

20th Anniversary Season

## ***San Francisco Lyric Chorus***



## **Looking Back: Holiday Highlights from Our First 20 Years**

Robert Gurney, *Music Director*

Jerome Lenk, *piano*

Saturday, December 5, 2015 7 PM

Sunday, December 6, 2015 5 PM

St. Mark's Lutheran Church

San Francisco, Calif.

# San Francisco Lyric Chorus

Robert Gurney, *Music Director*

## Board of Directors

Helene Whitson, *President*

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Welcome to the Summer 2015 Concert of the San Francisco Lyric Chorus, one of our special concerts celebrating our 20th anniversary year.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The début concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, our 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*. We are especially proud of our Summer 2015 performance of classical choral music performed at the 1915 Panama Pacific International Exposition, including the first American performance of Camille Saint-Saëns' oratorio, *The Promised Land*, since its American premiere and only American performance, which was given at the PPIE.

*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*









*Please help us to maintain a distraction-free environment.*

*Thank you.*

# Program

<i>Gloria</i>	*    	Kirke Mechem
<i>Angelus Ad Virginem</i>		David Willcocks, arr.
	Antoinette Catalla, <i>Contralto</i>	
<i>The Shepherd's Farewell from L'Enfance du Christ</i>		Hector Berlioz
<i>The Oxen</i>	   	Marjorie Hess
<i>Ave Maria</i>		Igor Stravinsky
<i>Ave Maria</i>		Javier Busto
<i>Salve Regina</i>		Javier Busto

## Intermission

<i>Carol</i>		William Bolcom & Joan Morris
<i>The Bells</i>	   	Frank Ahrold
<i>O Shepherds, Aren't You Happy</i>		Hal Hopson, arr.
<i>The Three Drovers</i>		William James
<i>The Shepherd's Carol</i>	   	Bob Chilcott
<i>What Sweeter Music</i>		John Rutter
<i>little tree</i>		Steven Heitzeg
<i>little tree</i>		Eric Whitacre

Jerome Lenk, *Piano*

\*Please hold applause to the indicated "breaks" (    )

# Program Notes

Fall 2015 continues our 20th anniversary year, a year of celebration for the San Francisco Lyric Chorus! From six singers and Music Director Robert Gurney coming together on March 20, 1995, to explore forming a chorus, to our chorus today, we have traveled an exciting musical road, bringing you works familiar and unique, old and new. For Fall 2015, we are revisiting some of our favorite holiday selections from the past, chosen by members of the chorus.

2015 will be a San Francisco Lyric Chorus year no one forgets! And now, let the celebration continue!

**Gloria**

**Kirke Mechem**

## ***The Composer: 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 2007, Mechem completed his opera, *Pride and Prejudice*, based on Jane Austen's novel.

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. He 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.

### ***The Work: Gloria Tibi Domine from Three Motets***

This joyous composition contrasts the rich smoothness of the text in both bass and treble voices with various moods of the comment, “*Gloria!*”, at times an emphatic fanfare, at other times gentle and tender. The words of this motet were adapted by the composer from an anonymous 15th century text.

Glory be to Thee, O Lord.  
A Babe is born of all a may  
(To Him we sing both night and day)  
To bring salvation unto us:  
*Veni Creator Spiritus (Come, creator Spirit).*

For Him to serve, God give us grace  
At Bethlehem, that blessed place,  
The Child of Bliss now born He was;  
*O Lux Beata Trinitas. (O Trinity, blessed light).*

Now three great kings they cometh hence  
With gold and myrrh and frankincense,  
To praise that little King this day:  
*A Solis Ortus Cardine (Risen from the quarter of the sun).*

And on that night the angels mild  
Fair songs did sing unto the Child.  
Now worship we as then did they:  
*Gloria Tibi Domine (Glory be to Thee, O Lord).*

**Angelus Ad Virginem**

**David Willcocks, arr.**

### ***The Composer: David Willcocks (1919-2015)***

Sir David Willcocks is a familiar name to many at this time of year. Known widely for his arrangements of Christmas carols in the wonderful five-volume series, *Carols for Choirs* (1961-1987) and *100 Carols for Choirs*, this British choral conductor, organist, music educator, composer and arranger was born in Newquay, Cornwall, England in 1919. From 1929 to 1934, he was a chorister at Westminster Abbey. Between 1934 and 1938, he was a music scholar at Clifton College in Bristol, and in 1939 and 1940, an organ scholar at King’s College, Cambridge. World War II interrupted his music career, and he served in the British Infantry, winning the Military Cross in 1944.

In 1945, Willcocks returned to King’s College, Cambridge, to finish his studies (1945-1947). In 1947, he was elected a Fellow of King’s College and appointed



Conductor of the Cambridge Philharmonic Society. From 1947 to 1950, he was the organist at Salisbury Cathedral, as well as the Conductor of the Salisbury Musical Society. Between 1950 and 1957, Willcocks served as organist at Worcester Cathedral. He was an excellent ‘multi-tasker’, because at the same time he was the principal conductor of the Three Choirs Festival (a major British choral festival) in 1951, 1954 and 1957, and conductor of the City of Birmingham Choir, with whom in 1952 he gave the British premiere of Maurice Duruflé’s *Requiem*. Between 1956 and 1974, he also conducted the Bradford Festival Choral Society.

Willcocks really came to international attention as conductor of the famous King’s College Choir, Cambridge. From 1957 to 1974, he was Director of Music at King’s College. He and the Choir made many recordings and radio/television broadcasts that gained international popularity, especially the annual King’s College Service of Nine Lessons and Carols. The choir toured extensively all over the world. Willcocks also was involved in many different premieres, including the 1963 premiere of Benjamin Britten’s *War Requiem* in Perugia, Milan, La Scala and Venice. The King’s College Choir later performed the work in Japan, Hong Kong, Portugal and the Netherlands. In 1964, Winifred Baker (1914–October, 2006) premiered that work on the West Coast with the Winifred Baker Chorale and Children’s Chorus, and the Marin Symphony and Chamber Orchestra.

During this period, Willcocks also served as organist of Cambridge University, conductor of the Cambridge University Musical Society, and as University Lecturer. Between 1960 and 1998, he was Musical Director of the London Bach Choir, a major choral organization. From 1974 to 1984, he was Director of the Royal College of Music in London.

Sir David Willcocks appeared internationally as a conductor and as a music educator. He is famous for his many recordings with King’s College, Cambridge, as well as the London Bach Choir, English Chamber Orchestra, Academy of St. Martin in the Fields and London Symphony Orchestra. He received many honors, including Commander of the Order of the British Empire (1971) and Knighthood (1977). He received honorary degrees from academic institutions in England, the United States, and Canada. He was an Honorary Fellow of King’s College, Cambridge. He was Music Director Emeritus of the King’s College Choir and the general editor of Oxford University Press’ church music series. He died September 17, 2015.

### ***The Work: Angelus Ad Virginem***

Choral singers are familiar with the Oxford University Press orange and green Christmas carol anthologies, *Carols for Choirs*, edited by David Willcocks with Reginald Jacques and John Rutter. In 2000 (c1987), Oxford University Press published *100 Carols for Choirs*, and that compilation alone contains Willcock’s little known and delightful arrangement of *Angelus Ad Virginem*. We have received permission from Oxford University Press to perform this work.

This charming English carol dates from around 1200. Chaucer refers to it in *The Miller’s Tale*, a chapter of his *Canterbury Tales*:

And all above ther lay a gay sautre (psaltery),  
On which he made a-nichtes melodye,

So sweetly that al the chamber rang,  
And Angelus ad Virginem he sang.

*Angelus ad virginem  
subintrans in conclave,  
virginis formidinem  
demulcens, inquit 'Ave!  
Ave regina virginum!  
Coeli terrae que Dominum  
Concipies Et paries In tacta  
Salutem hominum;  
Tu porta coeli facta,  
Medela criminum.'*

*'Quomodo conciperem  
Quae virum non cognovi?  
Qualiter infringerem  
Quod firma mente vovi?'*

*Spiritus Sancti gratia  
Perficiet haec omnia;  
Ne timeas, Sed gaudeas, Secura  
Quod castimonia  
Manebit in te pura Dei potentia.'*

*Ad haec virgo nobilis  
Respondens inquit ei,  
Ancilla sum humilis  
Omnipotentis Dei.  
Tibi coelesti nuntio,  
Tanti secreti conscio,  
Consentiens, Et cupiens Videre  
Factum quod audio;  
Parata sum parere,  
Dei consilio.*

*Eia mater Domini,  
Quae pacem reddidisti.  
Angelis et homini,  
Cum Christum genuisti;  
Tuum exora filium  
Ut se nobis propitium  
Exhibeat, Et deleat Peccata:  
Praestans auxilium  
Vita frui beata  
Post hoc exilium.*

The angel to the virgin came,  
And entered at her dwelling,  
With his salutation glad  
Her maiden fears dispelling.  
'All hail, thou queen of virgins bright!  
God, Lord of earth and heaven's height,  
Thy very Son,  
Shall soon be born in pureness,  
The Saviour of mankind.  
Thou art the gate of heaven bright,  
The sinner's healer kind.'

'How could I a mother be  
That am to man a stranger?  
How should I my strong resolve,  
My solemn vows endanger?'  
'Power from the Holy Ghost on high  
Shall bring to pass this mystery.  
Then have no fear: Be of good cheer,  
Believing That still thy chastity  
In God's almighty keeping  
Shall all unsullied be.'

Then to him the maid replied,  
With noble mien supernal,  
'Lo! the humble handmaid I  
Of God the Lord eternal!  
With thee, bright messenger of heaven.  
By whom this wondrous news is given,  
I well agree And long to see  
Fulfilled Thy gracious prophecy.  
As God my Lord doth will it,  
So be it unto me!'

Hail! thou Mother of the Lord,  
Who bring'st of gifts the rarest,  
Peace to angels and to men,  
When Christ the Lord thou barest!  
Do thou, we pray, entreat thy Son  
For us our lon'ed redemption  
Himself to win,  
And from our sin release us;  
His succour for to give,  
That, when we hence are taken,  
We too in heaven may live.



## ***The Shepherd's Farewell from L'Enfance du Christ* Hector Berlioz**

### ***The Composer: Hector Berlioz (1803-1869)***

The epitome of the Romantic composer, Hector Berlioz was born in Côte-Saint-André, Isère, in 1803. Son of a doctor, he was educated mostly at home by his father, studying French and Latin literature and geography. His father also taught him to play the flageolet, a wind instrument similar to a recorder. Berlioz especially enjoyed reading his father's travel books and dreamed about distant lands. He also enjoyed reading the works of the Roman author, Virgil, whose stories he later set in his opera, *Les Troyens*. He studied flute and guitar with local teachers, but never studied the keyboard. He taught himself harmony. Around the age of 13 or 14, he began to compose. When he was 15, he sent several compositions to various Paris music publishers, but they were not accepted. By the time he was 17, he had received a bachelor's degree in Grenoble. His father wanted him to become a doctor, and in 1821, he was sent to Paris to study at the Ecole de Médecine. Berlioz wanted to study music, rather than medicine, but stayed in medical school for two years, graduating in 1824 with a bachelor's degree in physical science.

Naturally talented in music, Berlioz had had little exposure either to major contemporary or historical composers. While he was in Paris, he discovered the cultural riches offered in that city. He began attending the opera, experiencing contemporary works as well as becoming extremely fond of the operas of the Austrian composer, Christoph Willibald von Gluck. Gluck remained his favorite composer throughout his life. At the end of 1822, he began taking private composition lessons from Jean-François Le Sueur. After he began studying with Le Sueur, he destroyed all of his early works.

Berlioz hated medicine and informed his family he couldn't become a doctor, causing estrangement with his father, who at times reduced or completely withdrew Berlioz' allowance. In order to make ends meet, he had to borrow money from friends, take a few private students, become a chorister at the Théâtre des Nouveautés for a brief time, and write newspaper articles about music.

In 1826, Berlioz entered the Paris Conservatoire, studying composition with Le Sueur and counterpoint with Anton Reicha. On September 11, 1827, Berlioz had a classic experience so indicative of the Romantic artist. He attended a performance of Shakespeare's *Hamlet*, presented by an English company, starring Charles Kemble as Hamlet and Harriet Smithson as Ophelia. Even though he did not understand English, Berlioz was overwhelmed by the majesty of Shakespeare, and he fell madly in love with Harriet Smithson, whom he saw as the ideal woman. He commented, "The impression made on my heart and mind by her extraordinary talent, nay her dramatic genius, was equalled only by the havoc wrought in me by the poet she so nobly interpreted." Shakespeare joined Virgil as one of Berlioz' favorite authors, and Berlioz later wrote several works based on Shakespearean plays. Berlioz' adoration of Harriet Smithson became an obsession. He composed the *Symphonie fantastique*, subtitled *Episodes in the life of an artist*, in her honor. In 1832, he finally met Harriet Smithson, wooed her, and married her in 1833. Their marriage was an unhappy one, and they separated after six or seven years, having produced one son.

In 1828, Berlioz heard Beethoven's *Third* and *Fifth Symphonies* and was greatly impressed, especially about the dramatic possibilities of purely instrumental music. He noted: "Beethoven opened before me a new world of music, as Shakespeare had revealed a new universe of poetry." He also became acquainted with the works of Goethe, whose story of Faust he would use in the dramatic choral work, *La damnation de Faust*. In May 1828, he gave his first orchestral concert. By 1830, he came to public attention after the performance of such works as his *Waverly* overture and the *Symphonie fantastique*.

In 1831, Berlioz journeyed to Italy, subsidized as part of the Prix de Rome prize he won in 1830. He spent 15 months in that country, visiting various cities and the countryside, gathering inspiration from the scenery, the climate and the people, and falling in love with the city of Florence. During this time, he composed *Lélio, ou Le retour à la vie*, a sequel to the *Symphonie fantastique*, as well as the overtures to *King Lear* and *Rob Roy*.

