

# SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*



***With Harp, Flute & Chorus***

***Joyous Music for the Season***



Saturday, December 14, 2019 - 8 pm

Sunday, December 15, 2019 - 5 pm

Trinity Church

Bush & Gough Streets

San Francisco, California

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# SAN FRANCISCO LYRIC CHORUS

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## Board of Directors:

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Welcome to the Fall 2019 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 Osnes' *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 10<sup>th</sup> 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*.

And now, join us as we celebrate the holidays with joyous music for the season!

### There will be a reception in St. Peter's Hall after the Sunday concert

*Please sign our mailing list, located in the foyer.*

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

*We are recording this concert for archival purposes*

*Please turn off all cell phones, pagers, and other electronic devices before the concert*

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

*Please, no children under 5*

*Help us maintain a distraction-free environment.*

*Thank you.*

# PROGRAM

## *A Ceremony of Carols*

Benjamin Britten

*Procession (Hodie Christus natus est)*

*Wolcum Yole!*

*There Is No Rose*

*That Yongë Child*

Laura Heiman, alto

*Balulalow*

Melissa Santodonato, soprano

*As Dew In Aprille*

*This Little Babe*

*Interlude (Harp Solo)*

*In Freezing Winter Night*

Cassandra Forth, soprano

*Spring Carol*

Thomas Wade, alto

Laura Heiman, alto

*Deo Gratias*

*Recession (Hodie Christus natus est)*

## Intermission

*Wassail Song*

Ralph Vaughan Williams

*Fantasia on Greensleeves for Flute and Harp*

Ralph Vaughan Williams

*Three 16th Century Spanish carols:*

Ben Allaway, arr.

*Dadme Albricias*

*Dansaron (E La Don Don)*

Kristine Browne, Thomas Wade, altos ♪ Bill Whitson, bass ♪ Lana Krouzian, alto

*Riu, Riu, Chiu*

Dan Stanley, tenor ♪ Lana Krouzian, alto ♪ Thomas Wade, bass

*Lullay My Liking*

Stephen Chatman

Cassandra Forth, soprano

*Seven Joys of Christmas*

Kirke Mechem

The Joy of Love: *This is the truth from above*

Melissa Santodonato, soprano

The Joy of Bells: *Din don! merrily on high*

The Joy of Mary: *Joseph dearest, Joseph mine*

The Joy of Children: *Patapan*

The Joy of the New Year: *New Year Song*

The Joy of Dance: *Fum, fum, fum!*

The Joy of Song: *God bless the master of this house*

**Meredith Clark, harp**  
**Elizabeth Roddy, flute**

## PROGRAM NOTES

We invite you to join us in celebrating the joy of the season with music!

### Benjamin Britten (1913-1976)

Considered by many as the most important 20<sup>th</sup>-century English composer, Benjamin Britten was born in Lowestoft, England. His mother was an amateur singer, and he began composing at the age of five. English composer Frank Bridge noticed the talented youth at the 1924 Norwich Festival, and accepted young Britten as a pupil. Bridge helped Britten to develop excellent compositional technique, and introduced him to the music of other composers, from England as well as from abroad.

In 1930, Britten entered the Royal College of Music. There, he studied piano with Harold Samuel and Arthur Benjamin as well as composition with noted composer John Ireland. In 1935 he began composing music for documentary films created by England's General Post Office. It was during this period that Britten met and began collaborating on works with poet W. H. Auden. In the late 1930s Britten moved to the United States with his partner, the well-known tenor, Peter Pears. In 1942, he read an article about the English poet George Crabbe and, realizing that he missed his home, returned to England. The ship taking him and Pears home stopped in Halifax, Nova Scotia, where Britten bought a book of English poetry, *The English Galaxy of Shorter Poems*. The book inspired him to compose *A Ceremony of Carols* on board the ship.

The period 1936-1945 was a fruitful one for Britten, with a varied outpouring of music, including the song cycle with orchestra *Our Hunting Fathers*, the opera *Paul Bunyan*, and *Rejoice in the Lamb*, which was published in 1943. During the war years, Britten and Pears, both conscientious objectors, gave many public concerts as their contributions to the community in those dark days.

During and after the war Britten continued his compositional activities in a wide variety of genres, including opera, instrumental music, music for children, and choral music. His 1945 opera *Peter Grimes*, based on characters in the poems of George Crabbe, led to Britten's consideration as the most important English musical dramatist since Henry Purcell. His other operas composed during the 1940s and 1950s include *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd* (1951), and *Turn of the Screw* (1954). During this period, he also composed many of his most familiar works, including the cantata *St. Nicholas*, the *Spring Symphony*, the *Young Person's Guide to the Orchestra* and *Noye's Fludde* (the latter two for children).

During the 1960s Britten composed the choral parable *Curlew River* and the opera *A Midsummer Night's Dream*. In 1962, his monumental *War Requiem*, a setting of poems by the young World War I poet Wilfred Owen, celebrated the consecration of the new Coventry Cathedral. In 1970, he wrote the opera *Owen Wingrave* for BBC Television, and his opera *Death in Venice* was produced in 1973. Thereafter he wrote no more large-scale works, concentrating on smaller instrumental, choral, and song compositions until his death in 1976.

Michael Dawney comments, "Any survey of what Britten has contributed to English music is naturally dominated by his outstanding achievement in opera, on account both of its sheer magnitude and of the 'pioneering' element in it. This has slightly drawn attention away from the hardly less remarkable character, importance (and volume) of his output in the field of choral music, where the originality of his contribution, instead of standing out starkly against an almost blank background, is more subtly thrown into relief against, and merged into, a securely established and respectable tradition of composition."

## Ceremony of Carols

*Carols* are songs and dances of religious joy. The ceremony of *Nine Lessons and Carols* is a traditional part of an Anglican Christmas, consisting of hymns and other songs interspersed with Biblical readings. The familiar ceremony begins with a procession, in which the choir sings such hymns as *Once In Royal David's City*, and ends with a recessional to a favorite hymn such as *Adeste Fideles*. In *A Ceremony of Carols*, one of the most popular works of the holiday season, Britten uses the nine carols without the lessons to show the various moods surrounding the celebration of this most joyous event. Many of the carol texts express the mystery of the Christmas events. All of the texts are either of medieval or Renaissance origin. The singers serenely chant, "Christ is born today! Glory to God in the highest! Alleluia!" in the beginning and ending processions. In between we find a variety of carols of rejoicing, tender lullabies, praises of Mary, descriptions of the power of this little child, and praise to God. Britten originally composed this work for treble voices, and that version was published and premiered in 1942. The original version did not include *That Yonge Child* and *Wolcum Yole*. Those two selections were added the next year in time for a December 1943 performance. In 1955, Julius Harrison adapted the original treble version for mixed chorus. We sing that version today.

### 1. Procession

The procession takes place with sopranos singing the Gregorian chant for Christmas Vespers: *Hodie Christus natus est (Today Christ is born)*.

Hodie Christus natus est: hodie Salvator  
apparuit:  
Hodie in terra canunt angeli: laetantur  
archangeli:  
Hodie exultant justi dicentes: gloria in excelsis  
Deo.  
Alleluia!

Anonymous

*Today Christ is born;  
today the Saviour has appeared;  
today the Angels sing,  
the Archangels rejoice;  
today the righteous rejoice, saying:  
Glory to God in the highest. Alleluia!*

### 2. Wolcum Yole!

The first carol celebrates the twelve days between the Western Christian Church's Christmas Day and the end of Christmas, 12<sup>th</sup> night or Epiphany. Christmas begins on December 25 with the birth of Jesus and ends on January 6 with the Feast of the Epiphany, the day that three Kings arrive in Bethlehem, find the Christ Child, give him special gifts and acknowledge him as "the newborn King, the Savior..." The carol also mentions other feast days that occur during this time, as well as an acknowledgement that the old year is passing and a new year is coming. This period of time celebrates the winter solstice, the shortest day of the year, which can be cold and dark in many parts of the world, and looks forward to spring and a time of rebirth.

Wolcum be thou hevenc king,  
Wolcum, born in one morning,  
Wolcum for whom we sall sing!  
Wolcum Yole!

*Welcome, Yule (an older, pagan winter solstice  
festival; also, the feast of Jesus' nativity, held on  
December 25))  
Welcome be Thou, heavenly King,  
Welcome born on this morning,  
Welcome for whom we shall sing,  
Welcome, Yule!*

Wolcum be ye, Stevene and Jon,  
Wolcom, Innocentes everyone,  
Wolcum, Thomas marter one,  
Wolcum Yole!

Wolcum be ye, good Newe Yere,  
Wolcum, Twelfthe day both in fere,  
Wolcum, Seintes lefe and dere,  
Wolcum Yole!

Wolcum be ye, Candelmesse,  
Wolcum be ye, Quene of bliss,  
Wolcum bothe to more and lesse.  
Wolcume Yole!

Wolcum be ye that are here,  
Wolcum alle and make good cheer.  
Wolcum alle another yere.  
Wolcum Yole!

Anonymous

*Welcome be ye, Stephen and John (St. Stephen, the first Christian martyr, whose feast day is December 26, and St. John the Evangelist, whose feast day is December 27)*

*Welcome, Innocents, ev'ry one, (Holy Innocents Day, December 28, commemorating King Herod's slaughter of male children)*

*Welcome, Thomas, martyred one (Thomas Becket, Archbishop of Canterbury, murdered in Canterbury Cathedral, December 29, 1170)*  
*Welcome, Yule!*

*Welcome be ye, good New Year,  
Welcome, Twelfth day (twelfth day after Christmas; Epiphany, the last day of Christmas in the Western Christian calendar), both (New Year's Day and Epiphany) almost here ('fere' can mean 'well-nigh')*  
*Welcome, Saints, loved and dear,  
Welcome, Yule!*

*Welcome be ye, Candlemas (February 2, feast of the purification of the Virgin Mary, held at a time when it was believed that women were impure for six weeks after giving birth.)*

*Welcome be ye, Queen of Bliss,  
Welcome, both to more and less,  
Welcome, Yule!*

*Welcome be ye that are here,  
Welcome all, and make good cheer,  
Welcome all, another year,  
Welcome, Yule!*

### 3. There Is No Rose

This carol refers to the Virgin Mary and the Nativity. Mary often is depicted holding a rose or found with rose images on her clothing. The rose is the queen of flowers and one of Mary's symbols. She is Eve without sin, a rose created without thorns. 'Rose' also refers to her womb, which held the infant king. Devotion to Mary was particularly strong during the medieval period. The *Ave Maria* prayer states:

Hail, Mary, full of grace, the Lord is with you;  
Blessed are you among women,  
And blessed is the fruit of your womb, Jesus.

The use of the word 'rose' in this carol is a double entendre, as the word 'rose' can refer at the same time to Mary and to her womb.

