

# *Holiday Light & Love*



## **SAN FRANCISCO LYRIC CHORUS**

*Robert Gurney, Music Director*

*Jerome Lenk, Organ*

*Saturday, December 6 & Sunday, December 7, 2014*  
*St. Mark's Lutheran Church, San Francisco, California*

# SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

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Welcome to the Fall 2014 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, our 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*.

*Please fill out the survey, to insure you are on our mailing lists, and that we know you attended this concert. Those who have come to more than five concerts will automatically be made Friends of the Lyric Chorus.*

*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 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

*Messe de Minuit pour Noël*

Marc-Antoine Charpentier

*Kyrie*

*Gloria*

*Credo*

*Sanctus*

*Agnus Dei*

Cassandra Forth, *Soprano* ☞ Fiona Friedland, *Soprano*

Debra Golata, *Alto* ☞ David Meissner, *Tenor*

Jonanthan Borchardt, *Baritone* ☞ Richard Mix, *Bass*

## INTERMISSION

*O Nata Lux*

Thomas Tallis

*O Nata Lux*

Morten Lauridsen

*Ubi Caritas*

Maurice Duruflé

*Ubi Caritas*

Ola Gjeilo

*The Holy Infant's Lullaby*

Norman Dello Joio

*Three Mystical Carols*

Conrad Susa

*The Shepherds Sing*

*This Endrys Night*

Debra Golata, *Alto* ☞ Jonathan Borchardt, *Baritone*

*Let Us Gather Hand in Hand*

Jerome Lenk, *Organ*

## PROGRAM NOTES

Our Fall 2014 concert, **Holiday Light and Love**, celebrates the Christmas holiday with works *a cappella* and accompanied. The joys and beauties of Christmas are expressed in compositions by Marc-Antoine Charpentier, Norman Dello Joio, and Conrad Susa. This special holiday also is a time of light—we include settings of *O Nata Lux* by 16th century composer Thomas Tallis and contemporary composer Morten Lauridsen—and it is about love—we sing settings of *Ubi Caritas*, the beloved text about love and charity, by 20th century French composer Maurice Duruflé and by contemporary Norwegian composer Ola Gjeilo.

### Marc-Antoine Charpentier (ca. 1643-1704)

Little is known about the early life of Marc-Antoine Charpentier, who probably was born in Paris around 1643. He went to Rome to study during 1666 or 1667, one of the first French composers to do so. There he became acquainted with the works of such composers as Carissimi, Beretta, Mazzocchi and Stradella. He also was introduced to the Italian *polychoral* and *concertato* styles and such genres as the *cantata*, the *sonata* and the *oratorio*. Returning to France in 1670, he served as composer-in-residence and as a singer to a wealthy noblewoman, Marie de Lorraine (known as Mademoiselle de Guise, whose residence was called the Hotel de Guise.) Charpentier resided in the Hotel, serving Mademoiselle de Guise and her family until 1688, composing a wide variety of sacred and secular theatrical works for her musicians. In 1672, Charpentier began a positive collaboration with the famous French playwright, Jean Baptiste Molière, composing for his theatre group “Troup de Roy,” later known as the Comédie-Française. At that time, French music composition, performance rights and composition opportunities were controlled by Jean-Baptiste Lully, composer to the court of Louis XIV. Lully had worked with Molière, but left theatrical work to concentrate on composing serious opera. His departure allowed Charpentier to begin twenty years of successful music composition for Molière’s plays.

By the late 1670s, Charpentier was well known and in demand as a composer. Although he never became composer to the court of Louis XIV, due to Lully’s control of that position, he became composer to the court of the Dauphin (eldest son of the king) between 1679 and 1682. He wrote motets for the Dauphin’s chapel, as well as music for several court theatrical works. In 1692 and 1693, he became music teacher to Philippe d’Orléans, a nephew of Louis XIV and future Regent of France. They collaborated on an opera, which was never published.

Charpentier also composed music for the Jesuits, a group which did not have to obey the musical dictates of Lully. Charpentier was Chapel Master for the Collège de Clermont and Master of Music for the main Jesuit church in Paris, St. Louis. In addition, he composed “sacred dramas,” similar to oratorios, for other Jesuit institutions, including his *Celse Martyr*, 1687, and *David et Jonathas*, 1688. His opera, *Médée*, was premiered in 1693.

In 1698, Charpentier was appointed Master of Music at Sainte-Chapelle, a position of importance in French sacred music second only to that of the Chapel Royal at Versailles.

He held that position until his death in 1704; his duties including directing the music for all services and ceremonies, composing music for those activities, and teaching the choir boys music theory and technique.

Charpentier was a prolific composer, creating over 500 works, including masses, motets, settings of psalms, “dramatic motets” (similar to oratorios), cantatas, secular and sacred instrumental compositions, operas, music for the theatre, incidental music and chamber music. Stanley Sadie notes in the *Norton/Grove Concise Encyclopedia of Music* that Charpentier “was the only Frenchman of his time to write oratorios of quality”. Surprisingly, very little of his music was published during his lifetime and he was forgotten soon after his death. It is only in the 20<sup>th</sup> century that his music was rediscovered and he has been recognized as an important figure in the history of French Baroque music.

### Messe de Minuit pour Noël

In contrast to the experience in England, where harsh Puritans of the Protestant Reformation led to the near-disappearance of the traditional English Christmas carol between the 17<sup>th</sup> and 19<sup>th</sup> centuries, French composers have used these charming holiday melodies since the late Middle Ages. They created vocal arrangements in the 16<sup>th</sup> century and broadened the scope to instrumental arrangements by Charpentier’s time.

Charpentier composed seven works concerning the Christmas story, including the *In Nativitatem Domini Canticum*, No. 314 (which the San Francisco Lyric Chorus performed in Fall 2004) and the wonderful *Messe de Minuit de Noël*. Graham Sadler comments, “Indeed, Charpentier’s decision to base a whole Mass on *noëls* had no known precedent within his lifetime. Such a decision would doubtless have pleased the Jesuits, who had long believed that a spoonful of sugar could do for theology what Julie Andrews knew it could do for medicine.”

The *Messe de Minuit de Noël* probably was written in the early 1690s, but only published in 1962. Since that time, it has become a popular holiday concert favorite. This delightful and gentle work is a “parody mass,” in which different sections of the mass are set to popular tunes, in this case, French Christmas carols.

Charpentier uses specific carols (or recognizable parts of carols) in various sections of the *Mass*, as well as setting them to specific dance patterns of the period. He selected ten specific carols with great care, so that they tell the Christmas story.

**Kyrie.** This first part of the Mass consists of three separate sections:

**Kyrie I:** *Joseph est bien marié* (Joseph has a good wife). Charpentier introduces the *Mass* and the first *Kyrie* with the organ playing the entire carol before the entrance of the chorus. The chorus sings the carol again, to the *Kyrie* text. This particular carol is set as a *bourrée*, a lively, quick Baroque dance in 2/2, or duple, time.

**Christe eleison:** *Or nous-dite, Marie?* (Mary, will you tell us?) Charpentier uses a different carol in this section and creates a contrast by using soloists only. The section is set to the same rhythmic pattern as Kyrie I, but is not presented in a particular dance form.

**Kyrie II:** *Une jeune pucelle* (A young virgin). Mirroring the pattern of **Kyrie I**, the Charpentier has the organ play the next carol first. The chorus repeats the full carol

melody, singing the words of **Kyrie II**. This carol also is set as a *bourée*.

**Gloria.** The second part of the Mass consists of a number of sections:

**Gloria:** The Gloria begins with a Gregorian intonation, followed by slow, meditative music supporting the text *et in terra pax hominibus bonae voluntatis*. Charpentier presents his own freely composed music in this section.

**Laudamus te:** *Les bourgeois de Chastre* (The burghers of Chastre). Although this section is in a quick 2/2 rhythmic pattern, it does not reflect a particular dance form. In this section, the chorus and organ sing the melody first. The organ repeats part of the carol melody as a bridge to the next section.

**Domine Deus.** Charpentier uses contrast once again, setting this section for soloists. It is freely composed, rather than based on a carol or particular dance. Graham Sadler notes particularly expressive use of harmony in setting the phrase *Suscipe deprecationem nostram*.

**Quoniam tu solus sanctus.** *Où s'en vont ces gais bergers*. (Where are these shepherds going?) Charpentier returns to the use of a sprightly carol in this section, setting it as a *gavotte*, a dance also in 2/2 time, but usually slower than a *bourée*. Both *bourée* and *gavotte* were popular at the court of Louis XIV, who was an extremely fine dancer.

**Credo:** The third part of the Mass also consists of a number of sections:

**Credo:** As he did with the *Gloria*, Charpentier begins the *Credo* with the Gregorian intonation of the text, followed by a slow, thoughtful, freely composed setting of the text *Patrem omnipotentem*. He makes good use of imitative patterns next, in the choral section *factorem coeli et terrae*.