Berlioz returned to France in 1832, but was unable to make a living as a composer. His music was known, but did not suit the tastes of the Paris music establishment. He found employment as an assistant librarian at the Paris Conservatoire. He received two government grants—one for his *Requiem* (1837) and the other for his *Grande symphonie funèbre et triomphale* (1840), but both works were unprofitable. He turned to music criticism as a livelihood. He wrote for *L'Europe littéraire* (1833), *Le rénovateur* (1833-1835), *Gazette musicale* (1834) and the *Journal des débats*. He was an excellent writer, but railed against the time writing took from composing and presenting concerts. Between 1832 and 1842, he presented several concerts a year of his own music, occasionally including music of such composers as Beethoven and Weber. In 1835, he began to conduct his own music and became a leading European conductor. In 1834, Niccolò Paganini, the famous violinist, commissioned *Harold en Italie*, a programmatic work for viola and orchestra, based on Berlioz' impressions of Italy. In that same year, Berlioz composed the opera, *Benvenuto Cellini*, based on the life of the Italian artist and again inspired by his time in Italy. Also at that time, Paganini gave Berlioz 20,000 francs as a gift, allowing him to compose *Romeo et Juliette*.

Always an excellent writer, Berlioz continued his journalistic creativity, producing a thorough study of orchestration entitled, *Grand traité d'instrumentation et d'orchestration modern* (1843.) He also supervised the publication of his own music. Between 1846 and 1863, he made a variety of concert tours, including visits to Belgium, Germany, Austria, Bohemia, Hungary, Russia and England. Music patrons outside France were much more enthusiastic about his music. In 1845 and 1846 he composed one of his most popular choral works, *La damnation de Faust*. He wrote most of the text for this work and thereafter wrote all of his own texts. In 1847, he composed his monumental *Te Deum* and between 1850 and 1854, he composed the *L'enfance du Christ*. He conducted performances of Donizetti's *Lucia di Lammermoor* and Mozart's *Marriage of Figaro* in London in 1847 and Beethoven's *Ninth Symphony* in London in 1852. In 1856, he began work on his opera, *Les Troyens*, based on Virgil's *Aeneid*, completing it in 1860. It was a major success, allowing Berlioz to discontinue his work as a music critic.

Berlioz' last work, the opera *Béatrice et Bénédicte*, was based on Shakespeare's play, *Much Ado About Nothing* and had a successful premiere in 1863. Berlioz completed his *Mémoires* in 1864, and undertook several more European concert tours. He died in 1869.

Berlioz was a true Romantic, creating large, grandiose works, full of emotion and expression, and evocative of nature, the elements and human passions. His music was meant to be expressive, and often mirrored programmatically elements of or ideas in his own life. He composed five operas, four symphonies of a programmatic nature, four separate overtures, other orchestral works, a *Mass*, four cantatas, a *Requiem*, *Te Deum*, motets, secular choral works, works for solo voice and orchestra, songs, and arrangements of works by other composers. He wrote no chamber music, music for solo piano, or concerti.

### ***The Work: The Shepherd's Farewell from L'enfance du Christ***

It began as a joke at a party. In 1849, Berlioz attended a party at the home of a friend, and bored while his companions were playing cards, he began writing down a musical score for an organ composition. His friend, architect Pierre Duc, came over to see what he was doing and convinced Berlioz to compose a little piece for him, something with the "character of primitive, rustic mysticism," rather than a work for organ. Berlioz looked at the music he had just written and thought of the shepherds saying farewell to the Holy Family before they departed for Egypt, quickly sketching out a text for the music. Since the composition was to be for Duc's souvenir album, Berlioz invented a seventeenth-century choirmaster at Sainte Chapelle by the name of Pierre Ducre, attributed the work to him, and dated it 1679.

Herbert Weinstock comments in his program notes for a 1966 Lincoln Center performance of the *L'enfance du Christ*: "Within one year Berlioz had added to the 'Adieu' a brief orchestral overture, an instrumental interlude entitled *Le Repos de la Sainte Famille*, a tenor recitative describing the Holy Family's rest by the wayside, and a very short final chorus of angels chanting 'Alleluia.' To the entire brief cantata he gave the title *La Fuite en Egypte*, allowing it to be performed on November 17, 1850, as the work of 'Ducre.' Although Berlioz knew that a listener would have to be as 'ignorant as a fish' to believe that any seventeenth-century composer should have produced a work so clearly modern in harmony, most Parisian critics swallowed the hoax. Publishing *La Fuite* shortly later, Berlioz admitted his authorship, but allowed to stand on the title page the phrase 'Attributed to Pierre Ducre, imaginary chapel-master.'" Berlioz had the last laugh when one society woman said that Berlioz never could have written any music as charming as that by Ducre.

Thou must leave Thy lowly dwelling,  
The humble crib, the stable bare,  
Babe, all mortal babes excelling,  
Content our earthly lot to share,  
Loving father, loving mother,  
Shelter Thee with tender care.

Blessed Jesus, we implore Thee  
With humble love and holy fear,  
In the land that lies before Thee,  
Forget not us who linger here!  
May the shepherd's lowly calling,  
Ever to Thy heart be dear!

Blest are ye beyond all measure,  
Thou happy father, mother mild!  
Guard ye well your Heav'nly Treasure,  
The Prince of Peace, the Holy Child!  
God go with you, God protect you,  
Guide you safely through the wild!

**The Oxen**

**Marjorie Hess**

### ***The Composer: Marjorie Ann Hess, a.k.a. Maura Bosch (1958- )***

Minnesota composer Marjorie Ann Hess (also known as Maura Bosch) was born in Reading, Pennsylvania, and studied at the Hartt College of Music (Bachelor of Music, 1978) and at Princeton University, where she received her MFA in 1982 and her Ph.D in 2008. Her Princeton teachers included Alexander Lepak, Milton Babbitt, Edward T. Cone and Peter Westergaard. As a young composer, she took part in the Berkshire Music Festival program at Tanglewood, Massachusetts, where she met her husband, composer Jeffrey Brooks. They spent some time in Bath, England, where Jeffrey Brooks was composer-in-residence at Bath College. They returned to the United States and settled in Minneapolis.

A McKnight Foundation award winner, Maura Bosch is a performance artist as well as a composer. She also does technical writing for American Express. She believes that her compositions “arise from a basic premise of performing music as theatre” and that they should be presented in their own theatrical space, rather than in traditional performance sites. She co-founded Corn Palace Productions, a Minneapolis music theatre company that existed between 1990 through 1997, to perform her operas and other new works. She has composed works in a variety of genres. She has explored the drama of opera in *The Disappearance of Luisa Porto* (1989), *Mirabell's Book of Numbers* (1991), and *The Damnation of Felicity* (1994). She has written vocal and choral works, often setting her own texts, including *3 Hymns* (1995), *My Purity* (1995), and the *Zelda Songs* (1997), as well as setting texts by others, including the *Bronte Songs* (1996) and *The Oxen* (1993). She also has written instrumental works, including *Santuario* (1992), a work for orchestra and *About the Night* (1993), an expressive string quartet, which she wrote after a trip to Morocco. The Alexander String Quartet, San Francisco State University's resident string quartet gave the premiere performance of *About the Night*. Maura Bosch had her own band, Blackstone Bosch, from 1997 to 2000. In 2007, she was the resident composer with the Tubman Family Alliance, a network of shelters for abused women in Minneapolis. In 2009, she composed and wrote her fourth opera, *Art and Desire*, which creates a fictional meeting between Lee Krasner, widow of painter Jackson Pollock, and art critic Clement Greenberg, twenty years after Pollock's death.

### ***The Poet: Thomas Hardy (1840-1928)***

Born near the town of Dorchester, Dorset County, England in 1840, novelist and poet Thomas Hardy was the son of a stonemason and builder. Both of his parents loved music and literature, and shared their passion with their son. Hardy's mother loved the rural Dorset countryside and influenced her son's affection for the area. Thom-

as Hardy received his education in the local public schools, although because of ill health, he did not begin until age eight. When he was 16, he helped his father work on drawings for the restoration of a local castle. The castle's owner, an architect, was so impressed with young Hardy's work that he took the youth as an apprentice. In 1862, Hardy moved to London to work for architect Arthur Bloomfield. At the same time, he began to write poetry based on his rural experiences and observations. He also had the opportunity to sample the cultural life of London, including visiting art galleries, taking evening classes in French at King's College, going to the opera and theatre, and reading widely, including works by Charles Darwin, Herbert Spencer, and John Stuart Mills, who had a great impact on the young man. He wrote poems and submitted them to various publishers, but they were rejected. Because of poor health, he returned to Dorset County in 1867. He again took up employment in architectural work. In 1870, he met his future wife, Emma Gifford, who encouraged him to continue writing. Advised by novelist George Meredith to write novels, he published his first novel, *Desperate Remedies*, in 1871. Many of his novels were set in a thinly disguised Dorset County. In 1872, he published his first successful novel, *Under the Greenwood Tree*. Successful publication of *A Pair of Blue Eyes* (1873) and *Far From the Madding Crowd* (1874) convinced him to devote himself to novel writing as a full-time career, including the creation of *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1896). Both *Tess of the D'Urbervilles* and *Jude the Obscure* offended Victorian morality with their unconventional topics and exploration of the darker sides of life. Because of public outcry over these works, Hardy announced in 1896 that he would no longer write fiction and turned once again to writing poetry. He published his first book of poetry, *Wessex Poems*, in 1898 and published seven other volumes of poetry before his death in 1928.

## **The Work: The Oxen**

One of the medieval folk tales about Christmas notes that all animals will kneel down on Christmas Eve in honor of the Christ Child's birth. Composed in 1993, Maura Bosch/Marjorie Hess sets *The Oxen* as a quiet, reflective composition, with the altos at times representing the oxen lowing in the stable, and the other voices expressing the sentiments of the farmers gathered by their firesides, imagining what the oxen were doing. One also can picture the rural farmers of Thomas Hardy's Dorsetshire as they spent a quiet Christmas Eve in their snug cottages.

Christmas Eve, and twelve o' clock.  
 "Now they are all on their knees,"  
 An elder said as we sat in a flock  
 By the embers in hearthside ease.

We pictured the meek mild creatures  
 where  
 They dwelt in their strawy pen,  
 Nor did it occur to one of us there  
 To doubt they were kneeling then.

So fair a fancy few would weave  
 In these years! Yet, I feel,  
 If someone said on Christmas Eve,  
 "Come; see the oxen kneel,

"In the lonely barton (*farm-yard, pen*)  
 by yonder coomb (*small valley*)  
 Our childhood used to know,"  
 I should go with him in the gloom,  
 Hoping it might be so.

## ***The Composer: Igor Stravinsky (1882-1971)***

Conductor, pianist, writer, and one of the most influential 20<sup>th</sup> century composers, Igor Stravinsky was born in 1882 in Oranienbaum, Russia, a town near St. Petersburg. His family came from an aristocratic background, and they lived an upper class life. Music was part of that family life. Igor's mother was a good singer and excellent pianist, and his father, Fyodor Stravinsky, was a famous operatic bass-baritone. Young Igor was educated at home by governesses until he was eleven, studying the topics important to someone in his social class. He learned languages and music, beginning piano lessons with Aleksandra Snetkova, the daughter of a Mariinsky Theatre violinist. He demonstrated excellent sight-reading ability at an early age. He also was interested in composing, but did not have the musical knowledge to write down his compositions correctly. His first surviving composition is dated 1898. His father had amassed a large library, including musical scores and other musical resources. The young boy spent time in the library looking at those materials, learning on his own. As he grew older, he engaged in typical activities of an upper class youth, such as reading, appearing in dramatic activities, drawing, etc., often during holidays with aunts, uncles, cousins, and other family members. He was a talented painter as a youth. Because of his father's prominence in the Russian musical world, noted composers, including Rimsky-Korsakov, Mussorgsky, and Borodin, as well as noted singers, conductors, and music journalists and critics often visited the house. Young Igor attended many concerts, including those where his father played an important role.

In 1893, Stravinsky was enrolled in St. Petersburg School 27, where he was an average pupil. At the end of the fifth grade, he transferred to the Gurevich School, where he finished his intermediate education. He was a talented piano student, and his parents encouraged that musical talent. In 1899, his parents paid for piano lessons with Leokadiya Kashperova, a student of Anton Rubenstein. In late 1901, he began private harmony, counterpoint, and composition lessons with two students of Rimsky-Korsakov. He wanted a career in music, but his family wanted him to study law, since a law degree was a ticket to a civil service job. In 1901, he enrolled as a law student at St. Petersburg University, staying for eight semesters.

When Stravinsky entered the University, Russia was beginning its era of turmoil. In 1905, the University closed for two months because of local/regional workers' strikes and the resultant conflicts with authorities. Stravinsky was unable to take his law finals, so never graduated, receiving a half-course diploma in 1906. At the same time, he was continuing his musical studies. While at the University, he met Vladimir Rimsky-Korsakov, son of the famous composer. He studied composition with Nicolai Rimsky-Korsakov until the latter's death in 1908.

Stravinsky's father died in 1902. He married his first cousin in 1905. Since Stravinsky had his diploma, he decided to make music his career, and began composing in earnest. By the time of Rimsky-Korsakov's death, he had completed his *Symphony*



*No. 1 in E Flat, The Faun and the Shepherdess*, a vocal/orchestral setting of three Pushkin poems, and two compositions for orchestra—the *Scherzo Fantastique* and the orchestral fantasy, *Fireworks*. The symphony and the Pushkin settings were performed in 1908, and the two orchestral works in 1909. Because of these works, Stravinsky became a well-known young composer in St. Petersburg.