There is no rose of such vertu  
As is the rose that bare Jesu.  
*Alleluia. (Praise ye the Lord.)*

For in this rose contened was  
Heaven and earth in litel space,  
*Res miranda (How marvelous.)*

By that rose we may well see  
There be one God in persons three,  
*Pares forma (Of equal form.)*

The aungels sungen the shepherds to:  
*Gloria in excelsis Deo.*  
*Gaudeamus (Let us rejoice.)*

Leave we all this werldly mirth,  
And follow we this joyful birth.  
*Transeamus (Let us go hence.)*  
Anonymous

#### 4a. That Yongë Child

The nightingale's song is supposed to be the most beautiful of all bird songs, but this poem notes that Mary's lullaby to the Christ Child far surpasses any earthly music, either by musicians or by the sweetest of bird songs.

That yongë child when it gan weep  
With song she lulled him asleep:  
That was so sweet a melody  
It passed alle minstrelsy.  
The nightingalë sang also:  
Her song is hoarse and nought thereto:  
Whoso attendeth to her song  
And leaveth the first then doth he wrong.  
Anonymous

*There is no rose of such power, holiness  
As is the rose (Mary and her womb) that bore Jesus.  
Praise ye the Lord.*

*Within this rose (Mary's womb) was contained  
Heaven and earth (the child Jesus, the Son of God,  
and all his promise) in a little space.*

*How marvelous!  
Through this unique birth, we can see that the  
divine nature is made of three beings: the Father,  
the Son, and the Holy Spirit.*

*They are equal.  
The angels sang to the shepherds, "Glory to God in  
the highest."*

*Let us rejoice.  
Let us leave worldly amusements  
And follow this joyful birth by turning to spiritual  
things.  
Let us go hence.*

#### 4b. Balulalow

*Baloo* and *Balulalow* mean *lullaby* in old Scottish. Benjamin Britten uses only the last two verses of this 1567 Scottish translation of Martin Luther's Christmas Eve hymn for children, *Vom Himmel Hoch*, a lullaby to the Christ Child. James, John and Robert Wedderburn, three brothers, were Scottish poets and religious reformers, who lived from the latter part of the 15<sup>th</sup> century to the middle of the 16<sup>th</sup>. All three brothers attended St. Andrews University in Scotland. They were iconoclasts, and all three were accused of heresy at different times, fleeing to France and Germany. John Wedderburn went to Wittenberg, Germany, where he met the German reformers and became acquainted with Lutheran hymns, which he brought back to Scotland. He is considered one of the major authors of the 1567 *Compendious Book of Psalms and Spiritual Songs*, which contains (among other things) hymns translated from German, metrical versions of the Psalms, and a variety of ballads and satirical poems against the Catholic church and clergy. His brother, Robert, also was involved in the publication of this work.

O my deare hert, young Jesu sweet,  
Prepare thy creddil in my spreit,  
And I sall rock thee to my hert,  
And never mair from thee depart.  
But I sall praise thee evermoir  
With sanges sweet unto they gloir:  
The knees of my hert sall I bow,  
And sing that richt Balulalow.

James, John and Robert Wedderburn

*O my dear heart, young Jesus sweet  
Prepare thy cradle in my spirit,  
And I shall rock thee in my heart  
And never more from thee depart.  
But I shall praise thee evermore  
With sweet songs to thy glory:  
The knees of my heart shall I bow  
And sing that good lullaby.*

Martin Luther's original text:

*Ach, mein herzliebtes Jesulein,  
Mach dir ein rein sanft Bettelein,  
Zu ruhen in mein's Herzens Schrein,  
Dass ich nimmer vergesse dein.*

*Davon ich allzeit froehlich sei,  
Zu springen, singen immer frei  
Das rechte Susannine schon,  
Mit Herzen Lust den suessen Ton.*

is translated by Catherine Winkworth in 1855 as:

*Ah, dearest Jesus, holy child,  
Make thee a bed, soft, undefiled,  
Here in my poor heart's inmost shrine,  
That I may evermore be thine.*

*My heart for very joy doth leap,  
My lips no more can silence keep,  
I too must sing, with joyful tongue,  
That sweetest ancient cradle song.*

These texts would fit Benjamin Britten's music for *Balulalow*.

## 5. As Dew In Aprille

This poem is among the most familiar of the English medieval poems praising Mary. It celebrates her perfection, the Annunciation that she would bear the Son of God (which is celebrated on March 25), and the Incarnation, which is the union of divinity and humanity in Jesus. Many different composers have set this text.

I sing of a maiden  
That is makeles: (unmatched, without sin)  
King of all kings  
To her son she ches. (chose)  
He came al so stille  
There his moder was,  
As dew in Aprille  
That falleth on the grass.  
He came al so stille,  
To his moder's bour, (bower)  
As dew in Aprille  
That falleth on the flour. (flower)  
He came al so stille  
There his moder lay,  
As dew in Aprille  
That falleth on the spray.  
Moder and mayden  
Was never none but she:  
Well may such a lady  
Goddës moder be.

Anonymous

*I sing of a maiden who is without peer, without sin.  
She chose the King of Kings to be her son.  
He came as silently to where his mother was*

*As the April dew that falls on the grass. (In medieval times, the formation of dew was seen as a miraculous occurrence, rather than a natural result of water condensation resulting from cool air. Jesus' conception also was a miracle and a mystery.)*

*He came as silently to his mother's bower (bed-chamber, inner room, womb (?))  
As the April dew which falls on the flower.  
He came as silently to where his mother lay  
As the April dew that falls on flowering branches.*

*Mary is both a maiden (without sin), yet also a mother.  
She is the only such person.  
Certainly such a lady can be the Mother of God.*

## 6. This Little Babe

Britten next sets selections from two poems by the English Catholic poet and martyr, Robert Southwell (1561-1595). Southwell was born in Horsham, England and brought up as a Catholic at a time when English Catholics were oppressed. He was educated at Douai in France, and became a Jesuit priest in 1580. In 1586, he returned to southern England to minister to English Catholics. In 1592, he was arrested and sent to prison. He was betrayed, tortured, tried for treason, and after admitting he was a priest, hanged. He was beatified in 1929. He is known especially for his deeply religious and devotional poetry.

For *This Little Babe*, Britten chose the last four stanzas of Southwell's eight-stanza poem entitled *New Heaven, New War*. The first four stanzas speak of heaven coming to earth in human form in the person of the baby Jesus. Britten sets the section that tells what this tiny baby will do. The energy of the music underscores the battle that will take place between the forces of good and evil.

This little Babe so few days old,  
Is come to rifle Satan's fold;  
All hell doth at his presence quake,  
Though he himself for cold do shake;  
For in this weak unarmed wise  
The gates of hell he will surprise.  
With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows looks of weeping eyes,  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.

His camp is pitched in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes;  
Of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
The angels' trumps alarum sound.  
My soul, with Christ join thou in fight;  
Stick to the tents that he hath pight. (*pitched*)  
Within his crib is surest ward;  
This little Babe will be thy guard.  
If thou wilt foil thy foes with joy,  
Then flit not from this heavenly Boy.

Robert Southwell

## 7. Interlude (Harp Solo)

## 8. In Freezing Winter Night

Britten also chooses verses from Southwell's *New Prince, New Pomp*, a poem that again speaks of the baby who to mortal eyes is a poor child in a manger, but in reality is indeed a heavenly prince. Britten omits the italicized lines in his setting. The soft shirring of the harp and the ascending phrases remind one both of the cold, shivering night, and of the sounds of the animals who also are present in the manger.

Behold, a silly tender babe, in freezing winter night,  
In homely manger trembling lies; alas, a piteous sight!  
The inns are full; no man will yield, this little pilgrim bed.  
But forced he is with silly beasts, in crib to shroud his head.

*Despise him not for lying there, first, what he is enquire,  
An orient pearl is often found in depth of dirty mire.  
Weigh not his crib, his wooden dish, nor beasts that by him feed;  
Weight not his mother's poor attire nor Joseph's simple weed.*

This stable is a Prince's court, this crib his chair of State;  
The beasts are parcel of his pomp, the wooden dish his plate.  
The persons in that poor attire, his royal liveries wear;  
The Prince himself is come from heav'n; this pomp is prized there.

With joy approach, O Christian wight, (*being/person*) do homage to thy King;  
And highly praise his humble pomp, which he from Heav'n doth bring.

Robert Southwell

## 9. Spring Carol

Although we think of carols as songs for Christmastime, carols are joyful songs sung at all times of the year. Britten places this carol celebrating spring, sun, rebirth, and new crops, directly after the previous carol, which so aptly expresses the deep cold of winter. The sprightly, leaping phrases remind one of spring energy, with lambs gamboling in the meadow and blade and branch springing forth from the earth.

William Cornysh (1465?-1523) was an English composer, poet, playwright and actor who served in the courts of Henry VII and Henry VIII. In 1509, he became Master of the Children of the Chapel Royal, and was in charge of the music performed in the chapel. He also was responsible for the education of the boy choristers. He wrote and acted in theatrical events and pageants performed at court. He is well known for his secular part songs, including *A Robyn*, *Gentil Robyn* and *Blow Thy Horne, Hunter*. Those songs and others show the influence of the medieval carol in their structure.

Pleasure it is  
To hear iwis, (*certainly*)  
The Birdes sing,  
The deer in the dale,  
The sheep in the vale,  
The corn springing.

*It certainly is a pleasure to hear  
The birds sing,  
The deer in the dale,  
The sheep in the valley,  
The grain springing forth.*

God's purveyance (*foresight*)  
For sustenance,  
It is for man.  
Then we always  
To give him praise  
And thank him than.

*God had the foresight to  
Provide support and nourishment  
For mankind.  
We praise him  
And thank him for that.*

William Cornysh

## 10. Deo Gracias

This anonymous 15<sup>th</sup> century text refers to Adam's consumption of the apple, an act which kept mankind in bondage until the coming of Jesus. However, if Adam HADN'T eaten the apple, Mary never would have become the Queen of Heaven. This poem has been set to music by many different composers, including Benjamin Britten and his English contemporaries, Peter Warlock and Boris Ord.

*Deo gracias! (Thanks be to God!)*  
Adam lay ibounden  
Bounden in a bond;  
Four thousand winter  
Thought he not to long,  
And all was for an appil,  
An appil that he tok,  
As clerkes finden  
Written in their book.

*Thanks be to God!*  
*Adam (and through him all mankind) lay constrained,  
Bound by a tie, a cord (by the sin which Adam had  
committed in the Garden of Eden).  
Humanity lived with this sin for four thousand winters  
(until The Messiah was born.)  
It all was because of an apple, the apple that Adam took,  
As clerics and scholars have discovered written in their  
book (the Bible?)*

Ne had the appil take ben,  
The appil take ben,  
Ne hadde never our lady  
A ben hevenc quene.  
Blessed be the time  
That appil take was.  
Therefore we moun singen  
Deo gracias!