**Deum de Deo.** *Vous qui désirez, sans fin* (You who desire without end). Charpentier's next use of a carol occurs with the *Deum de Deo*. He sets the section as a *minuet*, an elegant dance in 3/4 time, popular from the 1650s to around 1800. The organ introduces the tune first, as a bridge from the previous section, and the chorus sings the text to this lovely carol melody.

**Et incarnatus est.** Charpentier's freely composed setting of this section is particularly striking. He uses a slow, driving rhythm to underlay the profound nature of the text. He repeats the phrase *et homo factus est* three times, first softly as part of the entire sentence *Et incarnates est...*, then repeated softly again after a pause, and finally repeated *forte*, after another pause, as if to emphasize its great importance.

**Crucifixus.** *Voici le jour solennel de Noël* (Here is the solemn day of Christmas). Charpentier returns to the use of a familiar carol melody in this section for soloists. This carol in *bourée* form has the same melody as **Kyrie I**.

**Et in Spiritum Sanctum.** *A la venue de Noël* (To the coming of Christmas). Charpentier returns to a delightful carol and treble soloists setting of this text in *gavotte* form.

**Offertory:** *Laissez patres vos bestes* (Let your animals graze). Charpentier set this carol as a separate instrumental composition, rather than setting it as part of the *Mass*. He suggested its placement just before the **Sanctus**, if used in the *Mass*. We will not include this movement as part of our concert.

**Sanctus:** *O Dieu, que n'étois-je en vie* (Oh God, why was I not born when Jesus was alive?) The organ introduces the carol melody in this delightful *gavotte*, followed by the chorus singing the *Mass* text.

**Agnus Dei:** *A minuit fut fait un réveil* (At midnight the awakening came). This charming *Mass* ends with another carol setting, this time in *minuet* form. In a traditional mass setting, the **Agnus Dei** is repeated three times:

Agnus Dei  
qui tollis peccata mundi  
miserere nobis.

Agnus Dei  
qui tollis peccata mundi  
miserere nobis.

Agnus Dei  
qui tollis peccata mundi  
dona nobis pacem.

Charpentier sets the movement in three sections. Instead of setting the text for all three sections, he introduces the movement with the organ playing the carol melody. The chorus sings the text in the second part, ending with the phrase *miserere nobis*. The organ then repeats the carol melody to end the *Mass*. There is no setting of the phrase *dona nobis pacem*. Some performers have added that phrase instead of ending with *miserere nobis*. Philippe Le Corf comments, "This fails to take into account the real power of the music and the association of ideas. Indeed it seems quite clear that here the listener is meant to interiorise the text, while the 'symphony' calms him as he listens to *A minuit fut fait un réveil*. This fact, however, would not have shocked faithful Parisians who, following a very French custom, had become used to hearing the organ at certain moments during the mass so that some passages of the Ordinary properly speaking were never heard but merely suggested".

## Kyrie

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison.*

## Gloria

*Gloria in excelsis Deo.*  
*Et in terra pax*  
*Hominibus bonae voluntatis.*

*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*

*Gratias agimus tibi*  
*Propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,*  
*Deus Pater omnipotens.*

*Domine Fili unigenite, Jesu Christe.*

## Kyrie

Lord have mercy,  
Christ have mercy,  
Lord have mercy.

## Gloria

Glory to God in the highest.  
And on earth peace  
to all those of good will.

We praise thee. We bless thee.  
We worship thee. We glorify thee.

We give thanks to thee  
according to thy great glory.

Lord God, Heavenly King,  
God the Father almighty.

Lord Jesus Christ, the only begotten Son.

*Domine Deus, Agnus Dei,  
Filius Patris.*

*Qui tollis peccata mundi,  
Miserere nobis.*

*Qui tollis peccata mundi,  
Suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,  
Miserere nobis.*

*Quoniam tu solus sanctus.  
Tu solus Dominus  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
In gloria Dei Patris.  
Amen.*

### **Credo**

*Credo in unum Deum,  
Patrem omnipotentem,  
Factorem coeli et terrae,  
Visibilem omnium, et invisibilem.*

*Et in unum Dominum Jesum Christum,  
Filiū Dei unigenitum.  
Et ex Patre natum ante omni saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantialem Patri:  
Per quem omnia facta sunt.  
Qui propter nos homines,  
Et propter nostram salutem  
Descendit de caelis.*

*Et incarnatus est de Spiritu Sancto  
Ex Maria Virgine.  
Et homo factus est.*

*Crucifixus etiam pro nobis sub Pontio Pilato:  
Passus, et sepultus est.*

*Et resurrexit tertia die,  
Secundum Scripturas.*

*Et ascendit in caelum:  
Sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
Judicare vivos et mortuos:  
Cujus regni non erit finis.*

Lord God, Lamb of God, Son of the  
Father.

Thou who takest away the sins of the  
world, have mercy upon us.

Thou who takest away the sins of the  
world, receive our prayer.

Who sittest at the right hand of the  
Father, have mercy upon us.

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus  
Christ. With the Holy Spirit  
in the glory of God the Father. Amen.

### **Credo**

I believe in one God,  
The Father Almighty,  
maker of heaven and earth, and of all  
things visible and invisible.

And I believe in one Lord, Jesus Christ,  
The only begotten Son of God,  
Born of the Father before all ages.  
God from God, Light from Light,  
True God from true God.  
Begotten, not made,  
Of one substance with the Father  
By whom all things were made.  
Who for us and for our salvation  
came down from heaven.

And was incarnate by the Holy Spirit  
of the Virgin Mary.  
And was made man.

Crucified also for us under Pontius Pilate,  
he suffered, and was buried.

And on the third day he rose again,  
according to the Scriptures.

He ascended into heaven and  
he sits at the right hand of the Father.  
He shall come again with glory  
to judge the living and the dead;  
and of his kingdom there will be no end.

*Et in Spiritum Sanctum  
Dominum, et vivificantem:  
Qui ex Patre Filioque procedit.  
Qui cum Patre, et Filio  
Simul adoratur et conglorificatur:  
Qui locutus est per Prophetas.*

*Et unam, sanctam, catholicam  
Et apostolicam Ecclesiam.*

*Confiteor unum baptisma  
In remissionem peccatorum.*

*Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.*

### **Sanctus**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

### **Benedictus**

*Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.*

### **Agnus Dei**

*Agnus Dei,  
qui tollis peccata mundi  
miserere nobis:  
Agnus Dei,  
qui tollis peccata mundi  
miserere nobis:  
Agnus Dei,  
qui tollis peccata mundi  
dona nobis pacem.*

And I believe in the Holy Spirit,  
the Lord and Giver of life,  
who proceeds from the Father and the  
Son, who together with the Father and the  
Son is adored and glorified, who spoke to  
us through the Prophets.

And I believe in one, holy, Catholic  
and Apostolic Church.

I confess one baptism  
For the remission of sins.

I await the resurrection of the dead,  
and the life of the world to come. Amen.

### **Sanctus**

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full  
of thy glory.  
Hosanna in the highest.

### **Benedictus**

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest.

### **Agnus Dei**

Lamb of God,  
who takest away the sins of the world,  
have mercy upon us.  
Lamb of God,  
who takest away the sins of the world,  
have mercy upon us.  
Lamb of God,  
who takest away the sins of the world,  
grant us peace.

## Thomas Tallis (ca. 1505-1585)

Thomas Tallis is considered the father of English church music. A Catholic, he was born around 1505, at the end of the reign of Henry VII, possibly in the county of Kent, England. The 16<sup>th</sup> century in England was a time of tremendous political and religious turmoil and intrigue, a time that drastically altered life and culture, not only in England, but also in all of Europe. This century of upheaval greatly affected English music, art, drama and literature, resulting in some of the most profound cultural legacies in Western history.

Tallis lived under the reign of five monarchs: Henry VII (reigned 1485-1509), a Catholic; Henry VIII (r. 1509-1547) a Catholic, until his difficulties with the Pope in the 1530s; Edward VI (r. 1547-1553), a Protestant; Mary Tudor (r. 1553-1558), a Catholic; and Elizabeth I (r. 1558-1603), who steered a middle road between Protestantism and Catholicism. Various issues faced England during Tallis' lifetime, many affecting the composition and performance of music. England vied for political power with France and Spain. The power and authority of the Catholic Church was being challenged in part by the ideas and philosophies of German theologian Martin Luther (1486-1546) and French theologian John Calvin (1509-1564). When Pope Clement VII would not grant Henry VIII an annulment in 1534 to his sonless marriage with his first wife, Catherine of Aragon, Henry and the English Parliament passed statutes which allowed Henry to divorce her and to be acknowledged as the Head of the Church of England, changing some of the worship practices, but not changing the basic set of beliefs.