Stravinsky's life changed with the performances of *Scherzo Fantastique* and *Fireworks*. Ballet impresario Sergei Diaghilev attended the concerts and was especially impressed with the harmony and tone color of *Fireworks*. He asked Stravinsky to orchestrate several Chopin selections to accompany his Paris-based Ballets Russes's 1909 production of *Les Sylphides*, choreographed by Mikhail Fokine. In late 1909, Stravinsky received a commission from Diaghilev to compose the score for a new ballet, based on the Russian legend of the Firebird. *The Firebird* was a great success at its 1910 premiere, and Stravinsky became an overnight sensation in Paris. He decided to stay in the west, and his wife and their two children joined him in Paris. Because of the success of *The Firebird*, Stravinsky was able to meet and socialize with Paris musical and literary elite. Diaghilev commissioned scores for two other successful ballets: *Petrushka* (1911) and *The Rite of Spring* (1913). The raw percussiveness and rhythms of *The Rite of Spring* were unexpected by the Parisian audience, and riots ensued after the premiere. Later performances were well received.

In 1914, the Stravinskys returned briefly to Russia, but the Russian musical establishment did not like the French ballet music. Stravinsky also sensed that Russia was changing and that his place was in the west. His wife became ill with tuberculosis after the birth of their fourth child, and they moved to Switzerland just in time, because of the outbreak of war. The Stravinskys stayed in neutral Switzerland until 1920, and Stravinsky finished his first opera, *The Nightingale*, based on the Chinese tale of the emperor and the nightingale. In 1918, Stravinsky composed *L'Histoire du Soldat* (The Soldier's Tale), a theatre work for musicians, dancers and actors. Swiss millionaire Werner Reinhart underwrote the performance. Stravinsky's next ballet for Ballets Russes was the 1920 *Pulcinella*, one of his early works in the neoclassical, 18<sup>th</sup> century style.

In 1920, the Stravinsky family moved to France. In 1921, Stravinsky met Vera Sudeykina, wife of Diaghilev's stage director, who became his mistress, and his second wife upon the 1939 death of his first wife. In 1934, he became a French citizen. The next 30 years are known as Stravinsky's neoclassical period, in which he used more traditional musical forms from the Baroque and classical periods. He often used melodies and themes from composers of earlier eras, adding his own 20<sup>th</sup> century sounds and ideas. During this period, he completed the theatre work/ballet *Les Noces* (1921-1923), his *Piano Concerto* (1924), the opera/oratorio *Oedipus Rex* (1927), the ballet *Apollo* (1927-1928), *Perséphone*, a melodrama (1933-1934), the ballet *Orpheus* (with Jean Cocteau, 1947), and his opera, *The Rake's Progress*, based on the illustrations by the 18<sup>th</sup> century artist and social critic William Hogarth, with libretto by W.H. Auden, (1947-1951).

Stravinsky also returned to the Russian Orthodox Church of his youth, composing

a number of works on sacred texts, including *The Lord's Prayer* (Church Slavonic version in 1926, Latin revision 1949), *Ave Maria* (Church Slavonic version in 1934, Latin revision 1949), the *Symphony of Psalms* (1930), and *Mass* (1944-1948). In addition, the French piano manufacturer, Pleyel, employed him to create a number of piano rolls of some of his major works so they could be played on a player piano. Between 1935 and 1940, he received several American commissions, including the *Symphony in C*, commissioned by the Chicago Symphony Orchestra. He was invited to give Harvard's six Charles Eliot Norton lectures in 1939-1940.

Stravinsky's first wife died in Spring 1939, and in September, he sailed for the U.S. to deliver the Harvard lectures. Vera Sudeykina followed him, and they were married in 1940. Stravinsky felt that his musical future was in America and became a U.S. citizen in 1945. He and his wife moved to West Hollywood in 1941. At first, they mixed with the Russian émigré community on the West Coast. Gradually, he related to the larger artistic community of musicians, artists, writers, and members of the film industry. Walt Disney used selections from *The Rite of Spring* in his 1940 film classic, *Fantasia*. In 1945, Stravinsky composed the *Ebony Concerto* for saxophone/clarinet player, Woody Herman.

In 1948, Stravinsky met Robert Craft (1923-November 10, 2015), a young Juilliard graduate and future conductor and award-winning writer, as well as Stravinsky's confidante. He influenced the final direction of Stravinsky's compositions towards serial and 12-tone music. Many of Stravinsky's post-1950 works incorporate this new structure, including *Cantata* (1952), the ballet *Agon* (1953-1957), *Canticum Sacrum* (1955), *Threni* (a setting of the Lamentations of Jeremiah, 1958), and *Abraham and Isaac*, a sacred ballad for baritone and chamber orchestra (1962-1963). His musical play, *The Flood*, was broadcast on CBS TV in 1962. In 1964, he composed a set of orchestra variations, *Aldous Huxley in memoriam*, commemorating the death of his friend on November 22, 1963. President John F. Kennedy died on the same day, and Stravinsky's 1964 *Elegy for J.F.K.* is a setting of W. H. Auden's poem, *When A Just Man Dies*. Stravinsky's last major work was his 1966 *Requiem Canticles* for chorus, orchestra, and alto and baritone soloists, a composition with selected texts from the *Requiem Mass*. In 1969, Stravinsky and his wife moved to New York, where he died in 1971.

Igor Stravinsky was one of the major composers of the 20<sup>th</sup> century, influencing the composers of his time and beyond through his unique and creative use of rhythm, melody, and harmony. He composed in a wide variety of genres: ballet, opera, theatrical works, works for orchestra, concerti, works for band, choral works, both sacred and secular, accompanied and a cappella, chamber music, solo songs, works for solo instruments, and works for piano. In addition, he wrote many articles and books.

### ***The Work: Ave Maria***

Stravinsky's setting of the *Ave Maria* was originally composed in 1934 in Church Slavonic (*Bogoroditse Devo*). He created the Latin version in 1949.

*Ave Maria, gratia plena,  
 Dominus tecum:  
 benedicta tu in mulieribus,  
 et benedictus fructus ventris tui Jesus.  
 Sancta Maria, mater Dei,  
 ora pro nobis peccatoribus,  
 nunc et in hora mortis nostrae.  
 Amen.*

Hail Mary, full of grace,  
 the Lord is with thee;  
 blessed art thou among women,  
 and blessed is the fruit of thy womb,  
 Jesus.  
 Holy Mary, mother of God,  
 pray for us sinners  
 now and in the hour of our death.  
 Amen.

## ***Ave Maria & Salve Regina***

**Javier Busto**

### ***The Composer: Javier Busto (1949-)***

A self-taught musician, Javier Busto was born in 1949 in Hondarribia, part of Spain's Basque Country. He received his medical degree from the University of Valladolid, specializing in cardiology. During his student days, he met conductor Erwin List, from whom he took his first classes in choral conducting. From 1971 to 1976, Busto conducted the Ederki Choir in Valladolid. In 1978, he founded the Eskifaia Choir, which he conducted until 1994. In 1995, he founded the Cantemus Women's Choir. He was a guest conductor at the Tokyo Cantat of 2000, and is in demand worldwide as a guest conductor. He has won numerous competitions and prizes, taught choral conducting, and been a juror of competitions for choruses and composers.

### ***The Work: Ave Maria***

This setting of *Ave Maria* by Javier Busto was published in 1992. The work is calm and reflective, with note clusters and subtle rhythmic patterns, especially contrasting at the text '*ora pro nobis...*' Sopranos/Altos and Tenors/Basses conduct a short dialogue at the text, '*benedicta tu et mulieribus.*' In 1998, he published a different setting to be sung unaccompanied by four-part treble voices.

*Ave Maria, gratia plena,  
 Dominus tecum:  
 benedicta tu in mulieribus,  
 et benedictus fructus ventris tui  
 Jesus.  
 Sancta Maria, mater Dei,  
 ora pro nobis peccatoribus,  
 nunc et in hora mortis nostrae.  
 Amen.*

Hail Mary, full of grace,  
 the Lord is with thee;  
 blessed art thou among women,  
 and blessed is the fruit of thy womb,  
 Jesus.  
 Holy Mary, mother of God,  
 pray for us sinners,  
 now and in the hour of our death.  
 Amen.

## ***The Work: Salve Regina***

This marvelous composition, set for soprano and alto voices, contrasts sections of unison and harmonized chant with note clusters.

*Salve, Regina, mater misericordiae;  
vita dulcedo, et spes nostra, salve.  
Ad te clamamus, exsules, filii Hevae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, Advocata nostra,  
illos tuos misericordes oculos ad nos  
converte  
Et Jesum, benedictum fructum ventris  
tui,  
nobis post hoc exsilium ostende.  
O clemens. O pia.  
O dulcis Virgo Maria.*

Hail Queen, Mother of mercy, our life's  
sweetness and our hope, hail.  
To you we cry out, exiled children of  
Eve.  
To you we sigh, mourning and weeping  
in this vale of tears.  
Come then, our Advocate,  
turn your merciful eyes towards us,  
and after this exile show us Jesus,  
the blessed fruit of your womb.  
O gentle one. O loving one.  
O sweet Virgin Mary.

### ***Carol***

### **William Bolcom & Joan Morris**

## ***The Composer: William Bolcom (1938- )***

Well-known for his expertise in ragtime, jazz and other forms of American popular music, William Bolcom was born in Seattle, Washington, in 1938. His father was a lumber salesman and his mother, a teacher and amateur pianist. Young William began studying piano and composing when he was five. He heard recordings of Stravinsky's *Rite of Spring* and Ives' *Concord Sonata* when he was eight, and these works greatly influenced him. He studied piano with Evelyn Brandt in Seattle, Gunnar Anderson in Bellingham, and mostly importantly, Berthe Poncy Jacobson, Head of the Piano Department at the University of Washington in Seattle.

The Bolcom family moved to Everett, Washington, in 1949. While he was still a public school student in Everett, he began his studies with Berthe Poncy Jacobson, traveling once a week by bus to the University of Washington. He was admitted as a special student when he was eleven. He also studied theory, composition and orchestration with John Verrall and George Frederick McKay. Bolcom wrote his first string quartet when he was twelve.

After he graduated from high school, Bolcom entered the University of Washington as a regular student, continuing his music studies. He was supported for three years by a General Motors scholarship. In addition to music, he studied poetry with Theodore Roethke. He received his B.A. in 1958. He enrolled at Mills College in Oakland, and studied composition with Darius Milhaud. Between 1959 and 1961, he also attended the Paris Conservatoire, studying composition with Milhaud and Jean Riviere, counterpoint with Simone Plé-Caussade, and aesthetics with Olivier Messiaen. He was able to study with Milhaud and Riviere again in 1965 and 1966.

In 1960, he attended a program for new music in Darmstadt, Germany, where he learned about the twelve tone technique, as well as the music of Pierre Boulez and Luciano Berio.

Bolcom received his M.A. in 1961 while he was in Paris, and returned to California that same year. He entered Stanford University, studying advanced composition with Leland Smith. He also served as Smith's teaching assistant. He graduated in 1964 with a Doctorate in Musical Arts, the first granted by Stanford.

Bolcom's talents were recognized early. In 1960, he won the William and Norma Copley Award and the Harriet Hale Wooley Award, both on recommendations from Milhaud. In 1961, he won the Kurt Weill Foundation Award. In 1963, he met poet, playwright and librettist Arnold Weinstein, with whom he collaborated on a one-act satirical/pop opera, *Dynamite Tonite!*, a provocative work about war. The work was produced off-Broadway with the aid of a grant from the Rockefeller Foundation. Bolcom's score made use of historic American popular music styles.

In 1964, Bolcom received a Guggenheim Fellowship and returned to Paris to study at the Paris Conservatoire for a year. David Ewen comments in *American Composers*, "In 1965, he was awarded the Second Prix de Composition for his *String Quartet no. 8*, missing first prize because one of the themes in the last movement was in the style of rock 'n' roll".

Bolcom returned to the University of Washington, Seattle, in 1966 to fill a one-year temporary position as Assistant Professor of Music. In 1966, he went to New York. Between 1966 and 1968, he was a lecturer and then Assistant Professor of Music at Queens College, City University of New York. An excellent pianist, Bolcom began developing his own style of ragtime playing at this time. He began composing rags and sharing his talents with the public through concerts and recordings. Between 1967 and 1970, he wrote 14 rags.

Between 1968 and 1969, Bolcom was a visiting critic at the Yale University Music Theatre Drama School. A second Guggenheim Fellowship paid for part of his salary. He resigned this position in late 1968 to accept a position as composer-in-residence in New York University's Theatre Arts Program. That position lasted until 1971, supported in part through a Rockefeller Foundation grant.

In 1973, Bolcom was appointed a faculty member in the University of Michigan School of Music, serving until his retirement in 2008. He was an Assistant Professor (1973-1976), Associate Professor (1977-1983), Professor (1983-1994), Ross Lee Finney Distinguished University Professor of Music in Composition (1994-2003), and Chair of the Composition Department (1998-2008). Notable students have included Berkeley composer Gabriela Lena Frank, Carter Pann, and Elena Ruehr.

In 1975, Bolcom married his third wife, mezzo-soprano Joan Morris, who has collaborated with him in many concerts and 24 recordings of historic American parlor/music hall songs from the late 19<sup>th</sup>-early 20<sup>th</sup> century. Their first recording, *After the Ball*, won a Grammy.

William Bolcom composes in many different genres, creating both popular and classical compositions. His popular works include cabaret songs and rags. His classical

works include symphonies, chamber music, concerti, sonatas, operas, film scores, works for keyboard and other solo instruments, scores for theatrical productions, songs, and choral works. Recent compositions have included *Canciones de Lorca* for tenor and orchestra (2006). Works premiered in 2008 include his *Eighth Symphony* (for chorus and orchestra), *Octet: Double Quartet* (created for the Guarneri and Johannes String Quartets), *Ballade* (for piano), *Lucrezia*, a one-act comic opera, *Four Piedmont Choruses* and *A Song for St. Cecilia's Day*. In 2009, he premiered works for band, chamber group, and chorus.

