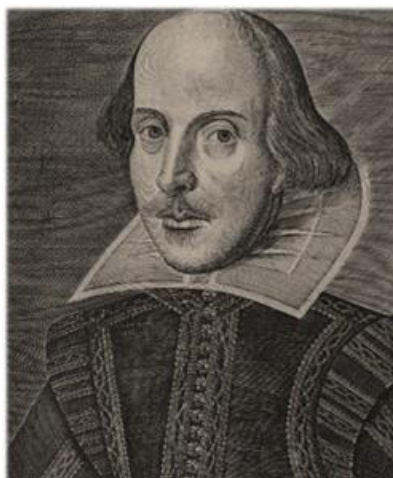




Brush Up Your Shakespeare

Four Centuries of Songs & Sonnets



SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

Xiyan Wang, *Piano*

Saturday, December 3, 2016 7 pm

Sunday, December 4, 2016 5pm

St. Mark's Lutheran Church

San Francisco, California

(December 2015–November 2016)

San Francisco Lyric Chorus

Robert Gurney, Music Director

Helene Whitson, President

Bill Whitson, Treasurer

Julia Bergman, Secretary

Antoinette Catalla, Director

Nora Klebow, Director

Monica Ricci, Director

Welcome to the Fall 2016 Concert of the San Francisco Lyric Chorus! Brush Up Your Shakespeare! It's the 400th anniversary of the death of William Shakespeare, the poet and playwright considered the greatest writer in the English language and the world's most important dramatist. We offer musical settings of his texts, from his time to ours, as well as two lively selections to brighten your holiday season.

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* and *Music Expresses* (West Coast premieres), as well as the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*. We are especially proud of our Summer 2015 performance of classical choral music performed at the 1915 Panama Pacific International Exposition, including the first American performance of Camille Saint-Saëns' oratorio, *The Promised Land*, since its American premiere and only American performance, which was given at the PPIE.

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in your concert program.*

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

We are recording this concert for archival purposes

Please turn off cell phones, pagers, & other electronic devices before the concert

Please, no photography or audio/video taping during the performance

Please, no children under 5

Help us to maintain a distraction-free environment.

Thank you. There will be no intermission.

Concert Program

- Farewell, Dear Love* Robert Jones
- Fear No More The Heat Of The Sun* Philip Rosseter, arr. by J. David Moore
- Three Choruses From Musical Versions of *A Midsummer Night's Dream*
Hail! Great Parent and They Shall Be As Happy
from *The Fairy Queen* Henry Purcell
- Song with Chorus (You Spotted Snakes)*
from *A Midsummer Night's Dream* Felix Mendelssohn
- ☞ ☞ ☞
- Three Madrigals Emma Lou Diemer
O Mistress Mine
Take, O Take Those Lips Away
Sigh No More, Ladies
- ☞ ☞ ☞
- Four Shakespeare Songs Jaakko Mäntyjärvi
Come Away, Death
Lullaby
Double, Double Toil and Trouble
Full Fathom Five
- ☞ ☞ ☞
- It Was A Lover And His Lass* Roger Quilter
Take, O Take Those Lips Away Roger Quilter
Thomas Wade, *baritone*
- O Mistress Mine* Roger Quilter
Samuel Faustine, *tenor*
- ☞ ☞ ☞
- Songs And Sonnets From Shakespeare George Shearing
Live With Me And Be My Love
When Daffodils Begin To Peer
It Was A Lover And His Lass
Spring (When Daisies Pied And Violets Blue)
Who Is Silvia?
- ☞ *Happy Holidays* ☞
- Chestnuts Roasting On An Open Fire* Mel Tormé/Robert Wells,
arr. by Kirby Shaw
- A Musicological Journey Through The Twelve Days of Christmas* Craig Courtney
Xiyan Wang, *Piano*

Program Notes

This Fall we celebrate the 400th anniversary of William Shakespeare's death with musical settings of Shakespeare texts by composers contemporary to him all the way to composers writing today. It's time to:

Brush Up Your Shakespeare: Four Centuries of Songs and Sonnets

William Shakespeare (1564-1616)

Immortal Shakespeare! Bard of Avon! Considered the greatest writer in the English language and the world's most eminent playwright, William Shakespeare was born (or not) in Stratford-upon-Avon, England, in 1564. His father, John, was a glove maker, as well as tanner and dealer in farm products. In addition, John Shakespeare held various municipal offices, including petty constable, city treasurer, and bailiff. Shakespeare's mother, Mary, was the daughter of a wealthy local landowner.

Documentation of William Shakespeare's early life is sparse, but scholars believe that he studied at the King Edward VI School in Stratford, a free school chartered in 1553. English education at that time was intensive and comprehensive. Shakespeare probably would have learned Latin grammar, studied Latin classical authors, and learned catechism, both in English and Latin. He probably did not have a university education.

When Shakespeare was 18, he married pregnant, 26-year-old Anne Hathaway. Their daughter, Susanna, was born six months later. Shakespeare and his wife had twins in 1585—Hamnet, a boy, and Judith, a girl. Hamnet died in 1596.

Shakespeare's life and career are undocumented between 1585 and 1592. No one is certain when he began writing, or what—poetry or plays. His first published works were two poems, *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594). Several of his plays were being produced on the London stage by 1592. His first play, *Henry VI, Part 2*, probably was written in 1590, and was published in 1594. His most important poems—his sonnets—were published in 1609, although they probably were written in the 1590s.

After 1594, only the Lord Chamberlain's Men performed Shakespeare's plays. A group of actors, including Shakespeare, owned this company. Shakespeare's popularity as a playwright continued to grow. By 1598, he was well known enough to have his name appear on the title page of his plays.

In 1599, the Lord Chamberlain's Men built their own outdoor theatre—the Globe—on the south bank of the Thames River. The company changed its name to the King's Men after Queen Elizabeth's death in 1603. They received a royal patent from King James I. They bought the Blackfriar's indoor theatre in 1608.

The King's Men did well, as did Shakespeare's sales of his works. He continued to act in his own plays, as well as the plays of others. Shakespeare's real estate investments

also paid off, and he became a wealthy man. In 1597, he bought a large house called New Place, in Stratford. He spent time both in Stratford and in London. He wrote fewer plays after 1606-1607, and none after 1613. William Shakespeare died in 1616 and was buried in Holy Trinity Church, Stratford. He wrote 36 plays, 154 sonnets and two long, narrative poems, some of the most profound literary works of all times.

Robert Jones (fl. ca. 1597-ca. 1617)

Robert Jones was one of the most important and prolific of the 16th century English lute players and composers of secular songs and airs. As with many early composers, little is known of his life, including where and when he was born and where and when he died. He is not to be confused with an earlier Robert Jones (fl. ca. 1512-ca. 1535), an English church musician and sacred music composer, who served as a member of Henry VIII's Chapel Royal, the clergy, officials, singers and other musicians who serve the needs of the monarch.

Much of what we know about Robert Jones comes from the prefaces to his books of songs. He received his Bachelor of Music degree from Oxford in 1597. In the preface to his *First Booke of Songes and Ayres* (1600), he commented that he began to speak and sing at the same time. He noted that he had studied music for 16 years, but where and when is not described. Nothing is known about his career as a singer or instrumentalist, although in 1612 he was listed as being a Gentleman of the Chapel Royal.

Robert Jones composed five volumes of songs and airs for voice and lute: 1600, 1601, 1605, 1609, and 1610. He also composed a book of madrigals, published in 1607. In addition, he contributed one madrigal to *The Triumphes of Oriana*, the famous 1601 anthology of madrigals honoring Queen Elizabeth.

In addition to being a musician, Robert Jones also was involved with children's theatre. In 1610, he, composer Philip Rosseter, and two other musicians were granted a patent to manage a group of boy actors called the Children of the Queen's Revels. Between 1610 and 1614, they performed at the Whitefriars Theatre, near St. Paul's Cathedral. In 1615, Jones received permission to build a theatre on the site of his own house in Blackfriars. His house was torn down and the new theatre was almost completed, when various civic authorities complained, possibly because of the proliferation of theatre buildings in London at that time. Because of the complaints, the almost finished new building was torn down in 1616. Nothing is known of Jones after 1617.

Peter Warlock comments, "...there is no composer of the period whose work seems more likely to make an immediate appeal, not only to musicians, but even to the most unsophisticated music-lovers... His style is admirably simple and direct, and his light-hearted gaiety, his lyrical gift of melody, and his real sense of humour in music fully entitle him to be regarded as the (Arthur) Sullivan of his day..."

Farewell, Dear Love

This song is No. 12 in Jones' *First Book of Songes and Ayres*. Peter Warlock states,

“This is one of the snatches of song bawled out by Sir Toby Belch in *Twelfth Night* (Act II, Scene iii), when Maria and Malvolio come in to protest against the shindy [disturbance] he and Sir Andrew are kicking-up in the middle of the night. The words are almost identical, and it seems likely that the tune Shakespeare knew was this one of Jones’s, seeing that *Twelfth Night* was produced in the year following the production of Jones’s book. “

Malvolio. An’ it would please you to take leave of her, she is very willing to bid you farewell.