Not much is known about Tallis' early years. He might have been a choirboy in an English cathedral, but nothing is known of his family, his schooling or musical training. His first documented appearance is in 1530-1531, when he is listed as the organist of the humble Benedictine Priory of Dover. Henry VIII began dissolving many monasteries and other Catholic religious organizations, and the Dover Priory was dissolved in 1535. By 1537-1538, Tallis was employed at the church of St. Mary-at-Hill in London, although it is not known if he was a singer or the organist. In 1538, he took a position as a member of the Lady Chapel choir at Waltham Abbey in the county of Essex. Unfortunately, Henry VIII dissolved Waltham Abbey in 1540, the last monastery to be so treated. Tallis returned to the county of Kent, taking a position as a singer at Canterbury Cathedral, which had been changed from a Benedictine monastery to a secular cathedral.

Around 1543, Tallis became a Gentleman (singer) of the Chapel Royal, the chapel serving the royal household. He served as a member of the Chapel Royal until his death. In 1570, Tallis was designated organist of the Chapel Royal, although he probably served in that position much before that time. The organist might have taught singing and composition to the boy choristers, in addition to playing the organ. One of the boy choristers at that time was William Byrd, who would become the most gifted English composer of the Elizabethan era and Tallis' business partner.

Although it is not known when Tallis began composing, he was an active composer in the 1520s. His earliest surviving works are three Latin motets: *Ave Dei patris*, *Ave Rosa* and *Salve intemerata*, which appear to date from the late 1520s-early 1530s.

When Henry VIII assumed a major role in religious affairs, he changed worship practices, which, in turn, changed music practices. Thomas Cranmer, the Archbishop of Canterbury and the compiler/author of the *Book of Common Prayer*, required that church services be held in English and that service music be set in English. He believed that music for the Latin/Catholic service was much too complicated, and that each syllable of text should be attached to a note, rather than the more elaborate musical systems used in the Catholic service. Tallis was one of the first composers to set church music in English under these new regulations. His most beloved and well-known anthem, *If ye love me*, was composed around 1547-1548. *O Nata Lux*, which we sing today, is one of Tallis' most familiar and loved motets.

After Henry VIII's death, and the death of his son, Edward VI, Mary Tudor ascended to the throne, which meant a return to setting music for the Catholic service. The *Missa puer natus est nobis* is a good example of the more elaborate music for the Roman rite. It is the only Tallis work that can be dated with certainty. Upon Mary's death in 1558, Elizabeth gained the throne, bringing back much of the Protestant ritual, but also leaving room for Latin settings of music as well. One of Tallis' last works, and probably his most spectacular, is the monumental 40-voice imitative motet, *Spem in alium*, written somewhere between 1567 and 1572. The work is scored for eight choruses of five voices each.

Tallis' former student, William Byrd, joined the Chapel Royal in 1572, and in 1573, Tallis and Byrd petitioned Queen Elizabeth for a source of additional income. In 1575, Elizabeth granted them an exclusive 21-year license to print, publish and sell music and lined paper, one of the first such licenses in England. One of Tallis and Byrd's first efforts was the jointly produced *Cantiones sacrae*, a volume of 34 Latin motets for 5-8 voices, with each composer contributing 17 compositions. Tallis lived in Greenwich during his later years. He died in 1585 and was buried in the chancel of the parish church of St. Alfege. His gentle epitaph there reads:

Entered here doth ly a worthy wight,  
Who for long tyme in music bore the Bell;  
His name to shew was Thomas Tallys hyght;  
In honest virtuous lyff he did excel.  
He served long tyme in Chapell with grate prayse,  
I mean King Henry and Prynce Edward's dayes,  
Quene Mary and Elizabeth our Quene.  
He maryed was, though children he had none,  
And lived in Love full three and thirty Yere,  
With loyal Spowse, whose name yclipt was Jone,  
Who here entomb'd now company him bears.  
As he did lyve, so also did he dy,  
In mild and quyet sort, O! happy man.  
To God ful oft for mercy did he cry,  
Wherefore he lyves, let Death do what he can.

Thomas Tallis composed in all musical genres known in 16<sup>th</sup> century England: Latin motets (short, unaccompanied sacred choral compositions), masses, music for the English service, anthems (the English version of the Latin motet), a few secular part songs, keyboard music, both based on liturgical and non-liturgical sources, and music

for instrumental consorts. He created many of the musical forms used in the Anglican/Episcopal church today, call and responses, the *Magnificat* and *Nunc Dimittis* structure, the prototype English hymn and Anglican chant. He was a significant influence on later English church music. Ralph Vaughan Williams was so inspired by one of the Tallis psalm tunes that he composed his beautiful orchestral work, *Fantasia on a theme by Thomas Tallis*.

## O Nata Lux

*Motets* and *anthems* are not liturgical works, although in this period, they are sacred texts. The *anthem* is the English version of the Latin *motet*. These compositions are not part of the formal service and service text, but usually a part of the service where the choir sings *a cappella* or accompanied on a text appropriate to the topic of the service.

*O Nata Lux* was published in the 1575 volume, *Cantiones sacrae*. Although it was published in 1575, its simple, homophonic structure intimates that it was written much earlier. Its one-note-per syllable follows the Cranmer dictate. Paul Doe and David Allison, writing in the *New Grove Dictionary*, comment, “Despite its near-continuous homophony, the work is a gem: phrase lengths are cleverly varied, modulation is swift and well-planned, and the occasional inner part motion is motivically cogent.” Richard Taruskin notes, “...it remains one of Tallis’ most impressive works for the subtlety of rhythm and (particularly) harmony with which he was able to compensate the absence of contrapuntal interest... It shows as clearly as [Palestrina’s] *Missae Papae Marcelli* that coercion can be met with creative imaginativeness, and that artists can find opportunity in constraint.”

*O nata lux de lumine,  
Jesu redemptor saeculi,  
dignare clemens supplicum  
laudes precesque sumere.  
Qui carne quondam contegi  
dignatus es pro perditis,  
nos membra confer effici  
tui beati corporis.*

O incarnate light of light,  
Jesus redeemer of the world,  
being compassionate deign to hear  
the suppliants’ praises and prayers.  
You, who for the sake of the lost  
once deigned to be clothed in flesh,  
join us together, that we may be made  
members of your blessed body.

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## Morten Lauridsen (1943-)

Morten Lauridsen currently is one of this country’s most acclaimed and widely performed solo voice and choral composers. In fact, musicologist/conductor Nick Strimple comments, “From 1993 Lauridsen’s music rapidly increased in international popularity, and by century’s end he had eclipsed Randall Thompson as the most frequently performed American choral composer”.

Born in Colfax, Washington in 1943, Lauridsen was reared in Portland, Oregon, where his mother was a bookkeeper and his father worked for the Forest Service. Music always has been an important part of his life. His mother was a pianist who had played in her high school dance band. Young Lauridsen listened to her play jazz and sing to him. He began studying piano when he was eight. Several years later, he learned trumpet. During his high school years, he was involved in many different musical activities,

including singing in the church choir and playing piano, trumpet, and flüglehorn in dance bands and combos. He also loved to listen to music of all kinds, from the great classics to popular music, jazz, and Broadway greats, including Jerome Kern, Richard Rodgers, Cole Porter, and George Gershwin.

After he graduated from high school, he enrolled at Whitman College in Walla Walla, Washington. During his freshman year, he emphasized history and English, not music. At the end of that year, he auditioned for Whitman College Professor of Music and noted pianist, David Burge, who accepted him as a piano student.

Lauridsen notes that the summer after he graduated from high school, he worked as a Forest Service firefighter. The following summer, he spent ten solitary weeks as a fire lookout at a remote post just south of Mt. St. Helens (20 years before it erupted). During that time, he only came back to civilization once to pick up supplies. That solitary time gave him a chance to think, and he realized that he needed to be in music. When he returned to Whitman for his sophomore year, he took every available music class—theory, choir, history, instrumental ensemble, and piano.

But Whitman College was not enough. Lauridsen thought about transferring to the Music Department at the University of Southern California in Los Angeles, and visited the campus to explore the possibilities. He met with composer/professor Halsey Stevens, a turning point in his life. Stevens was Chair of the Composition Department. Lauridsen wanted to take a composition class as part of his curriculum, but up to that point, he had not yet composed anything. Stevens allowed him provisional entrance into the Composition Department. There he studied advanced composition with Ingold Dahl, Halsey Stevens, and Robert Linn. He became active in USC Music Department activities. His classmates included Michael Tilson Thomas, Martin Katz, Rose Taylor, and Ralph Grierson, among others. In 1966, he established the theory program at USC’s Music Preparatory Department. In 1968-1969, he was a theory instructor for Jascha Heifitz’s Master Class. Between 1970-1990, he was Coordinator of USC’s Thornton School of Music Undergraduate Theory Program. From 1972-2002, he was a full-time member of the Thornton School of Music faculty. In 1990, he succeeded Halsey Stevens as Chair of the Composition Department. He founded the Thornton School of music’s Advanced Studies Program in Film Scoring. He currently is Distinguished Professor of Composition in the Thornton School of Music. At the present time, he divides his time between Los Angeles and his summer cabin on Waldron Island, one of the San Juan Islands off the northern coast of Washington.