*If Adam hadn't eaten the apple (to set the stage for the  
coming of The Messiah),  
Mary never would have become Queen of Heaven  
(Mother of Jesus, the Redeemer.)  
Blessed was that time when Adam ate the apple (be-  
cause it led to the coming of The Messiah).  
Thus we may sing, Thanks be to God!*

Anonymous

## 11. Recession

Hodie Christus natus est: hodie Salvator  
apparuit:  
Hodie in terra canunt angeli: laetantur  
archangeli:  
Hodie exultant justi dicentes: gloria in  
excelsis Deo.  
Alleluia.

Anonymous

*Today Christ is born;  
today the Saviour has appeared;  
today the Angels sing,  
the Archangels rejoice;  
today the righteous rejoice, saying:  
Glory to God in the highest. Alleluia!*

## Ralph Vaughan Williams (1872-1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music.

Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, studying with well-known composers/teachers Charles Villiers Stanford and Hubert Parry, as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long musical friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman. Vaughan Williams felt the need of further musical education, studying with Max Bruch in Berlin (1897) and Maurice Ravel in Paris (1907.) After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods.

He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs and writing some himself. He also was a major contributor to the *Oxford Book of Carols*. In 1919, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. In 1921, he was appointed conductor of London's Bach Choir, a position he held until 1928, when he moved to the village of Dorking. For many years, he was involved in the Leith Hill Musical Festival, a competitive festival for village/town choruses in the Leith Hill area of Surrey, England. His later life was devoted to composition, conducting and occasional lectures. He visited the United States several times, lecturing at Bryn Mawr, Cornell, Indiana University, Yale, the University of Michigan and UCLA. He died in 1958.

Vaughan Williams was keenly aware of the horrors of war. He volunteered for service in World War I (1914-1918), enlisting in the Field Ambulance Service, where he was posted to France and Greece, and later serving as an officer in the Royal Garrison Artillery, where he served with the British Expeditionary Force in France. He was deeply affected by what he saw, and lost close friends in the war, including his wife's brother, Charles, music patron and conductor F. B. Ellis, composer George Butterworth, and later his own student, Ivor Gurney, a promising composer and poet, who had been gassed, shell-shocked and driven insane by his experiences in that war.

Ralph Vaughan Williams composed in a wide variety of genres, including works for stage, opera, symphonies, smaller works for orchestra, works for chorus and orchestra, a *cappella* choral music, songs, arrangements of English folksongs, arrangements of carols, chamber music, music for the theatre, music for films and music for radio programs. He was gifted in composing vocal music for choruses as well as for solo voice. He is recognized for his settings of English language poetry (including that of Walt Whitman, whose poetry he uses in both the *Sea Symphony* and the *Dona*

*Nobis Pacem.*) Among his better known works are *A Sea Symphony*, *Serenade to Music*, *the Fantasia on Greensleeves*, the operas *The Pilgrim's Progress* and *Sir John in Love*, the *Mass in G Minor*, *Hodie*, *Fantasia on Christmas Carols* and the *Fantasia on a Theme by Thomas Tallis*.

## Wassail Song

Cinnamon, cloves, ginger, nutmeg! Lemons and oranges and roasted apples! Molasses, sugar, eggs, milk! Hot cider, wine, or ale! Thin slices of toast! All of these ingredients have been combined in various ways over time to make the holiday beverage known as *wassail*. The term comes from the Anglo-Saxon greeting *wes hael* (be well, to your health). It possibly originated around the fifth century when Saxons honored British King Vortigern by offering him a bowl of ale and wishing him good health. That event created a custom through which one can honor a friend by offering a beverage, along with wishes for good health. The recipient takes the beverage and replies, "I drink (to) your health" before consuming the drink. If the beverage were taken from a *wassail bowl* with thin slices of toast floating on top, the ceremony was known as 'toasting'. Today we don't need the toast in the bowl to follow the custom.

William Crump notes that by the 16<sup>th</sup> century, the beverage and the floating toast slices were called *wassail*. The act of toasting was called *wassailing*, and the container that held the beverage was known as the *wassail bowl*. Excessive toasting and drinking also were called *wassail*. Such jollity often took place around holiday feasts, especially at Christmas. Originally guests at a feast would pass the *wassail bowl* and drink from it, but later each person had his/her own mug or glass.

Toasting/*wassailing* is not just for people. It also includes trees/orchards. William Crump comments that in pre-Christian times, winter revelers would take the *wassail bowl* to their orchards, sing and pour the *wassail* on the tree trunks and roots, hoping to increase the fruit tree yield in the next year. (You can see examples on Youtube.) *The Apple Tree Wassail* refers specifically to this custom. Christians adopted this custom by holding the ceremony during the twelve days of Christmas.

From this activity comes the custom of groups of singers/carolers going door to door during the holidays, wishing everyone good health during the holidays and in the coming New Year. Sometimes those being serenaded would bring *wassail* outside to the carolers, and sometimes the carolers would be invited in for their beverages, also being encouraged to sing some more. Crump notes that the modern party punch bowl descends from the *wassail bowl*.

While carolers sing all sorts of holiday songs today, traditional carols as well as popular songs, such as *White Christmas* or *Little Drummer Boy*, some of the traditional carols explicitly refer to the *wassailing* tradition, including *We Wish You A Merry Christmas* ("now bring us some figgy pudding"), *Here We Come A-Caroling/Wassailing*, and *God Rest Ye Merry, Gentlemen*.

There are many different variants of the *Wassail Song*, both in text and tune, depending on the country from which they come. Versions come from Yorkshire, Somerset, the Gower Peninsula in Wales, Cornwall, and more. *Wassailing* also came to America with immigrants from the British Isles. *The Kentucky Wassail* is very American, with the first verse:

Wassail, wassail, all over the town,  
Our cup is white and our ale brown.  
The cup is made from the old oak tree,  
And the ale is made in Kentucky,  
So it's joy be to you and a jolly wassail.

Ralph Vaughan Williams sets the version from Gloucestershire:

Wassail, wassail, all over the town,  
our bread it is white and our ale it is brown;  
our bowl it is made of the green maple tree;  
in the wassail bowl we'll drink unto thee. Wassail.

Here's a health to the ox and to his right eye,  
pray God send our master a good Christmas (*meat/game*) pie,  
a good Christmas pie as e'er I did see.  
In the wassail bowl we'll drink unto thee. Wassail.

Here's a health to the ox and to his right horn,  
pray God send our master a good crop of corn (*all cereals: oats, wheat, barley, etc.*),  
a good crop of corn as e'er I did see.  
In the wassail bowl we'll drink unto thee. Wassail.

Here's a health to the ox and to his long tail,  
pray God send our master a good cask of ale,  
a good cask of ale as e'er I did see.  
In the wassail bowl we'll drink unto thee. Wassail.

Come butler come fill us a bowl of the best;  
then I pray that your soul in heaven may rest;  
but if you bring us a bowl of the small (*ale with little alcohol content*),  
may the Devil take butler, bowl and all! Wassail.

Then here's to the maid in the lily white smock,  
who tripp'd to the door ad slipp'd back the lock;  
who tripp'd to the door and pull'd back the pin,  
for to let these jolly wassailers walk in.

Wassail, wassail, all over the town, wassail.

## Fantasia on Greensleeves for Flute and Harp

"Fantasia," says the *Oxford Companion to Music*, is an Italian word meaning 'fancy', a musical composition in which form takes second place to imagination. *Baker's Dictionary of Music* describes three kinds of fantasias: 1. *improvisations*; 2. 17th and 18th century polyphonic (using more than one melody with independent treatment of the parts) imitative instrumental pieces composed for keyboard, lutes and/or viola da gamba; 3. 19th century and beyond compositions "free in form and more or less fantastic in character". Ralph Vaughan Williams liked fantasias. He composed a number of them: *Fantasia for Piano and Orchestra* (1902, revised 1904, unpublished); *Fantasia on English Folk Song* (1900, lost); *Fantasia on a Theme by Thomas Tallis* (1910); *Fantasia on Christmas Carols* (1912); *Fantasia on Sussex Folk Tunes* for violoncello and orchestra, composed for Pablo Casals (1929); *Fantasia on Greensleeves* (1934), and *Fantasia on the Old 104th Psalm* for piano, chorus, and orchestra (1949).

The *Fantasia on Greensleeves* is adapted from an orchestral section in Vaughan Williams' 1928 opera, *Sir John in Love*, and arranged by Ralph Greaves (1889-1966) for two flutes, string orchestra, and harp, and published in 1934. Meredith Clark and Elizabeth Roddy play an arrangement by Jennifer Grady for solo flute and harp. The composition is organized in three sections. Sections 1 and 3 are Vaughan Williams' arrangement of the English folk song, *Greensleeves*. The middle section is based on a Suffolk folk tune, *Lovely Joan*. The melody for *Greensleeves* also is used for the familiar Christmas carol, *What Child Is This*, with words written in 1865 by William Chatterton Dix (1837-1898), an English writer of hymns and carols. Although written in England, *What Child Is This* is more popular in the United States than in England.

## Ben Allaway (1958- )

Born in Santa Barbara, California in 1958, composer, choral director, and educator Ben Allaway studied music at the University of Illinois, St. Olaf College, and Westminster Choir College. He studied conducting with Joseph Flummerfelt, Kenneth Jennings, and Frauke Hassemann, and studied composition with John Bertalot, Charles Bertalot, Charles Forsberg, and Stefan Young. As a choir director, his choirs have performed at state and national conferences of the American Choral Directors Association.

Ben Allaway has composed over 70 commissioned works in many genres. He is interested in both the great western musical traditions, as well as music from cultures around the world. He is especially interested in cross-cultural musical experiences, and in sharing those cultures with the world through music. Influences on his compositions include growing up in multi-cultural California, his college years at St. Olaf and Westminster Choir College, three years living in Hannibal, Missouri (on the Mississippi River), studying the arts activist impact of composers and conductors such as Leonard Bernstein, Riccardo Muti, Sir Neville Marriner, Gian Carlo Menotti, Robert Shaw, Claudio Abbado, and Kurt Masur, as well as travels in East Africa, Europe, Central America, and in the United States. He has done research in Kenya and Tanzania concerning the role of singing in strengthening community and solving conflict. His African experiences inspired his 30-minute long work, *Bandari: Inside These Walls*. At present, Ben Allaway is composer-in-residence at First Christian Church, Des Moines, Iowa, and Graceland University, Lamoni, Iowa.

## Three 16th Century Spanish Carols: Dadme Albricias, Dansaron, Riu, Riu, Chiu

### Villancico

The following three selections are *villancicos*. The *villancico* is a poetic and musical form popular in Spain, Portugal, and Latin America from the late 15th century to the 18th century. The artistic quality of compositions declined after the 18th century, but the format was and is still popular in Spain and Latin America. Today, *villancico* means Christmas carol. Beatriz Amo notes that “the villancico is the most deeply-rooted poetical and musical form in the Spanish popular culture”.

