



The Joy of Christmas

A Celebration for Chorus and Harp

December 1, 2012

**St. Mark's Lutheran Church
San Francisco**

December 2, 2012

**First Unitarian Universalist Church
San Francisco**

www.sflc.org

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Welcome to the Fall 2012 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, our 10th Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* and *Music Expresses* (West Coast premieres), as well as the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

And now, join us as we celebrate the holidays with wonderful music for voice and harp!

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>Adam Lay Ybounden</i>	Boris Ord
<i>Hymn To The Virgin</i>	Benjamin Britten
<i>A Ceremony of Carols</i>	Benjamin Britten
<i>Procession (Hodie Christus natus est)</i>	
<i>Wolcum Yole!</i>	
<i>There Is No Rose</i>	
<i>That Yongë Child</i>	
	Kristen Schultz Oliver, Alto
<i>Balulalow</i>	
	Blythe Tai, Alto
<i>As Dew In Aprille</i>	
<i>This Little Babe</i>	
<i>Interlude (Harp Solo)</i>	
<i>In Freezing Winter Night</i>	
	Meryl Amland, Cassandra Forth, Elizabeth Murdock, Sopranos
<i>Spring Carol</i>	
	Matt Nolan, Brandon Seeyle, Tenors
<i>Deo Gratias</i>	
<i>Recession (Hodie Christus natus est)</i>	

INTERMISSION

<i>Seven Joys of Christmas</i>	Kirke Mechem
The Joy of Love: <i>This is the truth from above</i>	
	Blythe Tai, Alto
The Joy of Bells: <i>Din don! merrily on high</i>	
The Joy of Mary: <i>Joseph dearest, Joseph mine</i>	
The Joy of Children: <i>Patapan</i>	
The Joy of the New Year: <i>New Year Song</i>	
The Joy of Dance: <i>Fum, fum, fum!</i>	
The Joy of Song: <i>God bless the master of this house</i>	
<i>The Oxen</i>	Marjorie Hess
<i>Shepherd's Carol</i>	Bob Chilcott
<i>God So Loved The World</i>	Bob Chilcott
	Meryl Amland, Cassandra Forth, Elizabeth Murdock, Sopranos
<i>There Is No Rose Of Such Virtue</i>	Robert H. Young
<i>Alleluya, A New Work Is Come On Hand</i>	Peter Wishart
<i>Gloria (from Three Motets)</i>	Kirke Mechem

Meredith Clark, harp

PROGRAM NOTES

For our Fall 2012 trimester, *The Joy of Christmas: A Celebration For Chorus And Harp*, we present a wonderful variety of music—music familiar, music new, music of joy, music of contemplation—that expresses the specialness of this time of year.

ADAM LAY YBOUNDEN - BORIS ORD

Boris Ord (1897-1961)

Organist/harpsichordist/conductor Boris (Bernhard) Ord was born into a musical family in Clifton, Bristol England in 1897. He attended Clifton College and won a scholarship to the Royal College of Music, where he studied organ with Sir Walter Parratt. In 1916, he served in the military as a member of the Artists' Rifles, and later during World War I served as a pilot in the Royal Flying Corps.

In 1919, Ord entered Corpus Christi College, Cambridge University, as their organ scholar. His interest in early music prompted him to found the Cambridge University Madrigal Society in 1920. King's College rewarded that effort in 1923 by giving Ord a fellowship. In 1927, he went to Cologne, Germany, to serve as a staff member of the Cologne Opera. Upon his return to Cambridge in 1928, he conducted an important performance of Stravinsky's *The Soldier's Tale*.

From 1929 to 1957, Boris Ord was the organist and choir director at King's College, Cambridge, as well as the Cambridge University organist. Ord's appointment as choir director is interesting, because he had never been a singer, either as a boy chorister or as a member of a church or secular chorus. Before he accepted this position, he was already well known as a keyboard artist and conductor. Hugh J. McClean, writing in *The New Grove Dictionary of Music and Musicians* comments, "His annual performances from open score of Bach's *Art of the Fugue* on the King's College organ were a tour de force".

In 1936, Ord became the director of the Cambridge University Musical Society, a position he held until 1954. He broadened the group's repertoire to include a much wider range of compositions, and conducted them in several notable performances, including Handel's *Saul* (1937), *Solomon* (1948) and Vaughan Williams' *The Pilgrim's Progress* (1954). He was a Lecturer in Music at Cambridge from 1936 to 1958. From early 1941 to Christmas 1945, Ord took a leave from King's College to serve as a pilot with the Royal Air Force. During this time, Harold Darke was the interim choir director. Ord returned in 1946 and remained until 1957, when he resigned because of illness. In 1955, he received an honorary Doctor of Music degree from the University of Durham, and in 1960, another from Cambridge University. He was made a Commander of the Order of the British Empire in 1958. He died in 1961.