Bolcom has received commissions from the Vienna Philharmonic, New York Philharmonic, Berlin Domäne Musical, American Composers Orchestra, St. Louis Symphony, Boston Symphony, MET Orchestra, Lyric Opera of Chicago, Mendelssohn Quartet, Guarneri Quartet, Emerson Quartet, Johannes Quartet, cellist Yo-Yo-Ma, violinist Nadja Salerno-Sonnenberg, and mezzo soprano Marilyn Horne. He also has served as composer-in-residence with the Detroit Symphony Orchestra (1987-1988), Ithaca College (1990-1991) and the New York Philharmonic (1995).

Bolcom also has received many awards and honors, including the 1988 Pulitzer Prize for Music, for his *Twelve New Etudes for Piano*. His most significant work is *Songs of Innocence and Experience*, a setting of 46 William Blake poems, premiered in 1984. The 2004 Naxos recording of this work won four 2005 Grammy Awards: Best Choral Performance, Best Classical Contemporary Composition, Best Classical Album, and Producer of the Year, Classical. In 1993, Bolcom was elected a member of the American Academy and Institute of Arts and Letters. He was named *Musical America's* 2007 Composer of the Year. He received the 2006 National Medal of Arts. The French group, Le Piano Ouvert, celebrated his 75th birthday in March, 2014, with a week of performances and masterclasses in Paris. Bolcom and Joan Morris both performed.

In addition to his compositional skills, William Bolcom also is an author. He collaborated with Robert Kimball on *Reminiscing With Sissle and Blake* (1973, reissued 1999), a book about African-American songwriters and musical comedy team Noble Sissle and Eubie Blake. Bolcom also edited the essays of George Rochberg, in a book titled *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music* (1984).

### ***Singer/Songwriter: Joan Morris (1943- )***

Wife of composer William Bolcom, mezzo soprano Joan Morris was born in Portland, Oregon in 1943. She studied at Gonzaga University in Spokane, Washington. She then attended the American Academy of Dramatic Arts, receiving a 1968 diploma in speech and acting. She studied voice privately with Frederica Schmitz-Svevo. Morris gave her 1973 debut recital at Brooklyn College, City University of New York, singing classic American songs by Berlin, Kern, George Gershwin, Cole Porter, Rodgers and Hart, etc. She is an expert on the history of American song from Colonial to modern times. She joined the University of Michigan faculty in 1981.



## **Librettist: Arnold Weinstein (1927-2005)**

Poet, playwright and librettist Arnold Weinstein collaborated with many contemporary composers, including William Bolcom, Henry Threadgill and Philip Glass. Born in New York, he grew up in Harlem and then the Bronx. He served in the Navy in World War II. The GI Bill paid for his post-war attendance at Hunter College. He did graduate work at Harvard and went to Oxford on a Rhodes scholarship. He also received a Fulbright Fellowship and went to Florence, Italy. He wrote an anti-war opera/theatre piece titled *A Comedy of Horrors*, and sent it to Darius Milhaud. Milhaud sent it to his student, William Bolcom. Weinstein and Bolcom reworked the show into *Dynamite Tonite!* They continued to collaborate on other operas. Weinstein also collaborated with Paul Sills, founder of Chicago's Second City Theatre. Weinstein died in 2005. Bolcom commented, "He had such a gift for writing words that were singable, and that gave character. He was more influential on a lot of other people than people have taken into account."

## **Original Author: Kenneth Grahame (1859-1932)**

Born in Edinburgh, Scotland in 1859, author Kenneth Grahame was the son of a lawyer. His mother died when he was five, and his father sent Kenneth and his three siblings to live with their grandmother at Cookham Dean, a peaceful village on the banks of the River Thames in Berkshire, England. Grahame's childhood experiences and memories of the countryside and river would give him background material for his most famous literary work, *Wind in the Willows*.

Grahame attended St. Edward's School, Oxford from 1868 to 1875. He was an excellent student and enjoyed playing sports. He wanted to attend Oxford University, but his family had no money, so he had to go to work. He moved to London and in 1879 found a job as a clerk with the Bank of England. Bored with his clerical job, he turned to writing as a creative outlet. He first submitted articles and stories to journals, including *St. James Gazette*, *the National Observer*, *St. Edward's Chronicle* and *The Yellow Book*. In 1893, he published his first book, *Pagan Papers*, a collection of essays. He published two succeeding collections of stories, *The Golden Age* (1895) and *Dream Days* (1898). *Dream Days* contains his most famous short story, *The Reluctant Dragon*.

Grahame was appointed Secretary of the Bank of England in 1898. In 1899, he married Elspeth Thomson. They had one child, a son, Alistair, nicknamed 'Mouse'. The marriage was not a happy one, and Alistair was both a sickly and temperamental child. Grahame was devoted to his son. On Alastair's fourth birthday, Grahame began to tell him a bedtime story about a group of animals that lived on a river bank. The stories continued at bedtime and in letters, and turned into the classic children's book, *Wind in the Willows*. Grahame published the book in 1908, and it was a huge success.

Because of health problems, Grahame retired from the bank in 1907. The family moved to Blewbury, Oxfordshire, England, and Grahame was able to write and travel. In 1920, Alastair was found dead near the railroad tracks in Oxford, a possible suicide. Grahame was grief-stricken, and withdrew from much social contact after that time. He died in 1932.

## ***The Work: Carol (Neighbors On This Frosty Tide)***

Carols are songs of English origin that deal with any subject. Often they cover seasonal subjects, such as the *Spring Carol* in Benjamin Britten's *Ceremony of Carols*. Most often, they are associated with the Virgin Mary and/or Christmas.

*Neighbors On This Frosty Tide* is an adaptation of a song from Kenneth Grahame's *Wind in the Willows*. This archetypal work of English literature recounts the adventures of four friends—Rat, Mole, Badger and the irrepressible Mr. Toad, who all live by the bank of a river. *Carol* is sung in the wintertime, when Rat and Mole visit Mole's old home, after Mole's long absence. They hear a noise outside, and Mole explains what the noise is. "I think it must be the field-mice," replied the Mole, with a touch of pride in his manner. "They go round carol-singing regularly at this time of year. They're quite an institution in these parts. And they never pass me over—they come to Mole End last of all..." The field-mice sing the following song:

(Kenneth Graham's original version:)

Villagers all, this frosty tide,  
Let your doors swing open wide,  
Though wind may follow, and snow  
beside,  
Yet draw us in by your fire to bide;  
Joy shall be yours in the morning!

Here we stand in the cold and the sleet,  
Blowing fingers and stamping feet,  
Come from far away you to greet--  
You by the fire and we in the street--  
Bidding you joy in the morning!

For ere one half of the night was gone,  
Sudden a star has led us on,  
Raining bliss and benison--  
Bliss to-morrow and more anon,  
Joy for every morning!

Goodman Joseph toiled through the  
snow--  
Saw the star o'er a stable low;  
Mary she might not further go--  
Welcome thatch, and litter below!  
Joy was hers in the morning!

And then they heard the angels tell  
`Who were the first to cry NOWELL?  
Animals all, as it befell,  
In the stable where they did dwell!  
Joy shall be theirs in the morning!'

Arnold Weinstein adapted the text as follows:

Neighbors on this frosty tide,  
The wind is blowing, there's snow  
beside,  
So let us sit by your fireside,  
And joy shall be yours in the morning.

Here we stand in cold and sleet,  
Blowing fingers and stamping feet,  
You by the fire and we in the street,  
And bidding you joy in the morning.

A star from afar has led us on  
And gave us light before the dawn.  
For bliss tomorrow and joy anon,  
And joy for ev'ry morning.

Good Joseph saw across the snow  
The star above the manger low.  
He made a bed for his Mary, so  
That joy would be hers in the morning.

And in the stable where they did dwell,  
Who were the first to sing Noel?  
Donkey and cow, for it befell  
That joy would be theirs in the morning.

So neighbors on this frosty tide,  
The wind is blowing, there's snow  
beside,  
So let us sit by your fireside,  
And joy will be yours in the morning.

Joan Morris composed the melody for *Carol*, and William Bolcom arranged it. Published in 2000, the carol is dedicated to Judith Clurman, conductor of the New York Concert Singers.

***The Composer: Frank Ahrold (1931-1989)***

Composer and pianist Frank Ahrold was born in 1931 in Long Beach, California. He studied composition at UCLA with Lukas Foss (1922-2009) and John Vincent (1902-1977), receiving his Bachelor's degree in 1953. He did a year of post-graduate work in 1955-1956. After his studies, Ahrold became involved in Long Beach musical activities. He conducted the Long Beach Civic Chorus, 1961-1965 and Camarata de Musici, 1964-1968, and was the Associate Conductor of the Long Beach Civic Light Opera, 1965-1968. He also performed as a pianist in solo and chamber music programs in Long Beach, San Jose, and Oakland, as well as with various California symphony orchestras. He was the pianist for the Oakland Symphony Orchestra from 1973-1985, as well as being an accompanist for a number of San Francisco Bay Area performers. He received a number of commissions, as well as awards from the American Society of Composers, Authors, and Publishers. Ahrold composed in a number of difference genres, including a ballet, two one-act operas, piano sonatas, a piano concerto, symphonic compositions, art songs, and choral works. He died in 1989.

***The Poet: Edgar Allan Poe (1809-1849)***

Poet, short-story writer, editor, and literary critic Edgar Allan Poe was born in 1809 in Boston to two professional actors with a Boston repertory company. He was the middle child of three. His father abandoned the family in 1810, and his mother died in 1811, leaving three orphan children. John Allan, a wealthy Richmond, Virginia tobacco merchant, and his wife, Frances, had admired the theatrical talent of Edgar's mother. They took in little Edgar as a foster child. Edgar's older brother went to live with the three siblings' grandmother. Another Richmond family reared his younger sister as a foster child. The Allans, who had no children, never adopted Edgar, but reared him as a foster son. John Allan was a gruff, independent Scottish immigrant with an eighth-grade education, and he and his foster son clashed on numerous occasions.

In 1815, the family moved to England for a five-year stay. Young Edgar was sent to a several different schools in Scotland and England, where he learned Latin, French, mathematics and history, among other topics. The family returned to Richmond in 1820, and Poe continued his studies. His foster father was educating him to be a businessman, but young Edward had no interest in business at all. He was more interested in writing, and by the time he was 13, he had written enough poems to publish a book. The headmaster of his school advised his father against the idea.

Edgar Allan Poe graduated from high school and looked forward to entering college. He also began his romantic liaisons, and may have been engaged to Sarah Elmira Royster. Unfortunately, she married someone else. In 1826, he enrolled in the University of Virginia, where he excelled in classical and romance languages. His foster father did not give him enough money to pay for his college expenses, so he turned

to gambling to make ends meet, leading to more clashes. He also began drinking heavily and dropped out of school after a year. In 1827, he went to Boston, where he found odd jobs as a clerk and a newspaper writer. After a month, he enlisted in the U.S. Army for a five-year term. He lied about his age, and said he was 22, when he really was only 18. He also used a pseudonym, Edgar Allan Perry. That same year, he published his first book of poetry, *Tamerlane and Other Poems*. He served in the Army for two years, reaching the rank of Sergeant Major for Artillery, the highest rank for a non-commissioned officer. He did not want to finish his five-year enlistment term, so begged his estranged foster father to sign his application for admission to West Point. His dying foster mother asked her husband to honor the plea, so John Allan signed the application, and Poe received an honorable discharge from the U.S. Army.

While waiting to be admitted to West Point, Poe moved to Baltimore to live with his widowed aunt, Maria Clemm, and her seven-year-old daughter, Virginia, as well as his invalid grandmother and his dying older brother. In 1829, he published his second book of poetry, *Al Aaraaf, Tamerlane and Minor Poems*. In 1830, he was admitted to West Point as a cadet. John Allan did not provide him enough money to live as a cadet, nor would he authorize Poe's resignation from West Point. Poe turned to ignoring his duties, so after six months, he was dismissed for disobeying orders.

In 1831, Poe went to New York, where he published his third book of poetry. After a month, he returned to Baltimore and the home of his aunt, Maria Clemm. Although his first love was poetry, he was unable to make a living as a poet. Poe turned to prose—short stories, essays, literary criticism—and writing for magazines. In 1833, his short story, *Manuscript Found in a Bottle*, won a \$50 prize from the *Baltimore Saturday Visitor*. That success led to his 1835 appointment as an assistant editor of the *Southern Literary Messenger*, where he contributed stories, poems, and literary criticism. He held that position until 1837.

In 1835, Poe married his 13-year-old cousin, Virginia (1822-1847). In 1837, they moved to New York, where he published his only novel, *The Narrative of Arthur Gordon Pym*. Between 1838 and 1844, the family lived in Philadelphia, where Poe was assistant editor of Burton's *Gentleman's Magazine* (1839-1840) and *Graham's Magazine* (1841-1842). He was especially noted and respected for his incisive and fierce literary criticism. In 1840, he published *Tales of the Grotesque and Arabesque*, a collection of some of his stories that originally had been published in magazines. That same year, he also began to write detective stories. In 1842, Virginia was found to have tuberculosis, the same disease that had killed his mother.