Toby. “Farewell, dear heart, for I must needs be gone.”

Maria. Nay, good Sir Toby.

Clown. “His eyes do show his days are almost done.”

Malvolio. Is’t even so?

Toby. “But I will never die.”

Clown. Sir Toby, there you lie.

Malvolio. This is much credit to you.

Toby. “Shall I bid him go and spare not?”

Clown. “Oh, no, no, no, no, you dare not.”

Farewell, dear love, since thou wilt needs be gone;

Mine eyes do show my life is almost gone.

Nay! I will never die so long as I can spy.

There be many more

Though that she do go,

There be many more I fear not,

Why, then, let her go: I care not!

Farewell, farewell! since this I find is true;

I will not spend more time in wooing you,

But I will seek elsewhere

If I may find her there.

Shall I bid her go?

What and if I do?

Shall I bid her go, and spare not?

O, no, no, no, no, no, I dare not.

Twelfth Night, Act II, Scene III

Philip Rosseter (1567/68-1623)

Born in Somerset in 1567 or 1568, composer and lute player Philip Rosseter moved to London in 1592. Like his composer, lutenist and theatrical management colleague Robert Jones, little is known about Rosseter's early life or education. Matthew Wadsworth comments that Rosseter moved to the Fleet Street section of London where he had family. That area also was the heart of London's music publishing district at the time. Here his neighbors included two other famous musicians: poet/composer Thomas Campion and lutenist/composer John Dowland. Rosseter formed a close, lifelong friendship with Campion. In 1601, they collaborated on *A Booke of Ayres*, a collection of 42 lute songs, with accompaniment for lute, orpherion (a guitar-like instrument) and bass viola da gamba. Each composer wrote 21 poems and set them to music. Wadsworth notes, "Rosseter's ayres, like Campion's, are short yet exquisitely crafted..." Rosseter's lute song *And Would You See My Mistress' Face?* is one of those compositions. One of his most famous songs, *When Laura Smiles*, is another.

In 1603, Rosseter was appointed lute player to the court of James I, a position he retained until his death. In 1609, he published *Lessons for Consort*, a collection of pieces for a varied group of instruments. In 1610, he joined Robert Jones and two other colleagues in the aforementioned theatrical management venture. He died in 1623.

Peter Warlock comments on Rosseter's songs, "It is difficult to account for the curious fascination of Rosseter's music. It is almost all 'still-music'. His songs are so slight, yet so insinuating; their charm grows on one. They have the fragrance of old-world gardens, the mellow beauty of certain portraits of women of a bygone age with quiet wisdom in their eyes; they are a little remote, they trouble the mind like half-remembered things."

J. David Moore (1962-)

Born in Boston, Massachusetts in 1962, J. David Moore began singing when he was about six, and considers his voice his primary instrument. He has sung with major mid-western choral groups, including The Plymouth Music Series, Dale Warland Singers and The Rose Ensemble.

Moore wrote his first composition, *Ave Maria*, for his high school choir when he was a senior. He received his Bachelor's Degree in Composition from the Florida State University School of Music and a Master's Degree in Choral Conducting and Composition from the University of Cincinnati College-Conservatory of Music, studying composition with Roy Johnson, John Boda, Darrell Handel and Scott Huston and conducting with André Thomas, John Leman and Earl Rivers. After graduation, he worked as a music copyist for the Cincinnati Pops Orchestra.

Since finishing college, Moore has written and/or arranged a wide variety of works, including choral works, concert and dance music for groups from elementary school to professional. He has composed almost two hundred choral pieces. He is a two-time recipient of the American Composers' Forum Faith Partner Residencies, serving

as composer-in-residence at five Minnesota churches; Westwood Lutheran Church, Adath Jeshurun Synagogue (Minnetonka), St. Michael's Catholic Church (Stillwater), St. Andrew's Lutheran Church (Mahtomedi), and Plymouth Congregational Church, where he composed for Philip Brunelle's church choir. He was Choir Director at First Presbyterian Church in White Bear Lake, Minnesota, from 2002 to 2005. He currently is the Director of Music at The Episcopal Church of the Nativity in Burnside.

J. David Moore has founded and directed two professional a cappella ensembles: The Village Waytes, in Cincinnati and Dare To Breathe in St. Paul, Minnesota, as well as the women's chorus 'Muse'. Dare To Breathe received the prestigious McKnight Fellowship for Performing Artists. In addition, Moore has taught song writing workshops and coached high school choirs and small ensembles in Minnesota, Ohio and Wisconsin. In 2002, the Minnesota Opera chose Moore to be composer-in-residence at St. Paul's Four Seasons A+ Elementary School, where he and a group of the school's fourth grade students wrote a 20-minute opera about an invasion of aliens. In 2004 and 2006, he worked with students at Valley Crossing Community School in Woodbury, Minnesota, writing and performing biographical songs about the lives of Nobel Peace Prize laureates Jimmy Carter and Wangari Maathai. The San Francisco Lyric Chorus has previously performed Moore's compositions, *Annua Gaudia*, *Searching for Lambs*, and one of their very favorites, *How Can I Keep From Singing?*.

Fear No More The Heat Of The Sun

J. David Moore comments, "One of Shakespeare's most poignant song lyrics comes from the late romance *Cymbeline*, which, like *Othello*, deals with the faithfulness of women and the jealousy of men. Imogen's husband has been tricked into thinking that his wife has proved faithless to him and has therefore sent his servant to kill her. Unable to fulfill his task in good conscience, the servant devises a Snow White-like ruse and gives the lady a potion that will make her seem dead. While she is lying in a death-like stupor, two young men sing about the troubles of life that will no more assail her."

This text is one of Moore's favorite Shakespeare song lyrics. He says, "This is as sweet a lullaby to the dead as I know." He comments further, "The idea of pairing this lyric with Philip Rosseter's lute song *And Would You See My Mistress Face?* was suggested by Andrew Charlton in his book *Music in the Plays of Shakespeare: A Practicum* (Garland Publishing, Inc., New York & London, 1991.)"

The song has four stanzas. In **Stanza 1**, Moore uses Rosseter's original melody and sets it for three voices, with the melody in the soprano. In **Stanza 2**, Moore again sets Rosseter's melody for three voices, this time placing it in the middle voice. In **Stanza 3**, adds two more voices, using Rosseter's melody in the alto part. **Stanza 4** is J. David Moore's own composition, blending beautifully with the Renaissance original before it.

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:

Golden lads (*dandelions*) and girls all must,
As chimney-sweepers (*dandelions gone to seed*), come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The scepter (*kings*), learning (*scholars*), physic (*doctors*), must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder stone (*thunderbolt*);
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser (*conjurer*) harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation (*death*) have;
And renownèd be thy grave!

Cymbeline, Act IV, Scene II

Henry Purcell (1659-1695)

One of England's greatest composers, Henry Purcell was born in London in 1659, into a family of musicians in 1659. The family lived in post-Restoration London where his father, also Henry, was an adult singer in the Chapel Royal and later Master of the Choristers at Westminster Abbey. His uncle, Thomas Purcell, also was an adult singer with the Chapel Royal, as well as the King's Composer for the Violins. Thomas held a number of other court positions, and might have taken an interest in his nephew after the unfortunate death of Henry senior in 1664, when young Henry was only five. Young Henry's brother, Daniel, also was a composer and organist.

Young Henry joined his father and uncle at court as a boy chorister in the Chapel Royal. One can presume that he received the standard education given to the choristers. He sang in the Chapel Royal under Henry Cooke and Pelham Humphrey, and began composing. His three-part song, *Sweet tyranness*, was written in 1667. His voice broke in 1673, and he had to leave the Chapel Royal. He was appointed assistant without fee to John Hingeston, keeper of King Charles' wind and keyboard instruments. He probably continued his studies with his Chapel Royal teachers John Blow and Christopher Gibbons, as well as Matthew Locke, who introduced him to the newly-restored and vibrant theatre world of London.

In 1677, Purcell returned to court in a paid position as Composer for the Violins. Ironically, he did not compose many works for the King's string orchestra. Instead, he concentrated on sacred music, composing his own anthems and editing anthems of others. Between 1674 and 1678, he tuned the four organs at Westminster Abbey. In 1679, he succeeded John Blow as organist at Westminster Abbey, a position he held for the rest of his life.

Between 1680 and 1685, Purcell composed anthems and other music for the courts well as secular odes for special occasions. In 1680, he began to write music for the theatre, composing the score for Nathaniel Lee's play, *Theodosius*. In 1682, he became one of the three organists of the Chapel Royal, and in 1683, became Royal Instrument Keeper. That same year, he composed his first St. Cecilia's Day ode.