Boris Ord is among those initially responsible for bringing the King's College Choir to its international prominence. Although never trained as a choral scholar, he demanded his choristers sensitively and correctly perform music from medieval to contemporary with the highest quality of technical skill and musicality.

Ord influenced many future English organ and choral artists, including David Willcocks, John Alldis, and Louis Halsey. George Guest, St. John's College, Cambridge, organist and choir director noted, "In the late 1940s some of us in Cambridge used to watch Boris Ord rehearsing his choir with little less than awe. We admired his technique but, above all, were electrified by his personality – and it was his *personality*, of course, which inspired his choir. It was partly to do with his choice of words, partly to do with the particularly characteristic sound of his voice, partly to do with the precision and rhythmic vitality of his gestures, but, above all, to do with his eyes – it is in the *eyes* of a conductor that a member of the choir finds inspiration".

Ord also was responsible for making the King's College Choir prominent through recordings and radio broadcasts. By permitting the Choir's annual Christmas Nine Lessons and Carols service to be broadcast on the radio, he developed an international audience. In 1935, the Choir toured Holland, Germany, Denmark, and Sweden. Andrew Parker comments, "The effect made by the singers at that time, under Ord's direction, should not be underestimated; it has been said that his was the influence which kindled the modern tradition of choral singing in Sweden".

Stephen Cleobury, current organist and choir director at King's College comments, "Boris Ord was one of those rare musicians who became a legend in his lifetime. His musical sympathies were wide: he spent a year working at the opera in Cologne (his love for *Boris Godunov* giving friends the idea of replacing his real Christian name, Bernhard, with that by which he became universally known), and he was a pioneer in the early music movement, being a harpsichordist of some distinction and, for example, performing 17th-century verse anthems with viols. He was one of the first 'cathedral' musicians to give priority to the training of his choir rather than to organ-playing, fine accompanist though he was".

Adam Lay Ybounden

Boris Ord published one composition, the beautiful 1957 carol, *Adam Lay Ybounden*. This anonymous 15th century carol is found in the British Library's Sloane Manuscript. The text refers to Adam's consumption of the apple, an act that kept mankind in bondage until the coming of Jesus. However, if Adam HADN'T eaten the apple, Mary never would have become the Queen of Heaven. Keyte and Parrott comment that no contemporary settings of the text exist, but that many 20th century composers set it including Peter Warlock, John Ireland, Benjamin Britten (entitled *Deo Gracias* in his *Ceremony of Carols*), and Boris Ord.

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.

And all was for an apple,
An apple that he took,
As clerkès finden
Written in their book.

Né had the apple taken been
The apple taken been,
Né had never our lady
Abeen heavené queen.

Blessèd be the time
That apple taken was.
Therefore we moun (*must*) singen
Deo Gracias!

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

*If Adam hadn't eaten the apple (to set the stage for the
coming of The Messiah),
Mary never would have become Queen of Heaven
(Mother of Jesus, the Redeemer.)*

*Blessed was that time when Adam ate the apple
(because it led to the coming of The Messiah).
Thus we may sing,
Thanks be to God!*

HYMN TO THE VIRGIN & CEREMONY OF CAROLS - BENJAMIN BRITTEN

Benjamin Britten (1913-1976)

Considered by many as the most important 20th-century English composer, Benjamin Britten was born in Lowestoft, England. His mother was an amateur singer, and he began composing at the age of five. English composer Frank Bridge noticed the talented youth at the 1924 Norwich

Festival, and accepted young Britten as a pupil. Bridge helped Britten to develop excellent compositional technique, and introduced him to the music of other composers, from England as well as from abroad.

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

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

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

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

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

Hymn to the Virgin

In September 1928, young Britten left home to attend Gresham's, a public school at Holt in northern Norfolk. His two years at the school were musically fruitful, as he was able to compose a variety of works. The 16-year-old youth composed *Hymn to the Virgin* on July 9, 1930, when he spent several hours in sickbay at the school. Set to an anonymous 13th century text, this gentle *a cappella* work for large chorus and chamber chorus has a wonderful antiphonal sense of comment and answer, as the large chorus asks a question or makes a statement, and the chamber chorus responds. The *Hymn* is one of Britten's earliest published works. He revised it in 1934, and transposed it down a semi-tone, publishing it in 1935. The text is *macaronic*, written in two languages, here English and Latin. The large chorus sings the English, and the small chorus answers in Latin.