Poe, his wife, and her mother returned to New York in 1844, where he worked on the *Evening Mirror* and the *Broadway Journal*. He later became the owner and publisher of the *Broadway Journal*. In 1845, he published *The Raven and Other Poems*. *The Raven* was a great success and brought him literary recognition, both at home and abroad, although it did not bring financial success. He still struggled to support his wife and her mother. In 1846, his *Broadway Journal* failed, and he moved with his wife and her mother to a cottage in Fordham, in the Bronx section of New York

City, near what is now called Fordham University. Virginia died there in 1847. After her death, he courted a number of different women. In 1849, he returned to Richmond, Virginia, and became engaged to his original childhood love, Sarah Elmira Royster, who had been married and widowed. For some unknown reason, he stopped in Baltimore on his way to bring his Aunt Clemm to his wedding. On October 3, 1849, he was found delirious and wandering in the streets of Baltimore, dressed in clothes that were not his own. He was taken to a hospital, where he died four days later, never reaching consciousness to explain what had happened. The cause of his death and the reason why he was in Baltimore are mysteries to this day.

Edgar Allan Poe was one of the first American writers to try making writing a full-time career. He is considered the creator of several literary genres, including the detective story (*Murder in the Rue Morgue*, *The Purloined Letter*, *The Mystery of Marie Roget*) and the horror story (*The Fall of the House of Usher*, *Ligeia*, *The Masque of the Red Death*). He also was an early contributor to the new genre of science fiction and was a major influence in the development of the short story. Many a student has had to read his gripping tales, such as *The Tell-Tale Heart*, *The Pit and the Pendulum*, and *The Black Cat*. In addition, he was known for his interest in cryptography (the science of writing in code), which he incorporated into his story, *The Gold Bug*. Poe also was an astute essayist and literary critic. Finally, his poems, such as *The Raven*, *To Helen*, *Annabel Lee*, and *The Bells*, are an integral thread in the American literary fabric. His work also has had worldwide influence, especially among such French writers as Charles Baudelaire and Paul Valéry.

### ***The Work: The Bells***

Possibly written in 1848, *The Bells* was not published until after Poe's death. He may have written *The Bells* after hearing the ringing of bells on the Fordham University campus. The poem itself is rhythmically hypnotizing, with its pounding repetition of the word 'bells', as well as its rhyming couplets and emphatic words. The four-stanza poem goes from the joy of tinkling silver sleigh bells to the deep darkness of iron funeral bells.

A number of composers have been inspired to set all or part of this poem to music. Classical composers include the Russian Sergei Rachmaninoff (1873-1943), Scottish Hugh Roberton (1874-1947), English Joseph Holbrooke (1878-1958), and Danish Poul Ruders (1949- ). Popular composers/arrangers include American singer Phil Ochs (1940-1976), Scottish song writer/rock musician Eric Woolfson (1945-2009), the rock group Pink Floyd, and American hip hop artist M.C. Lars (1982- ).

Frank Ahrold sets only the first verse of this dramatic poem, beautifully mirroring the cheerful, silvery sound of jingling sleigh bells in the crisp winter night.

### **The Bells**

I.

Hear the sledges with the bells-

Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,



In the icy air of night!  
While the stars that oversprinkle  
All the heavens, seem to twinkle  
With a crystalline delight;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells,  
Bells, bells, bells-  
From the jingling and the tinkling of the bells.

## II

*Hear the mellow wedding bells,  
Golden bells!  
What a world of happiness their harmony foretells!  
Through the balmy air of night  
How they ring out their delight!  
From the molten-golden notes,  
And an in tune,  
What a liquid ditty floats  
To the turtle-dove that listens, while she gloats  
On the moon!  
Oh, from out the sounding cells,  
What a gush of euphony voluminously wells!  
How it swells!  
How it dwells  
On the Future! how it tells  
Of the rapture that impels  
To the swinging and the ringing  
Of the bells, bells, bells,  
Of the bells, bells, bells, bells,  
Bells, bells, bells-  
To the rhyming and the chiming of the bells!*

## III

*Hear the loud alarum bells-  
Brazen bells!  
What a tale of terror, now, their turbulency tells!  
In the startled ear of night  
How they scream out their affright!  
Too much horrified to speak,  
They can only shriek, shriek,  
Out of tune,  
In a clamorous appealing to the mercy of the fire,  
In a mad expostulation with the deaf and frantic fire,  
Leaping higher, higher, higher,*

*With a desperate desire,  
And a resolute endeavor,  
Now- now to sit or never,  
By the side of the pale-faced moon.  
Oh, the bells, bells, bells!  
What a tale their terror tells  
Of Despair!  
How they clang, and clash, and roar!  
What a horror they outpour  
On the bosom of the palpitating air!  
Yet the ear it fully knows,  
By the twanging,  
And the clanging,  
How the danger ebbs and flows:  
Yet the ear distinctly tells,  
In the jangling,  
And the wrangling,  
How the danger sinks and swells,  
By the sinking or the swelling in the anger of the bells-  
Of the bells-  
Of the bells, bells, bells, bells,  
Bells, bells, bells-  
In the clamor and the clangor of the bells!*

#### IV

*Hear the tolling of the bells-  
Iron Bells!  
What a world of solemn thought their monody compels!  
In the silence of the night,  
How we shiver with affright  
At the melancholy menace of their tone!  
For every sound that floats  
From the rust within their throats  
Is a groan.  
And the people- ah, the people-  
They that dwell up in the steeple,  
All Alone  
And who, tolling, tolling, tolling,  
In that muffled monotone,  
Feel a glory in so rolling  
On the human heart a stone-  
They are neither man nor woman-  
They are neither brute nor human-  
They are Ghouls:  
And their king it is who tolls;  
And he rolls, rolls, rolls,*

### *Rolls*

*A paeon from the bells!  
And his merry bosom swells  
With the paeon of the bells!  
And he dances, and he yells;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the paeon of the bells-  
Of the bells:  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the throbbing of the bells-  
Of the bells, bells, bells-  
To the sobbing of the bells;  
Keeping time, time, time,  
As he knells, knells, knells,  
In a happy Runic rhyme,  
To the rolling of the bells-  
Of the bells, bells, bells:  
To the tolling of the bells,  
Of the bells, bells, bells, bells-  
Bells, bells, bells-  
To the moaning and the groaning of the bells.*

***O Shepherds, Aren't You Happy***

**Hal Hopson, arr.**

### ***The Composer: Hal Harold Hopson, arr. (1933- )***

Composer/conductor/educator/clinician and church musician Hal Hopson was born in 1933 in Mound, Texas. He comes from a family of 13 children, in which music played a prominent part during his early years. His first piano teacher was his talented older sister. At the age of 13, he became a church accompanist in a local village church. He also began composing around that time. He attended Baylor University through the Royalty-Edwards Scholarship, graduating with his Bachelor's degree in 1954. In 1956, he received his Master's of Sacred Music degree from Southern Baptist Seminary in Louisville, Kentucky. He did advanced study at the University of Erlangen in Germany, Baltimore's Peabody Conservatory of Music, and Southern Methodist University. He served as a church organist and choir director for several different churches. In addition, he taught composition at Scarritt Graduate School, Nashville, Tennessee, 1976-1983, and was Chair of the Church Music Department at Westminster Choir College, Princeton, New Jersey, in 1983-1984. He also taught composition and church music at Westminster. He has won a number of awards for his compositions and other work, including an annual award from the American Society of composers, Authors, and Publishers.

Hal Hopson presently devotes his time to composition, as well as serving worldwide

as clinician at choral workshops and festivals, and as a conductor. He has composed over 1800 compositions for use in church settings, including hymns, anthems, and other works for church choruses and congregations, as well as entire services and liturgies. He also has composed works for organ, piano, harpsichord, and handbells.

### ***The Work: O Shepherds, Aren't You Happy?***

This composition is Hal Hopson's Christmas adaptation of a Shaker hymn, *Followers of the Lamb*.

### **Shakers**

The Shakers (United Society of Believers in Christ's Second Appearing) originated in England in the mid-18<sup>th</sup> century. They are the offshoot of another Christian sect, the Quakers. Shakers were originally called Shaking Quakers. There were several differences between the Shakers and the Quakers, including the Shaker adherence to celibacy and their fervent behavior during religious services. Quakers are not celibate and are more restrained during services.

Ann Lee (1736-1784), a factory worker who joined the group in 1758, became a major leader of the Shakers in England. The group was persecuted for its views: pacifism, simplicity and humility in thought and action, celibacy, equality of men and women, communal ownership of property, participation in decision-making, reliance on visions for inspiration and direction, and the extensive use of vigorous dance and song as a major part of worship. "Mother" Ann Lee was inspired to bring her followers to America. Between 1774 and 1794, they established eight settlements in New York and New England. They were persecuted in America for their views as well, but they persisted and developed strong, independent communities. Mother Ann died in 1784, and the Shaker settlements spread to Kentucky, Ohio, and Indiana, totaling 19 settlements and from 5,000-6,000 followers around 1840, the high point of their existence. Their worship services at that time had the fervency of revival meetings. Participants often would speak in 'tongues', singing/reciting meaningless syllables which they had heard/received in visions. New members joined the group out of interest, or young orphaned or indigent children often were sent to the group for care, joining after they reached young adulthood.

By 2014, there was only one active Shaker community in existence—Sabbathday Lake Shaker Village, Maine. At present, there are only three elderly Shakers left. They have help from non-Shakers in carrying out the activities of the community. The Shakers are known for their inventiveness and creativity, especially their furniture and household wares, as well as their agricultural products. They also are known for their music, including the folk hymns *Simple Gifts* and *Come Life, Shaker Life*.

### **Followers of the Lamb**

Edward Deming Andrews notes that the original *Followers of the Lamb* comes from the manuscript hymnal of Clarissa Jacobs, Second family, New Lebanon, New York, 1847. He comments that the hymn has the same structure as the American revival folk song prevalent at the same time. Revival folk songs have a first line that is

repeated three times, followed by a one-line refrain. This is the original text:

- |   |   |
|---|---|
| 1.<br><i>O Brethren ain't you happy,<br/>O Brethren ain't you happy,<br/>O Brethren ain't you happy,<br/>Ye followers of the Lamb.<br/>Refrain:<br/>Sing on, dance on, followers of Emanuel,<br/>Sing on, dance on, ye followers of the<br/>Lamb.</i> | 3.<br><i>I'm glad I am a shaker,<br/>I'm glad I am a shaker,<br/>I'm glad I am a shaker,<br/>Ye followers of the Lamb.<br/>Refrain:<br/>Sing on, dance on, followers of Emanuel...<br/><br/>4.<br/>I mean to be obedient,<br/>I mean to be obedient,<br/>I mean to be obedient,<br/>Ye followers of the Lamb.<br/>Refrain:<br/>Sing on, dance on, followers of Emanuel...</i> |
| 2.<br><i>O Sisters ain't you happy,<br/>O Sisters ain't you happy,<br/>O Sisters ain't you happy,<br/>Ye followers of the Lamb.<br/>Refrain:<br/>Sing on, dance on, followers of Emanuel...</i>   |   |

This is Hal Hopson's adaptation (which we sing):

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|--|--|
| 1.<br>O shepherds, aren't you happy,<br>O shepherds, aren't you happy,<br>O shepherds, aren't you happy,<br>Ye followers of the Lamb.<br>Sing on, dance on, followers of Emanuel,<br>O sing on, dance on, ye followers of the<br>Lamb. | 3.<br>O Christians, aren't you happy,<br>O Christians, aren't you happy,<br>O Christians, aren't you happy,<br>Ye followers of the Lamb.<br>Sing on, dance on, followers of Emanuel,<br>O sing on, dance on, ye followers of the<br>Lamb.                                    |
| 2.<br>O angels, aren't you happy,<br>O angels, aren't you happy,<br>O angels, aren't you happy,<br>Ye followers of the Lamb.<br>Sing on, dance on, followers of Emanuel,<br>O sing on, dance on, ye followers of the<br>Lamb.          | 4.<br>O Christians, aren't you happy,<br>O Christians, aren't you happy,<br>O dance on, and sing and be happy,<br>O dance on, and sing and be happy,<br>Ye followers of the Lamb.<br>Refrain:<br>Sing and dance.<br>Sing and dance.<br>Sing and dance.<br>Dance on and sing! |

***The Composer: William Garnet James (1892-1977)***

Composer, pianist, and Australian music broadcasting official William Garnet James was born in Ballarat, Victoria, Australia in 1892. His father was a printer, and his mother, a pianist and his first piano teacher. Ballarat began as a mining area, and many Welsh and Cornish miners came to the gold fields of Ballarat in the 1860s and 1870s. They brought their traditions with them, including various types of artistic competitions similar to the Welsh Eisteddfod (competitions in music, poetry, essays, debating, and public speaking/oratory). Beginning in 1891, Ballarat's South Street Competitions drew contestants from all over Australia. Young William entered his first piano competition in 1900, when he was eight. He competed several times between 1900 and 1905.

The James family moved to Melbourne at some time around 1906. Harry Thomson, a faculty member at the University of Melbourne Conservatorium of Music, heard young William play the piano. He was so impressed that he taught the boy free of charge until 1909, when the youth received a scholarship to the Conservatorium, graduating in 1912 with a Diploma in Music. During James' last year at the Conservatorium, he also served as an organist and choir director at a church in a Melbourne suburb.

Famed Venezuelan pianist Teresa Carreno (1853-1917) heard James play when she was on tour in Australia and thought that he would benefit from overseas studies. She recommended that James study piano with Belgian pianist and composer Arthur de Greef (1862-1940), who had studied with Liszt and Saint-Saëns, and also knew Johannes Brahms. De Greef accepted James as a pupil, and James moved to London in 1913, with war clouds massing on the horizon. Unfortunately, when James first arrived, Professor De Greef was trapped in war-stressed Belgium. James was left on his own in London, not knowing anyone. He looked for employment and found a position as a church organist and choir director at St. Luke's parish church, St. Marylebone, London. He lived in a London boarding house, and one of the residents, a singer, asked him to be an accompanist when that singer gave recitals at his club. Through the church job and through accompanying the singer in performances at the men's club, James began to meet notable figures in London's musical world. Later in 1913, pianist de Greef and his family were able to escape from Belgium and move to London, so William James finally was able to work with the famous teacher.

