



# Looking Back:

American Music Highlights  
from Our First 20 years



**San Francisco Lyric Chorus**

*Robert Gurney, Music Director*

*Jerome Lenk, Piano*

*Saturday, April 18 & Sunday, April 19, 2015*

*First Unitarian Universalist Church*

*San Francisco, California*

# San Francisco Lyric Chorus

Robert Gurney, *Music Director*

## Board of Directors

Helene Whitson, *President*

Karen Stella, *Secretary*

Bill Whitson, *Treasurer*

Julia Bergman, *Director*

Jim Bishop, *Director*

Linda Holbrook, *Director*

Nora Klebow, *Director*

Welcome to the Spring 2015 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*

*Thanks for helping us to maintain a distraction-free environment.*

# Program

<i>The Boatmen's Dance</i>		Aaron Copland
<i>The Golden Willow Tree</i>	Kevin Baum, tenor	Aaron Copland
<i>Hark, I Hear The Harps Eternal</i>		Alice Parker
	Cassandra Forth, soprano Fiona Friedland, soprano	
<i>Wondrous Love</i>		Alice Parker
<i>Tenting On The Old Campground</i>		Walter Kittredge
	Kevin Baum, tenor	
<i>How Can I Keep From Singing?</i>		J. David Moore
	Meredith Kiernan, soprano Kevin Baum, tenor Reuben Schwartz, tenor	
<i>Two Temperance Songs:</i> <i>Sparkling Water</i> <i>Sign Tonight</i>		Ralph Hunter, arr. William Thomas Giffe William Fisk Sherwin
<i>The Lobster Quadrille</i> (from <i>Alice in Wonderland</i> )		Irving Fine
<i>Father William</i> (from <i>Alice in Wonderland</i> )		Irving Fine

## INTERMISSION

<i>Blow Ye The Trumpet</i>	Kirke Mechem
<i>The Waking</i>	David Conte
<i>Shenandoah</i>	James Erb, arr.
<i>Water Night</i>	Eric Whitacre
<i>Animal Crackers I</i>	Eric Whitacre
<i>The Panther</i>	
<i>The Cow</i>	
<i>The Firefly</i>	
<i>Afternoon on a Hill</i>	Stephen Paulus

Jerome Lenk, Piano

# Program Notes

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

Summer 2015 will be a very special occasion. We have THREE celebrations—our 20th anniversary, the 100th anniversary of the Mission Dolores Basilica, where we will be singing, and the 100th anniversary of San Francisco's 1915 Panama Pacific International Exposition, the world's fair that celebrated the opening of the Panama Canal, as well as San Francisco's recovery from the devastating earthquake that took place just nine years earlier. We will be singing classical choral music performed at the PPIE.

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

---

---

## AARON COPLAND (1900-1990)

Quintessentially American composer, conductor, teacher, writer, and pianist Aaron Copland was born in Brooklyn, New York, in 1900. He was the youngest of five children of a successful Lithuanian-Jewish immigrant department store owner. He was musically adept as a young child. His sister, Laurine, taught him beginning piano, and introduced him to a wide variety of music, including ragtime and opera. When he was seven, he began composing little "songs" on the piano. He composed an opera, *Zenatello*, when he was eleven. He studied piano with Leopold Wolfsohn (a student of Dvorák) between 1913 and 1917, giving his first serious public performance when he was 17.

Around 1917, Copland decided upon music as a career. From 1917 to 1921, he studied harmony, counterpoint, sonata form, and composition with Rubin Goldmark, who also taught George Gershwin, continuing his piano studies with Victor Wittgenstein (1917 to 1919) and Clarence Adler (1919 to 1921). Although he received formal training in music structure from Goldmark, he had little exposure to the music of contemporary composers.

Aaron Copland did not attend college after his 1918 graduation from high school. Instead, he earned money by playing piano for dances and playing in chamber music groups for social events. He continued his musical education through attending a variety of local cultural events, including concerts, operas, and dance performances, as well as studying musical scores from the New York Public Library's vast and impressive collection. He published his first composition in 1921, *The Cat and The Mouse*, a work for piano. He also composed his first choral work, *Four Motets*, that same year. In addition, he composed several other piano works including his *Three Moods for Piano* (1920-1921), which includes his first use of jazz.

In 1921, Copland headed for Paris, where he had received a scholarship to the American Conservatory at Fontainebleau. At Fontainebleau, he was one of the first American students to come under the tutelage of the renowned teacher Nadia Boulanger. In fact, he was one of her favorite students. He continued to study composition with her until 1924. She was to be a great influence on his knowledge of European content, form, and technique, and he later used those forms to create works based in American folk music and rhythm. He also studied composition with Paul Antonin Vidal and conducting with Albert Wolff. He was a brilliant pianist, and between 1921 and 1924, studied piano with noted teacher Ricardo Viñes. He

learned from Paris' tremendous cultural resources, through visiting bookstores and museums, attending plays, concerts, and other performances. He also was able to hear contemporary music and meet contemporary composers. Boulanger was a mentor in helping him compose his first orchestra score—the ballet, *Grohg*. She introduced him to the conductor, Serge Koussevitzky, as well as to the famous musicians, artists, writers, and intellectuals in her circle. The meeting with Koussevitzky was fortuitous, since they collaborated on 12 Copland compositions.

The 23-year-old Copland returned to the United States in 1924, and in 1925, his *Organ Symphony* was first premiered in New York, and then in Boston with Koussevitzky. Based on its success and that of his other compositions, Copland was awarded a Guggenheim Fellowship in 1925, the first ever awarded to a composer. He also received a Guggenheim in 1926. He did not want an academic appointment, so this support allowed him to compose full-time. He supplemented his income through recitals, lectures, various awards, and small commissions. He also did some teaching and writing. He composed a variety of works during the next several years. He was a lecturer at New York's New School for Social Research for ten years, beginning in 1927. He also began a series of new music concerts with composer Roger Sessions, which ran from 1926 to 1931. He formed a group, the Young Composers Group, modeled on France's Les Six, gatherings in which young composers could come together and discuss their works. Also around this time, Copland joined the artistic community surrounding noted photographer Alfred Stieglitz, which included photographers Paul Strand, Edward Weston, Ansel Adams, Georgia O'Keefe, and Walker Evans. They were interested in American art that reflected American democratic ideals and portrayed the American experience.

Copland's interest in supporting American music and arts grew, and he was a supervisor of the Cos Cob Press, founded in 1929 to publish recent American music. In 1939, he was one of the co-founders of the American Music Center, devoted to the support of new American music. This interest in things American gave his career a new direction. The American Music Center also aided the careers of his contemporaries, including Roger Sessions, Roy Harris, Walter Piston, Virgil Thomson, and Carlos Chávez, as well as younger composers, including Paul Bowles, Vivian Fine, Marc Blitzstein, and Henry Brant.

In 1930, Copland completed his *Piano Variations*, the first of his compositions to be considered a major work. In 1932, his friend, Mexican composer Carlos Chávez, encouraged him to visit Mexico. He was deeply inspired by the folk music, rhythms, and vibrancy of Mexico. This visit resulted in the composition of such works as *El Salón México* (1937), named after a dance hall. In 1937, he met Leonard Bernstein, beginning what was to be a life-long friendship. In 1939, he completed his first film score--*The City*.