Of one that is so fair and bright
Velut maris stella, (Like the star of the sea,)
 Brighter than the day is light,
Parens et puella: (Parent and maiden:)
 I cry to thee, thou see to me,
 Lady, pray thy Son for me
Tam pia, (So tender,)
 That I may come to thee.
Maria! (Mary!)

All this world was forlorn
Eva peccatrice, (Eve was a sinner,)
 Till our Lord was y-born
De te genetrix. (Of you, his mother,)
 With ave it went away ('ave' = 'hail'. Eve's sins went away when Jesus was hailed as the Savior. Eve's name in Latin is Eva, 'ave' spelled backwards. This line makes a play upon words.)
 Darkest night, and comes the day
Salutis; (Of salvation;)
 The well springeth out of thee.
Virtutis. (Of virtue.)

Lady, flow'r of ev'rything,
Rosa sine spina, (Rose without thorns,)
 Thou bare Jesu, Heaven's King,
Gratia divina: (By divine grace:)
 Of all thou bear'st the prize,
 Lady, queen of paradise
Electa: (Chosen)
 Maid mild, mother es Effecta.
Effecta. (You are fulfilled.)

Ceremony of Carols

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

1. Procession

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

Hodie Christus natus est:	<i>Today Christ is born;</i>
hodie Salvator apparuit:	<i>today the Saviour has appeared;</i>
Hodie in terra canunt angeli:	<i>today the Angels sing,</i>
laetantur archangeli:	<i>the Archangels rejoice;</i>
Hodie exultant justi dicentes:	<i>today the righteous rejoice, saying:</i>
gloria in excelsis Deo.	<i>Glory to God in the highest.</i>
Alleluia!	<i>Alleluia!</i>
Anonymous	

2. Wolcum Yole!

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

Wolcum Yole!	<i>Welcome, Yule (an older, pagan winter solstice festival; also, the feast of Jesus' nativity, held on December 25))</i>
Wolcum be thou hevene king,	<i>Welcome be Thou, heavenly King,</i>
Wolcum, born in one morning,	<i>Welcome born on this morning,</i>
Wolcum for whom we sall sing!	<i>Welcome for whom we shall sing,</i>
Wolcum Yole!	<i>Welcome, Yule!</i>
Wolcum be ye, Stevene and Jon,	<i>Welcome be ye, Stephen and John (St. Stephen, the first Christian martyr, whose feast day is December 26, and St. John the Evangelist, whose feast day is December 27)</i>
Wolcom, Innocentes everyone,	<i>Welcome, Innocents, ev'ry one, (Holy Innocents Day, December 28, commemorating King Herod's slaughter of male children)</i>
Wolcum, Thomas marter one,	<i>Welcome, Thomas, Martyred one (Thomas Becket, Archbishop of Canterbury, murdered in Canterbury Cathedral, December 29, 1170)</i>
Wolcum Yole!	<i>Welcome, Yule!</i>
Wolcum be ye, good Newe Yere,	<i>Welcome be ye, good New Year,</i>
Wolcum, Twelfthe day both in fere,	<i>Welcome, Twelfth day (twelfth day after Christmas; Epiphany, the last day of Christmas in the Western Christian calendar), both (New Year's Day and Epiphany) almost here ('fere' can mean 'well-nigh')</i>
Wolcum, Seintes lefe and dere,	<i>Welcome, Saints, loved and dear,</i>
Wolcum Yole!	<i>Welcome, Yule!</i>

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

*Welcome be ye, Candlemas (February 2, feast of
 the purification of the Virgin Mary, held at a
 time when it was believed that women were
 impure for six weeks after giving birth.)
 Welcome be ye, Queen of Bliss,
 Welcome, both to more and less,
 Welcome, Yule!*

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

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

3. There Is No Rose

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

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

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

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

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

For in this rose contained was
 Heaven and earth in litel space,
Res miranda (How marvelous.)
 By that rose we may well see

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

There be one God in persons three,
Pares forma (Of equal form.)

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

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

*The angels sang to the shepherds,
 "Glory to God in the highest."
 Let us rejoice.*

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

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

4a. That Yongë Child

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

That yongë child when it gan weep With song she lulled him asleep: That was so sweet a melody It passed alle minstrelsy. The nightingalë sang also: Her song is hoarse and nought thereto: Whoso attendeth to her song And leaveth the first then doth he wrong. Anonymous	<i>That young child when it began to cry With song she lulled him to sleep. Her song had such a sweet melody that It surpassed all the playing by minstrels. The nightingale also sang. Her song is hoarse and nothing. Who listens to the nightingale's song (earthly music) And not the mother's is taking the wrong path.</i>
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4b. Balulalow