In 1914, William James made his first London public appearance as a pianist, performing at a musical hour in Selfridge's Department Store. Two other Australian musicians were on the same program. James played two Chopin piano works, while one of his fellow Australians played a piano composition by James. Rejected for active military service, James worked for the British Red Cross during the war. He also continued an active performance schedule. In 1915, he made his concert hall debut as a pianist, performing with the Queen's Hall Orchestra. That performance led to his appearances in the very popular Promenade or Proms concerts conducted



by Sir Henry Wood and Landon Ronald. In addition, he traveled out of London, giving concerts in the far corners of England. His performance of the Saint-Saëns *Piano Concerto in G Minor* was especially popular. By 1921, James was a well-known pianist, mixing with many of the musical elite in London.

Around 1914, William James also began to compose, mostly creating solo songs with instrumental accompaniment. In 1916, a London publisher published James' first two works—two popular style songs. That same year, his ballet, *By Candlelight* was given a concert performance in London's Savoy Theatre. He also began to compose songs with Australian and New Zealand themes/settings, such as his 1922 *Six Australian Bush Songs*, which he dedicated to the famous Australian soprano, Nellie Melba (1861-1931).

In 1923, William James returned to Australia with his wife, the Russian-born soprano, Saffo Arnav. On the ship voyage home, he met fellow Australian, the soprano Stella Power. She was going to Australia to go on tour. She asked James to be her accompanist on that tour across Australia and New Zealand. He accepted and accompanied her during a number of concerts, as well as often playing solo piano works on the same programs, to great acclaim. He was recognized in his own country as a noted composer, especially for the *Six Australian Bush Songs*.

The James family returned to London at the beginning of 1924. James found the eighty or so concerts of the Stella Power tour exhausting and resolved to turn to composition. The important Italian publishing house, Ricordi, published his *Six Maori Love Songs* in 1925. James also used the pseudonym Louis Chapman to continue composing more popular songs.

Living in England was not to be. James and his family returned to Melbourne in August 1924, when he was invited to teach piano at the University of Melbourne Conservatorium. Between 1926 and 1928, he also served as an accompanist to major opera stars, touring Australia with visiting Italian operatic soprano Toti dal Monte and Australian operatic baritone John Brownlee. Between touring and teaching, he had little time to compose, other than a set of piano compositions for piano students. He also gave recitals, as well as music lectures on the local Melbourne radio station.

In 1929, William James was invited to become the Director of Musical Programming for the recently-created Australian Broadcasting Company (later to become the Australian Broadcasting Commission). Although the main headquarters were in Sydney, he was in charge of the music programming for the two Melbourne radio stations. Australian Broadcasting Company programming was much like that of the BBC, and almost half of the stations' programs were either musical performances or music-related programs. James had a variety of duties, including inviting guest performers, conducting interviews, occasionally rehearsing the studio orchestra or conducting the radio opera and operetta performances, writing program notes for the station's listener's guide, etc. Since he had a variety of contacts abroad, he was able to engage a number of noted international performers.

Upon the Australian Broadcasting Company's reorganization into the Australian

Broadcasting Commission, the new organization created the position of Federal Director of Music overseeing the music programming for all the ABC radio stations. In 1935, William James was appointed to that position at the headquarters in Sydney, a position he held until his retirement in 1957. Each of the stations had studio orchestras, and under his leadership, the numbers and quality of musicians increased. Between 1935 and 1939, James made a number of trips abroad to hear and engage international artists to perform on ABC stations. With the outbreak of war in 1939, he turned to promoting Australian talent. After the war, he was able to resume recruiting tours to Europe and the United States. He also encouraged the development of talented Australian musicians, including competitions for young composers and musicians, similar to the ones he had entered as a youth. Because of his full-time ABC duties, he had little time to compose between 1935 and 1957. One notable exception was the much-loved 15 Australian Christmas carols he composed in the late 1940s and early 1950s. He died in 1977.

William James was a multi-talented artist, but his greatest achievement came as Federal Director of Music for the Australian Broadcasting Commission. A writer in a 1957 issue of *Australian Music News* commented, “In W G James, the Commission found a man who, by character and by training was an ideal choice for what has become one of the most important, if not the most important musical post in Australia. During the quarter of a century which has seen the growth of the Commission, we have seen its role as the great arbiter of music in Australia develop. To rise from such small beginnings to become the greatest concert-giving organization in the world required men of character and ability, men of vision and decision, men who, while providing Australia with the world’s best, would safeguard the musical growth of our own people. While others have played a vital part in this growth, the day-to-day responsibility of carrying out this programme has rested in a large measure on the shoulders of Mr. James... Music-lovers throughout this continent must be forever indebted to the retiring Director...

### ***The Work: The Three Drovers***

Christmas time in Australia is right in the middle of the hot, dry summer. As one popular Australian Christmas song says:

“Christmas where the gum trees grow,  
There is no frost and there is no snow.  
Christmas in Australia’s hot.  
Cold and frosty’s what it’s not...” (And Santa’s sleigh isn’t pulled by reindeer, but by kangaroos!)

Between 1948 and 1961, William James composed music for 15 Christmas carols with specific Australian settings and references. The first set of five was published in 1948 and includes some of the most familiar carols: *The Three Drovers*, *Carol of the Birds*, and *Silver Stars Are In The Sky*. The second set was published in 1954, and the third in 1961. James’ Australian Broadcasting Commission colleague and staff writer, John Wheeler wrote the poems. Wheeler wrote texts for a number of Australian composers.

Within carols celebrating a holiday enjoyed by many around the world, Wheeler brings to life the specifics of an Australian setting--the red, dusty land, the hot summer, the hills and valleys, many different native birds and plants, and the agricultural and ranching activities prevalent in a large part of the country.

James sets each song according to the text—some joyous, some tender. *The Three Drovers* is probably the most familiar of his carol settings. It takes place on the vast plains of Australia's wide expanses, in the heat of Australia's summer. Yet, although the location may be unfamiliar to Bay Area residents, the story of the three wise men and their amazement and awe remains the same. Brought to the Bay Area by Andrew Stewart, a Professor of Art at the University of California, Berkeley, this work has become a favorite of Bay Area choruses.

Across the plains one Christmas night,  
Three drovers riding blythe and gay,  
Looked up and saw a starry light,  
More radiant than the Milky Way;  
And on their hearts such wonder fell,  
They sang with joy "Noel! Noel!  
Noel! Noel! Noel!"

The black swans flew across the sky,  
The wild dogs called across the plain,  
The starry lustre blazed on high,  
Still echoed on the Heavenly strain;  
And still they sang "Noel! Noel!",  
Those drovers three, "Noel! Noel!  
Noel! Noel! Noel!"

The air was dry with summer heat  
And smoke was on the yellow moon;  
But from the Heavens, faint and sweet,  
Came floating down a wond'rous tune,  
And as they heard, they sang full well,  
Those drovers three, "Noel! Noel!  
Noel! Noel! Noel!"

### *The Shepherd's Carol*

**Bob Chilcott**

English composer, conductor, clinician, and singer Bob Chilcott was born in Plymouth, England, in 1955. He has been involved in aspects of choral music for most of his life. He began as a boy chorister and later choral scholar at King's College, Cambridge, singing with the renowned King's College Choir. When he was 12, he performed the *Pie Jesu* in Fauré's *Requiem* on the King's College 1967 recording.

He later served as an arranger and orchestrator for the BBC. In 1985, he joined The King's Singers as a tenor. He left this professional ensemble in 1997 to become a full time composer.

Chilcott began composing when he was 15. In 1991, he decided he would become a composer. Since 1997, he has devoted full time to composing and is known especially for his over 30 compositions for children's choruses. One of his most popular works for children is "*Can you hear me?*" that includes using sign language while singing. He has composed over 125 choral works. He has worked extensively with the New Orleans Children's Chorus and the New Orleans Crescent City Festival, for which he has created a number of compositions. He has composed a variety of sacred works, including his *Little Jazz Mass*, *Canticles of Light*, *Jubilate* and his *Requiem*, which received its premiere in 2010. His *Making of the Drum*, a cantata for choir and percussion, has been performed worldwide. His 'environmental cantata', *The Angry Planet*, was premiered in August 2012. He receives many commissions. In 2013, he saw the premieres of two works—an hour-long setting of the St. John Passion, commissioned by Wells Cathedral, and *Five Days That Changed The World*, a 20-minute work for youth choruses, brass, and organ. In 2013, he composed *The King Shall Rejoice*, in honor of the 60th anniversary of Queen Elizabeth II's coronation.

Bob Chilcott also acts as a guest conductor for choruses and festivals around the world. For seven years, he conducted the Royal College of Music Chorus in London. In 2002, he was appointed the Principal Guest Conductor of the BBC Singers, directing them in both recordings and concerts. Over the past twelve years, he has conducted choruses and given workshops in 23 different countries.

### ***The Poet: Clive Sansom (1910-1981)***

English author and poet Clive Sansom, the author of *The Shepherd's Carol*, was born in London in 1910. He studied at Southgate County School and graduated in 1926. He worked as a clerk and a salesman for an ironworks company until 1934. Between 1930 and 1935, he studied speech and drama at the Regent Street Polytechnic and the London Speech Institute, working with Margaret Gullan. In 1936, he studied phonetics with Daniel Jones at London University, as well as joining the London Verse Speaking Choir. Sansom was a lecturer in speech training at the Borough Road Training College, Isleworth and at the Speech Fellowship. In addition, he was an instructor in the Drama School of the London Academy of Music and Dramatic Art.

In 1937, Sansom married Tasmanian poet Ruth Large. In 1949, they moved to Tasmania, where they both were supervisors with the Tasmanian Education Department, in charge of its Speech Center.

Clive Sansom wrote poems, plays, books on speech training, and a novel, *Passion Play*, based on the Oberammergau Passion Play. His collection of poems, *The Witnesses*, about the life of Jesus, was a joint winner of the Festival of Britain poetry prize in 1950. He is best known for his performance poetry and his poetry for children. He also was an ardent conservationist and the founding patron of the Tasmanian Wilderness Society. His poetry often expresses his love of nature, as well as paying homage to the English poetic tradition. He died in 1981.

## ***The Work: The Shepherd's Carol***

Bob Chilcott comments that “*The Shepherd's Carol* was written for Stephen Cleobury and the Choir of King's College, Cambridge for their BBC Television broadcast “Carols from King's” in 2000. The theme of the service was the shepherds as part of the Christmas story, and the beautiful text of this piece was suggested by the then Dean of King's, Dr. George Pattison. It was a strange and wonderful experience for me to hear the piece for the first time, sung by the King's Choir in the chapel, a choir and a place that together have been such a huge and important part of my musical life.” Through such a beautiful and serene setting, Chilcott and Samson express the calm wonder of that special night.

We stood on the hills, Lady,  
Our day's work done,  
Watching the frosted meadows  
That winter had won.

The evening was calm, Lady,  
The air so still,  
Silence more lovely than music  
Folded the hill.

There was a star, Lady,  
Shone in the night,  
Larger than Venus it was  
And bright, so bright.

Oh, a voice from the sky, Lady,  
It seemed to us then  
Telling of God being born  
In the world of men.

And so we have come, Lady,  
Our day's work done,  
Our love, our hopes, ourselves,  
We give to your son.

## ***What Sweeter Music***

## **John Rutter**

### ***The Composer: John Rutter (1945- )***

John Rutter was born in London to an organic chemist and his wife. He began to compose long before he attended school. At the age of six, he improvised his own compositions on the family's piano. He also sang in the choir at Primrose Hill School. He received his first musical education as a chorister in North London's Highgate School, where composer John Tavener was one of his classmates. He was a member of the boys' chorus that sang in the premiere recording of Benjamin Britten's *War Requiem* (1963). Students at his school were encouraged to compose, and he composed *The Nativity Carol* in 1967 and *The Shepherd's Pipe Carol* in 1969 (sung by the SFLC in Fall 2008).

Rutter attended Clare College, Cambridge, University, from which he received his B.A. (1967), Music B. (1968), and M.A. (1970). He studied harmony and counterpoint with Sir David Willcocks, who has been a tremendous influence on his work and career. Right away Willcocks recognized the young man's ability and convinced Oxford University Press to publish his compositions.

After graduation, Rutter taught music at the University of Southampton, returning to Clare College in 1975 as Director of Music. He also taught at the Open University from 1975 to 1988. He left his Clare College position in 1979 in order to devote more time to composing.

In 1981, Rutter founded the Cambridge Singers, a professional chorus whose members all have Cambridge connections. The Cambridge Singers are a recording chorus, performing Rutter's music, as well as the music of others. In 1984, Rutter created his own record label, Collegium Records. In 1995, he established his own publishing series, the *Collegium Choral Series*. In 1995, he created the *Oxford Choral Classics*, anthologies of choral music. He is co-editor, with Sir David Willcocks, of the popular Oxford University Press Christmas anthologies *Carols for Choirs* (the green, orange, blue, and white books well-known to carolers). He also is editor of three special Oxford University Press anthologies: *Opera Choruses* (1995), *European Sacred Music* (1996) and *Christmas Motets* (1999). Many choruses use his edition of Fauré's *Requiem*.

In 1980, Rutter was made an honorary fellow of Princeton, New Jersey's prestigious Westminster Choir College. In 1988, he became a Fellow of the Guild of Church Musicians. In 1996, the Archbishop of Canterbury presented him with a Lambeth Doctorate of Music in recognition of his contribution to church music. In addition to composing, Rutter also gives lectures and workshops around the world.

