down and he got on board.
The chariot went a-bumpin’ on down that old road.
He wasn’t particular ‘bout the bumpin’ of the road.
He just wanted to lay down his heavy load.

(Refrain)

Well, a sinner, he went out to the middle of a field.
And then he started workin’ on a chariot wheel.
He wasn’t so particular ‘bout workin’ on that wheel.
He just wants to see how a chariot feels.

Then an angel saw the sinner workin’ hard there in the field,
And said, “Hold on, believer, Ezekiel rides that wheel.
The chariot will swing on down the old and bumpy road.
The chariot’s the place to lay your heavy load.”

(Refrain repeats twice)

Jester Hairston (1901-2000)

Probably the most endearing of today’s composers (he also was an arranger, songwriter, educator, choral conductor, and actor), the remarkable Jester Hairston was born in Belews’ Creek, North Carolina, in 1901. His grandparents were slaves on the Hairston plantation. When he was about a year old, he and his family moved to Homestead, Pennsylvania, where his family worked in the steel mills. He learned to read music in grade school, and was a star athlete in high school.

After graduation, he received a scholarship from his Baptist church to attend college. He entered Massachusetts Agricultural College in 1920, planning to study landscape architecture. While he

attended MAC, he played quarterback on the freshman football team and sang in the glee club, as well as in other local shows. He had to drop out of school because of lack of money, and worked on the docks of south Boston, shoveling wheat, in order to earn enough money to return to school. He also taught his dock mates to sing. He earned enough money to return to MAC for a year.

Hairston began singing in white churches in the Amherst area, in order to earn money. A local teacher, Anna Laura Kidder, was impressed with his talents, and offered to finance his education if he would major in music. He withdrew from MAC and, after a short period of time and several difficulties, enrolled in Tufts University. He graduated *cum laude* in 1928. He continued his musical studies, enrolling at Juilliard. He later worked as a supervisor at a music school in Harlem, employed by the Works Progress Administration.

While he was in New York, he met Hall Johnson (1888-1970), founder and director of the Hall Johnson Negro Choir, the first professional African-American choir in the United States. The Choir’s mission was not to entertain, but to educate the public about the history, meaning, and beauty of the spiritual. Hall hired Hairston as an assistant conductor and member of the choir. Johnson made Hairston get rid of his recently acquired Boston accent, so that he could sing the spirituals as they should be sung. Hairston was assistant conductor of the Hall Johnson Negro Choir for 13 years, at the same time training choirs for radio work and Broadway musicals.

In 1936, Hairston came to Hollywood with Hall Johnson and the Choir to appear in the film, *Green Pastures*. In 1937, he collaborated with film composer Dmitri Tiomppkin, conducting the choir for the film, *Lost Horizon*. Tiomppkin won an Oscar for that score. For the next 30 years, Hairston arranged the music for every Tiomppkin film score. In 1937, he was a founding member of the Screen Actors Guild.

In 1938, Hairston was employed by the Federal Theatre Project to direct Hall Johnson’s play, *Run Little Children*. The play originally appeared on Broadway in 1932. Hairston directed the 1938 year-long Los Angeles production. In 1939, he came to San Francisco to direct a three-month long run. He also appeared at the 1939 Treasure Island World’s Fair in a performance of the *Mikado in Swing*, an African-American version of Gilbert and Sullivan’s *Mikado*. He directed the production and played the role of Koko, the Lord High Executioner.

Hairston organized his own Hollywood chorus in 1943, the first integrated choir used in films. He composed and arranged music for films, and led his chorus in performing film background music. His chorus was used in a number of films, including *Red River* (1948), *She Wore A Yellow Ribbon* (1949), *Carmen Jones* (1954), *Land of the Pharaohs* (1955), *Gunfight at the OK Corral* (1957), and *Guns of Navarrone* (1961).

From his arrival in Hollywood into the 1990s, Hairston performed as an actor, both in movies and television. Some of his film roles were unacknowledged bit parts; others were credited. Film appearances include *Green Pastures* (1936), *Sullivan’s Travels* (1941), *We’re Not Married!* (1952), *Tarzan’s Hidden Jungle* (1955), as well as several other Tarzan films, *Raymie* (1960), *The Alamo* (1960), *To Kill A Mockingbird* (1962), *In the Heat of the Night* (1967), *Finian’s Rainbow* (1968), *The Bingo Long Traveling All-Stars* (1968), *Lady Sings The Blues* (1972), *The Last Tycoon* (1976), and *Being John Malcovich* (1999). He has a star on the Hollywood Walk of Fame.