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

O my deare hert, young Jesu sweet, Prepare thy creddil in my spreit, And I sall rock thee to my hert, And never mair from thee depart. But I sall praise thee evermoir With sanges sweet unto they gloir: The knees of my hert sall I bow, And sing that richt Balulalow.	<i>O my dear heart, young Jesus sweet Prepare thy cradle in my spirit, And I shall rock thee in my heart And never more from thee depart. But I shall praise thee evermore With sweet songs to thy glory: The knees of my heart shall I bow And sing that good lullaby.</i>
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James, John and Robert Wedderburn

Martin Luther's original text:

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

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

is translated by Catherine Winkworth in 1855 as:

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

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

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

5. As Dew In Aprille

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

I sing of a maiden
That is makeles: (*unmatched, without sin*)
King of all kings
To her son she ches. (*chose*)
He came al so stille
There his moder was,
As dew in Aprille
That falleth on the grass.

He came al so stille,
To his moder's bour, (*bower*)
As dew in Aprille
That falleth on the flour. (*flower*)
He came al so stille
There his moder lay,
As dew in Aprille
That falleth on the spray.

Moder and mayden
Was never none but she:
Well may such a lady
Goddës moder be.

Anonymous

*I sing of a maiden who is without peer, without sin.
She chose the King of Kings to be her son.
He came as silently to where his mother was
As the April dew that falls on the grass.
(In medieval times, the formation of dew
was seen as a miraculous occurrence, rather
than a natural result of water condensation
resulting from cool air. Jesus' conception also
was a miracle and a mystery.)*

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

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

6. This Little Babe

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

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

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

7. Interlude (Harp Solo)

8. In Freezing Winter Night

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

Behold, a silly tender babe, in freezing winter night,
In homely manger trembling lies; alas, a piteous sight!
The inns are full; no man will yield, this little pilgrim bed.
But forced he is with silly beasts, in crib to shroud his head.
Despise him not for lying there, first, what he is enquire,
An orient pearl is often found in depth of dirty mire.
Weigh not his crib, his wooden dish, nor beasts that by him feed;
Weight not his mother's poor attire nor Joseph's simple weed.
This stable is a Prince's court, this crib his chair of State;
The beasts are parcel of his pomp, the wooden dish his plate.
The persons in that poor attire, his royal liveries wear;
The Prince himself is come from heav'n; this pomp is prized there.
With joy approach, O Christian wight, (*being/person*) do homage to thy King;
And highly praise his humble pomp, which he from Heav'n doth bring.

Robert Southwell

9. Spring Carol

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

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

Pleasure it is to hear iwis, (<i>certainly</i>)	<i>It certainly is a pleasure to hear</i>
The Birdes sing.	<i>The birds sing.</i>
The deer in the dale,	<i>The deer in the dale,</i>
The sheep in the vale,	<i>The sheep in the valley,</i>
The corn springing.	<i>The grain springing forth.</i>
God's purveyance (<i>foresight</i>)	<i>God had the foresight to</i>
For sustenance,	<i>Provide support and nourishment</i>
It is for man.	<i>For mankind.</i>
Then we always	<i>We praise him</i>
To give him praise	<i>And thank him for that.</i>
And thank him than.	

William Cornysh

10. Deo Gracias

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

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

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

Anonymous

Thanks be to God!
Adam (and through him all mankind) lay
constrained,
Bound by a tie, a cord (by the sin which Adam
had committed in the Garden of Eden).
Humanity lived with this sin for four thousand
winters (until The Messiah was born.)
It all was because of an apple, the apple that
Adam took,
As clerics and scholars have discovered written in
their book (the Bible?)
If Adam hadn't eaten the apple (to set the stage for
the coming of The Messiah),
Mary never would have become Queen of Heaven
(Mother of Jesus, the Redeemer.)
Blessed was that time when Adam ate the apple
(because it led to the coming of The Messiah).
Thus we may sing, Thanks be to God!

11. Recession

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

Anonymous

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

SEVEN JOYS OF CHRISTMAS - KIRKE MECHEM

Kirke Mechem (1925-)

A native of Wichita, Kansas, San Francisco's Kirke Mechem comes from a creative family. His father 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. Since 1972, he has been a full-time composer, lecturer, and conductor.

Kirke Mechem has composed over 200 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 *Songs of the Slave*, 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*. *John Brown* received its premiere in 2008 as a celebration of Lyric Opera Kansas City's 50th anniversary and the opening of its new opera house. Mechem's *The Rivals*, an American version of Richard Sheridan's 18th century English play,

The Rivals, received its world premiere in 2011 by Milwaukee's Skylight Opera. Mechem recently completed an opera based on Jane Austen's *Pride and Prejudice*.