John Rutter is a multi-faceted artist. He is a composer, arranger, conductor, editor, and teacher. He concentrates on composing, especially choral music. He writes many of his own texts, as well as using the texts of others. He composes both sacred and secular works and has received many commissions. He is most widely known for his many Christmas songs and carols, as well as his anthems and part songs. He is a well-known arranger of folk songs and other choral works. In addition, he has composed larger works, including *Gloria* (1974), *Bang!*, an opera for children (1975), *Requiem* (1985), *Te Deum* (1988), *Magnificat* (1990), and *Mass of the Children* (2002), composed after the sudden accidental death of his son, Christopher. Some of his most recent compositions include the anthem *This Is The Day*, for the 2011 wedding of Prince William and Catherine Middleton, and *The Gift Of Life: Six Canticles of Creation*, premiered in April 2015.

### ***The Poet: Robert Herrick (1591-1674)***

The greatest of the Cavalier poets, Robert Herrick was born in London in 1591. Little documentation of his life exists. His father died when he was 14 months old, a possible suicide. His father and uncle were prosperous goldsmiths. Baby Robert was placed under the care of his uncle, Sir William Herrick, jeweler to the King. Herrick provided for his nephew's education, including training in Latin.

In 1607, Robert Herrick was apprenticed to his uncle. He did not abandon his studies, however, and began writing poetry around 1611. When he turned 21 in 1612, he inherited enough money from his father's estate to allow him to leave his apprenticeship in 1613. He entered St. John's College, Cambridge, in 1614. He received his Bachelor's degree in 1617 and his Master's in 1620. While he was in London, he was a member of the 'Sons of Ben', a group of writers and others who admired the

work of poet/playwright Ben Jonson (1572-1637).

After completing his studies at Cambridge, Herrick may have enrolled in a divinity program. In 1623, he was ordained an Anglican priest. In 1627, he served as Chaplain to the Duke of Buckingham, when the latter led a naval attack against the French at the Isle of Rhé. Although the event was a fiasco for the English, King Charles I rewarded Herrick for his military service by appointing him to the vicarage of Dean Prior in Devonshire. During the time he was waiting to take up this office, Herrick wrote a number of poems and carols. Court composers Henry Lawes and Nicholas Lanier set many of them to music, and they were sung before the King.

In September 1630, Herrick began his duties as vicar at rural Dean Prior. Although at first, he felt banished from the cosmopolitan life of London, he served his rural constituents well for 17 years and was beloved by his parishioners. He wrote many poems about the people, rural life, seasons, nature, love, and even his pets.

Herrick was deeply affected by the English Civil War that erupted in 1642. Although he was moderate and reasonable in his religious views, he was an outspoken royalist. In 1647, the Puritans punished him by removing him from Dean Prior. He moved to London and lived with relatives and friends until the Restoration in 1660.

In 1640, Herrick began to prepare his verse for publication, but made no progress until his return to London. He published his religious poems in *Noble Numbers* and his lyric poems in *Hesperides* (1648). He wrote no poetry after 1648. When the monarchy was restored in 1660, he petitioned the King to be returned to Dean Prior and his wish was granted. He returned in 1662 and lived at Dean Prior until his death in 1674.

Herrick's poetry was largely ignored in the 18<sup>th</sup> century, and rediscovered at the beginning of the 19<sup>th</sup>. Today he is recognized as one of the most outstanding English-language lyric poets. Lovers of poetry may not always recognize the titles of his poems, but they will recognize such first lines as "Gather ye Rose-buds while ye may," "Charm me asleep, and melt me so with thy delicious numbers," "Faire Daffadills, we weep to see you haste away so soone," and "When as in silks my Julia goes." Many of his poems have been set to music.

### ***The Work: What Sweeter Music***

Robert Herrick's beautiful poem, *What Sweeter Music*, set to music by John Rutter, is No. 10 on the list of *BBC Music Magazine's* all time American/English choral conductor holiday favorites. *BBC Music Magazine* editors comment, "American readers might have first heard this exquisite miniature masterpiece in a Volvo advertisement, yet it was originally written for the choir of King's College, Cambridge for their 1987 service of Nine Lessons and Carols. *What Sweeter Music* features an exceptional melody and luscious harmonisation. As the composer himself explains 'Robert Herrick's lovely text was not only just right in that context, highlighting the idea of the gifts that we can bring but also seemed to sum up exactly what carols are for and what Christmas is all about.'" The words we sing are John Rutter's setting of the text:



What sweeter music can we bring  
Than a carol, for to sing  
The birth of this our heavenly King?  
Awake the voice! Awake the string!  
Dark and dull night, fly hence away,  
And give the honour to this day,  
That sees December turned to May.

Why does the chilling winter's morn  
Smile, like a field beset with corn?  
Or smell like a meadow newly-shorn,  
Thus, on the sudden? Come and see  
The cause, why things thus fragrant be:  
'Tis he is born, whose quickening birth  
Gives life and lustre, public mirth,  
To heaven, and the under-earth.

We see him come, and know him ours,  
Who, with his sunshine and his showers,  
Turns all the patient ground to flowers.  
The darling of the world is come,  
And fit it is, we find a room  
To welcome him. The nobler part  
Of all the house here, is the heart.

Which we will give him; and bequeath  
This holly, and this ivy wreath,  
To do him honour; who's our King,  
And Lord of all this revelling.

What sweeter music can we bring,  
Than a carol, for to sing  
The birth of this our heavenly King?

The poem was written by Robert Herrick in 1620. Its original title is *A Christmas Carol, Sung to the King in the Presence at White-Hall*. The original text is meant to be performed and sung more dramatically, and is set as follows:

Chorus:

What sweeter music can we bring,  
Than a Carol, for to sing  
The Birth of this our heavenly King?  
Awake the Voice! Awake the String!  
Heart, Ear, and Eye, and every thing  
Awake! the while the active Finger  
Runs division with the Singer.

(From the Flourish they came to the Song).

Voice 1:

Dark and dull night, fly hence away,  
And give the honor to this Day,  
That sees December turn'd to May.

Voice 2:

If we may ask the reason, say:  
The why, and wherefore all things here  
Seem like the Spring-time of the year?

Voice 3:

Why does the chilling Winter's morn  
Smile, like a field beset with corn?  
Or smell, like to a mead new-shorn,  
Thus, on the sudden?

Voice 4:

Come and see  
The cause, why things thus fragrant be:  
'Tis He is born, whose quick'ning Birth  
Gives life and luster, public mirth,  
To Heaven and the under-Earth.

Chorus:

We see him come, and know Him ours,  
Who, with His Sun-shine, and His Showers,  
Turns all the patient ground to flowers.

Voice 1:

The Darling of the World is come,  
And fit it is, we find a room  
To welcome Him.

Voice 2:

The nobler part  
Of all the house here, is the Heart,

Chorus:

Which we will give Him; and bequeath  
This Holly and this Ivy Wreath,  
To do Him honor; who's our King,  
And Lord of all this Revelling.

**The Composer: Steven Heitzeg (1959- )**

Born on a dairy farm in southern Minnesota, Steven Heitzeg studied guitar and piano as a child and began composing, including a rock opera. He did his undergraduate studies at Minnesota's Gustavus Adolphus College, and received his PhD in Music Composition from the University of Minnesota, studying with Dominick Argento. Named Minnesota's composer of the year in 2000, Heitzeg has written over 90 works, including works for orchestra, chorus, chamber groups, and television programs. He notes that it is a privilege to be a composer, because "music breaks down artificial boundaries and brings us all together."

Heitzeg celebrates nature in his works, often composing music to texts and themes related to important social and ecological issues. He comments that "from the scores of refugees we will hear the music of humanity. In the symphony called freedom, we will hear our common voice. In the notes of our very existence the unending song of compassion is written. In the key of humanity we will find peace. The chords of justice are before us. May we have the courage to hear them." He incorporates the use of natural items, such as stones, tree bark, bones and seashells, into his compositions. His orchestral works include the *Symphony to the Prairie Farm* (2002), *Voice of the Everglades* (2000), *What The River Says* (1997), and the *Nobel Symphony* (2001), a work celebrating the 100<sup>th</sup> anniversary of the Nobel Prize. His 1998 orchestral composition, *Aqua*, pays homage to ocean explorer Jacques-Yves Cousteau. Heitzeg has written two works based on texts for children, *The Tin Forest* and *On The Day You Were Born*, an award-winning animated children's video. In 2000, he received a regional Emmy Award for his score to the PBS documentary *Death of the Dream: Farmhouses in the Heartland*. He also composed a score for the 1991 PBS program *A Marriage: Georgia O'Keefe and Alfred Stieglitz*. His 2003 work, *We Are Met At Gettysburg* (co-composed with Philadelphia composer Amy Scurria) commemorates the 140<sup>th</sup> anniversary of the Civil War Battle of Gettysburg. He is the recipient of a 2001 McKnight Foundation Fellowship, an American Composer's Forum grant, and several Meet the Composer grants. He also composes 'ecoscores', compositions that have creative and unique arrangements of the words and/or music on the printed page. Two of those compositions: *Peace March for Paul and Sheila Wellstone* and *American Symphony (Unfinished)* are held in the collection of the Weisman Art Museum in Minneapolis. His 2005 Archibald Bush Artist Fellowship supported the composition of the ballet *Social Movements*, premiered in 2008 by the James Sewell Ballet, and *Song Without Borders*, a string quartet premiered in 2008 by the Daedalus Quartet. The latter work was performed in Baghdad by the Iraqi National Symphony Orchestra String Quartet later that year. During 1993-1994, he was composer-in-residence at the University of St. Thomas. He has taught at Mankato State University and Gustavus Adolphus College. His works have been performed by such groups as the Atlanta, Detroit and Houston Symphony Orchestras, Chanticleer and the Dale Warland Singers. He lives in Saint Paul, Minnesota.

## ***The Composer: Eric Whitacre (1970- )***

Born in Reno, Nevada in 1970, composer, conductor, and lecturer Eric Whitacre is one of today's best-known choral composers. He did not grow up with a classical music background. He took piano lessons as a youth, but did not like to practice. He played trumpet in his junior high school marching band, but did not like the strict regimen of the band. He wanted to be a rock musician and played synthesizers in a teen band. After high school, he attended the University of Nevada, Las Vegas, as a music education major, even though he did not read music.

At UNLV, he studied composition with Ukrainian composer Virko Baley and choral conducting with David Weiller. His experience in the university chorus changed his life. Meurig Bowen, in her annotations for the recording, *Eric Whitacre: Cloudburst and Other Choral Works*, records his comments:

"I was sort of tricked into joining the choir (there were a lot of cute girls in the soprano section) and on the first day of class we started rehearsing the *Kyrie* from the Mozart *Requiem*. My life was profoundly changed on that day, and I became a choir geek of the highest order."

This recording was a 2007 Grammy award nominee for Best Choral Performance.

Whitacre published his first choral work, *Go, Lovely Rose*, when he was 21. He also composed music for band, and when he was 23, he wrote the *Ghost Train* triptych for concert band, which has become a very popular work, especially for high school and college bands. After graduating from UNLV, he was admitted to Juilliard for his Master's of Music degree, studying composition with John Corigliano and conducting with David Dimond.

Eric Whitacre is a full-time composer, conductor, and lecturer/work-shop leader. His musical/opera *Paradise Lost: Shadows and Wings*, won the ASCAP Harold Arlen award, as well as the Richard Rodgers Award for most promising musical theater composer. He has received commissions from the Kings Singers, BBC Proms, Chanticleer, Tallis Scholars, and London Symphony Orchestra, among others. In 2001, he received the American Choral Directors Association Raymond C. Brock Commission, a prestigious award. In 2011, he collaborated with film composer Hans Zimmer in composing the *Mermaid Theme* for *Pirates of the Caribbean: On Stranger Tides*. In September, 2011, he conducted the winning entries in the Abbey Road 80<sup>th</sup> Anniversary Anthem Competition. His recording, with the Eric Whitacre Singers, *Eric Whitacre: Light and Gold*, received the 2012 Grammy Award for Best Choral Performance. That year, he was named Alumnus of the Year by the University of Nevada, Las Vegas. In January 2013, he was a speaker at the World Economic Forum in Davos, Switzerland, leading a discussion on the role of arts in society and the impact of technology on the arts. In May 2013, he and the Eric Whitacre Singers performed at a ceremony honoring Anglican Archbishop Desmond Tutu. In November 2013, he spoke at the Ciudad de las Ideas "Brilliant Minds" conference, a gathering celebrating innovative ideas in science, business and culture.

Eric Whitacre has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. He has appeared as a conductor, both here and abroad, conducting his music in Japan, Australia, China, Singapore, South America, and Europe. He also lectures and gives seminars, especially to high school and college/university music students. In 2010, he founded the Eric Whitacre Singers, a professional choir. At present, he is Composer-in-Residence at Sidney Sussex College, Cambridge University.

In March 2011, Whitacre gave a speech at the TED (Technology, Entertainment, Design) conference, describing the origins of his *Virtual Choir*: [http://www.ted.com/talks/eric\\_whitacre\\_a\\_virtual\\_choir\\_2\\_000\\_voices\\_strong.html](http://www.ted.com/talks/eric_whitacre_a_virtual_choir_2_000_voices_strong.html)

The *Virtual Choir* began in 2009, when a young soprano fan of Whitacre's music shared with him on YouTube a video of herself singing one of the soprano lines from his popular composition, *Sleep* (which the Lyric Chorus sang in 2008). Whitacre was impressed by her performance, and contacted his other online fans, asking them to purchase a particular recording of *Sleep*, videotape themselves singing their line along with the recording, and upload it to YouTube. He had the idea of creating a chorus of individual videos playing simultaneously on YouTube. A volunteer, Scott Haines, offered to piece the various recordings together: <http://ericwhitacre.com/blog/the-virtual-choir-how-we-did-it>.