Lauridsen is primarily a composer of choral music, accompanied and *a cappella*. He has set a wide variety of literary texts, from Robert Graves (*Mid-Winter Songs*), Rainer Maria Rilke (*Les Chansons des Roses*, one of his most popular cycles), Federico García Lorca (*Cuatro Canciones*), to *Madrigali: Six “Firesongs” on Italian Renaissance Poems*. His *O Magnum Mysterium* has been performed all over the world since its 1994 premiere. He has an international reputation, and his choral works have become part of the standard repertoire, performed by such distinguished groups as the Dale Warland and Elmer Iseler Singers, the Pacific Chorale, the Los Angeles Chamber Singers, the Robert Shaw Chamber Singers and the San Francisco Symphony Chorus. His solo vocal cycles have been performed by noted singers, including Paul Sperry, Rose Taylor and Rosa Lamoreaux. The *Choral Journal* named Lauridsen’s works among the most outstanding

contemporary compositions. His works have been recorded on over 200 CDs, including five Grammy nominees. Nick Strimple comments, "...with the possible exception of Alan Hovhaness, Morten Lauridsen...remains the only American composer in history who can be called a mystic. While it is impossible to predict the lasting impact of music that speaks with such immediacy, it is still fair to say that Lauridsen's probing, serene work contains an illusive and indefinable ingredient which leaves the impression that all the questions have been answered."

Lauridsen is the recipient of many grants, prizes and commissions. In 2006, he was named "An American Choral Master" by the National Endowment for the Arts. In 2007, he received the National Medal of Arts from President George W. Bush, in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide". He has received numerous honors from other organizations, including Meet the Composer, Chorus America, the Board of Governors of The Music Center of Los Angeles, and the American Society of Composers, Authors, and Publishers (ASCAP). He was the Composer-in-Residence of the Los Angeles Master Chorale from 1995-2001. He has been a guest composer/lecturer at over 70 universities, and has received honorary doctorates from Oklahoma State University, Westminster Choir College, and King's College, University of Aberdeen, Scotland.

Morten Lauridsen is the subject of an award-winning 2012 documentary film, *Shining Night: A Portrait of Composer Morten Lauridsen*. The film shows Lauridsen at his Waldron Island home, as well as in rehearsals in California and Scotland. Included in the film is a commentary by San Francisco Choral Society/Volti/Piedmont East Bay Children's Choirs Music Director Robert Geary, as well as a performance by the San Francisco Choral Society.

### **O Nata Lux from Lux Aeterna**

*O Nata Lux* is one of music publisher Theodore Presser's all-time best sellers. It is one of the five movements in Lauridsen's *Lux Aeterna*, and was written as a Requiem for Lauridsen's mother.

Lauridsen often sets works by a single poet/writer or on a common theme. *Lux Aeterna* (Eternal Light) centers upon the theme of sacred light, which is treated differently in text and in composition in each of the five sections of the work. The first and last sections (*Introitus: Requiem Aeternam* and *Agnus Dei - Lux Aeterna*) are traditional texts of the *Requiem Mass*, while the three inner sections—*In Te, Domine, Speravi* (a part of the traditional *Te Deum*), *O Nata Lux*, and *Veni, Sancte Spiritus*—are other sacred texts. *O Nata Lux* speaks of Jesus as the "light of lights, the redeemer of the world."

Composed for and dedicated to the Los Angeles Master Chorale and its conductor, Paul Salamunovich, *Lux Aeterna* was given its world premiere by the 120-voice Los Angeles Master Chorale, the Sinfonia Orchestra, and Paul Salamunovich on April 13, 1997 at Los Angeles' Dorothy Chandler Pavilion. Three weeks later, April 26 and 27, the chorus/organ version had a dual premiere—one in Portland, Oregon, performed by the chamber chorus Choral Cross Ties, conducted by Bruce Browne and the other at Loyola Marymount University in Los Angeles by the Los Angeles Master Chorale.

*O Nata Lux* is a perfect example of Lauridsen's recognizable sound. Nick Strimple

comments, "In Lauridsen's later works, melodies have two easily identifiable characteristics: they are built from motives that can be isolated for contrapuntal development, and the inherent harmonic implications are limited to only two or three chords. Of these, at least one will be a pure triad and one will include the interval of a second or fourth. The contrapuntal interplay of melodic elements combined with the constant realignment of a few vertical sonorities—a Renaissance technique—results in the undulating and glistening textures for which Lauridsen's music is justly famous."

[Text is the same as for Tallis *O Nata Lux*, above]

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### **Maurice Duruflé (1902-1986)**

Born in Louviers, composer and organist Maurice Duruflé received his early musical education in the choir school at the Cathedral of Rouen, entering as a choirboy when he was ten. He studied piano and organ with Jules Haelling and occasionally substituted for Haelling at Rouen Cathedral. His daily routine included studying Gregorian chant, which became the primary structural element in his compositions. In 1920, noted organist and composer Charles Tournemire arranged for his admission to the Paris Conservatoire, where he studied organ with Tournemire, Louis Vierne and Eugène Gigout, harmony with Jean Gallon, fugue with Georges Caussade, accompaniment with Cesar Abel Estyle, and composition with Paul Dukas. Composer Olivier Messiaen was one of his classmates. Duruflé went on to become an outstanding student, winning first prize in organ (1922), harmony (1924), fugue (1924), accompaniment (1926), and composition (1928). He also became a renowned organist and harmony teacher. In 1920, he was appointed assistant to Tournemire at St. Clothilde, a temporary position. In 1927, he became assistant to Vierne at Notre-Dame, also a temporary position. In 1930, he was appointed organist at St. Etienne-du-Mont, where he remained for the rest of his life. From 1943 to 1970, he was Professor of Harmony at the Paris Conservatoire.

Duruflé toured Europe, the United States and the Soviet Union as a concert organist and was in great demand as an orchestral organist. Dennis Keene comments that he "was considered the orchestral organist par excellence". In 1939, he gave the world premiere of Poulenc's organ concerto and even worked with Poulenc on the registrations.

In 1953, Duruflé married his student, Marie-Madeleine Chevalier who was 20 years younger. International recital tours made them both the toast of the organ world until 1975, when they were seriously injured in an automobile accident in the south of France. Madame Duruflé eventually recovered sufficiently to perform again, but Maurice could no longer perform, and rarely left his apartment after that time. He died in 1986.

Duruflé published only thirteen works, among them his beautiful *Requiem*, the *Messe Cum Jubilo* and the *Quatre Motets sur des Thèmes Grégoriens*. Self-criticism, excessive revisions and the disappointment of being considered a conservative in a time when music was being expressed in diverse and dramatic ways, may have reduced his output.

### **Ubi Caritas from Quatre Motets sur des Thèmes Grégoriens**

*Quatre Motets sur des Thèmes Grégoriens* is an exquisite setting of four Latin *antiphons* for several different days in the liturgical year. Duruflé composed this set in 1960. The

motets in order are: *Ubi Caritas, Tota Pulchra Es, Tu Es Petrus*, and *Tantum Ergo*. The craftsmanship and economy of composition approaches perfection and the contrast between the motets ranges from brilliant to meditative. *Ubi Caritas* is the most well-known and gentle of these four motets. This anonymous text dates from the 10th century, probably written in France. It traditionally is used for the Easter-time service of feet washing, although the message is timeless. Many couples use it as a wedding selection. Duruflé takes the serene chant intonation and creates a four-part motet of incomparable beauty. He sets only the first stanza of a three-stanza poem.

*Ubi caritas et amor,  
Deus ibi est.  
Congregavit nos in unum  
Christi amor.  
Exsultemus et in ipso jucundemur.  
Timeamus et amemus Deum vivum,  
et ex corde diligamus nos sincero.  
Ubi caritas et amor,  
Deus ibi est.*

Where there is charity and love,  
God is there.  
The love of Christ has gathered us  
together.  
Let us rejoice and be glad in it.  
Let us revere and love the living God.  
And from a sincere heart let us love one  
another.  
Where there is charity and love,  
God is there.