In the 1940s, Copland became interested in music for younger audiences. He composed such works as *The Second Hurricane*, a 1942 opera written for performance by high school students. In 1947, Harvard University commissioned his choral work, *In the Beginning*, for a symposium on music criticism.

It was Copland's work of the 1930s and 1940s which solidified his place in the annals of American music, including his scores of the American theme ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1944), which won the Pulitzer Prize and contained the first classical music presentation of *Simple Gifts*, *A Lincoln Portrait* (1942), and *Fanfare for the Common Man* (1942). He also began serious composition for film, writing the scores for *Of Mice and Men* (1939), *Our Town* (1940), *The North Star* (1943), *The Red Pony* (1948), and *The Heiress* (1949), setting new standards in film score composition. *Of Mice and Men*, *Our Town*, and *The North Star* were nominated for Academy Awards. He won the Academy Award for *The Heiress*.

One cannot look at the life of Aaron Copland without looking at the world of the 1930s through the 1950s. He was quite sensitive to world events and conditions. For example, in 1934, he gave speeches on behalf of rural farmers in Minnesota. He wrote articles about the music of the

people for the journal, *The New Masses*. His visits to Mexico made him aware of Mexico and its revolutionary government at the time. He participated in the 1949 World Peace Conference, which in the early 1950s resulted in his being called in front of Senator Joseph McCarthy's infamous Senate Permanent Subcommittee on Investigations and accused of being a Communist. He denied the charges, and they were never proven. Suspicion lingered, and a 1953 performance of his *Lincoln Portrait* was cancelled from the Eisenhower inaugural concert. Although that terrible time in American history tarnished and, in fact, destroyed, many American artists, Copland continued to build his career.

In the 1950s, Copland's music became serial, more twelve-tone in character, although he composed his second, harmonic style opera, *The Tender Land*, in 1954. *The Tender Land* includes two popular choral works, *The Promise of Living* and *Stomp Your Foot*. He turned more to conducting, teaching, lecturing, and writing, composing a few works here and there. He began an international conducting career in 1958, conducting for more than 20 years, both his own works and the works of others. He also conducted recordings of his orchestral and piano music so that posterity would know how he wanted the music performed. He conducted his last symphony in 1983.

Copland was an important teacher. He was the first American composer to serve as Harvard's Norton Professor of Poetics (1951-1952). His students include Samuel Adler, Elmer Bernstein, Paul Bowles, Mario Davidovsky, Jacob Druckman, Alberto Ginastera, Karl Korte, Alex North, Knut Nystedt, Einojuhani Rautavaara, Michael Tilson Thomas, Lester Trimble, and Raymond Wilding-White. By all accounts, he was a supportive and helpful teacher and mentor. He enjoyed being involved in music workshops and festivals as a guest conductor and teacher. He was especially devoted to the Berkshire Music Center at Tanglewood.

Copland was a prolific writer, including more than 60 music reviews and essays on various aspects of music. He also wrote three books: *What to Listen For in Music* (1939), *Our New Music* (1941), and *Music and Imagination* (1952).

Recipient of countless awards and degrees, Copland is considered one of the most important 20th century American composers. He received more than 30 honorary degrees (Princeton, Brandeis, Wesleyan, Temple, Harvard, Rutgers, Ohio State, New York University, Columbia, etc.), and awards, including the New York Music Critics Circle Award (1945), the Pulitzer Prize in Music (1945), election to the American Academy of Arts and Letters (1954), recipient of the Academy's Gold Medal (1956), serving as President of the Academy (1971), recipient of the MacDowell Medal (1961), Presidential Medal of Freedom (1964), Kennedy Center Honor (1979), Medal of the Arts (1986), and various international awards.

Copland's last two major works, *Connotations* (1962) and *Inscape* (1967), were orchestral pieces of an abstract nature. He stopped composing after 1972. He said, "It was exactly as if someone had simply turned off a faucet". He commented that he felt "lucky to have been given so long to be creative". He was diagnosed with Alzheimer's disease in the mid-1970s and died in 1990.

Aaron Copland was an American Renaissance man—gifted in many different areas. He was a composer, writer, critic, performer, teacher, mentor, and lecturer. He composed in a wide variety of genres: two operas, six ballets, eight film scores, several television scores, incidental music for plays, chamber music, three symphonies, concerti, choral works, both a cappella and accompanied, songs for solo voice and accompaniment, and works for keyboard. Anthony Burton comments, "As the director Spike Lee said, explaining why he had drawn on numerous Copland scores for his basketball film, *He Got Game*: 'When I listen to his music, I hear America'."

## OLD AMERICAN SONGS

In the late 1940's, Aaron Copland needed new compositional inspiration. He had been composing at such a furious pace that he wanted to refresh himself and go in a slightly different direction. His good friend, Benjamin Britten, suggested that he might explore English and

American folksongs and ballads. Copland began to look at collections of folksongs and similar materials, such as the original materials collected by musical anthropologists John and Alan Lomax. He researched in collections at the Library of Congress, Brown University, and other repositories and found a number of compositions to arrange. He chose five songs for his first set of what he would call *Old American Songs: The Boatmen's Dance, The Dodger, Long Time Ago, Simple Gifts, and I Bought Me A Cat*. He arranged them for medium voice and piano. Published in 1950, they had their world premiere at the 1950 Aldeburgh Festival in England, with tenor Peter Pears as soloist and Benjamin Britten as pianist. The American premiere was held in New York in January 1951, with baritone William Warfield as the soloist, accompanied by Aaron Copland on the piano.

*Old American Songs, First Set*, was such a success that Copland selected and arranged five more songs, premiering them in 1952, with William Warfield as the soloist. The second set includes *The Little Horses, Zion's Walls, The Golden Willow Tree, At The River, and Ching-a-Ring-Chaw*. This set also was immensely popular, and Copland received many requests for different arrangements, both vocal and instrumental. Between 1954 and 1957, he transcribed them for solo voice and orchestra. Choruses wanted to sing these works, and Copland authorized other composers to arrange them. His good friend, Irving Fine (1914-1962), a distinguished composer in his own right, created choral arrangements for six of the songs, including *The Boatmen's Dance*. We sing a later arrangement of Copland's *The Golden Willow Tree*, arranged by prominent British conductor/composer/arranger Gregory Rose. *The Golden Willow Tree* was the last of the *Old American Songs* to be arranged for chorus. Even though we are singing choral arrangements of Copland's original arrangements, the choral arrangements are true to Copland's compositions. The accompaniment is the same in most areas, and the arrangers often pick phrases from that accompaniment to set for chorus, or create contrasting materials.

## BOATMEN'S DANCE (MINSTREL SONG—1843)

*The Boatmen's Dance* is a minstrel tune by Daniel Decatur Emmett, composer of *Dixie*, and appeared in 1843. It was published in S. Foster Damon's *Series of Old American Songs*. Copland creates two different moods in this composition. The soloist sings the refrain, "High row the boatmen row...", echoed by the chorus, giving the impression of a boat floating lazily down the Ohio River. In the second, livelier section, the boatman describes his offshore activities, with the text soon taken up by the chorus. Copland creates an accompaniment reminiscent of a banjo strumming.

## THE GOLDEN WILLOW TREE (ANGLO-AMERICAN BALLAD)

*The Golden Willow Tree* is a sea song and story, No. 286 in the *Child Ballads*. One of the most significant collectors of English and Scottish ballad and song texts was an American, Francis James Child (1825-1896), the first Harvard Professor of English. His multivolume set of 305 English and Scottish ballads, along with their American variants, is entitled *English and Scottish Popular Ballads*. This 10-volume set was published between 1882 and 1898, and was the most complete set of texts found at that time.