After the death of Charles II, court music changed dramatically. James II, a Catholic monarch, did not hold the Chapel Royal in such high regard as did his brother. Under James II and Mary II, court music had a secondary place. Both wanted simpler music than that enjoyed by Charles II. For the coronation of James II, Purcell composed his beautiful anthem, *My heart is inditing*, but then turned his attention to more secular music.

Although Purcell kept his position as organist of the Chapel Royal, and continued to write celebratory music when required, for the remainder of his life he composed a rich body of music for very different audiences. He studied the music of English Renaissance masters William Byrd and Orlando Gibbons, and was inspired to write a magnificent set of fantasias for the viola da gamba (a six-stringed, fretted instrument similar to members of the violin family). This instrument was popular from the 16th to the 18th centuries. Chamber music was enjoyed in many wealthy homes, and many members of the nobility and gentry were skilled viol players.

Henry Purcell wrote many works for the theatre, composing his masque, *Dido and Aeneas*, around 1689. It was first performed by students of a girls boarding school in Chelsea. *Dido and Aeneas* is considered to be the first English opera that has fully developed characters who speak and react in a natural manner. Purcell composed most of his stage music between 1691 and 1695. During this time, he also took on a number of students, many from prominent families. Purcell continued to demonstrate his secular music talents in writing the 1694 birthday ode for Queen Mary, *Come Ye Sons of Art*. She died soon after, and he wrote the brief, restrained and grief-filled *Funeral Music for Queen Mary*.

Purcell himself became ill and died in the fall of 1695. With his death, music of the English Restoration ended. Blow and other composers would live on a few more years, but the genius of the era was gone. German-born George Frideric Handel would take up the English musical torch in the next century. Not until Ralph Vaughan Williams and Benjamin Britten in the 20th century would England know native-born composers of such talent.

Henry Purcell wrote in every genre known during his time. He wrote music for the stage, both comedy and tragedy, masque and semi-opera, including *Dido and Aeneas*,

King Arthur, *The Fairy Queen* and *The Indian Queen*. He composed sacred music, including anthems, full and partial church services, and smaller devotional works both in Latin and in English. He wrote music for the court, including welcome and birthday odes and songs for Charles II, James II and Queen Mary. He composed many secular songs for voice and instrumental accompaniment, as well as catches and rounds. He composed chamber music, including trio sonatas, suites, overtures, fantasias, and music for keyboard.

Curtis Price comments, “For a composer who wrote in every genre known in England at the time, there is nevertheless a thread which runs throughout Purcell’s career: the song. He was a master of setting English words to music, a genius recognised during his lifetime and which continues to be acknowledged by those who have grappled with the difficulties of setting the languages, from Britten and Tippett to Birtwhistle and Adès. Purcell perfectly preserved natural speech patterns, even when the music is highly decorated, and his songs always reach a deeper level, especially when he gets carried away with purely musical ideas.”

The Fairy Queen

Conductor John Eliot Gardiner comments, “It is perfectly possible for someone listening to *The Fairy Queen* for the first time to be quite unaware that it was based on *A Midsummer Night’s Dream*. For the relationship of the one to the other is equivalent to that of the filmed version of a 20th-century ‘musical’ to the ‘book of the movie’—of, say *West Side Story* to *Romeo and Juliet*.” Henry Purcell did not set any of *A Midsummer Night’s Dream* text to music. The play’s text was adapted and edited by an anonymous librettist, but the spoken text is still Shakespeare. Purcell composed the music for short masques (musical episodes including singing and dancing) inserted into each of the acts except the first.

The Fairy Queen had its first performance in London in May 1692. A revised production was mounted in February 1693. The score was lost after Purcell’s death in 1695 and not discovered again until 1903, when it was found in the library of the Royal Academy of Music. *The Fairy Queen* is **not** an opera. It is, in the words of Roger North (1651-1734), an English lawyer, biographer of his family, and 18th century musical expert, a **semi**-opera. Semi-operas were a late 17th century/early 18th century entertainment that combined dramatic speaking presentations with music and dance. Chester Alwes describes *The Fairy Queen* as a semi-opera that takes place **within** a performance of Shakespeare’s *A Midsummer Night’s Dream*. Purcell’s masques are interspersed among the various spoken sections of the original play, although they also can be performed as a complete work on their own. One scholar noted that if Shakespeare’s original play as edited by the anonymous librettist, plus Purcell’s masques were given in their entirety, the performance would last about four hours! *The Fairy Queen* usually has been performed with more of Purcell and a minimum of Shakespeare.

Shakespeare’s *A Midsummer Night’s Dream* is a comedy in five acts. *The Fairy Queen* consists of a prologue and five acts.

Hail! Great Parent

Hail! Great Parent of us all is an introductory chorus to the *Masque for the Four Seasons*, which occurs in Act IV and consists of four solos, each dedicated to a different season. The masque concludes with a repeat of *Hail! Great Parent*. It occurs soon after Bottom's donkey's head is removed. The 'Great Parent' refers to the welcoming of Phoebus, the rising sun.

Hail! Great Parent of us all,
Light and Comfort of the Earth;
Before your Shrine the Seasons fall,
Thou who givest all Nature Birth.

They Shall Be As Happy

They Shall Be As Happy occurs as part of a masque at the end of Act V after Hymen, the God of Marriage Ceremonies, appears to celebrate the marriage of King Oberon and Queen Titania. As with *Hail! Great Parent*, the chorus repeats *They Shall Be As Happy* after an instrumental selection. This masque may have been composed to celebrate the fifteenth wedding anniversary of King William and Queen Mary.

They shall be as happy as they're fair;
Love shall fill all the Places of Care:
And every time the Sun shall display his Rising Light,
It shall be to them a new Wedding-Day;
And when he sets, a new Nuptial-Night.

Felix Mendelssohn (1809-1847)

"Felix Mendelssohn was the most precocious musical genius of all time, Mozart included." Richard Wigmore, "Composer of the Month: Felix Mendelssohn", *BBC Music Magazine*, February 2002.

One of the most brilliant of the early Romantic composers, Felix Mendelssohn was born in 1809 in Hamburg, Germany. He came from a wealthy, distinguished, intellectual, artistic and banking family. His grandfather was the famous philosopher, Moses Mendelssohn. His older sister, Fanny, was also a talented musician and composer. Felix and Fanny were very close as children, and often performed together. In 1816, the family converted from Judaism to Christianity, at which time his father added the name Bartholdy to the Mendelssohn surname.

When Felix was a child, the family moved to Berlin, and he spent his childhood in contact with famous writers, artists and others influential in the cultural life of the city. He began studying piano at an early age, first with his mother and later with Ludwig Berger in Berlin. He studied composition with Carl Friedrich Zelter and at the age of nine, he began composing and giving public performances on the piano. In addition to the general subjects of history, classics, Greek, Latin, geography, and arithmetic, Felix studied violin, organ, composition, music theory and drawing, creating

over 50 watercolor landscapes.

In 1820, at the age of 11, he composed his first work, a *Singspiel*, or ballad opera. He began to explore other forms of composition, including sonatas, concertos, symphonies for string orchestras and various works for piano. At 17, he composed one of his most well known works, the *Overture* to Shakespeare's *A Midsummer Night's Dream*. In 1823 he received an important gift from his grandmother—a score of Johann Sebastian Bach's *St. Matthew's Passion*. He became fascinated by the work of Bach and was responsible for the 19th century rediscovery of this great master, beginning with a celebrated 1829 performance of the *St. Matthew Passion*, the first since Bach's death 80 years before.

Between 1829 and 1832, Mendelssohn began a series of travels in Europe, visiting England, Scotland, Wales, Switzerland, Italy and France. During these travels, he performed and conducted his own and others' music. His travels inspired various compositions, such as the *Fingal's Cave Overture* and the *Scottish* and *Italian Symphonies*. These works are characteristic of Romantic compositions that express the moods and emotions inspired by what was seen and experienced.

Mendelssohn was not only a gifted composer and performer, but also an outstanding conductor. In 1833, he became Music Director of the town of Düsseldorf. He was responsible for conducting the choral and orchestral societies, and the sacred music for the Catholic services. For church services, he often brought back the works of the old masters, performing masses by Mozart, Haydn, Cherubini and Beethoven, cantatas by Bach, and earlier sacred music by Palestrina, Lotti and Durante. As the city's choral conductor, he presented such oratorios as Haydn's *Seasons* and *Creation*, Handel's *Alexander's Feast*, *Messiah*, *Judas Maccabeus*, and his own *St. Paul*. For the orchestra, he directed many of his own works, including the *Italian Symphony* and *Calm Seas and Prosperous Voyage Overture*.