Hairston appeared in television productions, often in one episode of a series, but on several occasions, in many. He was an actor on the original *Amos ‘n Andy* radio show. When that show went to television in the early 1950s, he went with it in the role of Henry Van Porter. His other television credits include *You Are There* (1955), *Gunsmoke* (1956), *Rawhide* (1959), *Have Gun, Will Travel* (1962), *The Outcasts* (1969), *The Virginian* (1969), the series *That’s My Mama* (1974-1975), in which he played Wildcat, *Harry O* (1975), the series *Amen* (1986-1991), in which he played Rolly Forbes, and *Family Matters* (1993).

In addition to his radio work with *Amos ‘n Andy*, Hairston appeared as King Moses in the

Humphrey Bogart-Lauren Bacall radio show, *Bold Venture* (1950-1952).

Jester Hairston composed and arranged many songs and spirituals. In 1956, he composed the popular Christmas song, *Mary's Boy Child*. He composed the song, *Amen*, sung by Sidney Poitier in the movie, *Lilies of the Field*. Jester Hairston was Poitier's voice in that song. He arranged the *Elijah Rock* that we sing today. His other popular compositions include *Poor Man Lazarus*, *In Dat Great Gittin' Up Mornin'*, *Gossip*, *Gossip*, and *Hold On*.

In addition to his acting, composing, and conducting career, Jester Hairston was a teacher. He gave many workshops on the spiritual, both here in the United States and abroad. He conducted high school and college groups in performing spirituals and songs that he had written. He was a cultural ambassador for the United States, traveling all over the world. He died in 2000.

In an essay published on ChoralNet soon after Hairston's passing, poet Jane Griner wrote, "He was one of the most remarkable musicians and human beings to have graced our times...."

"He touched thousands of students. He laughed with them, talked with them, sang with them, taught them, changed them. He was beloved, and where there is love like that, there can be no hate or bigotry.

"I know Jester Hairston is in Heaven, and if you want to find him there, look for the biggest crowd of young people - he will be in the middle. And before very long you'll hear him start to sing... and everyone will sing with him."

Elijah Rock

Elijah was a Hebrew prophet in the Kingdom of Samaria during the 9th century, BCE. He traveled for forty days and nights to Mt. Horeb, the place where Moses received the Torah (the rock?) He is the only person mentioned in the Bible as returning to Mt. Horeb after Moses had been there, centuries before.

Elijah Rock Shout, shout! Elijah Rock, Comin' up, Lord.
Elijah Rock Shout, shout! Elijah Rock, Comin' up, Lord.
Elijah Rock Shout, shout! Elijah Rock, Comin' up, Lord. (Elijah!)
Elijah Rock Shout, shout! Elijah Rock, Comin' up, Lord. (Elijah!)
(repeat)

Satan's a liar an' a conjur, too, (Satan: slave master; conjurer: one who summons up spirits
and demons; one who makes up things)

If you don't mind out, he'll conjur you.

If I could, I surely would just stand on the rock where Moses stood
Rock-a Elijah Rock, Shout, shout about Elijah, Elijah, Elijah Rock!
We're gonna shout, shout! Rock-a Elijah Rock!
Shout about Elijah Rock, Comin' up, Elijah Rock, Comin' up,
Elijah Rock, Comin' up Lord.

Elijah Rock Shout, shout! Elijah Rock, Comin' up, Lord.
Elijah Rock Shout, shout! Elijah Rock, Comin' up, Lord.
Elijah Rock Shout, shout! Elijah Rock, Comin' up, Lord. (Elijah!)
Elijah Rock Shout, shout! Elijah Rock, Comin' up, Lord. (Elijah!)
(repeat)

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.

Ezekiel Saw de Wheel

Dawson's version of *Ezekiel Saw De Wheel* is classic Dawson—and classical music! It demonstrates his knowledge of Western music history and forms, including madrigals and composing for orchestra. Note particularly the sound of the wheel near the end of the composition, sung by a small group of sopranos and altos—the Dooma-Looma Gang. And, see if you can hear the tenors and basses singing 'wheel in – a' at the same time, while the rest of the sopranos and altos sing the melody.

Ezekul saw de wheel, way up in de mid'l of de air,
 Ezekul saw de wheel, way in de mid'l of de air.
 De big wheel run by faith,
 An' de lit'l wheel run by de grace of God,
 A wheel in a wheel, way in de mid'l of de air.