The *villancico* has its origin in medieval peasant songs and dances. You will find dance rhythms in each of the following three selections. *Villancico* subjects were rustic and secular, about love and life. In the 17th century, the subjects became religious. In Latin America, the texts were most often in Spanish. At times, they incorporated words or created pseudo-words from local indigenous cultures, as well as incorporating corrupted words from African and European cultures that came to the New World. In many cases, the songs were accompanied by various percussion instruments, including tambourines, rattles, gourds, etc.

The *villancico* has a relatively simple structure, although sometimes includes complex rhythms here and there. The texts often consist of a refrain and a number of stanzas, reflected in various ways by the music. The three *villancicos* we sing today all come from the *Cancionero de Upsala*, a collection of two to five part Spanish sacred and secular songs, as well as instrumental compositions, published in Venice in 1556 under the title *Villancicos de diversos autores*. Twelve of the 53 anonymous compositions are devoted to Christmas. The title of the collection is *Songbook from Uppsala*, because the only existing copy of this work was found in the Uppsala University, Sweden, Library.

## Dadme Albricias

*Dadme albricias, hijos d'Eva!  
Di de que dartelas han?  
Que es nascido el nuevo Adan.  
O hy de Dios y que nueva!*

*Dadmelas y haved placer  
Pues esta noche es nascido  
El Mexias prometido  
Dios y hombre, de mujer.*

*Y su nacer no relieva  
Del pecado y de su afan,  
Pues nascio el nuevo Adan.  
O hy de Dios, y que nueva!*

Bring good tidings, Sons of Eve;  
Tell me, what has been given to you?  
The new Adam is born.  
Son of God, what good news!

Give me glad tidings and rejoice  
For this night is born  
The promised Messiah  
God and man, of woman.

His birth relieves us  
Of sin and suffering,  
Because the new Adam is born.  
Son of God, what good news!

## Dansaron (E La Don Don)

This *villancico* is in a combination of two languages: ancient Catalan and Provençal French. Ben Allaway notes that “the text is highly metaphorical; and there are discrepancies in sources which make a definitive translation impossible. One source’s version of the refrain reads, ‘*Peu cap de sang que nos dansaron*’ or ‘Small head of blood’ (the Christ-child) which was left to us, which, while certainly graphic and peasant-like in its imagery, does not fit the music as well as the text chosen, which appears in most of the sources and subsequent editions. (Dansaron could be the French spelling of the Spanish word *Dansaron*—the French word ‘*pense*’ is pronounced ‘pahns’.) The fact that *don* means both *lady* and *gift* makes it tempting to use the questionable version, because the translation would then read ‘O gift of gifts, Virgin Mary...’ Perhaps the poet meant both, but the word *dansaron* was central to the concept for this arrangement, which was to emphasize the qualities of the dance. This makes the most sense musically.”

*Dansaron!  
O garçons, aquesta nit  
Una verges n'a parit.  
Un fillu qu'es tro polit,  
Que non aut au en lo mon.*

*Refrain:  
E la don don, Verges Maria,  
e la don, don.  
Peu cap desanque,  
que nos dansaron.*

*Digas nos qui to la dit,  
Que Verges n'a ya parit,  
Que nos may avem ausit  
Lo que tu diu giron ton.*

*Refrain.*

Good fellows, this night  
A virgin has given birth  
To a son so perfect,  
That there is no other like him in the world.

Refrain:  
[O lady, lady?] O gift of gifts, Virgin Mary,  
The gift of gifts,  
Small pale head [face-reference to the infant  
Jesus?]  
For whom we danced.

Tell us who told you  
The Virgin has already given birth  
Because we have never heard  
What you are telling us.

Refrain.



*A ço dian los argeus,  
Que cantave altas veus  
La grolla n' exelsis Deus,  
Qu'en Belem lo trobaron.*

*Refrain.*

*Ibe cantare sus dich,  
Per Jesus mon bon amich,  
Que nos suavara la nit  
De tot mal qu'an hom se dorm.*

*Refrain.  
Dansaron!*

The angels told me,  
Singing in loud voices  
The glory in excelsis Deus  
Because in Bethlehem they found him.

Refrain.

You will sing his deeds,  
For Jesus my good friend  
Who will protect us in the night  
From all evil which could befall man.

Refrain.  
Dansaron!

## Riu, Riu, Chiu

*Refrain:*

*Riu, riu, chiu, la guarda ribera,  
Dios guardó el lobo de nuetra cordera.*

*El lobo rabioso la quiso morder  
Mas Dios poderoso la supo defender,  
Quizole hazer que no pudiesse pecar,  
Ni aun original esta virgen no tuviera.*

*Refrain.*

*Este qu'es nascido es el gran monarca,  
Christo patriarca de carne vestido  
Hanos redimido con se hazer chiquito,  
Aunque era infinito, finito se hiziera.*

*Refrain.*

*Muchas profecias lo han profetizado,  
Y'aun en nuestros dias, lo hemos alcançado,  
A Dios humanado vemos en el suelo,  
Y al hombre en el cielo porque el lo quisiera.*

*Refrain.*

*Pues que ya tenemos lo que deseamos,  
Todos juntos vamos presentes lleueumos;  
Todos le daremos nuetra voluntad,  
Pues a se igualar con nosotros viniera.*

*Refrain.*

Refrain:

River, little river, guardian of the riverside,  
God has kept the wolf from our lamb [our Lady].

The raging wolf wanted to bite her,  
But God the powerful knew how to protect her,  
He made her incapable of sin.  
Free even of original sin.

Refrain.

He who was born is the great monarch,  
Christ the patriarch dressed in flesh  
He has redeemed us by becoming small,  
Although He was infinite, he made himself finite.

Refrain.

Many prophecies prophesied Him,  
And even in our day, we have reached Him.  
God in human form we have seen on Earth.  
And man in heaven because He wished it.

Refrain.

Since we now have what we desire,  
Let's go all together bearing presents;  
Our good will we shall give Him.  
Because He came to make Himself equal to us.

Refrain.

Most translations by Carol Kuefler (for Allaway's published score).

## Stephen Chatman (1950- )

Born in Faribault, Minnesota in 1950, Stephen Chatman grew up in Madison, Wisconsin. He studied piano with Maria Syllm. He attended the Oberlin College Conservatory in Oberlin, Ohio, graduating with a Bachelor of Music degree in 1972. Walter Aschaffenburg and Joseph Wood were his principal teachers at the Conservatory. Chatman then went to the University of Michigan, where his principal teachers were Ross Lee Finney, Leslie Bassett, William Bolcom, and Eugene Kurtz. He received his Masters degree in 1973 and his DMA in 1977. In 1973, he received a Fulbright-Hays grant to study with Karlheinz Stockhausen at the Hochschule für Musik in Cologne, Germany. He won three BMI Student Composer Awards between 1974 and 1976. In 1975, he received a prize from the U.S. National Institute of Arts and Letters. In 1976, he received a Charles Ives Award from the American Academy and Institute of Arts and Letters. He received a 1977 fellowship from the U.S. National Endowment for the Arts. In 1978, he received a Martha Baird Rockefeller Fund grant to assist in recording his composition *On the Contrary*, for Composers' Recording, Inc.

Since 1976, Stephen Chatman has been a professor of composition and orchestration at the University of British Columbia in Vancouver. He also is Head of the University of British Columbia's School of Music's Composition Division, and Co-Director of the University of British Columbia's Contemporary Players New Music Ensemble. He has taught many prominent young Canadian composers.

Stephen Chatman has received international recognition as a composer, including accepting commissions from a number of individuals and organizations. Notable Canadian commissioners include the Canada Council, the Canadian Broadcasting Corporation, and the Ontario Arts Council. He is highly regarded as a composer of choral music, both accompanied and a cappella. He has composed a variety of works for orchestra, as well as chamber music and works for piano. His orchestral works have been performed and recorded by symphony orchestras in Manitoba, Hong Kong, Sydney, Seoul, St. Louis, Detroit, Dallas, Montreal, Calgary, Winnipeg, Vancouver, Toronto, Winnipeg, Berlin, and San Francisco. The San Francisco *Chronicle* called him "a gifted composer...appealing, evocative." Chatman is able to compose in a variety of styles, from complex and atonal to lyrical and melodic. He enjoys all types of music, and is interested in exploring the sounds and traditions of different cultures. His commission to compose a 2008 work for the University of British Columbia's 100<sup>th</sup> anniversary is a good example of this interest. His 22-minute composition, *Earth Songs*, is a work for chorus and orchestra centered on the topic of ecology. His text sources include Walt Whitman, George McWhirter (Vancouver's Poet Laureate), the Old Testament, a text about water, and an ancient Chinese poem. *Earth Songs* "celebrates the universal spirit of and beauty of the natural world and is meant to inspire the global community to respect, restore and protect the natural and human world." In 2019, the University of British Columbia Opera Ensemble staged his one-act comic opera, *Choir Practice*, with libretto by Vancouver poet/writer Tara Wohlberg.

Chatman has been the recipient of numerous awards and honors, including the first Canadian ever to be listed for the BBC Masterprize short-list (2001), the University of British Columbia's Dorothy Somerset Award (2004), the Western Canadian Music Awards for 'Outstanding Classical Composition' (2005 and 2006), and a 2007 Juno nomination. In 2014, his *Magnificat* was nominated for a Juno Award.

In 1988 and 1989, Stephen Chatman was British Columbia's first 'composer in residence'. In 2003, he was one of three Canadian composers to visit Beijing and Shanghai as part of the first exchange between Canadian and Chinese composers, sponsored by the Chinese Musicians Association and the Vancouver office of the Consulate General of the People's Republic of China. In 2004, he was 'composer in residence' with the National Youth Orchestra of Canada. There are a number of recordings of his choral music. The latest, *Dawn of Night*, was released in 2017.

## Lullay My Liking

This 15th century English carol text is found in the British Library's *Sloane Manuscript*. There is no surviving setting of the score, so each composer creates his/her own. The most famous setting is by Gustav Holst (1874-1934). Stephen Chatman has adapted the following text.

### Refrain:

Lullay my liking,  
My dear Son, my Sweeting;  
Lullay my dear Heart,  
Mine own dear Darling.

### Verse 1

I saw a fair maiden  
Sittén and sing,  
She lulléd a little child.  
A sweeté Lording.

### Refrain

### Verse 2

That Eternal Lord is He  
That made allé thing;  
Of allé Lordés He is Lord,  
Of every King He's King.

### Refrain.

### Verse 3

There was mickle melody  
At that childés birth;  
Though songsters were heavenly  
They madé mickel mirth.