In 1835, Mendelssohn became the Music Director of Leipzig's famous Gewandhaus Orchestra, a position he held until his death. During his years in Leipzig, he performed many of his own works, works of the "old masters", and works by his contemporaries Schumann, Berlioz, and Weber. He also founded the Leipzig Conservatory of Music. In addition to his work in Leipzig, he conducted in Berlin and abroad, always returning to Leipzig after a sabbatical elsewhere. He often went to England, where he was a favorite of Queen Victoria and Prince Albert. In addition to his conducting skills, he was in demand as a music festival organizer, especially in Germany and Birmingham, England.

Mendelssohn's beloved sister Fanny died in Spring, 1847. Although he was grief-stricken at her death, his sorrow was short-lived. Exhausted from touring and from the hectic pace of his life, Mendelssohn followed her in death in the fall of that same year.

R. Larry Todd makes the following comments in his August 1995 *BBC Music Magazine* article on Mendelssohn, "...exceptional as the young Mendelssohn's compositional and pianistic prowess were, they formed only part of a wide-ranging musician-

ship. Until his voice broke, he sang as an alto in Zelter's Berlin Singakademie. He was also an accomplished violinist and violist, organist and conductor (he was one of the first to use the baton in the 1830s)—in short, a musical polymath, a musician's musician, versatile and impeccably cultured."

"What is often overlooked is the fact that Mendelssohn's musical genius was complemented by an equally formidable intellect. A graduate of the University of Berlin, where he matriculated in 1827, he was a polyglot who read Greek and Latin with ease and wrote prolific and polished letters in German, French and English. He was also a poet and an accomplished draughtsman and painter whose Swiss landscapes were admired by Richard Wagner."

Mendelssohn was a composer of lyricism, melody and passion. He contributed much to that which we consider "Romantic." He composed over 200 works in various genres, and within each genre, his works are among the defining standards. His concert overtures include such familiar titles as *A Midsummer Night's Dream*, *Fingal's Cave*, and *Ruy Blas* by Victor Hugo. His *Violin Concerto in E minor* is one of the jewels of the Romantic repertoire, as are his two piano concertos. His wonderful symphonies are full of melody and expression. He was a gifted composer of chamber music, including his delightful *Octet for double string quartet*, and his piano trios. His works for solo piano, including the *Songs without Words*, are standard works in the piano repertoire. His music for the stage includes the music for *A Midsummer Night's Dream* with its familiar *Wedding March*. His oratorios, *St. Paul* and *Elijah*, are popular choral favorites. He was a prolific composer of smaller choral works, both secular and sacred, as well as solo songs. The Christmas carol, *Hark! The Herald Angels Sing*, was adapted by W. H. Cummings from a chorus in one of Mendelssohn's secular cantatas.

A Midsummer Night's Dream

In 1826, young Felix Mendelssohn created his first composition based on Shakespeare's *A Midsummer Night's Dream*. The 17-year-old musical prodigy read a German translation of the play and was inspired to compose an overture, not connected to any commission or performance. The overture was premiered in Stettin, Prussia (now called Szczecin, Poland) in 1827, with the young man traveling through a snowstorm to attend the premiere, his first public appearance. Musical scholars still marvel at the maturity and skill of this composition.

In 1842, Mendelssohn was the Music Director of Prussian King Frederic William IV's Academy of the Arts, as well as the Music Director of the Leipzig Gewandhaus Orchestra. In 1841, he composed incidental music for a performance of Sophocles' *Antigone*, which the King enjoyed. The King asked him to compose more music for some of his favorite plays, including *A Midsummer Night's Dream*. Mendelssohn created his beloved incidental music for this play, which was produced in October 1843. He incorporated his original overture and composed thirteen other sections, including solo voice and choral sections, as well as instrumental. Many of the melodies are familiar, including the famous *Wedding March*. The lullaby, *Ye Spotted Snakes*, comes at the beginning of Act II, Scene II, where fairies sing Queen Titania to sleep.

You Spotted Snakes

You spotted snakes with double tongue,
Thorny hedgehogs be not seen;
Newts and blindworms do no wrong;
Come not near our Fairy Queen.
Hence away.

(Chorus)

Philomel with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby.
Never harm
Nor spell nor charm
Come our lovely lady nigh.
So goodnight, with lullaby.

Weaving spiders, come not here;
Hence, you long-legged spinners, hence;
Beetles black, approach not near;
Worm nor snail do no offence.
Hence away.

(Chorus)

Philomel with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby.
Never harm
Nor spell nor charm
Come our lovely lady nigh.
So goodnight, with lullaby

Hence, away. Now all is well.
One aloof stand sentinel.

Act II, Scene II

Emma Lou Diemer, (1927-)

Born in Kansas City, Missouri in 1927, this talented composer, teacher, and keyboard performer (piano, organ, harpsichord, synthesizer) was a child prodigy. She began writing short pieces for the piano when she was seven. By the time she was 13, she had composed several piano concertos. She studied composition with composer/conductor Gardner Read during her years at College High School in Warrensburg, Missouri.

After her 1945 high school graduation, Diemer entered Yale, where she studied composition with Richard Donovan and Paul Hindemith. She received her Bachelor's degree in 1949 and Master's degree in 1950. In 1952-1953, she received a Fulbright Scholarship to study at the Royal Conservatory in Brussels, Belgium. During the sum-

mers of 1954 and 1955, she studied at the Berkshire Music Center with Ernest Toch and Roger Sessions. From 1954 through 1957, she taught in schools in the Kansas City area, and was an organist in area churches. In 1960, she received her Ph.D in composition from the Eastman School of Music, where she studied with Bernard Rogers and Howard Hanson. In 1999, she received an honorary doctorate from the University of Central Missouri.

Emma Lou Diemer served as composer-in-residence with the Ford Foundation Young Composers Project between 1959 and 1961 and was composer-consultant to the Baltimore public schools in 1964 and 1965. She was the composer-in-residence with the Santa Barbara Symphony Orchestra from 1990-1992. In addition, she held several academic positions, including Professor of Theory and Composition at the University of Maryland, 1965-1970 and Professor of Music at the University of California, Santa Barbara, 1971-1991. She retired in 1992. She also is organist emerita of the First Presbyterian Church in Santa Barbara.

Therese Ellsworth considers Emma Lou Diemer among the most important 20th century American women composers. Diemer has composed works in many different genres, including symphonies, concerti for various instruments, overtures, chamber music, music for keyboard, music for solo voice, music for chorus, both accompanied and a cappella, and electronic music. She was instrumental in founding the electronic/computer music center at the University of California, Santa Barbara, and also helped to develop the Ph.D/DMA degrees in composition. She has received many awards, including a Louisville Orchestra Student Award, an NEA fellowship in electronic music, the Arthur Benjamin Award for “Quiet Music” from the Eastman School of Music, a Mu Phi Epsilon Merit Award, annual ASCAP awards since 1962 for her performances and publications, and a Kennedy Center Friedheim Award in Orchestral Music for her 1991 *Concerto in One Movement for Piano*. She was the American Guild of Organist 1995 Composer of the Year.

Emma Lou Diemer is an active performer and composer. She has given concerts of her organ works at cathedrals across the country, including San Francisco’s Grace Cathedral and St. Mary’s Cathedral. She continues to compose, and received a commission from the San Francisco Choral Society for *Songs for the Earth*, settings of texts by Emily Dickinson, Mary Oliver, Dorothy Diemer Henry, Omar Khayyam, and Hildegard von Bingen. The work was premiered in Davies Hall in 2005. Emma Lou Diemer continues to compose, including a *Holiday Madness Medley* for violin and various accompaniments (2012) and a *Concerto for Violin* (2013).

Cynthia Clark Brown notes in *Contemporary Composers* that “Diemer’s compositional output can largely be divided between three types of works: symphonies, concertos and concert pieces; music for church and school; and electronic music. This division is indicative of Diemer’s conscious continual investment in both the professional and the non-professional musician, in both complex and simple styles.”

Diemer comments, “I am most interested in my subjective idea of expressive content, emotions, education, entertainment, and amusement; all for purposes of communication.”

Three Madrigals

Between 1959-1961, Emma Lou Diemer was composer-in-residence for the Arlington, Virginia school system, with the support of the Ford Foundation Young Composers Project. She composed a number of choral and instrumental works during that time, including the *Three Madrigals*.

O Mistress Mine

This song is sung by Feste the clown after Sir Toby Belch asks him to sing a love song.

O Mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies not plenty;
Then, come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Twelfth Night, Act II, Scene III

Take, O Take Those Lips Away

Mariana's page/servant sings this song to her after her betrothed, Deputy Angelo, jilted her.

Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn!
But my kisses bring again,
Bring again;
Seals of love, but seal'd in vain,
Seal'd in vain!

Measure For Measure, Act IV, Scene I

Sigh No More, Ladies, Sigh No More

Balthasar, Don Pedro's servant, sings this song while Don Pedro, Prince of Arragon and Lord Claudio of Florence try to trick Benedick, a young lord of Padua, into falling in love with Beatrice, niece of Leonato, Governor of Messina.