Better mind my brother how you walk on de cross,
 (Way in de mid'l of de air)
 Your foot might slip, An' yer soul get los,
 (Way in de mid'l of de air)
 Ole Satan wears a club foot shoe,
 (Way in de mid'l of de air)
 If you don' mind he'll slip it on you,
 (Way in de mid'l of de air)

Ezekul saw de wheel, way up in de mid'l of de air,
 Ezekul saw de wheel, way in de mid'l of de air.
 De big wheel run by faith,
 An' de lit'l wheel run by de grace of God,
 A wheel in a wheel, way in de mid'l of de air.

Some go to church for sing an' shout,
 Hallelujah!
 Befo' six months dey's all turn'd out
 Way in de mid'l of de air.

Ezekul saw de wheel,
 Way up in de mid'l of de air,
 Ezekul saw de wheel,
 Way in de mid'l of de air.
 De big wheel run by faith,
 An' de lit'l wheel run by de grace of God,
 A wheel in a wheel,
 Way in de mid'l of de air.

Program notes by Helene Whitson

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THE PERFORMERS

Robert Train Adams, Music Director (1946-)

The San Francisco Lyric Chorus welcomed Music Director, Dr. Robert Train Adams, in Fall 2009, upon the departure of San Francisco Lyric Chorus Co-Founder and Music Director, Robert Gurney. Dr. Adams joined the San Francisco Lyric Chorus in Fall 2006 as Assistant Conductor and Concert Accompanist.

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, Handbell, and Children's 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. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007.

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

Annie Anzalone, Soprano

Annie has been studying voice since she was 11, and performed in local choruses and musicals throughout high school. She majored in voice at Vassar College, and performed in its student-run early music ensemble, as well as the college mixed choir. Her studies culminated in an hour-long solo recital in four languages. In 2010, she performed in the chorus of Donizetti's *Lucia di Lammermoor* with the Ann Arbor Opera Theater, before moving to San Francisco, where she began her ongoing studies with Nicolle Foland. She is both excited and deeply sad to be leaving the San Francisco Lyric Chorus for the San Francisco Symphony Chorus after this season.

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ARTISTS DONATING WORKS FOR THE SUNDAY SILENT AUCTION

The Chorus will be hosting a wine reception and silent auction after our *Sunday, August 28, 2011* concert at St. Stephen's Episcopal Church in Orinda.

Sara Frucht, Painter (and San Francisco Lyric Chorus member this summer)

I have been drawing all my life, but it is just in the past five years or so that I have started to paint. I have been teaching myself how to paint using acrylics on paper.

I like to think of my painting style as "magical realism" because my paintings never end up looking entirely realistic. I like to use the technique of outlining forms to intensify color and contrast. This is necessary because paint to me looks so much more dull than real life that I have to struggle to make my paintings look vivid.

I paint mostly still life, landscape and florals. Close-up views appeal to me most, probably because I'm nearsighted. My favorite styles of painting are impressionism, post-impressionism and cubism.

My paintings have been displayed at galleries and cafes in Berkeley, Oakland, San Francisco and Sacramento.

My paintings can be viewed on line at: <http://sfrucht.wordpress.com>. You can find out about my immersive geometric environments at: <http://www.kaleidoscapes.net/>

Contact Sara at sfrucht@sbcglobal.net, or 510-845-6341.

Lissa Rankin, Painter

Lissa Rankin began painting in 1991, while in medical school and has been exhibiting her art in galleries and museums nationally since 2001. Trained as an OB/GYN, she brings the energy and inspiration of her patients to the art studio. While her healing work allows her to interact with the world in service to women, her art serves as a meditation, recharging her spirit. Each of her pieces of art represents an abstract portrait of a moment in time, a reminder to always be present. Lissa Rankin is the author of *Encaustic: A Guide To Creating Fine Art With Wax*, which was released by Random House in Summer 2010. She is also the founder of *Owning Pink*, a website committed to empowering women to live authentic lives of wholeness and joy. She currently lives in the Bay area with her husband and fellow artist, Matt Klein, and their daughter, Siena.

Her website is <http://OwningPink.com>.

Steven Ward, Photographer

Steven Ward is an emerging photographer who has acquired and developed his skills while travelling the country and exploring remote areas. Originally from Maine, Steven has spent the last two decades exploring the western coast of North America through biking, kayaking, and skiing, and currently lives in the San Francisco Bay Area. With a background in custom-designing home projects, performing skilled carpentry, and guiding outdoor adventures, Steven has an affinity for finding beauty in varied environments. He views photography as a way to capture stillness in the bustling world around us, and enjoys sharing his unique vision.

Contact him at Vivid Spectrum Photography, <http://s-ward.smugmug.com>, 510-685-2079.