Whitacre then wondered if he could create a virtual choir—a choir of recorded individuals all following his direction, all linked together and making music. He recorded a video of himself silently conducting another one of his compositions, *Lux Arumque*, and asked singers to record themselves following his directions. He received 185 responses from 12 countries, which were fashioned into *Virtual Choir 1*. *Virtual Choir 2*'s recording of *Sleep* featured 2052 contributions from singers in 58 countries. *Virtual Choir 3*, released April 2, 2012, features 3746 singers from 73 different countries singing *Water Night*. *Virtual Choir 4*, released in 2013, used the song *Fly to Paradise*, a selection from his musical, *Paradise Lost*. The choir had 5905 singers from 101 countries, singing in a sophisticated, animated video.

Whitacre is one of the best-known and most successful contemporary American composers. His music has charmed and moved audiences all over the world. There are even festivals in his name, both in this country and abroad. Whitacre composes in a variety of genres, including choral works (both accompanied and *a cappella*), works for concert bands, brass ensembles, string ensembles, and musical works for the stage. He also composes in many different styles.

### ***The Poet: e. e. (edward estlin) cummings (1894-1962)***

One of 20<sup>th</sup> century America's most innovative writers and poets, e. e. cummings was born in Cambridge, Massachusetts in 1894. His father was a Harvard professor of sociology and political science before becoming a minister of a Boston Unitarian church, a man who had a great influence on cummings's life. cummings, a gifted child, received much encouragement from his parents. Multi-talented in art and

writing, he created in both fields throughout his life. He entered Harvard at age 17, studying Greek and other languages. He received his B.A. in 1915, graduating *magna cum laude* and delivering the commencement address on the topic of “The New Art.” In 1916, he received his M.A. degree. During his Harvard years he contributed poems to Harvard periodicals and met many writers and artists of future fame, including John Dos Passos and Gilbert Seldes. He participated in World War I as an ambulance driver in France, where he and a friend, William Slater Brown, were arrested and falsely interned for three months in a French prison camp, based on a French Army censor’s suspicions regarding Brown’s letters home. Cummings refused to leave his friend, and both men were released only as a result of Cummings’s father’s efforts. That experience was the basis for his novel *The Enormous Room* (1922), a literary attack on authoritarianism. Cummings arrived back in the United States in 1918, living briefly in New York until he was drafted. He was discharged after the Armistice and returned to New York. In 1921, he and John Dos Passos traveled to Portugal, Spain and Paris, where he stayed and studied art for the next two years. In 1924, he returned again to New York where *The Enormous Room* and his first collection of published poetry, *Tulips and Chimneys* (1923) both received favorable reviews. In 1925, he began to write and draw for the famous magazine, *Vanity Fair*. He also published another book of poetry, *XLI Poems*. Employment with *Vanity Fair* allowed him to travel and to settle into his lifelong work pattern of painting in the afternoon and writing at night. His father was killed and his mother seriously injured in a 1926 accident, an event that greatly influenced Cummings’s writing, as he turned to composing poetry about more serious and thoughtful aspects of life. His play, *Him*, was published in 1927 and produced in 1928 by a New York company. His art book *CIOPW (Charcoal, Ink, Oil, Pastel and Watercolors)* was published in 1931, and he had the first show of his paintings that same year. He also traveled to Russia, publishing *Eimi*, (1933), a book about the experience. During the rest of his life he would continue the pattern of traveling, painting/drawing and writing. He received an Academy of American Poets fellowship in 1950, a Guggenheim fellowship in 1951, and the Bollingen Prize in Poetry in 1958. He died in 1962.

Cummings is noted especially for his style of writing, using lower case letters and varying punctuation (if any) and spacing to create letters and words as artistic patterns. Often his poems appear as run-on sentences until the reader studies and digests the text. He often uses words in an unorthodox, compressed and/or juxtaposed manner, such as using adverbs as nouns. Many of his poems express joy and innocent observations as if made by children, such as in the text of *little tree*.

### ***The Work: little tree***

e.e. Cummings first published *little tree* in the eminent American literary magazine, *The Dial*, Vol. 68:1, January 1920. He was the 1925 recipient of the \$2000 Dial Award, one of eight awarded to *The Dial* contributors as a reward for their “service to letters”.

Probably the most widely known of Steven Heitzeg’s choral works, his edition of *little tree* was premiered in 1990 by the Dale Warland Singers. Heitzeg sets this

wonderful e.e. cummings poem of a child's conversation with the family Christmas tree in a soft, gentle manner, mirroring the innocence of the text.

We chose Eric Whitacre's rendition of *little tree* for this program as a work demonstrating his ability to create an incredibly complex musical setting for a poem. His *little tree* was commissioned by Vance George and the San Francisco Symphony Chorus, who are no strangers to dealing with works of musical complexity. It was published in 1997.

little tree  
little silent Christmas tree  
you are so little  
you are more like a flower

who found you in the green forest  
and were you very sorry to come away?  
see I will comfort you  
because you smell so sweetly  
I will kiss your cool bark  
and hug you safe and tight  
just as your mother would,  
only don't be afraid

look the spangles  
that sleep all the year in a dark box  
dreaming of being taken out and allowed to shine,  
the balls the chains red and gold the fluffy threads,

put up your little arms  
and I'll give them all to you to hold  
every finger shall have its ring  
and there won't be a single place dark or unhappy

then when you're quite dressed  
you'll stand in the window for everyone to see  
and how they'll stare!  
oh but you'll be very proud

and my little sister and I will take hands  
and looking up at our beautiful tree  
we'll dance and sing  
"Noel Noel"

**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 Chorale. For seventeen years he was Museum Organist at the California Palace of the Legion of Honor, where he performed over 300 recitals on the museum's E.M. Skinner organ.

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

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

## Jerome Lenk, *Piano*

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

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

Mr. Lenk is also experienced as a vocal coach and assistant conductor. His credits include the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose/Cleveland Ballet, San Jose State University Opera Workshop, and The University of Iowa. Mr. Lenk is a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released through GIA Publications in Chicago. He actively composes and arranges primarily liturgical music for the Basilica and has written several psalm and mass settings.

In September Mr. Lenk performed solo organ concerts at the California Palace of the Legion of Honor, where he will also perform next April. In 2013 Mr. Lenk was featured as organist in his own transcription of the Verdi *Requiem* with the San Francisco Symphony and Opera Choruses at the Oakland Cathedral of Christ the Light. Mr. Lenk can be heard on recordings with the Basilica Choir, the San Francisco Concert Chorale, the San Francisco Lyric Chorus, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores. Upcoming conducting appearances include the Annual Mission Dolores Basilica Candelight Christmas Concert on December 20th, as well as Puccini's *La Boheme* with Opera on Tap next February.

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

Mr. Lenk has accompanied the San Francisco Lyric Chorus in performances of George Shearing's *Music to Hear*, Ralph Vaughan Williams' *Serenade to Music*, Maurice Duruflé's *Requiem*, Felix Mendelssohn's double chorus *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315) and *Jauchzet dem Herren*, Giovanni Gabrieli's *Hodie Christus Natus Est* and *In Ecclesiis*, Daniel Pinkham's *Christmas Cantata*, Stephen Hatfield's *Take A Step*, Gabriel Fauré's *Madrigal*, Donald Patriquin's arrangements of *Ah! Si Mon Moine Voulait Danser* and *J'Entends le Moulin*, Robert Adams' *Christmas Fantasy*, Ola Gjeilo's *The Ground*, Camille Saint-Saëns' *Christmas Oratorio*, Franz Schubert's *Mass No. 2 in G*, Antonín Dvorák's *Six Moravian Choruses*, arranged by Leos Janáček, Alice Parker's *Harmonious Herbst*, John Stafford Smith's *Adams and Liberty*, Stephen Paulus' *Afternoon on a Hill*, Daniel Gawthrop's *Night, Sleep, Death and the Stars*, Eric Whitacre's *The Seal Lullaby* and *little tree*, Marc-Antoine Charpentier's *Messe de Minuit pour Noël*, Norman Dello Joio's *The Holy Infant's Lullaby*, Conrad Susa's *Three Mystical Carols*, Aaron Copland's *The Boatmen's Dance* and *The Golden Willow Tree*, Kirke Mechem's *Blow Ye The Trumpet*, David Conte's *The Waking*, Irving Fine's *The Lobster Quadrille* and *Father William* (from *Alice in Wonderland*), Eric Whitacre's *Animal Crackers*, and Johannes Brahms' *Ein Deutsches Requiem*. Mr. Lenk was our concert organist for our very special Summer 2015 concerts of classical choral music performed at San Francisco's 1915 Panama Pacific International Exposition, which included Amy Beach's *Panama Hymn*, Georg Frideric Handel's *And The Glory of the Lord* and the *Hallelujah Chorus* from *The Messiah*, Joseph Haydn's *Awake the Harp* and *The Heaven's Are Telling* from *The Creation*, Felix Mendelssohn's *He, Watching Over Israel* from *Elijah*, Richard Wagner's *Pilgrim's Chorus* from *Tannhäuser*, and the 100-year Panama Pacific International Exposition anniversary performance of Camille Saint-Saëns' rarely-performed oratorio, *The Promised Land*.

## **Antoinette Catalla, Contralto**

Philippine-born American Contralto Antoinette Catalla is proud to be singing with the San Francisco Lyric Chorus in its 20th season. A recent transplant from Chicago, she joined the San Francisco Lyric Chorus soon after moving to the Bay Area in April 2015. Since relocating, she has performed as a concert soloist with Sunset Community Music | Arts, Berkeley Women's Community Chorus, and the San Francisco Episcopal Church of the Incarnation Schola Cantorum.

During her time in Chicago, Catalla appeared in DePaul Opera Theatre productions of *Suor Angelica* and *The Mikado*, performed recitals at DePaul University and PianoForte Studios, and won first place at the Illinois Granquist Music Competition in 2013 and 2014.

An active arts facilitator, she has served as an independent grant writer for the Chicago theatre community (American Grant Writers' Association 2014) and has worked with several Chicago-based music organizations including Fulcrum Point New Music Project, Lyric Opera of Chicago, International Beethoven Project, and New Music School, where she held the post of Operations Director for over 5 years. She is proud to be part of the wave of 21st century artists striving to make opera and classical

music more accessible to new audiences, inspiring new generations to appreciate and continue an evolving centuries-long tradition.

Antoinette Catalla holds a degree in Performing Arts Management (B.M. '10) from DePaul University School of Music where studied under Bass-baritone Marc Embree. She has also trained under Soprano Melody Rich, Mezzo-soprano Jane Bunnell, Soprano Barbara Staley, and Soprano Debra Golata. She currently studies voice and Alexander Technique with Mezzo-soprano Sally Porter Munro of the San Francisco Opera.

# Acknowledgements

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

## **Music Director**

Robert Gurney

## **Chorus Section Representatives**

Cassandra Forth, Sopranos

Karen Stella, Altos

Jim Losee, Tenors

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## **Choristers Who Brought Rehearsal**

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# Contributions

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

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$54,000 per year. Chorus members pay dues of \$120 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

Monetary gifts of any amount are therefore most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail [info@sflc.org](mailto:info@sflc.org) or call (415) 721-4077. Donations also may be mailed to the following address: Treasurer, San Francisco Lyric Chorus, 1650 Spruce St., Berkeley, CA 94709.

## **ADOPT A SINGER**

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.

# Contributions

*December 6, 2014-December 1, 2015*

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### *Contributions to San Francisco Lyric Chorus*

*in loving memory of*

## **Susan Hendrickson**

*alto singer & Board member*

James Campbell

Dennis & Barbara Luther

Barbara & Bob Greeno

Glenn H. Reid

# Advertisements

## **Thank you's from Choristers!**

**Fran Weld**

*Thanks to Matthew, my BCB, for enduring it all with a smile!*

**Shirley Drexler**

*Thank you Bill Diebel for your treasured transport.*

*Thank you Valerie for our great Sunday morning musicals.*

**Monica Ricci**

*Ali, Luca, Nico, Francesca and Matteo: I sing for you!*

*I love you. (Auntie Monica)*

**Helene Whitson**

*What an incredible 20th anniversary year we have had! And now, we celebrate that end of the year with some of our favorite holiday music from years past. Thank you to all Lyric Choristers for your diligent, hard work in bringing this beautiful program to the public! Your energy and devotion make this concert possible. Thank you for taking the time to study your music and learn all the special things about each composition, so that we can share this gorgeous music. We couldn't be giving this concert without you. To the choristers!*

*Our chorus wouldn't be what it is without our wonderful and inspiring Music Director, Robert Gurney. Thank you, Robert, for your passionate devotion to music, and your sensitive and skillful teaching and conducting. You challenge us to be the very best we can be, so that we can share wonderful music with our community.*

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

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

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

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

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## **Chorister Thank-you's (cont.)**

*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. We close the first 20 years with favorite music from the past, and look forward to wonderful musical adventures in the next 20!*

*Helene*

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### SPRING 2016

REHEARSALS begin  
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PERFORMANCES:  
SATURDAY, APRIL 16, 7 PM  
SUNDAY, APRIL 17, 5 PM

Mission Dolores Basilica  
San Francisco

Gabriel Fauré *Requiem*  
Gabriel Fauré *Cantique de Jean Racine*  
Benjamin Britten *Festival Te Deum*  
Ralph Vaughan Williams *Five Mystical Songs*

### SUMMER 2016

REHEARSALS begin  
Monday, May 16

PERFORMANCES:  
SATURDAY, AUGUST 26, 7 PM  
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Mission Dolores Basilica, San Francisco

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Website: <http://www.sflc.org>

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Cassandra Forth\*  
Valerie Howard  
Valerie Kirby  
Justina Lai  
Monica Ricci  
Fran Weld  
Helene Whitson#

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