Sigh no more, ladies, sigh no more;
Men were deceivers ever;
One foot in sea and one on shore,
To one thing constant never;

Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into. Hey nonny, nonny.

Sing no more ditties, sing no mo,
Or dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey, nonny, nonny.

Much Ado About Nothing, Act II, Scene III

Jaakko Mäntyjärvi (1963-)

Finnish composer Jaakko Mäntyjärvi is one of the rising stars in contemporary choral music composition. He was born in Turku, Finland to a microbiologist father and an ophthalmologist mother. Both parents taught at the University of Kuopio, and his father also had opportunities to work abroad, including in London and the United States. Young Jaakko lived in London in 1967, Hershey, Pennsylvania from 1969 to 1971, where he completed first and second grade, and Chapel Hill, North Carolina, in 1976, where he spent the end of the seventh and beginning of the eighth grade.

Finnish children, as children in many cultures, learn their national and cultural heritage. Mäntyjärvi and his siblings learned national songs and poems in school, information that would influence some of his later work. He began composing during his teen years, although he later destroyed his early work, considering it not worthy. In 1981, he enrolled as a dual major student at the University of Helsinki. He enrolled as an English philology and linguistics major, and applied as a composition student, but was admitted to music theory/musicology instead. Music students were required to study two instruments, and he chose piano and percussion. He played percussion in the school orchestra. His primary emphasis was his English program.

In 1982, Mäntyjärvi also enrolled in Helsinki's Sibelius Academy, Finland's music university. As of 1982, he was pursuing double degrees—music at the Sibelius Academy and English at the University of Helsinki. At the Academy, he had one semester of composition with Olli Kortekangas, but most of his composition training came from

singing in choruses and watching choral conductors. He also was influenced by a number of other composers, including Finnish composers Einojuhani Rautavaara, Pekka Kostianes, Bengt Johansson, and Estonian composer Veljo Tormis, as well as Sergei Rachmaninoff, Ralph Vaughan Williams, Benjamin Britten, Dmitri Shostakovich, Igor Stravinsky, and Francis Poulenc.

As a freshman at the University of Helsinki, Mäntyjärvi heard a concert given by the Savolaisen Osakunnan Laulajat, a non-auditioned student chorus, and he had an ‘aha!’ moment concerning choral music, the way many composers, from Kirke Mechem to Eric Whitacre, have had. Choral music was what he wanted to do! First of all, he wanted to join that chorus. He switched from percussion to voice as one of his instruments, and he joined the chorus. Being in a chorus has many rewards, from learning music to performing for an audience, as well as making good friends. Both Mäntyjärvi and Whitacre have described the social life benefits of being in a chorus. Mäntyjärvi sang with the Savolaisen Osakunnan Laulajat chorus from 1982-1987, serving as its conductor from 1988- 1993. He also sang with the Sibelius Academy Vocal Ensemble from 1984-1987, 1988-1991, and 1996-1997. In addition, he sang in the Savonlinna Opera Festival Chorus from 1986-1992, Cantabile Chamber Choir from 1986-1988, the well-known Tapiola Chamber Choir, a professional chorus, from 1988-2004, Klemetti Institute Chamber Choir, 2006-, Finnish Chamber Choir, 2010-, and Kampin Laulu Chamber Choir, 2012- .

Mäntyjärvi did not neglect his other field—English philology and linguistics. In 1991, he graduated from the University of Helsinki with an FK (master’s) degree. In 1987, he was accredited as an Authorized Translator from Finnish to English and English to Finnish, and has worked as a professional translator ever since. He has served as a professional translator and computer system manager at Helsinki’s English Centre, as well as serving as a translator for the Finnish Music Information Center and Ondine Records. But, his heart is in music.

Mäntyjärvi began his ‘adult’ compositions in 1982, having destroyed his early works. His compositions are almost exclusively choral, and he has composed almost 100 works. Between 1985 and 1991, he took a break from composing, but resumed in 1991 with intense creativity. Some of his well-known works include the *Four Shakespeare Songs* (1984) we sing today, *Ave Maria* (1991), *Pseudo-Yoik* (1994), *El Hambo* (1997), *Canticum Calamitatis Maritimae* (1997, dedicated to those who died in the 1994 sinking of the ferryboat *Estonia* and a third prize winner in the 1997 European composition competition for cathedral choirs), and the sequel to today’s presentation, *More Shakespeare Songs* (1997). He has received a number of commissions, including commissions from Chanticleer (2001) and the King’s Singers (2002). He was composer in residence for the Tapiola Chamber Choir from 2000-2005. He has served as deputy choral conductor for several choruses, including the Tapiola chamber Choir and the Klemetti Institute Chamber Choir. In 2015, he founded the FREIA Chamber Choir, with a group of experienced choral singers. In addition, he has given talks and workshops, and been a composer in residence at the Australian National Choral Association Choralfest, the University of North Texas, and at Westminster Choir College. He also taught a course on choral music history at the Sibelius Academy in Helsinki.

Four Shakespeare Songs

Finnish composer Jaakko Mäntyjärvi sets four Shakespeare texts with exciting and varied tonalities and rhythms. *Come Away, Death* from *Twelfth Night*, *Lullaby* from *A Midsummer Night's Dream*, *Double, Double Toil and Trouble*, from *Macbeth*, and *Full Fathom Five* from *The Tempest*. Jaakko Mäntyjärvi composed this work in 1984 for the Savoilaisen Osakunnan Laulajat Chorus at the University of Helsinki.

Come Away, Death

Feste, the clown, sings this song for Duke Orsino, pining for Olivia, wants to hear a song about innocent, unrequited love.

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away breath,
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

Twelfth Night, Act II, Scene 4

Lullaby

The fairies sing Queen Titania to sleep with this song.

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby,
Lulla, lulla, lullaby.

Never harm nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby,
Lulla, lulla, lullaby.

A Midsummer Night's Dream, Act II, Scene II

Double, Double Toil and Trouble

The three witches (Weird Sisters) celebrate the Witches' Sabbath just before Macbeth arrives to hear their prophecies.

Thrice the brinded (*tabby*) cat hath mew'd.
Thrice and once the hedge-pig (*hedgehog*) whined.
Harpier (*harpy, mythical bird*) cries 'Tis time, 'tis time.

Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.

Double, double toil and trouble;
Fire burn, and cauldron bubble.

Fillet of a fenny (*marshland dwelling*) snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's (*slow worm*) sting,
Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

Double, double toil and trouble;
Fire burn and cauldron bubble.

Scale of dragon, tooth of wolf,
Witches' mummy, maw (*throat*) and gulf (*stomach*)
Of the ravin'd (*ravenous*) salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd (*torn away*) in the moon's eclipse,

Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd (*born in a ditch*) by a drab (*harlot*),
Make the gruel thick and slab (*congealed*):
Add thereto a tiger's chaudron (*entrails*),
For the ingredients of our cauldron.

Double, double toil and trouble;
Fire burn and cauldron bubble.

By the pricking of my thumbs,
Something wicked this way comes.
Open, locks, whoever knocks!

Macbeth, Act IV, Scene I

Full Fathom Five

Ariel, the spirit, sings this song, reminding Ferdinand of his father's supposed death at sea.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eye—
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! Now I hear them: Ding, dong, bell.

The Tempest, Act I, Scene II

Roger Quilter (1877-1953)

Known for his exquisite art songs, composer Roger Quilter was born in Hove, Sussex, England in 1877. The son of a wealthy landowner, politician and art collector, young Roger received his basic education in a preparatory school in Farnborough, Hampshire. He then attended Eton College (which he disliked), and between 1897-1901 did further study at the Hoch Conservatory in Frankfurt, Germany. He studied piano with Ernst Engesser and composition with Ivan Knorr.

Quilter's first songs were written around 1897, but he came to public notice in 1901 when his *Songs of the Sea* were performed at the Crystal Palace. He continued to compose songs, and prominent singers of the day added them to their repertoire. Quilter is known especially for setting classic English poets, including Herrick, Shelley, Blake, anonymous Elizabethan poets, and especially, Shakespeare. He influenced several younger English art song composers, including Peter Warlock.

Roger Quilter composed over 100 art songs. In 1911, he composed music for a children's play, *Where The Rainbow Ends*. In 1919, he composed *A Children's Overture*, which included familiar nursery rhymes. He also composed an opera, *Julia*, in 1936. In addition, he composed a small variety of instrumental works, as well as arranging a few folk and traditional songs. He died in 1953.