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## Ola Gjeilo (1978-)

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

Gjeilo studied at the Norwegian Academy of Music in Oslo from 1999 to 2001, and received his Bachelor's degree. He then attended the Royal College of Music in London from 2002-2004, where he received a Bachelor's degree in composition. In 2001, he began studying composition with Robert Beaser at the Juilliard School of Music. He returned to studying at Juilliard from 2004-2006, receiving a Master's degree in composition. He composed a variety of works while at Juilliard, and received the Gretchaninoff Memorial Prize, as well as winning the 2005 Juilliard Composers' Orchestral Work Competition.

In 2006-2007, he moved to Los Angeles to study film composition/scoring at the University of Southern California, following up his interest in film and film music. During this time, he also worked in Los Angeles as a freelance composer and concert recording artist. In 2006-2007, he and fellow composer Asmund Skuterud created

a film music company called Nordic Screen Music, based in Oslo and New York. A lover of film, he has created a number of film scores for short films, although no feature-length ones. In addition to film music, he is interested in electronic music and synthesized sounds.

Gjeilo returned to New York soon after 2007, performing as a pianist and continuing his composition work. In 2009-2010, he was the first Composer-in-Residence for the Grammy-award winning Phoenix (Arizona) Chorale, conducted by Charles Bruffy. That association led to the Phoenix Chorale's album *Northern Lights*, which is devoted entirely to Gjeilo's choral music. Gjeilo is the pianist on that recording, which was named the Best Classical Album of 2012 by iTunes, and was Chandos Records' top-selling album in the United States in 2012. He currently lives in Manhattan with his wife, soprano and Georgia Tech Assistant Professor of Music, Dr. Laura Inman, where he is a full-time, free-lance composer.

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

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

Ola Gjeilo continues to have success as a composer. In May 2014, the Manhattan Chorale (a new professional chorus), Symphonic Chorus, and New York City Chamber Orchestra performed his *Sunrise Mass* in Carnegie Hall, in an all-Gjeilo program that also featured the world premiere of his work, *Dreamweaver*. The composition, based on a Norwegian medieval ballad similar to Dante's *Divine Comedy*, is scored for chorus, piano, and string orchestra. Poet Charles Anthony Silvestri, often a frequent collaborator with composer Eric Whitacre, did the translation.

In 2015, Gjeilo will perform in concert with composer and pianist Morten Lauridsen along with the Bay-Atlantic Symphony. He recently received the 2016 Brock Commission, which will be to create a choral work to be performed at all seven of the American Choral Directors Association Division conferences in 2016. In addition, he has been commissioned by Voces8, the noted a cappella octet group, to write a work for voices, string quartet, and pianist. It also will be premiered in 2016.

Ola Gjeilo has his own voice and musical language, influenced by classical, jazz, and folk music. He is especially interested in composing vocal, orchestral, and piano music. He

notes that he has been influenced especially by Keith Jarrett, Thomas Newman, Howard Shore, Philip Glass and John Adams. To him, the piano often is an equal partner in his compositions. In addition, he also enjoys doubling voices with a string quartet. As he comments in the introduction to his composition, *Dark Night of the Soul*, “I just love the sound of voices singing chords on ‘Ooh’ or ‘Mmm’. It creates a sound that can be so amazingly evocative and warm, especially when doubled by a string quartet”.

In a recent interview with *The MusicRoom blog*, Gjeilo commented on the emergence of significant new choral composers and the popularity of choral music. He noted that there are a huge number of people singing in choruses today—amateur, as well as professional and school ensembles. Those people also are interested in listening to choral music. He said, “...I think, also, there is a difference with some of the younger composers like Eric [Whitacre], in that they have a connection to younger listeners. Eric, for example, came to choral music having started out as a rock musician. Kind of the same thing with me, in that I came out of improv, and doing a lot of more cross-over stuff and being very influenced by film music. So I think a lot of us have a strong connection to today’s pop culture and popular music. And I think that’s something that perhaps speaks to a lot of people because, ultimately, a majority of people listen to popular music of some kind. So I think a lot of younger composers have really started to tap into that in a natural, organic manner, not in a sort of contrived attempt to be ‘hip’, but we grew up with that kind of music and it’s a natural part of our style and sphere reference”.

### Ubi Caritas

Composed in 2001, *Ubi caritas* is one of Gjeilo’s most performed and popular compositions. Gjeilo says, “*Ubi caritas* happens to be one of my first choral pieces. As in Duruflé’s beautiful *Ubi caritas*, my piece is also influenced by Gregorian chants; the difference being that Duruflé made use of an existing *Ubi caritas* chant, while my version is my own composition.

[Text is the same as for the Duruflé *Ubi Caritas*, above]

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### Norman Dello Joio (1913-2008)

Born in New York City in 1913, American composer and educator Norman Dello Joio was a descendant of three generations of Italian church musicians. His father, an organist, pianist, and vocal coach to Metropolitan Opera stars, emigrated to the United States from Italy and married an American woman. Soon after he arrived, he was hired as the organist for the Church of Our Lady of Mt. Carmel in Manhattan. At home, Norman was surrounded by music and musicians. He became familiar with Italian opera (especially Verdi) through listening to his father coaching different opera singers.

Norman Dello Joio began studying piano with his father when he was four, later adding organ and theory. He learned much of the standard musical literature through playing four-hand piano with his father, and listening to his father’s performances. In church, he became familiar with Gregorian chant and sacred music, experiences that would influence his future compositions. He could sight read almost anything. By the time

he was 12, he was good enough at playing the organ to assist his father at church. In his teens, he began to study organ with his godfather, composer and St. Patrick’s Cathedral organist Pietro Yon (composer of that Christmas favorite, *Gesú Bambino*). He continued those lessons between 1930 and 1932.

In 1926, Dello Joio was able to attend high school at New York’s All Hallows Academy, graduating in 1930. Between 1932 and 1934, he attended the College of the City of New York. From 1933 to 1938, he was a full-time student at New York’s Institute of Musical Art, where he studied piano and organ with Gaston Déthier. He loved the popular music of the teens and ‘20s, especially jazz, and had been performing in various jazz groups since he was 16. While a student at the Institute, he organized a jazz band, serving as the group’s pianist. The band gave performances all over the East coast.

In 1937, Dello Joio began serious composition activities, creating several chamber music works for various musical forces. In 1937, his *Piano Trio* won the Elizabeth Sprague Coolidge Award. Between 1939 and 1941, he attended graduate school at Juilliard on a three-year fellowship. He studied composition with Bernard Wagenaar. At the same time, he was employed as a church organist at several local churches, including New York’s St. Anne’s Church. His experiences as a church organist made him realize that he did not want a career as a church musician. He needed to become a composer.

Compositional activities led to employment. In 1940, Dello Joio finished the score for a ballet, *The Duke of Sacramento*, which was produced in 1943 by Eugene Loring’s Dance Players. Between 1941 and 1943, Dello Joio served as Music Director of the dance company.

In Summer 1941, Dello Joio enrolled in the first Berkshire Music Center program at Tanglewood, Massachusetts, studying composition with Paul Hindemith. Hindemith’s advice had a major influence on his musical and compositional career. Hindemith said to him, “Your music is lyrical by nature, don’t ever forget that”. He didn’t, and that statement guided his future compositional style and choices. Dello Joio continued studying with Hindemith at Yale until 1943. In February 1943, he completed his *Piano Sonata, No. 1*, his first work to be published. That same year, his *Magnificat* won the Town Hall Composition Award and was nominated for the New York Critics Circle Award.

Dello Joio received Guggenheim Fellowships in 1944 and 1945. In 1945, he began his teaching career at Sarah Lawrence College, serving as Professor of Composition until 1950. In 1945, he also received a grant from the American Academy of Arts and Letters. His compositions began to bring him wider public attention. Several major orchestras performed his compositions, including the Pittsburgh Symphony Orchestra and the New York Philharmonic. In 1948, he received the New York Critics Circle Award for his orchestral work, *Variations, Chaconne and Finale*. Clarinetist and bandleader Artie Shaw commissioned his 1949 *Concertante for Clarinet and Orchestra*. Dello Joio received a Whitney Foundation grant to write an opera, and presented his first opera, *The Triumph of St. Joan*, in 1950 at Sarah Lawrence. He withdrew that version of the opera, but re-used some of the material in other orchestral works. He also rewrote the opera two more times. In 1956, it was presented nationwide on NBC Opera Theatre as *The Trial at Rouen*, and in 1959, the New York City Opera presented it as *The Triumph of St. Joan*. Dello Joio received a New York Music Critic’s Circle Award for the 1959 version.

Between 1956 and 1972, Dello Joio was a Professor of Composition at Mannes College of Music in New York. In 1957, he received the Pulitzer Prize in Music for his *Meditations on Ecclesiastes*, a work for string orchestra. In 1958, CBS Television featured him in a one-hour special, *Profile of a Composer*. Between 1959 and 1973, Dello Joio was associated with a Ford Foundation-supported project he created, the Contemporary Music Project for Creativity in Music Education, in which young composers were sent to various high schools throughout the country to compose music for the school ensembles. At least 90 young composers took part in this project.