### Refrain.

### Verse 4

Angels bright they sang that night  
And said to that Child  
"Blessed be Thou and so be she  
That is so meek and mild."

### Refrain.

### Verse 5

Pray we now to that child,  
And His Mother dear,  
God grant them all His blessing  
That now makén cheer.

### Refrain.

## Kirke Mechem (1925- )

A native of Wichita, Kansas, San Francisco's Kirke Mechem comes from a creative family. His father, also named Kirke Mechem, was an historian, a writer of published novels, plays, and poetry, and for twenty years was Executive Director of the Kansas State Historical Society. His mother was a pianist who studied in Germany.

Young Kirke began studying piano with his mother about the age of six, but took lessons only for two or three years, because he was far more interested in sports of all kinds, especially tennis. As a high school student, he was the number one tennis player in Kansas. As a child, he also had an interest in writing, and in his teen-age years won several national journalism writing contests. He was offered a journalism scholarship to Northwestern University, but went to Stanford to major in English. He kept up his interest in tennis as well, participating for four years as a member of the Stanford tennis team. Music was a part of his life, although not formally, and at age 16 he taught himself to write his own songs, despite never having seen a harmony book.

As a Stanford sophomore, Kirke Mechem took a harmony course "just to see what it was like." His harmony professor, Harold Schmidt, had just come to Stanford as the choral conductor. Professor Schmidt had great enthusiasm and love for choral music, and required all members of his classes to sing in the chorus. Even though Mechem protested he couldn't sing, Professor Schmidt directed him to the tenor section. That first rehearsal changed his life, as he listened, sang, and discovered the beauty and power of choral music. At the end of his junior year, he switched his major from English to music.

Professor Schmidt became the composer's mentor and the most important person in his development as a choral composer and conductor. He advised Mechem to study at Harvard with Randall Thompson and Walter Piston. Thompson especially had a great influence on him. After graduating from Harvard, Kirke Mechem returned to Stanford as Assistant Choral Conductor for three years, composing both choral and instrumental music. Professor Schmidt then suggested he spend time in Vienna, another life-changing experience for him. After three years, he returned to the Bay Area and became Composer-In-Residence at the San Francisco College for Women (later called Lone Mountain College, still later becoming a part of the University of San Francisco), teaching at various times also at Stanford and at San Francisco State University. In 1990, he was a guest of honor at the 1990 Tchaikovsky Competition in Moscow. In 1991, he was invited back for an all-Mechem symphonic concert by the USSR Radio-Television Orchestra. That concert was recorded by Melodiya and released on the Russian Disc label. Since 1972, he has been a full-time composer, lecturer, and conductor.

Kirke Mechem has composed over 250 works in almost every genre and style--choral works, both accompanied and unaccompanied, songs for solo voice with accompaniment, keyboard works, chamber music, orchestral works, including symphonies, and operas. Among his best-known works are his opera, *Tartuffe*; his dramatic cantata, *The King's Contest*; his suite, *Songs of the Slave*, from his opera, *John Brown*; his *Psalm 100*, selected as one of three American works for the 20th anniversary of the United Nations; *Singing Is So Good A Thing*, a choral and instrumental work on the words of Elizabethan composer William Byrd; *American Madrigals*, five madrigals based on American folk songs; and *Professor Nontropo's Music Dictionary*, a humorous a cappella look at Italian musical directions. The San Francisco Lyric Chorus has performed several of his very popular works: the delightful *Seven Joys of Christmas*, the joyous *Gloria* from his *Three Motets*, the wonderful hymn *Blow Ye The Trumpet*, from *John Brown*, and his profound *Island in Space*.

The San Francisco Lyric Chorus has presented the San Francisco premieres of three Kirke Mechem compositions: *Christmas the Morn*, *Blessed Are They* and *To Music*. In Summer 2003, the San Francisco Lyric Chorus presented an entire program of preview selections from Kirke Mechem's operas *John Brown* and *The Newport Rivals*, the first performance of excerpts from these operas. The

complete *John Brown* received its premiere in 2008 as a celebration of Lyric Opera Kansas City's 50<sup>th</sup> anniversary and the opening of its new opera house. Mechem's *The Rivals*, an American version of Richard Sheridan's 18<sup>th</sup> century English play, *The Rivals*, received its world premiere in 2011 by Milwaukee's Skylight Opera. In April, 2019, Mechem's opera, *Pride and Prejudice*, based on Jane Austen's novel, was given its concert premiere by the Redwood Symphony. Kirke Mechem wrote the libretto, as well as the music. In November 2019, the opera received its first staging by the Peabody Opera Theatre Department of John Hopkins' University's Peabody Institute.

Kirke Mechem is the recipient of numerous honors and commissions from many groups, including the United Nations, the National Endowment for the Arts, the National Gallery, the American Choral Directors Association, and the Music Educators National Conference. He has won the Boott Prize at Harvard, the Sigma Alpha Iota triennial American music award for a vocal work, and a National Endowment for the Arts grant, 1977-1978. In 1998, he was presented with a Lifetime Achievement Award from the National Opera Association. In 2012, he received an honorary Doctor of Arts degree from the University of Kansas. His book, *Believe Your Ears: Life of a Lyric Composer*, was published by Rowman & Littlefield in Summer 2015. It won the ASCAP Foundation's 2016 Deems Taylor/Virgil Thomson Award for outstanding musical biography. Mechem often is invited to be a speaker, panelist, and musical adjudicator.

Considered by some the dean of American choral composers, Kirke Mechem understands the meaning and musicality of words. He notes that music is a language, and the conductor, the performers and the audience all should be able to understand that language. The composer's background as a writer and a student of English language and literature give him a unique ability to find the music in words and to set words to music. His knowledge of literature allows him to explore the far reaches of written creativity to find expressive and meaningful texts. When he sets a poem to music, he tries to express the feeling of that poem in musical terms. He wants to give the conductor, the singers and the audience a heightened sense of the poem through the music. Yet paradoxically, he comments, the music also must stand on its own without the words. Kirke Mechem believes that vocal music has a built-in closeness to nature, a connection to the drama and emotion of the human experience.

### Seven Joys of Christmas

Kirke Mechem composed the *Seven Joys of Christmas* for the Chamber Singers of the San Francisco College for Women. He wanted to set less well-known carols, beautiful ones from different countries that would describe various aspects of joy for the holiday/new year season. He used the number "7" because it is a magic number and is used in liturgy.

The origin of the term 'carol', shrouded in speculation, is explained in various theories. One definition relates it to ritual song and dance, beginning with the Greek *choros*, a circle dance accompanied by singing, used in dramatic performances, religious ceremonies, and fertility rites. It then became the Latin *choraula* which transformed into the medieval French *carole*, a French circle dance-song that was equally popular in court and country. The *carole* was written with a light-hearted dance rhythm, and was quite different from the more solemn music used in religious services.

### 1. The Joy of Love: *This is the truth sent from above* (English)

In *The Penguin Book of Carols*, Ian Bradley notes that this carol probably originated in the late 17<sup>th</sup> or early 18<sup>th</sup> century. The text is found in a 19<sup>th</sup> century English collection of carols, *A Good Christmas Box* (1847). Composer Ralph Vaughan Williams (1872-1958), was one of a small number of early 20<sup>th</sup> century composers collecting and saving English folk songs. He learned this melody from Mr. W. Jenkins of King's Pyon, Herefordshire. His fellow collector, Cecil Sharp, discovered an alternate tune in Donnington Wood, Shropshire.

This is the truth sent from above,  
The truth of God, the God of love,  
Therefore don't turn me from your door,  
But hearken all both rich and poor.

The first thing which I do relate  
Is that God did man create;  
The next thing which to you I'll tell:  
Woman was made with man to dwell.

And we were heirs to endless woes,  
Till God the Lord did interpose;  
And so a promise soon did run  
That He would redeem us by His Son.

And at that season of the year  
Our blest Redeemer did appear:  
He here did live, and here did preach.  
And many thousands He did teach.

Thus He in love to us behaved,  
To show us how we must be saved;  
And if you want to know the way,  
Be pleased to hear what He did say.

### 2. The Joy of Bells: *Din don! merrily on high* (French)

This delightful French carol originated not as a song, but as an energetic, 16<sup>th</sup> century circle dance called a *branle* (pronounced *brawl* in English). French priest Jehan Tabouret (1519-1595), Canon of Langres, is better known by his pseudonym, Thoinot Arbeau, an anagram of his real name. Arbeau included this *branle de l'official* in his 1588 work *Orchésographie*, the first treatise on ballet and choreography. *Orchésographie* included directions on how to perform the dances, dance etiquette, and actual music for the dances.

Anglican priest George Ratcliffe Woodward (1848-1934) enjoyed writing new carol texts and setting them to earlier European folk and dance tunes and is the author of these cheerful words. He was the creator of a number of different carol books. Although *Din don! merrily on high* sounds as if the carol were written centuries ago, it first appeared in the 1924 *Cambridge Carol Book*.

Din Don! merrily on high  
In heav'n the bells are ringing;  
Din don! verily the sky  
Is riv'n with angel singing.  
Gloria, Hosanna in excelsis.

E'en so here below, below,  
Let steeple bells be swungen,  
And i o, i o, i o,  
By priest and people sungen.

Gloria, Hosanna in excelsis.  
Pray you dutifully prime  
Your matin chime, ye ringers.  
May you beautifully rime  
Your evetime song, ye singers.  
Gloria, Hosanna in excelsis.

### 3. The Joy of Mary: *Joseph dearest, Joseph mine* (German)

*Joseph dearest, Joseph mine* (*Joseph, lieber Joseph mein*) is a German cradle or rocking song dating from around 1400. The melody has the rhythm of a cradle rocking. In Germany during medieval times, the priest often rocked an actual cradle at certain points during the Christmas Vespers and Matins services.

An earlier composition, the German Latin carol *Resonet in Laudibus* (*Let the Voice of Praise Resound*), uses the same melody. A number of Renaissance composers, including Orlando di Lasso, Jacob Handl, Michael Praetorius, and others used this melody in various polyphonic settings. Anglican priest, scholar and hymn writer, John Mason Neale (1818-1866) translated the text as *Christ Was Born On Christmas Day*, a popular present-day carol.

Joseph dearest, Joseph mine,  
Help me, Joseph;  
God reward thee  
In Paradise,  
So prays the Mother Mary.

He came among us on Christmas day,  
In Bethlehem; Jesus, Jesus,  
Christus natus hodie in Bethlehem  
Lo, He comes to love and save and free us!

Mary dearest, Mary mild,  
I shall gladly help rock thy Child;  
God will surely reward us then  
In Paradise,  
So prays the Mother Mary.