*The Golden Willow Tree*, also known as *The Golden Vanity* or *The Sweet Trinity*, exists in hundreds of different variations and in many different geographical settings. Francis Child traced the song back to a 1635 broadside in which Sir Walter Raleigh sails a ship named *The Sweet Trinity*. The combatants in the different versions can be British, French, Spanish, Turkish, and/or American. The story is roughly the same. A ship is in danger from another ship. The captain offers all sorts of rewards to anyone who will sink the other ship. No one will go, until finally a cabin or carpenter boy says he will go. He swims to the other ship, bores holes in it, and sinks it. The story endings vary somewhat. The boy swims back to his ship, but the captain refuses to let him on board, so he dies in the sea. In other versions, he is pulled from the water by the crew, but he

dies on deck. In the New England version of the story, the boy sinks BOTH ships and is rescued by a third.

Benjamin Britten created a children's opera based on the story of *The Golden Vanity*. It was commissioned by the Vienna Boys Choir in 1966 and received its premiere in 1967 at the Aldeburgh Festival.

## BOATMEN'S DANCE

High row the boatmen row,  
Floatin' down the river the Ohio.

The boatmen dance, the boatmen sing,  
The boatmen up to ev'ry thing.  
And when the boatman gets on shore,  
He spends his cash and works for more.

Then dance the boatmen dance,  
O dance the boatmen dance,  
O dance all night 'til broad daylight,  
And go home with the gals in the mornin'.

I went on board the other day  
To see what the boatmen had to say.  
There I let my passion loose,  
An' they cram me in the callaboose.

O dance the boatmen dance,  
O dance all night 'til broad daylight,  
And go home with the gals in the mornin'.

The boatman is a thrifty man.  
There's none can do as the boatman can.  
I never see a pretty gal in my life,  
But that she was a boatman's wife.

O dance the boatmen dance,  
O dance all night 'til broad daylight,  
And go home with the gals in the mornin'.

High row the boatmen row,  
Floatin' down the river the Ohio.



## THE GOLDEN WILLOW TREE

There was a little ship  
In South Amerikee,  
Crying O the land that lies so low,  
There was a little ship  
In South Amerikee,  
She went by the name of  
Golden Willow Tree,  
As she sailed in the low land lonesome low,  
As she sailed in the low land so low.

We hadn't been a-sailin'  
More than two weeks or three,  
Till we came in sight of the British Roverie,  
As she sailed in the low land lonesome low,  
As she sailed in the lowland so low.

Up stepped a little carpenter boy  
Says "What will you give me for  
The ship that I'll destroy?"  
"I'll give you gold or I'll give thee  
The fairest of my daughters  
As she sails upon the sea,  
If you'll sink 'em in the lowland lonesome low,  
If you'll sink 'em in the land that lies so low."

He turned upon his back and away swum he,  
He swum till he come to the British Roverie,  
He had a little instrument fitted for his use,  
He bored nine holes and he bored them all at once.  
He turned upon his breast and back swum he,  
He swum till he come to the Golden Willow Tree.  
"Captain, O captain, come take me on board,  
And do unto me as good as your word  
For I sank 'em in the lowland lonesome low,  
I sank 'em in the lowland so low."

"Oh no, I won't take you on board,  
Oh no, I won't take you on board,  
Nor do unto you as good as my word,  
Tho' you sank 'em in the lowland lonesome low,  
Though you sank 'em in the land that lies so low."

"If it wasn't for the love that I have for your men,  
I'd do unto you as I done unto them,  
I'd sink you in the lowland lonesome low,  
I'd sink you in the lowland so low."

He turned upon his head and down swum he  
He swum till he come to the bottom of the sea.  
Sank himself in the lowland lonesome low,  
Sank himself in the land that lies so low.

## ALICE PARKER, ARR. (1925- )

Born in Boston in 1925, beloved American composer, arranger, conductor, teacher and clinician Alice Parker says she sang before she spoke. She began piano lessons and started composing when she was five. When she was in seventh grade, she studied music theory privately with Mary Mason at the New England Conservatory of Music. She also studied piano, organ, clarinet, and violin. When she was in high school, she composed two works for orchestra. She studied composition at Smith College, graduating in 1947. She spent the summer following her graduation at the famed summer Berkshire Music Festival at Tanglewood, where she sang in the chorus and first met noted conductors Robert Shaw and Julius Herford. Enrolling in the Juilliard School of Music as a choral conducting student in Fall 1947, she studied choral conducting with Shaw, piano with Herford, and theory and improvisation with Vincent Persichetti. In 1949, she received her degree in choral conducting. From 1949 to 1951, she taught music full time at Chicago's North Shore Country Day School, then returning to New York to study piano with Herford. She also went to work for Robert Shaw, writing program notes and doing research. From 1949 to 1968, she was the principal arranger of the well-known folk songs, hymns, and carols associated with the names Parker-Shaw. In 1954, she married Thomas Pyle, a baritone and soloist in the Robert Shaw Chorale and an assistant to Robert Shaw. They had five children. She often accompanied her husband in solo recitals, as well as composing music for him. He died in 1976.

In 1965, Alice Parker turned more to composing her own music, as well as conducting, teaching, and acting as a clinician in workshops all over the world, activities that she continues today. In 1985, she founded Melodious Accord, a New-York based professional vocal ensemble "dedicated to music as an interrelated whole, which draws together composers, performers, and listeners in the process of making music." She has composed operas, music for chorus and orchestra, cantatas, hymns, spirituals, folk songs, and song cycles, and arranged many forms of choral music. She has received commissions from such noted groups as Chanticleer, the Vancouver Chamber Singers, and the Atlanta Symphony, as well as from school, church, and community choruses. She has published a number of books on various aspects of choral music practices. She has received four honorary doctorates and the Smith College Medal, and grants from ASCAP, the National Endowment for the Arts, and the American Music Center. In 2003, Chorus America, the American advocacy, research, and leadership development organization for the choral field, established the Chorus America/ASCAP Alice Parker Award that "annually recognize a member chorus for programming significant recently composed music that expands the mission of the chorus and challenges the chorus's audience in a new way." Alice Parker believes that the words are the most important part of composing for the voice, and that the music has to grow out of the words.

Alice Parker's name is solidly linked with that of the late choral conductor Robert Shaw, in terms of creating choral arrangements of American folk hymns and songs. The following two selections come from the tradition of American hymnody. Alice Parker arranged *Hark, I Hear The Harps Eternal* and collaborated with Robert Shaw (1916-1999) on *Wondrous Love*.

The tunes are taken from shape note books, early American compilations of scores in which the note heads are printed in one of seven different shapes to indicate a place on the scale. Shape note singing societies flourished in early America and continue in popularity today. These compositions are folk hymns, secular tunes used in setting religious texts. *Hark, I Hear The Harps Eternal* is taken from *The Southern Harmony*, a compilation of hymns, tunes, psalms, and songs published by William Walker in 1834. *Wondrous Love* comes from the most famous of these shape note books, *The Sacred Harp*, first published by Benjamin White in 1844. Both of these compilations still are published today.