It Was A Lover And His Lass [see page 25]

Take, O Take Those Lips Away [see page 17]

O Mistress Mine [see page 17]

Sir George Shearing (1919-2011)

Anglo-American jazz pianist and composer George Shearing was born in Battersea, London, in 1919. His father delivered coal and his mother cleaned trains. He was the youngest of nine children. Blind from birth, Shearing began to learn piano when he was three. As a youth, he listened to recordings of such jazz greats as Earl 'Fatha' Hines, Fats Waller, Teddy Wilson, and Art Tatum, learning different jazz styles and techniques. His only formal musical training came at the Linden Lodge School for the Blind, which he attended from 1937 to 1941. He was offered scholarships to attend college, but needed to earn money, which he did by playing piano and accordion at a local pub for \$5 a week. During this period, he also joined a band made up of all blind musicians. In addition, he made his first BBC radio appearance.

Shearing was a member of several bands during the early 1940s, and his talents were recognized early. He received the *Melody Makers* award for seven straight years.

In 1947, Shearing moved to New York. He developed his own style, which was influenced by swing, bop and classical music. He played with the Oscar Pettiford Trio and in a quartet with Buddy DeFranco. In 1949, he formed the George Shearing Quintet, with vibraphone, electric guitar, bass, drums, and piano. Over the years, many major artists appeared with this group, and the Quintet made many recordings. Shearing created what is known as the 'Shearing sound' through using this combination of instruments, plus the use of a 'locked-hands' style of playing. He composed his two most popular works, *September in the Rain* and *Lullaby of Birdland*, during this time.

George Shearing became a naturalized American citizen in 1956. At this time, he also began to perform classical concertos with symphony orchestras. In addition, he created orchestral arrangements for his Quintet. He was influenced by the music of Claude Debussy and Erik Satie.

Shearing disbanded his quartet in 1978. After that time he played in various combos, as well as performing solo. He collaborated with many famous singers, including Nat King Cole, Peggy Lee, Carmen McRae, Nancy Wilson, Marian McPartland, and especially, Mel Tormé. He continued to perform until 2004, when he retired from the stage.

George Shearing composed over 300 works and made over 100 recordings. He received numerous honors and awards, including two Grammy Awards (1983 and 1984), the Horatio Alger Award for Distinguished Americans (1978), honorary Doctorates of Music from Westminster College, Salt Lake City (1975), Hamilton College, New York (1994), and De Pauw University (2002), the Ivor Novello Award for Lifetime Achievement (1993), the American Music Award from the National Arts Club, New York (1998), and the Lifetime Achievement Award from BBC Jazz (2003). He performed for three American Presidents: Gerald Ford, Jimmy Carter, and Ronald Reagan. He performed for Queen Elizabeth and Prince Philip, and in 1996 received the Order of the British Empire. He was knighted in 2007. He died in 2011.

Songs And Sonnets From Shakespeare

George Shearing's second song cycle, *Songs and Sonnets From Shakespeare*, was commissioned by Jeffrey Hunt and the Mostly Madrigal Singers, St. Charles, Illinois. It received its premiere in 1999, conducted by John Rutter, with Shearing at the piano. The San Francisco Lyric Chorus performs five of the seven selections.

Live With Me And Be My Love

Such reputable sources as the 1914 *Oxford Shakespeare: Poems* list this poem as No. V in *Sonnets to Sundry Notes of Music*, a compilation of poems supposedly by Shakespeare. But is this poem by Shakespeare? Probably not. Most of the works attributed to Shakespeare in that compilation are not by him. This poem has a suspicious resemblance to the famous poem by Christopher Marlowe (1564-1593), *The Passionate Shepherd To His Love*. That poem was published posthumously in 1599, and Marlowe was not alive to defend his authorship. Of course, there is the argument that Christopher Marlowe **was** Shakespeare, but that discussion must come at a different time and in a different place. In any case, Shakespeare (or Marlowe) quotes a portion of the poem in *The Merry Wives of Windsor*, Act III, Scene 1, when it is sung by Sir Hugh Evans, a Welsh parson.

Live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses,
With a thousand fragrant posies,
A cap of flowers, and a kirtle (*gown*)
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me and be my love.

If that the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

Sonnets To Sundry Notes Of Music, V, Christopher Marlowe and
Sir Walter Raleigh, quoted by Shakespeare in *The Merry Wives of Windsor*,
Act III, Scene I

When Daffodils Begin To Peer

This song is sung by the rogue Autolycus in *The Winter's Tale*, Act IV, Scene II, as he describes his life of vagrancy.

When daffodils begin to peer,
With heigh! The doxy (*beggar's mistress*) over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they sing!
Doth set my pugging (*thieving*) tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lyra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and for my aunts (*mistresses*),
While we lie tumbling in the hay.

The Winter's Tale, Act IV, Scene II

It Was A Lover And His Lass

This song appears in *As You Like It*, Act V, Scene III. Touchstone, the jester, sits between two pages who sing this song to him and to Audrey, the country wench whom Touchstone has wooed.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field (*wheat field*) did pass,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And, therefore, take the present time
With a hey, and a ho, and a hey nonino,
For love is crown'd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

As You Like It, Act V, Scene III

Spring (When Daisies Pied And Violets Blue)

This song, together with a companion song, *Winter*, ends *Love's Labours Lost*. The entire company is gathered, and the songs are introduced by the Spanish Don Adriano de Armado.

When daisies pied (*multicolored*) and violets blue
And lady-smocks (*cardamine pratensis*) all silver-white
And cuckoo-buds of yellow hue (*buttercup?*)
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he:
"Cuckoo; cuckoo, cuckoo!"
O, word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles (*turtle doves*) tread, and rooks, and daws (*crows*),
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
"Cuckoo; cuckoo, cuckoo!" O, word of fear,
Unpleasing to a married ear!

Love's Labour's Lost, Act V, Scene II

Who Is Silvia?

This song occurs in *Two Gentlemen of Verona*, Act IV, Scene II. Proteus, one of the gentlemen, is in love with Julia, but he's jilted her and supposedly left her behind. He sings this song to Silvia, the sweetheart of the other gentleman, Valentine. Julia is in the shadows listening when Silvia turns Proteus down.

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

Two Gentlemen of Verona Act IV, Scene II

Mel Tormé (1925-1999)

This American singer, composer, actor, musician, and author was born in Chicago in 1925 to Russian Jewish immigrant parents. His father was a grocer. Both his parents were musical. His father sang, and his mother played the piano. He was known as the 'Velvet Fog' because of his smooth style of singing.

Mel Tormé was a child prodigy. He was singing at the age of ten months and performing by the age of four. In 1929, his mother took him to hear an orchestra play at Chicago's Blackhawk Hotel, and he began singing along with the music. The bandleaders of the Coon-Sanders Orchestra hired the child to sing with the orchestra, which he did for six months. By the time he was six, he was performing in local vaudeville shows on weekends. He also performed as a child actor on radio shows broadcast from Chicago, a position he held until his voice changed. He performed in such well-known programs as *The Romance of Helen Trent* and *Jack Armstrong, All-American Boy*. He played drums in his Hyde Park High School band, as well as playing with other local bands.

Young Mel wrote his first song when he was 13. When he was 15, he composed his first published song, *Lament of Love*, which was recorded by Harry James and became

a 1941 hit. At age 16, he dropped out of school to join a band sponsored by Chico Marx of the Marx Brothers, and conducted by Ben Pollack. He sang with the band, as well as played the drums. The band didn't last long, and he turned to a movie career, cast in a 1943 RKO movie musical, *Higher and Higher*.

In 1944, Tormé formed his own group, Mel Tormé and the Mel-Tones, a quintet which performed popular music, as well as some more jazz-oriented. By 1947, he was involved with performing on radio and in movies, in nightclubs and other live performance sites, as well as composing songs and arranging music for others. That year he also began a solo career, appearing all over the country, in addition to making recordings. He was one of the pioneers of the 'cool jazz' developing at this time.

In the 1950s, Tormé recorded a number of albums. He also toured abroad and was a great hit in Britain. In addition, he performed in a number of films, in straight, dramatic roles, rather than as a singer or comedian. He had a short-lived radio program, *Mel Tormé Time*. He continued his singing career in the 1960s, tending more towards jazz, and appeared in a number of film and television productions. In 1963-1964, he was the musical advisor for *The Judy Garland Show*, a weekly, hour-long musical variety show. He wrote songs and arrangements, as well as other special materials. When the show ended after a season, he returned to live performances and recording. Popular music was changing, and record companies wanted him to record rock music, which was the fashion of the day.

In 1971, Tormé was the host of an ABC television documentary series, *It Was A Very Good Year*. He continued to record, perform, and compose. The 1980s brought the return of traditional popular music, and Tormé was once again able to sing the kind of music he really enjoyed. In 1982, he appeared with George Shearing in the Peacock Court of San Francisco's Mark Hopkins Hotel. The live performance was recorded and was the beginning of a fruitful collaboration that led to several concerts and recordings. In 1988, he published his autobiography, *It Wasn't Always Velvet*. In 1991, he published his biography of his friend, drummer Buddy Rich. He was still an active performer in the 1990s. He performed live until 1994, and recorded until 1996, when he had a stroke and could no longer record. In February 1999, he was awarded the Grammy Lifetime Achievement Award. He died in June 1999.