Original German text. There are many variants:

*Joseph, lieber Joseph mein  
hilf mir wiegen mein Kindelin,  
Gott der wird dein Lohner sein  
Im Himmelreich  
Der Jungfrau Sohn Maria.*

*Gerne, liebe Maria mein,  
belf ich wiegen dein Kindelein,  
Gott der wird mein Lohner sein  
Im Himmelreich  
Der Jungfrau Sohn Maria.*

Original Latin text:

*Resonet in laudibus,  
cum jucundis plausibus.  
Sion, cum fidelibus  
apparuit, quem genuit Maria.  
Sunt impleta,*

He came among us on Christmas day,  
In Bethlehem; Jesus, Jesus,  
Christus natus hodie in Bethlehem  
Lo, He comes to love and save and free us!

Now is born Emmanuel,  
Prophesied by Ezekiel,  
Promised Mary by Gabriel,  
Rejoice and sing  
Alleluia. Maria.

He came among us on Christmas day,  
In Bethlehem; Jesus, Jesus,  
Christus natus hodie in Bethlehem  
Lo, He comes to love and save and free us!

*Freu dich nun o Christenschar  
der himmelische König klar  
nahm die Menschheit offenbar  
den uns gebar die reine Magd Maria.*

*Süßer Jesu, auserkom,  
Weißt wohl, daß wir warn verlorn:  
still uns deines Vaters Zorn!  
Dich hat gebor'n  
Die reine Magd Maria.*

*Quae praedixit Gabriel. Eia, Eia,  
Virgo Deum genuit,  
Quod divina voluit clementia.  
Hodie apparuit in Israel,  
Quod annuntiatum est per Gabriel.*

### 4. The Joy of Children: *Patapan* (Burgundian)

French poet Bernard de la Monnoye (1641-1728) wrote the text of this delightful poem and set it to a folk tune from Burgundy. It was one of the carols published in *Noel borguignon*, a 1701 collection of French carols/noëls. Percy Dearmer, one of the editors of the original *Oxford Book of Carols*, created the English version in 1907. William Studwell notes that Burgundy is a major area for the development of the French carol and that de la Monnoye is considered the carol poet laureate of Burgundy. 'Patapan' is the sound of a drum. 'Turelurelu' is the sound of a flute. Ronald Clancy notes that according to French folklore, two boys playing the drum and flute simultaneously represented the union of God and mankind.

Willie, take your little drum,  
With your whistle, Robin, come!  
When we hear the fife and drum,  
Turelurelu, patapatapan,  
When we hear the fife and drum,  
Christmas should be frolicsome.

Thus the men of olden days  
Loved the King of kings to praise:  
When they hear the fife and drum,  
Turelurelu, patapatapan,  
Sure our children won't be dumb!

God and man are now become  
More at one than fife and drum.  
When you hear the fife and drum,  
Turelurelu, patapatapan,  
Dance and make the village hum!

Here is the original French:

*Guillaume, prends ton tambourin,  
Toi, prends ta flûte, Robin;  
Au son de ces instruments,  
Turelurelu, patapatapan,  
Au son de ces instruments,  
Je dirai Noël gaîment.*

*C'était la mode autrefois,  
De louer le Roi des rois,  
Au son de ces instruments,  
Turelurelu, patapatapan,  
Au son de ces instruments,  
Il nous en faut faire autant.*

*L'homme et Dieu sont plus d'accord,  
Que la flûte et le tambour;  
Au son de ces instruments,  
Turelurelu, patapatapan,  
Au son de ces instruments,  
Chantons, dansons, sautons en!*

## 5. The Joy of the New Year: *New Year song* (Japanese)

This lovely, anonymous New Year's song is one of the earliest songs learned by Japanese school children. Composed during the Meiji Period (1868-1912), it is often heard at New Year's festivals, *a cappella*, or accompanied by such instruments as the *koto* or the *samisen*.

When night's shadows fly  
New Year's dawn floods all the sky;  
And joyful voices sound, joyful voices  
    sound.  
Branches of the fragrant pine  
Hang ev'rywhere around, ev'rywhere  
    around.

Leaves so dainty fine  
Freshly gathered, dewy shine,  
And glitter in the light, glitter in the  
    light.  
From Kadusa's lofty pinetree  
Waving, on the height, on the height.

Original text:

*Hitotsu toya*  
*Hito ya akaréba.*  
*Nigiyaka dé,*  
*Nigiyaka dé.*  
*Okazari tatétaru*  
*Matsu kazari,*  
*Matsu kazari.*  
*Hutatsu toya*  
*Huta ba no matsu wa.*  
*Iro yo té.*  
*Iro yo té.*  
*Sangai matsu wa*  
*Kazusa yama,*  
*Kazusa yama.*

## 6. The Joy of Dance: *Fum, fum, fum!* (Spanish)

*Fum, fum, fum* is a traditional carol from Catalonia, a region of Spain. It probably was composed during the Renaissance and is the most popular of the Spanish carols. It is sung in both Catalan and Spanish versions. Alice Parker and Robert Shaw created their own version of the carol in 1953, which popularized it in the United States and other English-speaking countries. Some musicians and researchers say that the 'fum, fum, fum' imitates the strumming of a guitar, while others comment that it imitates the tapping on a drum.

On December twenty-fifth,  
    sing fum, fum, fum!  
On December twenty-fifth,  
    sing fum, fum, fum!  
The Son of God, the Son of God;  
He is born of Virgin Mary  
In this night so cold and dreary,  
Fum, fum, fum!

Birds who live in ev'ry forest,  
Fum, fum, fum!  
Birds who live in ev'ry forest,  
Fum, fum, fum!  
You must leave your fledglings on the  
bough,  
Must leave your fledglings now;  
For to make a downy nest,  
So the newborn Babe may rest.  
Fum, fum, fum!

Original text:

*Veinticinco de diciembre,*  
*Fum, fum, fum!*  
*Veinticinco de diciembre,*  
*Fum, fum, fum!*  
*Nacido ha por nuestro amor,*  
*El Nino Dios,*  
*Hoy de la virgen Maria*  
*En esta noche tan fria,*  
*Fum, fum, fum!*

*Pajaritos del los bosques,*  
*Fum, fum, fum!*  
*Pajaritos de los bosques,*  
*Fum, fum, fum!*  
*Vuestros hijos de coral*  
*Abandonad, abandonad,*  
*Y formad un muelle nido*  
*A Jesus recien nacido,*  
*Fum, fum, fum!*

All the brilliant stars in heaven,  
Fum, fum, fum!  
All the brilliant stars in heaven,  
Fum, fum, fum!  
Looking down see Jesus crying,  
See Him crying, see Him cry;  
Send away the darkness lightly,  
Shine your light upon us brightly,  
Fum, fum, fum.

*Estrellitas de los cielos,*  
*Fum, fum, fum!*  
*Estrellitas de los cielos,*  
*Fum, fum, fum!*  
*Que a Jesu mirais llorar*  
*Y no llordis, y no llordis,*  
*Alumbrad la noche oscura*  
*Con vuestra luz clara y pura,*  
*Fum, fum, fum!*

## 7. The Joy of Song: *God bless the master of this house* (American and European)

Kirke Mechem begins the last movement of the *Seven Joys of Christmas* with several verses from *The Singers in the Snow*, a poem by Philadelphia author, businessman and philanthropist Harrison S. Morris (1856-1948).

The last part of this carol, *God Bless The Master Of This House*, is a quodlibet, a whimsical combination of all the carols in the composition, as well as other familiar holidays tunes. In several places, there are two, three, or even four different carols being sung simultaneously. See how many you can identify!

God bless the master of this house,  
And all that are therein-a,  
To begin this Christmastide  
With mirth now let us sing-a!

The Saviour of all people  
Upon this time was born-a,  
Who did from death deliver us,  
When we were left forlorn-a.

Then let us all most merry be,  
And sing with cheerful voice-a,  
For we have good occasion to sing;

Gloria in excelsis Deo.

### Program notes by Helene Whitson.

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## THE 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 Choral. 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 *Tē 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.

### Meredith Clark, Harp

Meredith Clark is a San Francisco based harpist, whose varied interests have taken her all over the world to perform as a soloist, chamber musician and orchestra member. This season, in addition to a busy orchestral schedule, Meredith has enjoyed playing as a soloist with the Palo Alto Chamber Orchestra and joining Daniel Hope and the Zurich Chamber Orchestra for a concert in their North American Tour in Davis, CA. Other recent performance highlights include performing as Guest Principal Harpist with the San Francisco Symphony at Carnegie Hall, joining the Buffalo Philharmonic Orchestra for a Naxos recordings project, a solo harp recital at Holy Innocents, Episcopal, and participating in a residency at the Lou Harrison House for Music, Arts and Ecology as a member of

the Joshua Trio. As a chamber musician, Meredith has been featured in the Other Minds Festival, with San Francisco new music group Earplay and for Festival Mozaic's Wintermezzo program in San Luis Obispo. Meredith is the Principal Harpist for the Oakland Symphony and plays frequently with other orchestras throughout the Bay Area such as the San Francisco Symphony and New Century Chamber Orchestra. Meredith earned harp performance degrees at The Oberlin Conservatory and The Cleveland Institute of Music, studying under Yolanda Kondonassis. Ms. Clark was the harpist for the San Francisco Lyric Chorus Fall 2012 performances of Benjamin Britten's *A Ceremony of Carols* and Kirke Mechem's *Seven Joys of Christmas*.

### **Elizabeth Roddy, Flute**

Elizabeth has been an avid musician her whole life. She started playing flute at 7 and followed her passion to a degree in music from Trinity College, Dublin. Along the way, she studied flute with Doris Keogh and has taken masterclasses with Patrick Galois, Emer McDonagh, James Galway, and Wissam Boustany. Elizabeth has won competitions at Dublin's Feis Ceoil and performed with the local San Francisco collective Classical Revolution. In addition to playing the flute, Elizabeth sings in the Trinity St. Peter's church choir under Robert Gurney and sang with the Lyric Chorus in the summer 2019 performance of the Brahms *Requiem*. When she's not on stage, she can be found playing and singing traditional Irish music at sessions throughout the Bay Area.

### **Cassandra Forth, Soprano**

Cassandra Forth has participated in a variety of musical activities throughout her life: church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including in Marc Antoine Charpentier's *In nativitatem Domini canticum, H314* and *Messe de Minuit pour Noël*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Franz Schubert's *Mass in G*, Camille Saint-Saëns' *Christmas Oratorio*, J. David Moore's *How Can I Keep From Singing?*, *Eyze Sheleg* from Eric Whitacre's *Five Hebrew Love Songs*, Benjamin Britten's *Festival Te Deum*, Charles Villiers Stanford's *Blue Bird*, Ola Gjeilo's *Tundra* and *Luminous Night of the Soul*, the *Te Deum* from Giuseppe Verdi's *Four Sacred Pieces*, Philip Stopford's *Lully, Lulla, Lullay*, Arvo Pärt's *Magnificat*, and Herbert Howells' *Like As The Hart*.