Kirke Mechem is the recipient of numerous honors and commissions from many groups, including the United Nations, 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. 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.

Seven Joys Of Christmas

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Refrain

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

Refrain

Original German text: There are many variants:

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

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

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

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

Original Latin text:

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

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

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

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

Willie, take your little drum,
With your whistle, Robin, come!
When we hear the fife and drum,
Turelurelu, patapatapan,
When we hear the fife and drum,
Christmas should be frolicsome.
Thus the men of olden days
Loved the King of kings to praise:

When they hear the fife and drum,
Turelurelu, patapatapan,
Sure our children won't be dumb!
God and man are now become
More at one than fife and drum.
When you hear the fife and drum,
Turelurelu, patapatapan,
Dance and make the village hum!

Here is the original French:

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

*C'était la mode autrefois,
De louer le Roi des rois,
Au son de ces instruments,*

*Turelurelu, patapatapan,
Au son de ces instruments,
Il nous en faut faire autant.*

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

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

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

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

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

Original text:

*Hitotsu toya
Hito ya akaréba.
Nigiyaka dé,
Nigiyaka dé.
Okazari tatétaru
Matsu kazari,
Matsu kazari.*

*Hutatsu toya
Huta ba no matsu wa.
Iro yo té.
Iro yo té.
Sangai matsu wa
Kazusa yama,
Kazusa yama.*

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

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

On December twenty-fifth, sing fum,
fum, fum!
On December twenty-fifth, sing fum,
fum, fum!
He is born of God's pure love,
The Son of God, the Son of God;
He is born of Virgin Mary

*Veintecinco de diciembre,
Fum, fum, fum!
Veinticinco de diciembre,
Fum, fum, fum!
Nacido ha por nuestro amor,
El Nino Dios,
Hoy de la virgen Maria*

In this night so cold and dreary,
Fum, fum, fum!

*En esta noche tan fria,
Fum, fum, fum!*

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

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

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

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

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

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

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

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

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

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

THE OXEN - MARJORIE HESS

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. 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, to perform her operas and other 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 has her own band, Blackstone Bosch.

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. Thomas 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 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 of the 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 for poultry*) by yonder coomb (*small valley*)
 Our childhood used to know,"
 I should go with him in the gloom,
 Hoping it might be so.

THE SHEPHERD'S CAROL & GOD SO LOVED THE WORLD - Bob Chilcott

Robert (Bob) Chilcott (1955-)

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 will see 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.

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.

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 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 Sansom 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.

God So Loved The World

Bob Chilcott sets this powerful text with lyrical and gentle melody. David Hale Mooney comments, "His sensitive setting of this text, so central to the Christian faith, shows his penchant for sweet, haunting melodies and subtle harmonies, and is absent of any overt sentimentality."

God so loved the world, that he gave his only begotten Son,
that whosoever believeth in him should not perish,
but have everlasting life.

John 3:16

THERE IS NO ROSE OF SUCH VIRTUE - ROBERT H. YOUNG

Robert H. Young (1923-2011)

Composer, conductor, and teacher Robert H. Young was a local boy. Born in Santa Cruz in 1923, he received his education in the Santa Cruz Public Schools. Upon graduation, he enlisted in the U.S. Marine Corps, serving from 1941 to 1945. He received his Bachelor of Music degree from Otterbein College (1950), his Master of Music degree from Northwestern University (1951), and his Doctor of Musical Arts in Church Music degree from the University of Southern California (1959).

After graduation, Young served as a Minister of Music for various California churches in Huntington Park, Oakland, and Los Angeles. For a short period of time, he was a faculty member of the San Francisco Baptist Seminary. In 1962, he became the Mary Gibbs Jones Professor of Music at Baylor University, serving in a variety of positions until his retirement in 1993. One of his many accomplishments was the founding of the Baylor Chamber Singers, a collegiate chorus that received national prominence under his direction. Upon retirement, he was appointed Conductor Emeritus for Choral Music, conducting choral music workshops, directing concert performances, and continuing to compose commissioned works.

Robert Young also had an interest in community choruses, and was the founder of the Waco Community Chorus. In addition, he was the choir director at St. Paul's Episcopal Church, Waco, Texas, for 27 years.

Throughout his career as a teacher and choral conductor, Robert Young also composed over 100 choral works, both sacred and secular. Nick Strimple notes that Young's compositions pay homage to the great English Cathedral tradition and such composers as Ralph Vaughan Williams and Healey Willan. Young is one of the modern church composers to create a new American style of hymnody. Many of his compositions have become part of the standard choral repertoire.