## HARK, I HEAR THE HARPS ETERNAL (PARKER)

Hark, I hear the harps eternal  
ringing on the farther shore,  
As I near those swollen waters,  
With their deep and solemn roar.

Hallelujah, Hallelujah,  
Hallelujah, praise the Lamb,  
Hallelujah, Hallelujah,  
Glory to the great I AM.

And my soul though stained with sorrow,  
Fading as the light of day,  
Passes swiftly o'er those waters  
To the city far away.

Hallelujah, Hallelujah...

Souls have crossed before me, saintly,  
To that land of perfect rest;  
And I hear them singing faintly  
In the mansions of the blest.

Hallelujah, Hallelujah...

## WONDROUS LOVE (PARKER-SHAW)

The tune of *Wondrous Love* originally was used in a ballad  
about the execution of the notorious pirate, Captain Kidd.

What wondrous love is this, O my soul,  
That caused the Lord of bliss  
To bear the dreadful curse for my soul.

When I was sinking down  
Beneath God's righteous frown,  
Christ laid aside His crown for my soul.

To God and to the Lamb  
Who is the Great I Am I will sing  
While millions join the theme I will sing.

And when from death I'm free  
I'll sing and joyful be,  
And thro' eternity I'll sing on.

## THE AMERICAN CIVIL WAR

It began on April 12, 1861, with Confederate forces from the South firing on Fort Sumter, South Carolina, a fort held by Union forces. It ended four years, three weeks, and six days later. The war officially was declared over on May 10, 1865. The last shot was fired on June 22, 1865. Approximately 750,000 soldiers/military personnel died, and thousands of families were left bereaved. The number of civilian casualties is unknown. An American President was assassinated. The American Civil War remains the most deadly war in U.S. history.

And yet, there was music. There was instrumental music, especially for military and other bands. Military units had their buglers, fifers, and drummers. Individual soldiers also brought instruments from home, including banjos, fiddles, and guitars.

There also was song. There were patriotic songs on both sides, each extolling the virtues of their side. There were political songs, about individual people, the opposing forces, and issues. Some songs were musical portraits of notable figures, such as General Sherman. Conscripts and volunteers sang, as did soldiers about life in camp and life on the battlefield. There were songs about love and loss, remembering the loved ones at home. Young men thought of their girlfriends and wives. Young boys—those eleven and twelve-year-old buglers and drummers—thought of their mothers. And finally, there were the songs of memory—of battles fought, of companions no longer there, and the other war memories of old men.

We have chosen one of the most popular songs of the Civil War—a song that is not partisan, but that expresses the experience of the war. *Tenting Tonight* was sung by people in both the North and the South.

### WALTER KITTREDGE (1834-1905) & TENTING ON THE OLD CAMP GROUND

Composer and concert ballad singer Walter Kittredge was born in Merrimack, New Hampshire, in 1834. As a child, he had rheumatic fever, which would have a life-long effect on his health. His father died when he was very young. Little is known about his early life or education. He taught himself to play the seraphine and melodeon, two types of reed organs, as well as the violin.

In 1863, Kittredge was drafted into the Union Army. Just before he reported for duty, he sat down and wrote the words and music for *Tenting On The Old Camp Ground*, expressing his thoughts about war. Because of his childhood illness, he was deemed unfit for military service and was discharged. He thought his song might be worthy of publication, and approached a Boston publisher, but the song was rejected. Kittredge then approached Asa Hutchinson, head of the Hutchinson Family Singers, to see if they might find the song worthy. The Hutchinson Family Singers were an early family touring musical ensemble that began in the 1840s and lasted until the 1880s, although they had their heyday in the 1840s. They were a 19<sup>th</sup> century combination of the Trapp Family Singers and The Weavers. Asa Hutchinson loved the song, and added it to the group's repertoire, where it became an immediate hit with military service members, as well as civilians. Service members on both sides of the war sang it. Commanders had to forbid their unit members to sing it at night, because hearing a group singing could give away a location.

For a while, Walter Kittredge toured and sang with the group. He spent the rest of the war singing for the troops, composing songs (mostly about the war), and compiling songbooks. Kittredge would write over 500 songs over his career, but none would receive the popularity of *Tenting On The Old Camp Ground*. He died in 1905.

Richard Crawford, in *America's Musical Life: A History*, comments that this song is unique. He says, "Few songs of the Civil War try to deal with the connection between patriotic glory and human suffering. But one exception, *Tenting On The Old Camp Ground* ...looks beyond the

standard language of heroism. Its center of gravity is the refrain, where, rather than raising their voices in ecstatic, comradely shouts, soldiers sing in four-part harmony about war weariness... And Kittredge, marking the final two lines *ppp* (as soft as possible) draws out the refrain in a last epiphany of grief. Imagination combines here with the idiom of the sentimental song to create a mood of numb resignation: an authentic human response to the Civil War.”

### TENTING ON THE OLD CAMP GROUND

We're tenting tonight on the old Campground,  
Give us a song to cheer,  
Our weary hearts, a song of home  
And friends we love so dear.

Refrain:

Many are the hearts that are weary tonight,  
Wishing for the war to cease;  
Many are the hearts that are looking for the right,  
To see the dawn of peace.  
Tenting tonight, Tenting tonight,  
Tenting on the old campground.

We've been tenting tonight on the old Campground,  
Thinking of days gone by,  
Of the loved ones at home that gave us the hand,  
And the tear that said, "Goodbye."

Refrain:

Many are the hearts that are weary tonight...

We are tired of war on the old Campground,  
Many are dead and gone,  
Of the brave and true who've left their homes,  
Others been wounded long.

Refrain:

Many are the hearts that are weary tonight.

We've been fighting today on the old Campground,  
Many are lying near;  
Some are dead, and some are dying,  
Many are in tears.

Refrain:

Many are the hearts that are weary tonight,  
Wishing for the war to cease;  
Many are the hearts that are looking for the right,  
To see the dawn of peace.  
Tenting tonight, Tenting tonight,  
Tenting on the old camp ground.  
Dying tonight, Dying tonight,  
Dying on the old campground.

## J. DAVID MOORE (1962- )

Composer J. David Moore notes that this version of *How Can I Keep From Singing* was arranged collectively in shape-note style by Dare To Breathe, an *a cappella* ensemble which performed and recorded from 1994-2005 under his leadership.

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

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

Since finishing college, Moore has written and/or arranged a wide variety of works, including choral works, concert and dance music for groups from elementary school to professional. He has composed almost two hundred choral pieces. He is a two-time recipient of the American Composers' Forum Faith Partner Residencies, serving as composer-in-residence at five Minnesota churches; Westwood Lutheran Church, Adath Jeshurun Synagogue (Minnetonka), St. Michael's Catholic Church (Stillwater), St. Andrew's Lutheran Church (Mahtomedi), and Plymouth Congregational Church, where he composed for Philip Brunelle's church choir. He was Choir Director at First Presbyterian Church in White Bear Lake, Minnesota, from 2002 to 2005. He currently is the Director of Music at The Episcopal Church of the Nativity in Burnside.

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

## PETE SEEGER (1919-2014)

Folksinger, songwriter, banjo player, environmentalist, and political activist Pete Seeger was born in New York in 1919 into a musical family. His father, Charles Seeger, was a composer, violinist, college professor, and ethnomusicologist. His mother, Constance, was a classical violinist and teacher. Charles Seeger taught music at the University of California, Berkeley between 1914 and 1918, developing an interest in ethnomusicology, both Native American music and American folk music. He also became involved in left-wing politics. Among other positions, Charles Seeger served as Deputy Director of the Federal Music Project of the Works Progress Administration (1937-1941). Charles and Constance divorced in 1926, and he subsequently married his student, Ruth Crawford, a major American woman composer.