In 1961, the San Francisco Opera gave the world premiere of Dello Joio's third opera, *Blood Moon*, the story of Adah Menken, a Civil War-era actress. That same year, he was elected to the National Institute of Arts and Letters. In 1964, the U.S. State Department sent him on a cultural tour to Bulgaria, Rumania, and the Soviet Union. In 1965, he received an Emmy Award for his score for the NBC television special, *The Louvre*. In 1972, Dello Joio moved to Boston to become Professor of Music at Boston University. From 1972 until 1978, he served as the Dean of Boston University's School of Fine and Applied Arts. He held honorary doctorates from Lawrence College, Wisconsin (1959), Colby College, Maine (1963), and the University of Cincinnati (1969). He retired from Boston in 1978 and returned to New York City, where he continued to accept commissions and compose.

Norman Dello Joio composed in a wide variety of genres, including ballets, operas, a number of television scores, works for orchestra and for band, choral music, masses, chamber music, works for solo instruments, and works for solo voice. He was able to infuse his music with many elements, including popular music and jazz, sacred music, such as Gregorian chant, and Italian opera. His compositions are well-crafted and expressive of many different moods and feelings. Norman Dello Joio died in 2008.

### The Holy Infant's Lullaby

Norman Dello Joio arranged this traditional Hispanic lullaby and translated the text from *Los Pastores*, an Hispanic mystery play. This gentle, soothing composition exhibits Dello Joio's interest in contemporary sounds and jazz.

Sleep, sleep, sleep.

O rest you holy infant,  
Close your eyes to the star shining bright.  
Sleep in the arms of your mother  
who sings to you through the night.  
A la ru, a la me.

The angels sing praises in heaven  
while Mary sings lullaby loo;  
Dream of a day, gentle baby,  
when man learns love from you.  
A la ru, a la me.

Sleep, sleep, sleep,  
Sleep Holy Child.

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### Conrad Susa (1935-2013)

Born in Springdale, Pennsylvania in 1935, Conrad Susa majored in music at the Carnegie Institute of Technology, where he received his Bachelor of Fine Arts degree *cum laude* in 1957. He studied theory with Nicolai Lopatnikoff, musicology with Frederick Dorian, counterpoint with Roland Leich, flute with Bernard Goldberg, and cello with Eisner. He began composing music in 1955, after his composition teacher, Nicolai Lopatnikoff commented that composition was the most fulfilling musical career. In 1957-1958, he was the staff pianist for the Pittsburgh Symphony Orchestra, directed by William Steinberg. He did his music graduate work at Juilliard, where he studied composition with Vincent Persichetti and Oakland native William Bergsma. He won a number of awards at Juilliard, including a Ford Foundation fellowship for 1961-1963. He received his Master's degree in 1961.

Conrad Susa was an important participant in creating music in California. In 1959, he was hired as San Diego's Old Globe Theatre's resident composer, a position he held for 35 years. He composed scores for almost 80 productions, including Shakespeare plays. Susa noted that not only did he compose the music, but he had to do many other things as well, including copying the parts, conducting the recording sessions, and playing the tapes for the performances. As with most other musicians, he held many jobs at the same time. From 1961 to 1968, he was music director of Ellis Rabb's APA-Phoenix Repertory Company in New York City, when he won the George Gershwin Memorial Scholarship. He was composer-in-residence for the Nashville City Schools from 1961 to 1963. He was music director of the American Shakespeare Festival in Stratford, Connecticut from 1969 to 1971. He also served for a time as assistant editor of *Musical America* magazine.

In 1972, Conrad Susa came to San Francisco, after receiving a commission from the Minnesota Opera to write *Transformations*, an opera based on poems by the American poet, Anne Sexton. He planned to stay only for a short period of time, but found San Francisco "the perfect place to write opera", and moved here permanently. *Transformations* received its premiere in 1973, and is one of Susa's most successful operas.

In 1986, Susa became a dramaturge, or researcher, for the Eugene O'Neill Theater Center in Waterford, Connecticut. In 1988, he joined the San Francisco Conservatory of Music faculty as Professor of Composition. He was Chair of the Composition Department from 2000 to 2010. He also taught seminars on Richard Wagner and Benjamin Britten, among other courses.

Conrad Susa is known especially for his operas and his choral music. He wrote five operas: *Transformations* (1973), *Black River* (1975, revised 1981), *The Love of Don Perlimplin* (1984, a joint commission from the San Francisco Opera and PEPSICO/Summer Fare, revised for the San Francisco Opera in 1985), *The Wise Women* (1994), and *The Dangerous Liaisons* (1994, revised 1996-1997). *The Dangerous Liaisons* was commissioned by the San Francisco Opera and premiered in the Opera House in 1994. The initial performances included such stars as Frederica von Stade, Renée Fleming, and Thomas Hampson.

Susa also composed choral music, both sacred and secular, accompanied and a cappella,

especially works that celebrate the Christmas holidays. His most familiar choral works are *Carols and Lullabies: Christmas in the Southwest* and *A Christmas Garland*. One of his most popular secular works is his setting of six James Joyce poems, *Chamber Music*. In addition, he composed a number of orchestral works, including *Blood Red Rose* and *The Blue Hour*.

Susa was no stranger to Broadway, writing scores for a number of Broadway plays, including a 1968 production of Anton Chekhov's *Cherry Orchard*, directed by Eva Le Gallienne, starring Uta Hagen and Donald Moffat, and a 1977 production of George Bernard Shaw's *Caesar and Cleopatra*, directed by Ellis Rabb, starring Rex Harrison and Elizabeth Ashley. He was the recipient of numerous awards, including Ford Foundation fellowships, National Endowment for the Arts grants, and a National Endowment Consortium grant.

Conrad Susa composed operas, choral music, music for the stage, works for orchestra and works for smaller instrumental ensembles. He died in 2013.

### Three Mystical Carols

Published in 1969, Conrad Susa originally composed his *Three Mystical Carols* as Christmas cards to his friends. He chose early English texts, and his settings reflect some of the musical sounds and rhythms of earlier times.

### The Shepherds Sing

Susa combines two texts here, the refrain from the 15<sup>th</sup> century carol *Nova, Nova* and the text of English metaphysical poet George Herbert's poem, *Christmas II. Nova, Nova* is an anonymous, 15<sup>th</sup> century English carol set to a tune probably used for a much earlier dance form. The refrain "*Nova, nova Ave' fit ex 'Eva'*" means "*News, news: 'hail' the new 'Eve;*" i.e., "The good news is that Eve's original sin was forgiven by God when the Angel Gabriel announced to Mary that she would bear the Son of God." 'Ave' ('hail' in Latin) is 'Eva' (the Latin spelling of 'Eve') spelled backwards.

The gifted English metaphysical poet, George Herbert (1593-1633) was known for his gentle and saintly personality. He was a musician, came from a noble family, studied at Cambridge, and was originally destined for a political career. Greatly influenced by the poet John Donne, Herbert turned to writing religious verse. He also had a deep love for the church and was ordained an Anglican priest, becoming rector at Bemerton. Beloved by his parishioners, he often took part in their musical activities. Music, which he believed was divinely inspired, was his first love, but his greatest passion was the church, his symbol of Christianity. *Christmas II* is from his 1633 collection of poems, *The Tempest*.

Susa begins the carol with sopranos and altos singing the Renaissance refrain in the same rhythm as the original composition, in an almost-reverse melody. The tenors and basses enter singing Herbert's poem, interrupted by the sopranos and altos with the refrain. When the tenors and basses comes to the text 'We sing one common Lord...', the sopranos and altos overlap that passage with the refrain.

Tables are turned when the sopranos and altos sing 'Then we will sing...', and tenors and basses comment with part of the refrain. Finally all come together at 'Till ev'n his beams...', and end the carol singing the Renaissance refrain text.

*Nova, nova ave fit ex Eva.*  
 The shepherds sing; and shall I silent  
                   be?  
 My God, no hymn for Thee?  
 My soul's a shepherd too;  
 A flock it feeds of thoughts, and  
                   words, and deeds.  
 The pasture is Thy word; the streams  
                   thy grace  
 Enriching all the place.  
 Shepherd and flock shall sing, and all  
                   my powers  
 Out-sing the daylight hours.  
 Then will we chide the sun for letting  
                   night  
 Take up his place and right:

We sing one common Lord;  
 Wherefore he should Himself the candle  
                   hold.  
 I will go searching, till I find a sun  
 Shall stay, till we have done;  
 A willing shiner, that shall shine as gladly  
 As frost-nipped suns look sadly.  
 Then will we sing, and shine all our own  
                   day,  
 And one another pay:  
 His beams shall cheer my breast, and both  
                   so twine,  
 Till ev'n His beams sing, and my music  
                   shine.  
*Nova, nova ave fit ex Eva.*

### This Endrys Night (The Other Night)

There are a number of variant texts for this popular, 15<sup>th</sup> century carol. Susa does not use the original carol melody. He sets this lullaby as an a cappella, poignant two-part commentary. The chorus acts almost as a Greek chorus in singing the refrain, commenting on the actions of a mother trying to soothe her child to sleep. The soloists act as the mother, trying to soothe the child, but also knowing what will be the ultimate fate of that child.