Young was an award-winning member of ASCAP and had his music published by a number of prominent American publishers. In 1997, he was named Distinguished Music Alumnus at Otterbein College, and in 2005, he received the Texas Choral Excellence Award from the Texas Choral Directors Association. He was active in professional associations, including the Texas Choral Directors Association, Pi Kappa Lambda music honor society, the Hymn Society of America, and the Choral Conductors Guild. He also was the co-author of the 1970 monograph, *The Anthem in England and America*. He died in 2011.

There Is No Rose Of Such Virtue

Composed in 1980, *There Is No Rose* is one of Robert Young's most beloved compositions. This text has been set by composers since medieval times, including by Benjamin Britten in *A Ceremony of Carols*. Young divides the work into three sections. The first section is calm and reflective in describing the wonder of Mary and the amazing event of this special birth. The second section is more intense in rhythm and dynamics as the listener hears of the great joy expressed when angels tell the shepherds the good news. In the third section, Young returns to the contemplative mood of the first section, with subtle ornamentation indicating the quiet joy of knowledge that an extraordinary event has occurred.

There is no rose of such virtue
As is the rose that bare Jesu;
 Alleluia. (Praise ye the Lord.)
For in this rose contained was
Heaven and earth in little space;
 Res miranda (How marvelous.)
By that rose we may well see
That He is God in persons three;

Pari forma (Of equal form.)
The angels sung the shepherds to:
 Gloria in excelsis Deo.
 Gaudeamus (Let us rejoice.)
Leave we all this worldly mirth,
And follow we this joyful birth.
 Transeamus (Let us go hence.)
 Anonymous

ALLELUYA, A NEW WORK IS COME ON HAND - PETER WISHART

Peter Wishart (1921-1984)

Born in Crowborough, England in 1921, composer and teacher Peter Wishart studied with composer Victor Hely-Hutchinson at Birmingham University from 1938 to 1941, receiving his Bachelor's degree in music. In 1947-1948, he studied with composer Nadia Boulanger in Paris.

Wishart had dual careers as a composer and a teacher of composition. His earliest compositions date from 1948. After completing his studies with Boulanger, he returned to Birmingham to teach at the Midland Institute. In 1950, he became a professor of composition at Birmingham University, where he wrote one of his significant publications, *Harmony: A Study of the Practice of the Great Masters* (1956). In 1959 he moved to London, and in 1961 began teaching at the Guildhall School of Music. He became a lecturer at King's College, London, in 1972, and was appointed a professor of music at Reading University in 1977, a position he held until his death.

Peter Wishart composed in a variety of genres, including operas, concerti, chamber music, orchestral works, songs, and choral works. He is known for his various carol settings. He died in 1984. In his memory, the Reading University Music Department established the Peter Wishart Memorial Prize, an annual award to a senior in the department.

A dedicated gardener, Wishart created the gardens at Jackdaws, his home in the beautiful Vallis Vale, Great Elm, Somerset. After his death, his wife, Maureen Lehane, a noted mezzo-soprano, established an annual music festival in his memory. The festival ran until 1998. In 1993, Mrs. Wishart established the Jackdaws Music Education Trust, an outgrowth of the festival. The Trust provides successful residential day and weekend music education courses for the public, from children to seniors, taught by noted international musicians. The Trust also supports a concert series and awards for promising young musicians.

Alleluya, A New Work Is Come On Hand

Peter Wishart's setting of this anonymous 15th century text was published in 1952, the third in a set of three carols. It is his most well-known and popular work, expressing the absolute joy of the season. Each of its three verses is separated by a cascade of *alleluyas*, resembling a peal of bells.

Alleluya!
A new work is come on hand
Through might and grace of God's son
To save the lost of every land.
For now is free that erst was bound.
We may well sing Alleluya!
Now is fulfilled the prophecy
Of David and of Jeremy
And also of Isaiah.
Sing we therefore both loud and high
Alleluya!
Alleluya, this sweetè song
Out of a green branch it sprung;
God send us the life that lasteth long.
Now joy and bliss be him among
That thus can sing Alleluya!

Anonymous

GLORIA TIBI DOMINE FROM THREE MOTETS - KIRKE MECHEM

Kirke Mechem

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).

Program notes by Helene Whitson

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THE PERFORMERS

Robert Gurney, Music Director

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. Mr. Gurney is the Co-Founder of the San Francisco Lyric Chorus and served as Music Director from its inception in 1995 through Summer 2009.

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.