As a youth, Pete Seeger attended boarding school in Connecticut. His parents did not direct his musical education, and he chose to learn the ukulele. He first heard the sounds of a five-string banjo while attending a 1936 folk music festival in North Carolina, and knew this was the instrument he wanted to play. He spent the next four years learning the instrument.

Pete Seeger enrolled at Harvard as a scholarship student, but was so involved with political activities and folk music that his academic work suffered. He lost his scholarship and dropped out of college in 1938. To support himself, he turned to leading folk song sessions at Dalton School, where his aunt was the principal. He also spent summers touring New York with the Vagabond Puppeteers, a traveling puppet theatre.

In Fall 1939, Seeger took a job at the Library of Congress as an assistant to folklorist Alan Lomax, who was working with music in the Archive of American Folk Song. Seeger's job was to help Lomax choose music and select recordings from the Library's collections that best represented American folk music. This activity was in support of a Pan American Union funded project. Lomax encouraged Seeger's folk singing career, and Seeger soon appeared on Lomax's weekly CBS radio program.

Pete Seeger served in the Army during World War II. He was trained as an airplane mechanic, but instead, the Army used his musical talents to entertain the troops. He is an important figure in the American folk music revival. In 1941, he was one of the founders of The Almanac Singers, a group that sang folk music and promoted progressive causes, such as labor and civil rights. In 1950, that group reconstituted as The Weavers, with some additional/different members. Because of the times, The Weavers could not be as overtly political as The Almanac Singers, so turned more to singing general folk songs. Major hits included *Goodnight, Irene; Tzena, Tzena, Tzena; Kisses Sweeter Than Wine; So Long It's Been Good To Know You; Wimoweh; Sixteen Tons; and Kumbaya*. In spite of tempering their political advocacies, The Weavers still were blacklisted in 1953, their recordings banned from the radio, and their bookings cancelled. They resumed performing in the late 1950s. Pete Seeger left in 1958 after a disagreement about performing in a tobacco commercial. The group disbanded in 1964. They were the inspiration for such groups as The Kingston Trio and Peter, Paul, and Mary.

In 1955, Pete Seeger was called to testify before the House Un-American Activities Committee. He had joined the Communist Party in 1942, but left about 10 years later. He refused to answer HUAC's questions on First Amendment grounds. In 1957, he was indicted for contempt of Congress, but did not serve a jail sentence. During the time Seeger was blacklisted, he earned money as an itinerant music teacher in schools and summer camps, as well as performing at various colleges.

Pete Seeger became part of the 1960s folk song revival/anti-war protest. Many of his songs (some co-written with others) became hallmark music of the times: *Where Have All The Flowers Gone?; Turn, Turn, Turn, The Bells of Rhymney; If I Had A Hammer; Last Train to Nuremberg, and Waist Deep in the Big Muddy*. He also brought the civil rights anthem, *We Shall Overcome*, to wider public attention.

Pete Seeger made many contributions to American music. He was one of the founders of the folk music magazine, *Sing Out!*. He wrote instruction manuals for the five-string banjo and the 12-string guitar. He made over 200 recordings and has brought thousands of folk songs to public attention. He continued to compose, perform, and be an activist involved in social, political and environmental causes until his death in 2014.

## HOW CAN I KEEP FROM SINGING?

There is some confusion concerning the composer of the music of this well-known hymn. Incorrectly acknowledged as a Shaker or Quaker hymn, the music may have been composed by Robert Lowry (1826-1899), a student and later professor of literature at Bucknell University, a private university in Lewisburg, Pennsylvania. During Lowry's tenure, the university was known as the University at Lewisburg, a Baptist institution. In addition to his academic position, Lowry was an ordained Baptist minister who served at churches in West Chester, Pennsylvania; Brooklyn, New York; Lewisburg, Pennsylvania; Plainfield, New Jersey; and was a founder of New York City's

Sixth Avenue Baptist Church. Lowry also worked as a music editor at the Biglow Publishing Company, composed 500 Gospel tunes, and co-edited over 20 sacred music compilations. He also is the composer of *Shall We Gather At The River?* Anne B. Warner is the author of the first and third stanza texts of *How Can I Keep From Singing?*

The New Century Hymnal notes, “the earliest published source credits Robert Lowry as the composer (from an 1869 volume entitled “Bright Jewels for the Sunday School.”) Lowry was an editor of *Bright Jewels*.

Legendary folk singer and songwriter Pete Seeger learned of this hymn from Doris Plenn, a family friend. He revised the text, omitting/modifying the Christian references, and his version of the hymn became a staple of the 1960s folk music revival. J. David Moore set the Seeger revision of the original text. Doris Plenn wrote the second stanza of this version in 1956, and Pete Seeger published the hymn in *Sing Out!* (a folk song magazine), Vol. 7:1, 1957. J. David Moore notes that Doris Plenn wrote that text when her friends were imprisoned during the McCarthy era. The specific mention of ‘tyrants’ refers to the 1950s House on Un-American Activities Committee searches for Communists. Plenn learned the original text from her grandmother, who said incorrectly that it had come from the Quaker tradition, so Seeger published it with that attribution.

## HOW CAN I KEEP FROM SINGING?

My life flows on in endless song  
Above earth's lamentation,  
I hear the real, though far off hymn  
That hails the new creation.  
No storm can shake my inmost calm  
While to that rock I'm clinging,  
Since Love is lord of heav'n and earth,  
How can I keep from singing?

When tyrants tremble as they hear  
The bells of freedom ringing,  
When friends rejoice both far and near,  
How can I keep from singing?  
In prison cell and dungeon vile  
Our thoughts to them are winging.  
When friends by shame are undefiled,  
How can I keep from singing?

What though the tempest loudly roars,  
I hear the truth, it liveth!  
What though the darkness 'round me close,  
Songs in the night it giveth.  
Through all the tumult and the strife,  
I hear that music ringing.  
It sounds an echo in my soul  
How can I keep from singing?



## THE AMERICAN TEMPERANCE MOVEMENT

Alcoholic beverages have been prominent in American life at least since the 16<sup>th</sup> and 17<sup>th</sup> century arrival of Europeans. Richard Crawford notes that one reason is because water was not always available, and when it was, it was not necessarily drinkable. Only farmers had regular access to cows and milk. Tea and coffee were expensive luxuries until the 1840s. Alcoholic beverages, from light ciders to rum, gin, whiskey, etc., were cheaper and more widely available. Americans thought nothing of drinking alcoholic beverages at any time of day. Americans in 1830 were drinking four times as much alcohol per person as in 1975.

Even in the late 18<sup>th</sup> century, Americans began to notice the effects of alcoholism—unemployment, poverty, domestic violence and abuse, neglect of families, suffering of women and children. In 1784, prominent Pennsylvania physician and signer of the Declaration of Independence Dr. Benjamin Rush (1746-1813) wrote a tract concerning the effects of alcohol on the human body. In 1798, a group of Connecticut farmers formed a temperance association to ban the production of whiskey. By 1800, other temperance groups began to develop in the different states. At first, the groups advocated temperance, i.e., moderation in the use of alcohol, rather than abstinence or an outright ban. Many temperance group leaders began to add religious and moral philosophies to their cautions. The first American temperance organization, The American Temperance Society, was formed in 1826.