Mel Tormé wrote more than 250 songs, many of which have become part of the American popular music fabric. He wrote arrangements of his own songs, as well as for many others. He appeared in 21 films, and did voice overs for two others. He appeared in 25 television programs and series, published five books, and wrote numerous articles for newspapers and magazines. He recorded 48 albums, and had seven compilation recordings made of his music. He was a major 20th century popular music and entertainment figure, who contributed much to the sound of American popular music.

Robert Wells (1922-1998)

Songwriter, composer, script writer and television producer Robert Wells (born Rob-

ert Levinson) was born in Raymond, Washington, in 1922. He went to business school in Washington State and then enrolled at the University of Southern California, where he majored in speech and drama. He served in the Army Air Force during World War II. Both before and after the war, he worked as a scriptwriter for radio and film.

Wells is probably best known for his collaboration with Mel Tormé on the 1946 holiday classic, *The Christmas Song/Chestnuts Roasting On An Open Fire*. We celebrate the 70th anniversary of that song today. Between 1945 and 1949, Wells worked closely with Tormé. They received an Oscar nomination for their song, *Country Fair*, for the 1949 Disney film, *So Dear To My Heart*. Wells collaborated with other composers, including Cy Coleman, Duke Ellington, and Henry Mancini, with whom he was nominated for an Oscar for the song, *It's Easy To Say*, from the 1979 film, *10*. He wrote songs for a number of films, including *From Here To Eternity* (1953), *The French Line* (1954), *Tension At Table Rock* (1956), and *A Shot In The Dark* (1964).

Robert Wells also was a writer, songwriter and producer for television productions, including *The Dinah Shore Chevy Show*, for which he won four Emmys. In addition, he worked on a number of individual shows for various stars, including Julie Andrews, Andy Williams, Gene Kelly, and Victor Borge. He won two Emmys for a 1975 Shirley MacLaine special. He was a co-writer for the theme song of *The Patty Duke Show*. Robert Wells wrote or co-wrote over 400 songs and received numerous awards. He died in 1998.

Chestnuts Roasting on an Open Fire

It was a blistering hot day in Toluca Lake, California, that July 1946. Mel Tormé drove out to visit his friend, songwriter Robert Wells. Wells was dressed in shorts and a T-shirt, trying to cool off. Tormé noticed a notepad on a table with four lines of a Christmas song written down. Wells explained that one of the ways he was trying to cool off was to think of Christmas time and cold weather, and things about the holidays, such as a bag of chestnuts his mother bought for his birthday dinner turkey stuffing. Tormé wrote in his autobiography, “I took another look at his handiwork and thought this just might make a song. We sat down together at the piano, and improbable though it may sound, ‘*The Christmas Song*’ was completed about forty-five minutes later.”

We celebrate the 70th anniversary of that song today.

Chestnuts roasting on an open fire
Jack Frost nipping at your nose
Yule-tide carols being sung by a choir
And folks dressed up like Eskimos
Everybody knows a turkey
And some mistletoe
Help to make the season bright
Tiny tots with their eyes all aglow
Will find it hard to sleep tonight.

They know that Santa's on his way
He's loaded lots of toys
And goodies on his sleigh
And every mother's child is gonna spy
To see if reindeer really know how to fly
And so I'm offering this simple phrase
To kids from one to ninety-two
Although it's been said
Many times, many ways
Merry Christmas to you.

Craig Courtney (1948-)

An Indiana native, composer Craig Courtney began playing piano when he was three, and began studying the cello when he was eleven. He received his Bachelor's and Master's degrees in piano performance from the University of Cincinnati, studying piano with Raymond Dudley and chamber music with Walter Levin of the LaSalle Quartet. Courtney continued his music education abroad, studying piano with Illonka Decker for three years in Milan, Italy. He also worked there as a vocal coach. Because of his extensive coaching experience, he was invited to join the faculty of the Mozarteum in Salzburg, Austria as a piano teacher and accompanist for the woodwind and brass sections.

In addition to his work at the Mozarteum, Courtney was the choir director at the Salzburg International Baptist Church. He began composing sacred choral music at this time, due to the unavailability of English language music. He also became acquainted with John Beck of the Beckenhorst Press. Upon Mr. Beck's death in 1987, he became Executive Music Editor of Beckenhorst Press, a position he holds today. He has published over 200 choral works, nine vocal collections, a piano solo collection, and six works for chorus and orchestra. He also serves as an adjunct faculty member in the Capital University Conservatory of Music, Columbus, Ohio.

The Twelve Days of Christmas

The carol, *The Twelve Days of Christmas*, probably had its origins in the 16th century as a holiday counting song. It may be of French origin. Counting songs and games were popular from medieval times through the Renaissance. The author of the text is unknown. The carol first appeared as *The Twelve Days of Christmas Sung At King Pepin's Ball* in a 1780 English children's nursery book, *Mirth Without Mischief*. The text was published without music. There have been a number of variations in the types of gifts given, and there have been a number of parody versions, e.g., one by the Muppets in which each gift is something one of the Muppets would like. The standard melody that is most familiar is a traditional English folk-song melody English composer Frederic Austin (1872-1952) fitted to the words. He added the two-bar melody for the "five gold (or golden) rings". His version was published in 1909.

A Musicological Journey Through The Twelve Days of Christmas

Craig Courtney takes us on a history of musical styles from Gregorian chant to John Philip Sousa as we time travel through the twelve days of Christmas. He composed his version in 1990 for the Columbus Symphony Chorus Holiday Pops Concert.

Day 1 - A Partridge from 6th Century Rome: Gregorian Chant

On the first day of Christmas my true love sent to me: A Partridge in a Pear Tree

Day 2 – Two Turtle Doves from 15th Century France: Guillaume de Machaut: Ballades (with Landini cadence)

On the second day of Christmas my true love sent to me: two Turtle Doves

Day 3 – Three French Hens from 16th century Italy: Claudio Monteverdi: Madrigal

On the third day of Christmas my true love sent to me: three French Hens

Day 4 – Four Calling Birds from 17th century Italy: Antonio Vivaldi: *Gloria*

On the fourth day of Christmas my true love sent to me: four Calling Birds

Day 5 – Five Gold Rings from 18th century Germany: C.P.E. Bach: Sonata

On the fifth day of Christmas my true love sent to me: five Golden Rings

Day 6 – Six Geese a-Laying from 18th century Austria: Wolfgang Amadeus Mozart: Serenade

On the sixth day of Christmas my true love sent to me: six Geese a Laying

Day 7 – Seven Swans a-Swimming from 19th century France: Camille Saint-Saëns: *The Swan* from *Carnival of the Animals*

On the seventh day of Christmas my true love sent to me: seven Swans a Swimming

Day 8 – Eight Maids a-Milking from 19th century Germany: Richard Wagner: *Ride of the Valkyries*

On the eighth day of Christmas my true love sent to me: eight Maids a Milking

Day 9 – Nine Ladies Dancing from 19th century Austria: Johann Strauss: *Tales from the Vienna Woods*

On the ninth day of Christmas my true love sent to me: nine Ladies Dancing

Day 10 – Ten Lords a-Leaping from 19th century Italy: Amilcare Ponchielli: *Dance of the Hours* from *La Gioconda*

On the tenth day of Christmas my true love sent to me: ten Lords a Leaping

Day 11 – Eleven Pipers Piping from 19th century Russia: Piotr Tchaikovsky: *Dance of the Reed Flutes* from *The Nutcracker*

On the eleventh day of Christmas my true love sent to me: eleven Pipers Piping

Day 12 – Twelve Drummers from 19th century United States of America: John Philip Sousa: *Stars and Stripes Forever*

On the twelfth day of Christmas my true love sent to me: twelve Drummers Drumming

Program notes by Helene Whitson

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Performers

Robert Gurney, Music Director

Co-Founder and Music Director Robert Gurney is Organist-Choir Director at San Francisco's historic Trinity Episcopal Church, Assistant Organist at San Francisco's St. Mary's Cathedral, and Organist at Marin County's Temple Rodef Sholom.

A resident of San Francisco since 1978, he has been an active church musician, organ recitalist, vocal coach, and has served as Interim Assistant Organist at Grace Cathedral, and Assistant Conductor-Accompanist for the San Francisco Choral Society, the Sonoma City Opera and the Contra Costa Chorale. For seventeen years he was Museum Organist at the California Palace of the Legion of Honor, where he performed over 300 recitals on the museum's E.M. Skinner organ.