This endrys night I saw a sight,  
 A maid, a cradle keep,  
 And ever she sung  
 And said among,  
 "Lullay, my child, and sleep,"  
 Lullay, lullay lullay.  
 "Lullay my child, and weep no more,  
 Sleep and be now still  
 The King of bliss thy Father is,  
 As it was his will."  
 This endrys night I saw a sight,  
 A maid, a cradle keep,  
 And ever she sung  
 And said among,  
 "Lullay, my child, and sleep,"  
 Lullay, lullay, lullay.

"I may not sleep,  
 But I may weep;  
 I am so woe-begone;  
 Sleep I would, but I am cold  
 And clothys I have none."  
 Lullay, lullay, lullay.  
 "Here shall I be hang'd on a tree,  
 And die, as it is skill;  
 That I have bought less will I nought,  
 It is my Father's will."  
 This endrys night I saw a sight,  
 A maid, a cradle keep,  
 And ever she sung  
 And said among,  
 "Lullay, my child, and sleep,"  
 Lullay, lullay, lullay.

## Let Us Gather Hand In Hand

Susa again combines a refrain with commentaries and alleluias in this joyous dance-like setting of an anonymous, 14<sup>th</sup> century text. The chorus begins with the refrain (Let us gather... Alleluia). The refrain is repeated several times, as the chorus sings of the joy and peace to come as a result of the birth. Susa then combines all parts of the refrain at once—"Let us gather..., The Devil has fled..., and Alleluia, until all sing together, "And Son of God is made our friend." The entire chorus sings the last stanza. For the last repeat of the refrain, Susa has the voices enter one at a time, until all sing together "Son of God is made our friend—alleluia."

Let us gather hand in hand  
And sing of bliss without an end:  
The Devil has fled from earthly land  
And Son of God is made our friend.  
Alleluia, alleluia.

A child is born in man's abode,  
And in that child no blemish show'd.  
That child was God, that child was  
man,  
And in that child our life began.

Let us gather hand in hand  
And sing of bliss without an end:  
The Devil has fled from earthly land  
And Son of God is made our friend.  
Alleluia, alleluia.

Be blithe and merry, sinful man,  
For your marriage peace began  
When Christ was born.  
Come to Christ; your peace is due  
Because he shed his blood for you  
Who were forlorn.

Let us gather hand in hand  
And sing of bliss without an end:  
The Devil has fled from earthly land  
And Son of God is made our friend.  
Alleluia, alleluia.

Sinful man, be blithe and bold,  
For heaven is both bought and sold  
Through and through.  
Come to Christ and peace foretold:  
His life he gave a hundred-fold  
To succor you.

So, let us gather hand in hand  
And sing of bliss without an end:  
The Devil has fled from earthly land  
And Son of God is made our friend.  
Alleluia, alleluia.

---

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## PERFORMERS

### Robert Gurney, Music Director

Co-Founder and Music Director Robert Gurney is Organist-Choir Director at San Francisco's historic Trinity Episcopal Church, Assistant Organist at San Francisco's St. Mary's Cathedral, Organist at Marin County's Temple Rodef Sholom, and one of the Museum Organists at the California Palace of the Legion of Honor.

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.

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, premieres of works by San Francisco composer Kirke Mechem, 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.

### Jerome Lenk, Organ

Jerome Lenk currently serves as Director of Music and Organist for Mission Dolores Basilica in San Francisco, where he recently celebrated 25 years on the music staff. 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. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, San Mateo Masterworks Chorale, San Jose Symphony, San Francisco Concert Chorale, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated with Robert Shaw, Eugene Butler and Jörg Demus.

Mr. Lenk is a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released from GIA Publications in Chicago. He actively composes and arranges

primarily liturgical music for the Basilica and has written several psalm and mass settings.

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

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

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

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

Mr. Lenk has accompanied the San Francisco Lyric Chorus in performances of George Shearing's *Music to Hear*, Ralph Vaughan Williams' *Serenade to Music*, Maurice Duruflé's *Requiem*, Felix Mendelssohn's double chorus *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315) and *Jauchzet dem Herren*, Giovanni Gabrieli's *Hodie Christus Natus Est* and *In Ecclesiis*, Daniel Pinkham's *Christmas Cantata*, Stephen Hatfield's *Take A Step*, Gabriel Fauré's *Madrigal*, 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 Dvořák'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*, and Johannes Brahms' *Ein Deutsches Requiem*.

### **Cassandra Forth, Soprano**

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including in Marc Antoine Charpentier's *In nativitatem Domini canticum*, H314, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Ralph Vaughan Williams' *Serenade to Music*, Franz Schubert's *Mass in G*, Felix Mendelssohn's *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315), Camille Saint-Saëns' *Christmas Oratorio*, the *Agnus Dei* from Tomás Luis de Victoria's *O*

*Magnum Mysterium Mass*, J. David Moore's *How Can I Keep From Singing?*, Eyze Sheleg from Eric Whitacre's *Five Hebrew Love Songs*, Bob Chilcott's *God So Loved The World*, and Alice Parker's *Harmonious Herbst*.

### **Fiona Friedland, Soprano**

Fiona Friedland grew up in a musical family. Her father played guitar and recorded several albums of labor songs. Often the family would sing together, songs of the Wobblies and folk songs. At the age of 10, Fiona had her first solo and from there, her love of music grew and grew. She sang throughout high school, attending the California State Honor Choir and the Reno Jazz Festival. From there, she entered the music department at San Francisco State University where she studied voice for two years with Kathryn Harvey. She has sung with various local groups including the San Francisco Choral Society, The Lamplighters, Berkeley Opera and the San Francisco Concert Chorale. After a long hiatus, she is thrilled to be singing with SFLC and honored to have the opportunity to solo again. Fiona lives in the historic Lower Haight neighborhood with her husband Steve and her cat Bubby.

### **Debra Golata, Alto and Rehearsal Accompanist**

Debra Golata received a bachelor's degree in music education from Michigan State University and an M.A. in choral conducting from San Jose State University. Her vocal performance experience includes solo recitals, opera, musicals, and professional choral singing. She sang with the acclaimed Philharmonia Baroque Orchestra Chorale for 15 years and has concertized throughout the United States and Mexico with classical guitarist Jon Harris.

Ms. Golata currently is Music Director of the Berkeley Women's Community Chorus (sponsored by the Berkeley Community Chorus and Orchestra), as well as Organist and Music Director at Berkeley's Northbrae Community Church. In addition, she is the rehearsal accompanist for the Rockridge Chorale. Ms. Golata also teaches private voice and piano lessons, as well as general music classes for schools in the Bay Area. She recorded songs about Bay Area women artists featured in the book *Aging Artfully*. She was the San Francisco Lyric Chorus rehearsal accompanist in Summer-Fall 2010 and rejoins us this Fall, 2014.

### **David Meissner, Tenor**

David Meissner is a professional member of the San Francisco Symphony Chorus and is happy to be singing with the San Francisco Lyric Chorus. He also is a member of the Sanford Dole Ensemble and has sung with the Philharmonia Baroque Chorale and a variety of smaller ensembles in the Bay Area. David is a former Minnesotan and has sung with the Dale Warland Singers, Minnesota Opera, and Bobby McFerrin among others. He has an MA in music composition from the University of Minnesota where he taught as a graduate student, and has extensive experience as a tenor and a choral conductor. He has been a tenor soloist in the San Francisco Lyric Chorus performances of Joseph Jongen's *Mass*, Op. 130, José Maurício Nunes Garcia's *Requiem*, Harold Darke's *In The Bleak Midwinter*, Robert Louis Pearsall's *In Dulci Jubilo*, and Felix Mendelssohn's *Te Deum*.

## Jonathan Borchardt, Baritone

Jonathan Borchardt is the founding director of Ut Re Mi, a San Francisco-based vocal ensemble dedicated to exploring less-known repertory of the Renaissance period and beyond. Ut Re Mi's next performances take place on Valentine's Day weekend and feature love-themed polyphony, including the world premier of San Francisco composer Brien Henderson's motet *Noli esse vana*. The group looks forward to a recording project of works by Costanzo Festa in Fall 2015 as well as a tour collaboration with German composer Patrick Pföß in 2016.