By the 1830s, there were two types of temperance organizations—those that advised temperance/moderation, and those that wanted all alcoholic beverages banned. There were those who wanted to change alcoholic beverage use through reason and persuasion, and those who wanted to ban it through law. The prohibitionists became dominant by the late 1830s.

Temperance adherents often used theatre and song to convey their message. Such plays as John Blake White's *The Forger* (1825), Douglas Jerrold's *Fifteen Years of A Drunkard's Life* (1841), and W.H. Smith's *The Drunkard* (1841) were extremely popular and had similar plots—the main character became a derelict due to alcoholism; his wife and family suffered; he finally saw the light and quit drinking, returning once more to a favorable position in the community. Performing groups such as the Hutchinson Family Singers began to include anti-drinking songs in their repertoire. Sheet music publishers began to publish a few songs to be sung in the home, often setting new words to well-known tunes.

The Civil War interrupted the temperance movement, but it arose again after the war. Groups such as the Woman's Christian Temperance Union, founded in 1874, swelled in membership and influence. Women were especially active in temperance organizations, because they knew the effect of alcoholism on their families. Carry Nation (1846-1911) made national headlines by going into saloons and smashing the furniture and alcohol containers with a hatchet. Most of these groups stood not only for the prohibition of alcohol, but also for women and children's rights and education. The Anti-Saloon League, founded in 1893 by Reverend Howard Hyde Russell, was the best organized and effective of the prohibition organizations. It used political pressure and religious affiliations to encourage states and local communities to ban the manufacture, sale, and transportation of alcoholic beverages and finally brought about the 18<sup>th</sup> Amendment to the U.S. Constitution, passed by Congress in 1917. That law took effect in January 1920 and was repealed in 1933.

### **RALPH HUNTER, ARR. (1921-2002)**

Choral conductor, educator, and arranger Ralph Hunter was born in East Orange, New Jersey, in 1921. He began his musical career as a church organist at Newark, New Jersey's First Reform Church. He served in the Army during World War II and then attended the Juilliard School of Music in New York. In 1955, he became the conductor of New York's Collegiate Chorale, the second conductor after founder Robert Shaw, and held that position until 1959. In the late

1950s, he was an arranger for Harry Belafonte, conducted the Radio City Music Hall Chorus, and formed his own group, the Ralph Hall Choir, with whom he recorded five albums. In the 1960's, he conducted a variety of groups, including a campaign chorus for Richard Nixon, called Voices for Nixon, as well as a chorus that performed on NBC television under the direction of Arturo Toscanini. From 1969-1987, he was a music professor at New York's Hunter College, where he taught choral literature, conducting, and arranging. He conducted and arranged a wide variety of choral music, including the temperance songs we sing today. He is known for his arrangements and conducting of classical choral works by such early music composers as Thomas Tallis and Nicholas Porpora.

## **TWO TEMPERANCE SONGS:**

### **SPARKLING WATER**

**Text by William Thomas Giffe (1848-1926)**

William Thomas Giffe (1848-1926) was born in College Corners, near Portland, Indiana. He served in the Union Army during the Civil War. After the war, he attended Liber College, Indiana, where he joined the college glee club and took singing lessons in the college singing school. He studied law for two years, but preferred music. He was an excellent baritone and was a popular concert singer. He also was a choral conductor and wrote books for the singing schools. His first book was published by Oliver Ditson Company. He later formed his own music publishing company, the Home Music Company, in Logansport, North Carolina, as well as editing the Home Music Journal. He also was superintendent of music in his hometown. *Sparkling Water* was published in 1871.

### **SPARKLING WATER**

Come let sing of fount and spring, of brooklet, stream and river  
and tune our praise to Him always, the great and gracious Giver.

Refrain:

What drink with water can compare that nature loves so dearly,  
the sweetest draught that can be quaffed is water,  
water that sparkles so clearly.

Down fall the showers to feed the flowers and in the summer nightly,  
the blossoms sip with rosy lip the dew drops gleaming brightly.

Refrain:

What drink with water can compare that nature loves so dearly...

Each little bird whose song is heard thro' grove and meadow ringing  
at starlet's brink will blithely drink to tune its voice to singing.

Refrain:

What drink with water can compare that nature loves so dearly...

## SIGN TONIGHT

Text by William Fisk Sherwin (1826-1888)

William Fisk Sherman (1826-1888) was born in Buckland, Massachusetts in 1826, began studying music in Boston with composer Lowell Mason at the age of 15, and became a vocal music teacher in Massachusetts. He also taught in Hudson and Albany, New York, as well as in New York City. He wrote a number of hymns and carols for Sunday School hymnals. He worked with composer/minister Robert Lowrey, composer of such hymns as *Shall We Gather At The River* and *How Can I Keep From Singing?* in creating *Bright Jewels*, a noted Sunday School hymnal.

### SIGN TONIGHT

Sign tonight, sign tonight, Why stand ye longer waiting.  
The pledge is here within your reach, Why linger hesitating.  
Sign tonight, sign tonight, Your heart will be the lighter.  
'Twill cheer and comfort others, too, and make your path the brighter.  
Sign tonight, sign tonight, Oh, sign, sign tonight.  
  
Sign tonight, sign tonight, A million hearts are pleading  
and fathers, mothers, children too, for you are interceding.  
Sign tonight, sign tonight, You shall regret it never.  
Come join our band and fight with us to banish rum forever.  
Sign tonight, sign tonight, Oh, sign, sign tonight.

### IRVING FINE (1914-1962)

This American composer, teacher and conductor was born in Boston and educated in the public schools of Boston and Winthrop, Massachusetts. He studied piano with Frances Glover between 1924 and 1935. In 1937, he received his B.A. from Harvard University followed by his M.A. in 1938. He studied composition and theory with Walter Piston and Edward Burlingame Hill, and choral conducting with Archibald T. Davison. He also studied composition privately with Nadia Boulanger in 1938 and 1939, first at Radcliffe College and then in France. She was a major influence on his work.

Fine was an excellent pianist, and served as a pianist for the Boston Symphony Orchestra. He studied orchestral conducting with Serge Koussevitzky at the Berkshire Music Center in Tanglewood. He was a Professor of Music at Harvard from 1939 to 1950, teaching theory and music history. He was Assistant Conductor of the Harvard Glee Club from 1939 to 1945. He was a close associate of Aaron Copland, Igor Stravinsky and Leonard Bernstein. Copland suggested to Koussevitzky that Fine serve on the Tanglewood summer faculty. Fine taught composition at the Berkshire Music Center every summer between 1946 and 1957.

A talented teacher, Irving Fine was a Professor of Music at Brandeis University from 1950 until his death in 1962, teaching composition and theory. He was Walter W. Naumburg Professor of Music and Chair of the School of Creative Arts.

Fine was the recipient of many awards, including two Guggenheim Fellowships, a Fulbright Research Fellowship for France, and awards from the National Institute of Arts and Letters and New York Music Critics' Circle. He received grants from the MacDowell and Wyman Foundations. Organizations that commissioned works include the Ford Foundation, the Library of Congress, the Fromm Foundation, the Koussevitzky Foundation, the Boston Symphony

Orchestra, the Juilliard School, and the American League of Composers.