### **Melissa Santodonato, Soprano**

Soprano Melissa Santodonato is happy to be back with the SFLC after taking a long hiatus to finish her Masters research. Santodonato received a Masters in Education from Mills College, and specializes in trauma informed practices in early childhood education. She has had a variety of vocal and choral experiences, including studying and performing music in New York, singing with the San Francisco Lyric Chorus and the San Francisco Bach Choir, and attending workshops given by the American Bach Soloists. She has studied voice with Judy Hubbel, Cindy Beitman, and Jonathan Smucker in San Francisco. She began singing with the Lyric Chorus in 2007 and has been a soprano soloist in the San Francisco Lyric Chorus performances of Franz Schubert's *Magnificat in C*, William Byrd's *All As A Sea*, and the *Benedictus* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*.

### **Kristine P. Browne, Alto**

My musical education started in grade school with flute, and later in junior high and high school. I enjoyed singing with glee clubs and chorus. I began more serious vocal study 8 years ago in Vocal

Performance classes at College of Marin which I participated in for 5 years. The emphasis was on solo performance of classical and art songs in class and at a public recital each semester. I also sang with the College of Marin chorus for 4 semesters, and participated in several Opera Workshop performances directed by Paul Smith, both as a chorus member and with solo parts. I have had private vocal coaching weekly for the past two years.

I abandoned my flute after high school but started serious study again 9 years ago with private lessons, flute ensembles, master classes with solo repertoire performances, and chamber music workshops. Interestingly, it was my flute teacher who suggested that I study voice in conjunction with my flute studies, as this is a tradition in the 'French school' of music.

### **Laura Heiman, Alto**

Laura earned a Bachelor of Music degree in vocal performance from California State University, Northridge. After a decade pursuing a musical career, Laura decided to attend law school in New York City, and now has been practicing law for 25 years. Since arriving in San Francisco she has been delighted to make music with San Francisco Lyric Chorus. Ms. Heiman has been the alto soloist in the San Francisco Lyric Chorus presentations of Joseph Haydn's *Mass in Time of War* and Franz Biebl's *Ave Maria*, and one of the alto soloists in our presentations of Zoltán Kodály's *Missa Brevis* and John Corigliano's *Fern Hill*.

### **Lana Krouzian, Alto**

Lana Krouzian is a native of San Francisco. A graduate of UC Berkeley and the University of Paris-Sorbonne, Ms. Krouzian has a background in piano and in Renaissance singing. Her studies in France, which included research on regional cultures, including Catalan and northern Spain, lend enthusiasm to the singing of tonight's Spanish Christmas pieces.

### **Dan Stanley, Tenor**

Tenor Dan Stanley has been a tenured member of the San Francisco Opera Chorus since 1990. Before joining the Chorus in 1988, he was a member of the renowned all-male ensemble, Chanticleer. Mr. Stanley has appeared as tenor soloist with many of the Bay Area's finest choral groups and orchestras specializing in the music of Handel, Mozart, and the Bach family. Past engagements have included the roles of Peneo in the U.S. premiere of Tomasso Albinoni's 1717 serenata, *Il Nascimento dell'Aurora*, Damon in Georg Frederic Handel's *Acis and Galatea*, and Kaherdin in *Le vin herbé*, Frank Martin's 1941 retelling of the Tristan and Isolde legend, all under the auspices of City Concert Opera Orchestra, and tenor soloist in Charpentier's *Te Deum* at the Grand Teton Music Festival in Jackson Hole, Wyoming. Mr. Stanley is a voice student of Marian Marsh of San Rafael, California. As a member of the Trinity Choir, he sang in the San Francisco Lyric Chorus début concert. He was the San Francisco Lyric Chorus tenor soloist for our 1997 performance of American composer Amy Beach's *Grand Mass in E Flat Major*.

### **Thomas Wade, Bass**

Thomas Wade, baritone, specializes in early music and French melodie. He sings regularly with San Francisco Renaissance Voices, and San Francisco Lyric Chorus, and is the bass section leader at Trinity-St. Peter's Episcopal Church. He is also the lead singer for Alpine Sound. Mr. Wade directs Ragazzi Continuo (alumni group of the Ragazzi Boys Chorus) and the Training Chorus of the San Francisco Girls Chorus. Mr. Wade was the SFLC baritone soloist in our Fall 2016 program, *Brush Up Your Shakespeare!* He also was the baritone soloist in our performances of Antonín Dvořák's *Te Deum*, Zoltán Kodály's *Missa Brevis*, Ralph Vaughan Williams' *Fantasia on Christmas Carols*, and



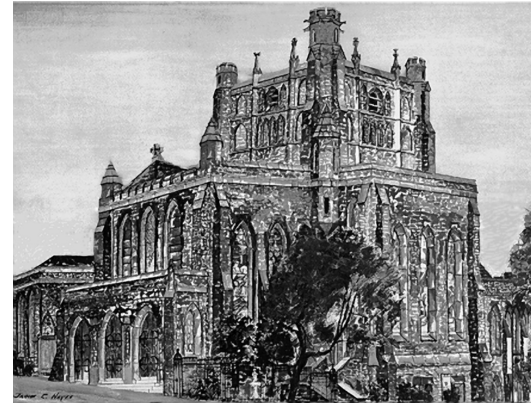
Maurice Duruflé's *Requiem*. Mr. Wade holds a bachelor's degree in vocal performance from the San Francisco Conservatory of Music.

### **Bill Whitson, Bass**

Although Bill began his musical career at the age of eight, as a singing cowboy, playing guitar and singing folk songs, he has sung in choral groups since high school, including four years with the Cornell University Men's Glee Club. He sang with Winifred Baker's San Francisco Civic Chorale from the 1960s through the 1980s, with a chamber chorus, the Jeanne Walsh Singers, during the 1980's, and he has sung with the San Francisco Lyric Chorus since its founding in 1995. He and his wife, Helene, have also led a small acappella sight-reading ensemble that has met weekly since 1970 in their home. As a librarian at UC Berkeley, he led a Staff Holiday Chorus (enlisting staff members who were choral singers outside of work) that performed every year at the Library staff holiday party. Aside from the musical enjoyment from singing so much wonderful choral music, highlights have included the first cultural exchange tour of the Cold War (a Cornell Glee Club tour to the Soviet Union in December 1961), and two Chorus tours of Britain, with Winifred Baker. Bill has sung small solos in several San Francisco Lyric Chorus performances over the years.

## TRINITY+ST. PETER'S EPISCOPAL CHURCH

The members of the San Francisco Lyric Chorus are thrilled to perform once again in the Sanctuary of Trinity+St. Peter's Episcopal Church, the site of our 1995 début concert. Trinity+St. Peter's Episcopal Church, founded in 1849, was the first Episcopal congregation west of the Rocky Mountains. Some of the parish pioneers were among the most



prominent San Franciscans of their day: McAllister, Turk, Eddy, Austin, Taylor, and many others. The parish's significant role in the history of San Francisco continues today. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry

Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of rough-hewn Colusa sandstone and features a massive castle-like central tower

In 2018, Trinity inaugurated the Trinity Center for the Arts, to open its space for artistic performances and exhibitions. Current residents include the San Francisco Lyric Chorus, the male choral ensemble Chanticleer, the New Century Chamber Orchestra, and the Imago Art Gallery.

### **TRINITY+ST. PETER'S E.M. SKINNER ORGAN**

The Trinity organ was built in 1924 by Ernest M. Skinner and is one of the finest remaining examples of his artistry. Built after his second trip to Europe, it reflects the influence of his long, creative association with the great English builder Henry Willis, III. The instrument's four manuals and pedal contain many of the numerous orchestral imitative voices perfected by Skinner. Among them, the Trinity organ contains the French Horn, Orchestral Oboe, Clarinet, Tuba Mirabilis, and eight ranks of strings. This wealth of orchestral color provides a range of expressiveness evocative of a symphony orchestra. The Trinity organ was restored by a team of highly skilled artisans over a period of several years in the middle of the last decade. Those experts searched for the finest materials to ensure the integrity of this exceptional instrument for many years to come. The restoration was completed and the organ re-dedicated in Fall 2008.

Three special circumstances, playing in concert, set apart the E.M. Skinner Organ Opus 477 from all other organs built in America from 1910 until the early 1930s: the influence of organist Benjamin S. Moore, the acoustics of the church building, and the timing of the contract. The resulting performance is a true Ernest M. Skinner masterpiece - an organ of brightness, warmth and versatility typical of the more recent "classic" Aeolian-Skinner organs, and one whose flexibility and tonal variety support the performance of the entire wealth of organ literature.

Moore was organist and Director of Music at Trinity Episcopal Church from 1921 until his death on February 12, 1951. Trained in England, he was a great organist. He was also a fine pianist, chamber music player and accompanist whose all-around musicianship Skinner greatly admired. Opus 477 - the organ Moore wanted - is Skinner's diligent and faithful response to the demands of his revered friend. Skinner continually refined the organ, incorporating his latest discoveries in pipe construction and voicing, and in mechanical equipment. The acoustical ambiance of the building is live and supportive. The organ speaks from specially built organ chambers behind zinc pipes, which are mounted in beautifully crafted walnut cases high above opposite sides of the chancel. The Great and Pedal divisions are on the north side, along with Choir and Solo; the Swell is on the south. The organ is voiced throughout to suit this distinctive installation.

The contract for Opus 477 was made in June of 1924, shortly after Skinner returned from his second trip to England and France. He visited the factory of Henry Willis III and heard the Westminster Cathedral organ in progress. Impressed by the brilliance of the new Willis mixtures, Skinner traded the blueprints of this combination action for the scaling of these mixtures and of some Willis flues. With fresh insights, he came home to build his 1924/1925 organs - the finest of his long career.

The Willis-type diapasons in Opus 477 are narrower and longer than their predecessors and have a pronounced octave harmonic, which gives them a wonderfully clean richness, blending capacity and clarity in ensemble not found in earlier Skinner organs. Carefully voiced and proportioned 4' and 2' pitch, and two bright mixtures add top and focus to the 8' foundation.

The orchestral imitative voices in Opus 477 are among Skinner's glorious best. His patented French Horn has the characteristic "bubble" and the plaintive, nasal quality of the Orchestral Oboe is like its instrumental counterpart. The Harp and Celesta have true, sweet tones that Skinner achieved by using wood resonators in stead of metal ones, and piano hammers instead of mallets. Six celestes from characteristic tonal spectra, each with its own selective wave. The Unda Maris beats slow, undulating puffs of blue smoke with the Dulciana, and the Kleine Erzähler tells stories in ethereal whispers. Opus 477 is one of the few remaining untouched Skinner organs in the Unites States; it is the largest unaltered classical Skinner organ on the West Coast and one of only two unchanged Skinner organs in San Francisco.