ACKNOWLEDGEMENTS

The San Francisco Lyric Chorus sends a warm, special thanks to:
Dr. Robert Train Adams, for being willing to share his talent and joy in music with us; and to St. Stephen's Episcopal Church, its vestry and congregation

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Dr. Robert Train Adams

Administration

Helene & Bill Whitson

Chorus Manager

Diana Thompson

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Barbara Greeno, Altos

Jim Losee, Tenors

Peter Dillinger, Basses

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Ellen Faden

Sandra Green

Meaghen Hale

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Andrew Kaufteil

Anita Elizabeth Kitses

Bennett Markel

Susan Persson

Delia Vergato

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Lisa-Marie Salvacion

Elizabeth Dorman

Hazlyn Fortune

Concert Day Manager

Diana Thompson

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Annette Bistrup

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Cover Designs

Diana Thompson

Program Preparation

Helene Whitson

Program Design And Layout

Bill Whitson

Chorus Website Design

Sophie Henry

Website Maintenance

Bill Whitson

Diana Thompson

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Bill Whitson

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Kristen Oliver

Al Alden

Annette Bistrup

Laura Bannett

Sophie Henry

Bob's Babes

Judi Leff

Rehearsal Setup & Cleanup

Didi Boring

Cassandra Forth

Peter Dillinger

Sara Frucht

Karen Stella

Steven Aldridge

and all the rest who pitched in for rehearsal setup and cleanup

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September 2010 - August 2011

Sforzando (\$500+)

Anonymous
Natalie Balfour & Jim Cove
Didi & Dix Boring
Karen Stella & Bennett F. Markel
Helene & Bill Whitson

Fortissimo (\$300-\$499)

Julie Alden
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Sophie Henry adopts *the Soprano section*
Barbara Greeno adopts *the Alto Section*
Peter Dillinger adopts *the Tenor Section*
Julie Alden adopts *the Bass Section*

Cal Domingue adopts *bass Jan Gullett*
Karen Stella adopts *alto Jamie Freedman*
Christine Walwyn adopts *soprano Hazlyn Fortune (currently on leave)*

DONATIONS

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!
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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 fellow altos Judi Leff and Barbara Greeno; to soprano 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.*

Barbara Greeno

Thanks to Bob Adams for the carpool rides from Lafayette every week for rehearsals.

Karen Stella

I would like to applaud my alto colleague Jamie Freedman. I love her spirit and her voice. We're lucky to have her in our chorus!

Didi Boring

Thank you to Dix, who supports all my musical endeavors!

Jane Regan

*To Bill and Helene Whitson, whose love of music and the chorus they founded give all of us so much joy.
To Barbara Greeno, Alto Section leader, and my chorus "Mom," Dooma Looma pal, and dear friend.
To Renee, who has enriched our life and lifts my soul.
To Yolanda, whose strength and love of life inspire me.*

Helene Whitson

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.

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. This summer has been a fabulous learning experience, especially in tackling an all a cappella concert. I think we all have gained so much, from appreciating the complexity of our classical pieces by Copland and Thompson, to experiencing some of the passionate and heart-felt meaning of the African-American spiritual.

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. (cont.)

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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 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



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In Fall 2011, We Will Present

Camille Saint-Saëns: *Christmas Oratorio*

Robert Train Adams: *Christmas Fantasy*

and other seasonal selections

Rehearsals begin Monday, September 12, 2011

Rehearsals: Mondays, 7:15-9:30 pm

Macondray Hall

First Unitarian Universalist Church

Franklin and Geary Streets, San Francisco

Performances:

Saturday, December 3, 2011, 7 PM, TBA, San Francisco

Sunday, December 4, 2011, 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

Sopranos

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Chris Allen
Meryl Amland
Annie Anzalone
Natalie Balfour
Rachel Bloom
Didi Boring#
Cassandra Forth*
Sara Frucht
Valerie Howard
Erin Gray Lenhert#
Megan McClintic-Gilbert
Abby McLoughlin
Barbara Myers
Liz Podolinsky#
Lisa-Marie Salvacion#
Kathryn Singh
Helene Whitson#

Altos

Laura Bannett
Anna Barr
Annette Bistrup
Erin Blackwell
Shirley Drexler
Jamie Freedman#
Barbara Greeno*
Emily Leathers
Judith Leff
Eleni Nikitas
Kristen Schultz Oliver
Jane Regan
Karen Stella#
Marianne Wolf

Tenors

Steven C. Aldridge
Kevin Baum
Cal J. Domingue
Loren Kwan
Jim Losee*

Basses

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

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*Section Representative