Meredith Clark, Harp

Harpist Meredith Clark's love for music and performing has taken her to stages all over the world. She is a powerful, dynamic and multifaceted musician who excels in solo, chamber and orchestral performance. Meredith has quickly established herself in the San Francisco area; having performed as guest principal harpist with the San Francisco Symphony, and with many other orchestras and groups in Northern California. Along with frequently performing with orchestras in the Bay Area, Meredith teaches for Berkeley's Young Musicians Program and in January will begin performing for the San Francisco Symphony's Adventures in Music program.

Before moving to California, Meredith completed her Master of Music Degree in harp performance from the Cleveland Institute of Music, as well as a Bachelor of Music from the Oberlin Conservatory of Music, both while studying under Yolanda Kondonassis. She earned the honor of playing principal harpist for the Oberlin Symphony Orchestra in a tour of China in January 2006, as well as in a performance at Carnegie Hall in January 2007 under the direction of Robert Spano. Meredith played for a number of orchestras in Ohio, West Virginia, Indiana, and Nebraska while completing her studies.

An avid performer of contemporary music, Meredith has played with Berkeley's Eco Ensemble and just played with the San Francisco Contemporary Chamber Players in a celebration of John Cage. She has had the pleasure of working directly with composers such as Helmut Lachenmann, Daniel Pinkham, and many others, including Lewis Nielson who wrote a chamber work for harp, cello and percussion expressly for her, which she premiered in New York City in June 2008.

Meredith is passionate about new music, and feels it is important to help the composers and audiences of today understand and appreciate the great potential of the harp.

At home on stage as a soloist, Meredith was invited to perform the Ginastera *Harp Concerto* at the famed Gewandhaus in Leipzig, Germany, in April 2009, marking her international solo debut. Also a winner of the Cleveland Institute of Music concerto competition, she performed as a soloist during CIM's opening orchestra concert of the 2009-2010 year. Meredith has been a prizewinner in the Cynthia Mitchell Woods Young Artist Competition, American String Teachers Association competition, and competed in the International Harp Contest in Israel and the International Harp Competition and Festival in the Netherlands.

In addition to studying with Yolanda Kondonassis, Meredith has studied with the late Alice Chalifoux, Heidi Lehwald, Paula Page, Ellen Ritscher, Susan Pejovich, and Sydney Howell, as well as performing in master classes with Ann Hobson Pilot, Erika Waardenburg, Joan Holland, and Rebecca Anstine Smith. Meredith Clark is a native of Fort Worth, Texas.

Meryl Amland, Soprano

Meryl Amland has been singing ever since she can remember. She started singing *The Little Mermaid* in the bathtub at the tender age of 3, and then moved up to church choir in grade school. Meryl was also involved in her chorus in high school, and in college at Ave Maria University. Meryl has been singing with the San Francisco Lyric Chorus since Fall 2010.

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 Marc Antoine Charpentier's *In nativitate 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*, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315), and the *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*.

Elizabeth Murdock, Soprano

Elizabeth Murdock grew up in Eugene, Oregon, where she participated in a variety of musical activities. She studied piano through high school, sang with her church choir, and performed in several community theater musical productions. She also played the flute with the Eugene Youth Symphony and with various chamber music ensembles in college. Elizabeth graduated from Yale University with a B.A. in Humanities. She lives in San Francisco and works as a wildlife conservationist and organizational development consultant.

Kristen Schultz Oliver, Alto

Kristen has been a singer for more than thirty years and is happy to call the Lyric Chorus her musical home for the past two years. During her studies at Oberlin College and Conservatory, Kristen sang with the Women's Chorus and the College Choir (once under the baton of Robert Shaw), and co-founded a small vocal jazz ensemble called the Offbeats. Kristen studied voice with Martin Banner in the Catskills, New York and with Eduardo Mendelievich in San Francisco. Under Maestro Mendelievich, she sang with Creative Voices for many years and appeared on their "Café Buenos Aires" recording made at Skywalker Sound. Kristen is delighted to be singing some of her favorite Britten pieces this season with SFLC.

Blythe Tai, Alto

Blythe Tai is in her premiere season with the San Francisco Lyric Chorus. She was most recently a private student with mezzo-soprano Susana Poretsky. Blythe studied music and English at the University of California Santa Barbara, where she sang in numerous groups, including the UCSB Chamber Choir, New Century Voices, the UCSB University Singers, and the UCSB Opera Chorus. She held two terms as president with the UCSB Chamber Choir, and participated in the group's 2009 tour through Italy as both a chorus member and soloist. Blythe played the featured role of 'The Boss' in the televised and staged premieres of *Dr. Daphne* in 2010. Blythe worked as the vocal director for The Paperback Theatre Company, a group that exclusively performed premieres of new musicals. She was the student director for the UCSB Opera Department from 2008-2010. In addition to SFLC, Blythe currently sings with the Bay Area Classical Harmonies Choir and is an active alumna and volunteer with the Piedmont East Bay Children's Choir.