Irving Fine composed in a variety of genres, including works for orchestra, songs, chamber music, works for keyboard, and works for choruses. His choral works are varied in mood and texture. He composed two series of selections from *Alice in Wonderland*. The first series, for mixed chorus and piano, was completed in 1942. The second, for women's voices, was completed in 1953. These selections from *Alice in Wonderland* are sophisticated and witty, charming and satirical. Some of his other choral series, such as *The Hour-Glass*, a cappella settings of Ben Jonson poems, are serious and intense. Irving Fine also arranged several of Aaron Copland's *Old American Songs* for chorus.

## LEWIS CARROLL, PSEUD./CHARLES LUTWIDGE DODGSON (1832-1898)

Author, mathematician, logician, poet, cleric, and photographer Charles Lutwidge Dodgson was born in Daresbury, Cheshire, England, in 1832. Son of an Anglican vicar, he was a precocious child, demonstrating early talent in writing and mathematics. He attended a private Yorkshire grammar school until 1845 and was a student at the famous Rugby School from 1846 to 1850. He attended Christ Church, Oxford, between 1850 and 1854, studying mathematics and preparing for a clerical career. After he graduated, he was appointed to a life fellowship at the University, where he remained for the rest of his life.

Dodgson was a brilliant mathematician and was a lecturer in mathematics at Christ Church between 1855 and 1881. He was not a successful public speaker, as he had a stammer and hated teaching. He pursued his clerical studies and was ordained a deacon in 1861, although he never held a clerical position.

1856 was a monumental year in the life of Charles Lutwidge Dodgson. That year, Henry Liddell, his wife, Lorina, and children, Harry, Lorina, Alice, and Edith arrived at Christ Church. Dodgson became friends with the family and often would take the children on picnics—first Harry, and later the three girls. While they picnicked, he would tell them stories. *Alice's Adventures in Wonderland* and *Through the Looking Glass* grew out of these adventures. Little Alice Liddell begged him to write down the stories and so he did. He took his manuscript to Macmillan Company, and *Alice's Adventures in Wonderland* was published in 1865. It was an immediate success and Charles Dodgson became a wealthy man.

Dodgson had been interested in writing for many years. As early as 1854, he had humorous poems and short stories published in such magazines as *The Comic Times* and *The Train*. His first work under the name 'Lewis Carroll'—a romantic poem titled *Solitude*—appeared in the 1856 issue of *The Train*. His pseudonym, 'Lewis Carroll' came from translating his first two names—'Charles Lutwidge'—into the Latin 'Carolus Lodovicus' and then translating that name into English.

Dodgson continued to write after the success of *Alice*, including *Through the Looking Glass* (1872), *The Hunting of the Snark* (1876), *Sylvie and Bruno* (1889), and *Sylvie and Bruno Concluded* (1893). He also wrote books on mathematics and logic.

In 1856, Charles Dodgson took up the new art of photography. He excelled and was well known for his photographs of children, as well as animals, nature scenes, people, and many other subjects. He photographed such famous figures as John Millais, Ellen Terry, Dante Gabriel Rossetti, Michael Faraday, and Alfred, Lord Tennyson. He had his own studio and took over 3000 images over a 24-year period. He stopped taking photographs in 1880.

Dodgson also was an inventor, devising a writing tablet, a postage stamp holder, and various games. He died in 1898.

Irving Fine sets portions of Lewis Carroll's *Lobster Quadrille* and *Father William*, both texts from *Alice in Wonderland*. We have included the entire text of *Father William*, italicizing the unused

sections. The *Lobster Quadrille* is a parody of Mary Howitt's (1799-1888) poem, *The Spider and the Fly*. *Father William* is a parody of Robert Southey's (1774-1843) poem, *The Old Man's Comforts and How He Gained Them*.

### LOBSTER QUADRILLE

"Will you walk a little faster?" said (the) whiting to (the) snail,  
"There's a porpoise close behind us, and he's treading on my tail.  
See how eagerly the lobsters and the turtles all advance!  
They are waiting on the shingle -- will you come and join the dance?  
Will you, won't you, will you, won't you, will you join the dance?  
Will you, won't you, will you, won't you, won't you join the dance?"

"You can really have no notion how delightful it will be  
When they take us up and throw us, with the lobsters, out to sea!"  
But the snail replied "Too far, too far!" and gave a look askance --  
Said he thanked the whiting kindly, but he would not join the dance.  
Would not, could not, would not, could not, would not join the dance.  
Would not, could not, would not, could not, could not join the dance.

"What matters it how far we go?" his scaly friend replied.  
"There is another shore, you know, upon the other side.  
The further off from England the nearer is to France --  
Then turn not pale, beloved snail, but come and join the dance.  
Will you, won't you, will you, won't you, will you join the dance?  
Will you, won't you, will you, won't you, won't you join the dance?"

## FATHER WILLIAM

"You are old, Father William," the young man said,  
"And your hair has become very white;  
And yet you incessantly stand on your head -  
Do you think, at your age, it is right?"

"In my youth," Father William replied to his son,  
"I feared it might injure the brain;  
But now that I'm perfectly sure I have none,  
Why, I do it again and again."

*("You are old," said the youth, "As I mentioned before,  
And have grown most uncommonly fat;  
Yet you turned a back-somersault in at the door -  
Pray, what is the reason of that?"*

*"In my youth," said the sage, as he shook his grey locks,  
"I kept all my limbs very supple  
By the use of this ointment - one shilling the box -  
Allow me to sell you a couple?"*

"You are old," said the youth, "And your jaws are too weak  
For anything tougher than suet;  
Yet you finished the goose, with the bones and the beak  
Pray, how did you manage to do it?"

"In my youth," said his father, "I took to the law,  
And argued each case with my wife;  
And the muscular strength which it gave to my jaw,  
Has lasted the rest of my life."

*("You are old," said the youth, "one would hardly suppose  
That your eye was as steady as ever;  
Yet you balanced an eel on the end of your nose -  
What has made you so awfully clever?"*

*"I have answered three questions, and that is enough,"  
Said his father; "don't give yourself airs!  
Do you think I can listen all day to such stuff?  
Be off, or I'll kick you down stairs!"*

## 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. In 1990, he was a guest of honor at the 1990 Tchaikovsky Competition in Moscow. In 1991, he was invited back for an all-Mechem symphonic concert by the USSR Radio-Television Orchestra. That concert was recorded by Melodiya and released on the Russian Disc label. Since 1972, he has been a full-time composer, lecturer, and conductor.

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

The San Francisco Lyric Chorus has presented the San Francisco premieres of three Kirke Mechem compositions: *Christmas the Morn*, *Blessed Are They* and *To Music*. In Summer 2003, the San Francisco Lyric Chorus presented an entire program of preview selections from Kirke Mechem's operas *John Brown* and *The Newport Rivals*, the first performance of excerpts from these operas. The complete *John Brown* received its premiere in 2008 as a celebration of Lyric Opera

Kansas City's 50<sup>th</sup> anniversary and the opening of its new opera house. Mechem's *The Rivals*, an American version of Richard Sheridan's 18<sup>th</sup> century English play, *The Rivals*, received its world premiere in 2011 by Milwaukee's Skylight Opera. In 2007, Mechem completed his opera, *Pride and Prejudice*, based on Jane Austen's novel.