### SOHMER PIANO

The restored historic 1896 Sohmer nine foot concert grand piano and has been used occasionally in Lyric Chorus performances. This fine instrument, built during an era of experimentation in piano building, boasts some unique features, suggesting that this instrument was a showpiece for the Sohmer Company. The entire piano is built on a larger scale than modern instruments. There are extra braces in the frame for increased strength. Each note has an additional length of string beyond the bridge to develop more harmonics in the tone. The treble strings are of a heavier gauge and thus stretched under higher tension than modern pianos, and there are additional strings at the top that do not play--added solely to increase the high harmonic resonance in the treble (producing that delightful "sparkle").

Due to its superb acoustics, magnificent organ, and the commitment of a long succession of musicians, Trinity has presented a wealth of great music to the City.

## ACKNOWLEDGEMENTS

**The San Francisco Lyric Chorus sends a warm, special thanks to:**

**Music Director Robert Gurney**, who continues to inspire us to sing beautiful music beautifully and to be the very best we can.

The San Francisco Lyric Chorus **Board of Directors**, whose thoughtful and creative ideas, as well as dedicated work, guide us as we explore the vast world of choral music and look to the future of sharing it with our audiences.

Sunday reception Co-Hosts, Alto **Alana D'Attilio** and Tenor **Steve Reading**, for planning and organizing our reception, giving the members of the Chorus the chance to meet and thank you for coming.

Soprano **Monica Ricci** who uses her wonderful marketing and social media knowledge and skills, as well as her design talent, to let the world know the SFCLC is here.

Alto **Alana D'Attilio** for cheerfully and valiantly finding us our wonderful chorus volunteers, managing our chorus ticket sales, and spearheading our fund-raising and recruitment efforts.

The choristers who have stepped up to take on various chorus tasks: **Cassandra Forth, Linda Eby, Valerie Howard, Robin Pomerance, Monica Ricci**

The San Francisco Lyric Chorus wants to extend heartfelt thanks to **Meri Bozzini, Roger Karras and John O'Brien** for their ongoing support over the years, in the many roles they have played from inviting friends to support the chorus, to efficiently managing the "front of house" during concerts, to being helpful and courteous ushers, to setting up, tearing down and hauling our risers.

Special thanks to **Sandy Kameron**, member of Trinity, for listening to our singing, for publicizing our concerts, and for helping us to get ready to greet our audiences.

Many thanks also to the **Trinity+St. Peter's Episcopal Church congregation** for their ongoing encouragement and support!

<b>Music Director</b> Robert Gurney	<b>Refreshment/Supplies Coordinators</b> Cassandra Forth Linda Eby	<b>Publicity/Facebook/Twitter Manager</b> Helene Whitson
<b>Chorus Section Representatives</b> Cassandra Forth, Sopranos Karen Stella, Altos Jim Losee, Tenors Jim Bishop, Basses	<b>Choristers Who Brought Rehearsal Refreshments and Supplies</b> Jim Bishop Kristine Browne Linda Eby Kim Girard Valerie Howard Lana Krouzian	<b>Postcard/Flyer Design</b> Monica Ricci
<b>Concert Day Manager</b> Meri Bozzini	<b>Volunteer Coordinator</b> Alana D'Attilio	<b>Email Blast</b> Monica Ricci
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		<b>Mailing List Database Mgt</b> Monica Ricci
		<b>Audio Recording &amp; Website Maintenance</b> Bill Whitson
		<b>Chorus Website Design</b> Sophie Henry
		<b>Videographer</b> Jim Granato

## DONATING TO SAN FRANCISCO LYRIC CHORUS

*San Francisco Lyric Chorus thanks you for your support!*

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$15,000 each 4-month season, or \$45,000 per year.

- 24% of our income comes from Chorus member dues
- 26% of our income comes from ticket sales
- But 40% of our income comes from additional contributions by choristers and by friends and supporters like you!

Please consider supporting us so that we can continue to expand the size of the choir, promote our concerts more effectively, reach more people with our beautiful music, and build new relationships with San Francisco schools and other cultural groups!

Donation envelopes are available at the box office.

They may be given to an usher, or mailed to:

Treasurer, San Francisco Lyric Chorus,  
1650 Spruce St.  
Berkeley, CA 94709.

If you prefer, you can donate online, using PayPal or a credit card. Just go to our website, and click "Support Us" ( <http://www.sflc.org/support/supportus.htm> )

All contributors will be acknowledged in our concert programs. For further information, e-mail [info@sflc.org](mailto:info@sflc.org) or call (415) 721-4077.

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.

### Adopt-A-Singer Programs

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.

## DONATIONS

*(December 2018 - December 2019)*

### FORTISSIMO PLUS (\$1000+)

Anonymous Chorister  
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### FORTISSIMO (\$600-\$999)

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Cassandra & David Forth  
Justina Lai  
Steven Reading  
Monica Ricci

### FORTE (\$100-\$299)

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Anonymous Chorister  
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Alice D'Attilio  
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### DONATIONS TO SPECIAL FUNDS

Robin Pomerance € *Music Director's Fund*

### ADOPT-A-SINGER CONTRIBUTIONS (FALL 2019)

Kristine Browne adopts *Music Director Robert Gurney*

## CHORUS THANK-YOU'S

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

### Alana D'Attilio

Special thanks to Laura Heiman and Karen Stella for leading and inspiring the alto section;

Heartfelt thanks to Steven Reading for laying the groundwork for the reception;

Continued thanks to Linda Eby and Cassandra Forth for logistics, lively conversation, and leaving things on a high note.

### Cassandra Forth

Thanks to our new and returning singers who have enriched our sound and have shared their joy of singing.

### Monica Ricci

To Ali, Luca, Nico, Francesca, and Matteo, as always – thank you for bringing me joy. Love, Auntie Monica

### Helene Whitson

Thank you, Lyric Choristers, for working so hard to bring this joyous holiday program to life. It is a happy time of year, and we get to sing wonderful holiday music, 'making spirits bright' for everyone! Your dedication is paying off in sound and spirit. There's nothing like singing carols at this time of year. Happy holidays and a Happy New Year to all!

Thank you, Robert, for your insight, inspiration, patient guidance sprinkled with humor, and your sensitive teaching and conducting skills. Thank you for choosing such happy music for the season and for leading us through it.

Thank you, Bill for everything. Thank you for the wonderful skills that you share with us. You are bedrock, a foundation that helps the SFLC be the very best it can be. Thank you for all that you have done for the chorus. You make an incredible difference!

Thank you to our fabulous Board of Directors. We couldn't do what we do without their wonderful support, ideas, and work. What creativity! 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 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.

## ADVERTISEMENTS

# Rhonda's Pet Care

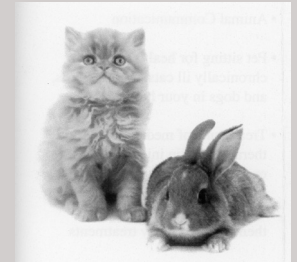
Since 1994

### About Rhonda

Rhonda has been caring for pets in San Francisco and Marin since 1994.

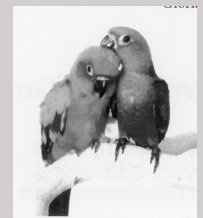
Rhonda began volunteering at the San Francisco Zoo in 1991, working with the animals and taking part in ongoing training and research projects. She enjoyed the love the animals gave and being able to make a positive impact on their lives. She learned to treat swans, wild turkeys, other wild birds and small mammals. Treating these animals and watching them recover made her want to do more.

By 1994, Rhonda was working on the nursing team of a veterinary hospital, and after work began helping pet owners with post-operative treatments, and treating chronically ill cats long term. Finding that so many pet owners had difficulty finding care for their pets when they were traveling, she began pet sitting chronically ill animals, and gradually extended her services to cover other needs.



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**COMPASS**

*Thank you to the San Francisco Lyric Chorus  
for welcoming me back with open arms.  
Your dedication to the music and building a  
community of singers is inspiring,  
I appreciate you all.  
Congratulations on all your hard work.*

*-Melissa Santodonato M.A*

**First Sundays at Trinity  
Evensong and Organ Recital Series**

*Spring 2020*

**February 2, 5:00 pm - Organ Recital**

*Steve Repasky, Organist, St. Luke's Episcopal Church, San Francisco*

**March 1, 5:00 pm - Choral Evensong**

*The Choir of Trinity+St. Peter's followed by*

**Organ Recital at 5:30 pm**

*Jin Lyung Kim, Music Associate, Saint Mary's Cathedral, San Francisco*

**April 5, 5:00 pm - Organ Recital**

*Angela Kraft-Cross, First Congregational Church, San Mateo*

**May 3, 5:00 pm - Choral Evensong**

*The Choir of Trinity+St. Peter's followed by*

**Organ Recital at 5:30 pm**

*Christoph Tietze, Organist, Saint Mary's Cathedral, San Francisco*

*Trinity+St. Peter's Episcopal Church*

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## SAN FRANCISCO LYRIC CHORUS

Celebrating our 25th Anniversary: 1995-2020

### Sing With Us In Spring 2020



## GOOD NEWS!



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Eric Whitacre

*Goodnight Moon*

*Animal Crackers II: The Canary; The Eel; The Kangaroo*

Charles Silvestri/Eric Whitacre

*Each Morning She Walks*

-----  
Alice Parker/Robert Shaw

*Wondrous Love* ~ *Saints Bound For Heaven* ~ *Come Away To The Skies*

James Erb

*Shenandoah*

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Jester Hairston

*Elijah Rock* ~ *In Dat Great Getting' Up Mornin'*

Stacey Gibbs

*Lord, If I Got My Ticket*

William Dawson

*Ain't-A That Good News*



Rehearsals and Auditions begin Monday, January 13, 2020

Rehearsals every Monday 7:15-9:45 pm

For Audition and other information, call Robert Gurney  
at (415) 721-4077 or email [rgurney@sflc.org](mailto:rgurney@sflc.org)

Performances:

Saturday, May 16, 2019, 7 pm

Sunday, May 17, 2019, 5 pm

Trinity Church, San Francisco

# SAN FRANCISCO LYRIC CHORUS

## SOPRANOS

Linda Eby  
Cassandra Forth \*  
Kim Girard  
Valerie Howard  
Liz Podolinsky  
Monica Ricci  
Melissa Santodonato  
Helene Whitson #

## ALTOS

Elizabeth Barnes  
Kristine Browne  
Alana D'Attilio #  
Consiglia Erdenberger  
Laura Heiman  
Lana Krouzian  
Barbara Landt  
Dorothy Read  
Karen Stella \*

## TENORS

Ron Lee  
Jim Losee \*  
Steve Reading  
Dan Stanley %

## BASSES

Jim Bishop \*  
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Thomas Wade %  
Bill Whitson #

*#Board of Directors*

*\*Section Representative*

*% Professional singer*