Matt Nolan, Tenor

Matt Nolan studied at the University of Wisconsin-Madison, where he was a member of Concert Choir, Masters Singers, and the Choral Union. He spent three of those years singing in an all male cappella group called the UW MadHatters. After graduating, he spent a year in a professional pop cappella group known as BC3 before transitioning to a career in education. Since moving to the Bay area he has devoted most of his musical energy to singing in the shower, although he has also spent time singing in the all-male acappella group, the "Richter Scales," as well as with his elementary school classes at the Nea Community Learning Center, in Alameda.

Brandon Seelye, Tenor

Tenor Brandon Seelye attended the University of Wisconsin at Madison. He sang with various cappella groups in college, as well as with community choirs in Los Angeles. He also sang with the New West Symphony, Los Robles Master Chorale, and the MadHatters, an cappella group. This season is his first with the San Francisco Lyric Chorus.

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 \$60,000 per year. Chorus members pay dues of \$100 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

Monetary gifts of any amount are therefore most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077. Donations also may be mailed to the following address: Treasurer, San Francisco Lyric Chorus, 1824 Arch St., Berkeley, CA 94709.

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For as little as \$30, you can support the San Francisco Lyric Chorus by "adopting" your favorite singer. For \$100 or more, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150 or more, you can adopt our fabulous Music Director, Robert Gurney.

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In memory of my grandmother

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Born in Hamilton, MI on Feb 25, 1902

and passed away on Oct 31, 2012 in Kalamazoo, MI.

She started playing piano at the age of 3 and eventually played organ
for 45 years at Central United Methodist Church in Lake Odessa, MI.

She continued to enjoy playing even a few months ago, showing us you're
never too old for music! Her passion for music lives on in me.

Mark Bartlett



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Thank you!

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

Shirley Drexler

Thank you, Valerie—my musical soulmate

Kristen Schultz Oliver

To my husband David who cares for our kids while I rehearse and comes to my performances, I love you!

To my friends Elizabeth Murdock and Mark Christiansen, I'm happy to sing with you again!

Marianne Wolf

In memory of Vera Seney, who taught me to read music before I learned to read books.

In memory of Auntie Anna Baribotti. Thanks for all those music lessons.

In memory of my dad, Paul Sedar, who never missed a concert.

Helene Whitson

A thousand thanks to our WONDERFUL SFLC choristers! Your hard work, musicianship, and dedication to choral music produced the beautiful concert we present today. You give of yourselves so that we can present beautiful music to our community. What an incredible gift!

Thank you, Robert, for your wonderfully sensitive musicianship and talent, and your passion for music. You inspire all of us to be the best we can be. With your guidance, we are able to share the fruits of this incredible art with our community. And thank you, Bill, for being. 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.

Thank you to our fantastic Board of Directors. Their knowledge, caring and support helps to guide us forward to develop, grow and become better and better. Thank you to our fabulous Section Representatives. They are our eyes and ears, working with their sections and the Music Director to create beautiful music.

Thank you to Diana Thompson, our wonderful Chorus Manager, who designs our beautiful postcards and flyers, as well as tweeting, friending, and posting our messages online. She also is our fantastic multi-tasking Concert Day manager.

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

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

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

Helene

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Robert Gurney, Music Director

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Leos Janáček	<i>Six Moravian Choruses (after Dvorák)</i>
Sergei Rachmaninoff	<i>Bogoroditse Devo</i>
Dmitri Bortnyansky	<i>Cherubic Hymn, No. 7</i>
Alexander Gretchaninoff	<i>Our Father * Nunc Dimmitis</i>
Nicolai Khedrov	<i>Otche Nash</i>
Sid Robinovitch	<i>Prayer Before Sleep from the Talmud Suite</i>
Franz Schubert	<i>Mass No. 2 in G</i>

REHEARSALS BEGIN MONDAY, January 14, 2013

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

Performances:

Saturday, April 27, 2013, 7 PM * Sunday, April 28, 2013, 5 PM

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

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Sergei Rachmaninoff *Bogoroditse Devo*
Dmitri Bortnyansky *Cherubic Hymn*, No. 7
Alexander Gretchaninoff *Our Father * Nunc Dimmitis*
Nicolai Khedrov *Otche Nash*
Sid Robinovitch *Prayer Before Sleep* from the *Talmud Suite*
Franz Schubert *Mass No. 2 in G*

Performances:
Saturday, April 27, 7 pm
Sunday, April 28, 5 pm

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Performances:
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 Matt Nolan%
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