A native of Ohio, he received his education at Youngstown State University and the Cleveland Institute of Music, studying conducting with William Slocum. At Youngstown, he served as Student Assistant Conductor of the Concert Choir that won first place in a college choir competition sponsored by the BBC. In Summer 1997, he was invited to participate in an international choral music festival Music Of Our Time, held in Parthenay, France, and directed by John Poole, Conductor Emeritus, BBC Singers. He studied again with Maestro Poole in a June 2003 workshop sponsored by the San Francisco Lyric Chorus.

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus' *Discovery Series* has introduced an eight-part *Ave Maria* by Tomás Luis de Victoria, the West Coast premiere of *Four Motets To The Blessed Virgin Mary*, by Robert Witt, music of Amy Beach, including her monumental *Grand Mass in E Flat* and the *Panama Hymn*, written for San Francisco's 1915 Panama-Pacific Exposition, John Blow's 1684 St. Cecilia's Day Ode, *Begin the Song*, Georg Frideric Handel's *Te Deum in A Major*, Michael Haydn's *Requiem*, Canadian composer Srul Irving Glick's *The Hour Has Come*, Thomas Tallis' *Missa Puer Natus Est Nobis*, late 18th/early 19th century Afro-Brazilian composer José Maurício Nunes Garcia's *Requiem*, Antonín Dvořák's *Six Moravian Choruses* (arranged by Janáček), the 1945 *Mass* by Belgian composer Joseph Jongen, premieres of works by San Francisco composer Kirke Mechem, including selections from his operas *John Brown* and *The Rivals*, and the San Francisco Lyric Chorus' 10th Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman. He conducted the San Francisco Lyric Chorus in its special Summer 2015 20th anniversary concert, celebrating classical choral music at San Francisco's 1915 Panama Pacific International Exposition, and featuring Camille Saint-Saëns' oratorio, *The Promised Land*, which had not been performed in the United States since its American premiere and sole performance at the PPIE.

Xiyan Wang, Piano

Xiyan Wang, a native of Guangzhou, China, started her piano studies at age five. She received her early training at the Xinghai Conservatory of Music in Guangzhou. After receiving several local and regional competition awards, she was granted a scholarship to the Interlochen Arts Academy in 2001, where she began studying piano with Thomas J. Lymenstull, Dr. Stephen Perry, and chamber music with Yoshikazu Nagai. Wang graduated with honors in Piano Achievement and was awarded the Fine Arts Award in Music.

Other honors include awards from the PianoArts of Wisconsin National Concerto Competition in 2002, and performing at Northwestern University's «From Vienna to Harlem» Piano Festival in 2003. In 2004, Wang was selected to give a performance for the Chinese Governmental Delegation in Washington, DC, on behalf of the Emerson Global Manufacturing and Technology Company.

She received BM MM, and Professional Studies diplomas in piano performance from the San Francisco Conservatory of Music while under the tutelage of Mack McCray. While at the Conservatory, she was the recipient of the Phyllis Wattis Scholarship and the Presser Award (2007-2008.)

Notable among her collaborations are recitals with Stephen Paulson, Principal Bassoonist with the San Francisco Symphony. She is active as a performer in many San Francisco local events such as the annual Italian Athletic Club Celebration, OutsideLands Music Festival 2011, and recently appeared in a fundraising performance for the SF Opera "Bravo!" Club. Wang continues her passion for performing and teaching as a staff accompanist with the Conservatory and is active as a solo pianist and piano instructor in the Bay Area. Ms. Wang was the piano accompanist for the San Francisco Lyric Chorus Spring 2012 performances of Aaron Copland's *Boatmen's Dance*, *The Little Horses*, *Long Time Ago*, *The Golden Willow Tree* and *The Promise of Living*; John Corigliano's *Fern Hill*; and Eric Whitacre's *Animal Crackers I* and *Five Hebrew Love Songs*.

Samuel Faustine, Tenor

Samuel Faustine, a San Francisco native, performs a variety of genres ranging from baroque opera to modern musical theater. Praised for his versatility and his "very sweet voice somewhere between a Broadway tenor and an operatic lyric tenor..." (San Francisco Classical Voice), Sam has recently performed the roles of Seymour Krelborn in *Little Shop of Horrors* (Ray of Light Theatre), Curly McLain in *Oklahoma* (Broadway by the Bay), Robin Oakapple and Candide in Lamplighters Music Theatre's productions of *Ruddygore and Candide*, and The Roasted Swan in *Carmina Burana* (San Jose Sinfonia and Awesöme Orchestra). Sam is an active member of the Bay Area's choral and sacred music communities, most notably performing with Volti, and Grace Cathedral where he sings counter-tenor in addition to tenor. Upcoming, Sam will be Archibald Grosvenor in Lamplighter's production of *Patience*. He received his B.M. at the University of Puget Sound, and his Masters in Music at the San Francisco Conservatory of Music. Samuelfaustine.com <<http://Samuelfaustine.com>> for more!

Thomas Wade, Baritone

Thomas Wade, baritone, specializes in early music and French melodie. He recently graduated from the San Francisco Conservatory of Music, where he studied with Catherine Cook. Mr. Wade works as a choir teacher for the San Mateo-Foster City School District and as a free-lance singer. He appears regularly with Ragazzi Continuo, San Francisco Renaissance Voices, and San Francisco Lyric Chorus, and is the bass section leader at Trinity+St. Peter's Episcopal Church. In addition to teaching voice and performing, Mr. Wade works as a choral fellow with the Young Women's Choral Projects of San Francisco. Mr. Wade dedicates his time to musicology and language learning, as he believes that it is essential to be studied in both disciplines in order to present a thoughtful and accurate program.

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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 501(c)3 organization. Donations are tax-deductible as charitable contributions.

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$54,000 per year. Chorus members pay dues of \$120 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, 1650 Spruce St., Berkeley, CA 94709.

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For as little as \$30, you can support the San Francisco Lyric Chorus by “adopting” your favorite singer. For \$100, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150, you can adopt our very special Music Director, Robert Gurney. You are also welcome to designate your contribution to one of our special funds, and be acknowledged in the concert program.



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Julie & Al Alden *adopt the Bass section*

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

Fran Wald

Thank you Fatima!

Happy 50th Anniversary to our leaders Helene & Bill!

Thank you to Matt always, and our fabulous friends.

Valerie Kirby

Jon, Thank you for picking me up, coming to my show, and everything else you've done to encourage me to have music in my life. You're a good man and a good partner. Love, V.

Helene Whitson

Thank you, Lyric Choristers, for a fantastic Fall! What fun we have had, singing Shakespeare through the ages! It's been wonderful getting to sing light-hearted music, from Shearing to the Musicological Journey, as well as experiencing the talents of such contemporary composers as Mäntyjärvi. We could not create such a program without your dedication and talent! You have made this semester such a pleasure!

Thank you, Robert, for your wonderful leadership, patient guidance, sense of humor, and sensitive teaching and conducting skills. You inspire and challenge us to be the very best we can, so that our community of singers can share the beauty of choral music with all who hear us.

Thank you, Bill for everything. You are bedrock, a foundation that helps the SFLC be the very best it can be. Thank you for all that you do for the chorus. You make an incredible difference!

We couldn't do what we do without the wonderful support, ideas, and work of our Board of Directors. We are so grateful to have such a dedicated group of volunteers, willing to share their time, knowledge, and expertise so that we can bring wonderful choral music programs to our audiences.

Thank you also to our dedicated fabulous Section Representatives. They are our eyes and ears, working with their sections and our Music Director to create beautiful music.

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

Helene

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Antonín Dvorák *Te Deum*
Zoltán Kodály *Missa Brevis*

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

Performances:
Saturday, April 22, 2017, 7 pm
Sunday, April 23, 2017, 5 pm
Mission Dolores Basilica

REHEARSALS & AUDITIONS BEGIN MONDAY, January 9, 2017

Rehearsals: Mondays, 7:15-9:45 pm
Trinity+St. Peter's Episcopal Church, St. Peter's Hall,
1620 Gough Street, SF (between Bush St and Austin Alley)

For audition and other information,
call Music Director Robert Gurney at 415-721-4077
or email rgurney@sflc.org
Website: <http://www.sflc.org>

SAN FRANCISCO LYRIC CHORUS

Sopranos

Cassandra Forth*
Raime Heyneker
Valerie Howard
Lois Kelley
Valerie Kirby
Justina Lai
Mary Lou Myers
Liz Podolinsky
Carmen Putnam
Monica Ricci#
Jia (Julie) Shi
Helene Whitson#

Altos

Julia Bergman*#
Caia Brookes
Antoinette Catalla#
Laura Heiman
Nora Klebow#
Barbara Landt
Cappy Pitts
Dorothy Read
Fran Weld

Tenors

Nanette Duffy
Samuel Faustine%
Ron Lee
Jim Losee*
Reuben Schwartz

Basses

Jim Bishop*
William C. Diebel
Jason Payne
Thomas Wade%
Bill Whitson#

#Board of Directors

*Section Representative

% Professional singer