Active as a music engraver, Borchardt is currently preparing a critical edition of Giovanni Animuccia's (c1520-1572) polyphonic *Magnificat* cycle, as well as an English language translation and performing edition of Johann Kuhnau's Christmas cantata *Uns ist ein Kind geboren*. The piece is particularly well-known on account of a previous misattribution to J. S. Bach.

Borchardt studied vocal music at the Georg Muffat Schule in Altötting, Germany, Harpsichord Performance at the University of Illinois (BM), and Choral Conducting at San Francisco State University (MM). He serves as Music Director at Niles Discovery Church, Fremont, and as Interim Chorus Director at Congregation Beth El, Berkeley. He also maintains a small private voice and keyboard studio.

## Richard Mix, Bass

Richard Mix is an accomplished bass soloist whose singing career was launched at the 1992 Sommerferienkurse für neue Musik in Darmstadt, where he was awarded a Patenring grant and re-invited for two subsequent visits. In the San Francisco Bay Area he sings with over a dozen opera companies in a repertoire that embraces Monteverdi and Wagner as well as Stockhausen and Scelsi. He also is a member of San Francisco Symphony Chorus conductor Ragnar Bohlin's new professional ensemble, Cappella SF.

He studied conducting with Michael Senturia, Phillip Brett and John Poole and has been an assistant conductor for Kent Nagano. He conducted Berkeley's Bella Musica chorus from 2012 to 2014. In addition to substitute and guest conductor appearances, in 2003 he founded Cantus Magnus, a choral ensemble dedicated to exploring the performance context of Renaissance mass settings. He is the Choir Director at St. David of Wales Church in Richmond, where he has trained solo cantors proficient in polyphony and Gregorian chant. In December 2013, he conducted their fifth annual Messiah sing-along, performed with an orchestra of 18<sup>th</sup> century period instruments.

While Mr. Mix has a continuing commitment to working with living composers, he also has a deep enthusiasm for re-imaging the vanished worlds in which past music was created. Both of these are complemented by his interest in Javanese gamelan, which culminated in a year spent among the court orchestra of His Highness Pakubuwana XII of Surakarta.

## ACKNOWLEDGEMENTS

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

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Robert Gurney

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### Thank you!

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

#### Anonymous

*Thanks to Karen Stella for her excellent musicianship and leadership of the altos!*

*Thanks to Debra Golata for her expert help with our singing technique.*

*Thanks to the Whitsons for being the hardworking angels of the San Francisco Lyric Chorus.*

*Thanks to Robert for his high standards and hard work.*

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*Thanks to Valerie Howard for heart warming recorder duets.*

#### Cassandra Forth

*Thanks to our new singers for joining us—See you in the spring!*

*Thanks, Debbie, for the great warm-ups, sectionals and all the accompaniment!*

#### Fiona Friedland

*Thanks, Steve, for always supporting me in my creative endeavors. Best husband ever!*

#### Debra Golata

*Thank you, Una Harris!*

#### Lois Kelley

*Thanks, Fiona & Cassandra—You make our soprano section shine!*

#### Jessica Porter

*Thank you, Mom, for all your love and support through many years of concerts!*

*Thank you, Ryan, for bearing with me through all the rehearsals this season!*

#### Helene Whitson

*Our Fall 2014 concert truly is one of light and love, in concert program and in community!*

*Thank you to all Lyric Choristers for your diligent, hard work in bringing this delicious 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!*

*Thank you to Debra Golata, our multi-talented accompanist! We are thrilled that you joined our ranks this trimester! You already have given us so much, and we know we will continue to benefit from your talents.*

*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*

[Continued on next page]

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### In Memoriam Hilda G. Holbrook

#### Chorister Thank-you's (Continued)

*their time, knowledge, and expertise so that we can bring wonderful choral music programs to our audiences.*

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

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

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

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

*Helene*

## ADVERTISEMENTS



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## SAN FRANCISCO LYRIC CHORUS - CONCERTS IN 2014-15

### Annual Holiday Pops Concert, 2014: Robert Gurney, Organ, with the San Francisco Lyric Chorus

Rehearsals begin Monday, December 8

Performances:  
Saturday, December 13, 4 pm  
Sunday, December 14, 4 pm  
California Palace of the Legion of Honor  
Lincoln Park, San Francisco

### BEGINNING OUR 20TH ANNIVERSARY YEAR! Spring 2015

#### Looking Back: American Music Highlights From SFLC's First 20 Years:

Eric Whitacre *Water Night* \* *Animal Crackers*  
Stephen Paulus *Afternoon On A Hill*  
Kirke Mechem *Blow Ye The Trumpet*  
David Conte *The Waking*  
Aaron Copland *The Boatmen's Dance* \* *The Golden Willow Tree*  
Irving Fine *Father William* \* *Lobster Quadrille (from Alice in Wonderland)*  
Alice Parker *Hark I Hear The Harps Eternal* \* *Wondrous Love*  
James Erb, arr. *Shenandoah*  
Walter Kittredge *Tenting Tonight On The Old Campground*  
Ralph Hunter, arr. *Temperance Songs: Sparkling Water* \* *Sign Tonight*

Rehearsals begin Monday, January 5

Performances:  
Saturday, April 18, 2015, 7 pm & Sunday, April 19, 2015, 5 pm  
First Unitarian Universalist Church, San Francisco

Summer 2015

#### Celebrations!

San Francisco Lyric Chorus 20th Anniversary  
Mission Dolores Basilica 100th Anniversary  
Panama Pacific International Exposition 100th Anniversary

Join us as we sing classical choral selections performed at  
San Francisco's 1915 Panama Pacific International Exposition

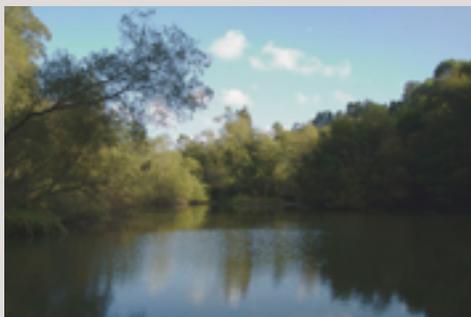
Rehearsals begin Monday, May 18

Performances: Saturday, August 22, 2015, 7 pm  
Sunday, August 23, 2015, 5 pm  
Mission Dolores Basilica, San Francisco

# SAN FRANCISCO LYRIC CHORUS

## SING WITH THE SAN FRANCISCO LYRIC CHORUS! JOIN US IN CELEBRATING OUR 20TH ANNIVERSARY YEAR!

The San Francisco Lyric Chorus is an auditioned, medium-sized, mixed-voice chorus that performs a diverse repertoire with an emphasis on classical choral music and rarely performed works.



IN Spring 2015, WE WILL SING

### Looking Back: American Music Highlights From SFLC's First 20 Years

Eric Whitacre *Water Night* \* *Animal Crackers*

Stephen Paulus *Afternoon On A Hill* \* David Conte *The Waking*  
Kirke Mechem *Blow Ye The Trumpet*

Aaron Copland *The Boatmen's Dance* \* *The Golden Willow Tree*

Irving Fine *Father William* \* *Lobster Quadrille* (from *Alice in Wonderland*)

Alice Parker *Hark I Hear The Harps Eternal* \* *Wondrous Love*

James Erb, arr. *Shenandoah* \*

Walter Kittredge *Tenting On The Old Campground*

Ralph Hunter, arr. *Temperance Songs: Sparkling Water* \* *Sign Tonight*

### REHEARSALS & AUDITIONS BEGIN MONDAY, January 5, 2015

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

Trinity+St. Peter's Episcopal Church, 1668 Bush Street, SF

Performances: Saturday, April 18, 7 PM \* Sunday, April 19, 5 PM

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

# SAN FRANCISCO LYRIC CHORUS

## SOPRANOS

Cassandra Forth \*%  
Fiona Friedland %  
Sophie Henry  
Valerie Howard  
Lois Kelley %  
Justina Lai %  
Abby McLoughlin  
Liz Podolinsky  
Jessica Porter  
Kathryn Singh  
Helene Whitson #

## ALTOS

Julia Bergman #%  
Carol Douglass  
Shirley Drexler  
Debra Golata +%  
Nora Klebow #%  
Barbara Landt %  
Danielle Malkin  
Cecelia Shaw  
Karen Stella \*#%  
Fran Weld

## TENORS

Eliot Alter %  
Nanette Duffy  
Linda Holbrook #  
Jim Losee \*%  
David Meissner +%  
Reuben Schwartz

## BASSES

Albert Alden  
Jim Bishop \*#%  
Jonathan Borchardt +%  
Richard Mix +%  
Bill Whitson #%

#Board of Directors

\*Section Representative

+Professional singer

%Chamber Singers