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

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

## **BLOW YE THE TRUMPET FROM THE OPERA *John Brown***

Kirke Mechem notes that *Blow Ye the Trumpet* was abolitionist John Brown's favorite hymn. The words are simple and open in the manner of early American hymnody and poetry, such as in the hymns arranged by Alice Parker. Mechem has set them in the same manner, evoking the sincere piety of 19<sup>th</sup> century America in a plain, folk-hymn style. It is Kirke Mechem's artistic ability that allows him to compose so seamlessly in any musical style that this hymn sounds amazingly familiar.

*Blow Ye The Trumpet* may indeed have been John Brown's favorite hymn. But is the text Kirke Mechem set the text of that hymn? No! He explains about the text in a 2004 article in *The Voice of Chorus America* (the magazine of Chorus America, the advocacy, research, and leadership development organization for the choral field), "Confessions of a Hymn Bandit: The Amazing Case of 'Blow Ye The Trumpet':

"I recently discovered that I had inadvertently written a choral piece to a text that is nothing but a list of hymn titles. Don't laugh; it has sold about 50,000 copies and is probably in the repertoire of most *Chorus America* members... I found the text in the fine biography of Brown by Stephen B. Oates, *To Purge This Land With Blood*.

"I wrote this note for the octavo:

"'Blow Ye The Trumpet' was the name of Brown's favorite hymn. A number of different hymn tunes and verses have this same title; as I have been unable to discover which version Brown knew, I have chosen the text I found most beautiful and appropriate — indeed, prophetic — for his life and death. It seems to prophesy both the day of jubilee and the martyr's death which Brown knew would hasten the destruction of slavery. None of the existing hymn tunes seemed to me to do justice to these words, however, so I gave them a new melody in the style of early American folk music...



“Maybe I should have suspected that this was not an authentic hymn text. It doesn’t scan or rhyme and all the research I did in old hymnals turned up nothing like it. But I knew that in past centuries, hymns, like folk songs, acquired many different versions through oral dissemination. And these words sounded to me like authentic hymn sentiments that John Brown would have loved, and indeed they were...

“In reality those seven lines are the beginnings of *six or seven different hymns*, many by the prolific Isaac Watts (1674-1748). Two of them (including “Blow Ye”) are in the *Sacred Harp* collection...”

Although the text published by Oates is a compilation of first lines, the sentiments come together as a coherent whole. Kirke Mechem was unable to find a particular hymn text that expressed Brown’s passionate nature and devotion to his cause, so he decided to set the title compilation published by Oates. He comments:

“Do I now regret Oates’s mistake and the fact that I compounded it? Not in the least. I regard it as proof that serendipity—or a mistake if you want to call it that—can be heaven sent. That text inspired me. I have composed very few pieces that have occasioned so much emotional response from listeners. After all, these lines *did* represent John Brown’s deepest sentiments. It may be amazing that the separate lines go together so well, but it should not surprise us that the end result is a concentrated and even poetic picture of a righteous man happy to die in the belief that his death would help end the terrible tragedy of slavery. And it did.”

Here is the text, as quoted in Stephen B. Oates *To Purge This Land With Blood: A Biography of John Brown*, New York, 1970.

### BLOW YE THE TRUMPET

Blow ye the trumpet, blow.  
Sweet is Thy work, my God, my King.  
I’ll praise my Maker with all my breath.  
O happy is the man who hears.  
Why should we start, and fear to die,  
With songs and honors sounding loud.  
Ah, lovely appearance of death.

In fact, if you search under each of these hymn titles in such online resources as *Hymnary.org*: <http://www.hymnary.org> or *The Cyber Hymnal*: <http://www.hymnary.org>, you can find the original texts and tunes.

### DAVID CONTE (1955- )

Born in Denver, Colorado in 1955, San Francisco composer David Conte spent his school years in Lakewood, Ohio, graduating from Lakewood High School. His mother was a singer with the Cleveland Symphony Orchestra Chorus when Robert Shaw was its conductor. Conte studied piano, cello, and guitar, and began to compose when he was in high school. He became acquainted with a wide variety of choral repertoire through singing with the Lakewood High School Symphonic Choir, as well as attending rehearsals of the Cleveland Symphony Orchestra Chorus.

In 1978, David Conte received his Bachelor of Music degree in composition from Bowling Green State University, where he studied with Wallace DePue (1932- ) and Ruth Inglefield. He was a 1976 recipient of a Fulbright Scholarship, and over several summers, studied in France. He was one of the last students of famed teacher Nadia Boulanger, as well as a student at the Ecole Normale de Musique in Paris.

David Conte did his graduate work at Cornell University, receiving his MFA in 1981 and his DMA in 1983. He studied composition with Karel Husa (1921- ), Robert Palmer (1915-2010), Steven Stucky (1949- ), and Thomas Sokol. He studied organ with Donald Paterson. While at Cornell, he was the assistant and then acting director of the Cornell University Glee Club. In 1982, he worked with American composer Aaron Copland, preparing a study of Copland's sketches.

Both an educator and a composer, David Conte has served on the faculties of several institutions: Cornell University, Keuka College, and Colgate Universities in New York, and the Interlochen Center for the Arts in Michigan. In 2010, he was appointed to the composition faculty of the European American Musical Alliance in Paris. He came to San Francisco in 1985 to teach at the San Francisco Conservatory of Music, where he is Chair of the Composition Department and Professor of Composition. He also has served as Conductor of the Conservatory Chorus. In addition to his Fulbright, he is the recipient of other awards and honors, including a Ralph Vaughan Williams Fellowship, an Aspen Music Festival Conducting Fellowship, and the 2007 Raymond Brock commission from the American Choral Director's Association. He has served as Co-Chair of the National Endowment of the Arts choral panel. In 2011, he became a board member of the American Composer's Forum. He has served as Composer-In-Residence for San Francisco's Thick Description Theater Company. In 2014, he was appointed Composer-In-Residence of San Francisco Symphony Chorus conductor Ragnar Bohlin's new professional chorus, Capella SF.

David Conte has composed over 80 works in a variety of genres, including six operas, a musical, choral works, works for solo voice, orchestral works, chamber music, music for moving image productions, and works for organ, piano, guitar, and harp. He has composed works for such solo singers as Barbara Bonney and Thomas Hampson. He was a co-composer of the score for the 2005 documentary film *Ballet Russes*, as well as the composer of the 2006 PBS American Masters documentary, *Orozco: Man of Fire*. He has received numerous choral commissions from local choral groups, including Chanticleer, San Francisco Choral Artists, Stockton Chorale, the San Francisco Symphony Chorus, the San Francisco Gay Men's Chorus, International Orange Chorale, Sonoma City Opera, First Unitarian Church, Oakland, Grace Cathedral, Walnut Creek Presbyterian Church, and San Francisco's Church of the Advent. His popular choral works include *Invocation and Dance*, *Ave Maria*, and *Charm Me Asleep*. Chanticleer commissioned Conte's work, *The Homecoming: In Memoriam Martin Luther King, Jr.* The San Francisco Girl's Chorus and the San Francisco Boy's Chorus premiered Conte's choral work *An Exhortation* (text by Barack Obama) at President Obama's 2009 inauguration.

## **THEODORE ROETHKE (1908-1963)**

Described by poet James Dickey as ... "in my opinion the greatest poet this country has ever produced...", Theodore Roethke was born in 1908 in Saginaw, Michigan. His father and uncle (sons of a German immigrant) managed a 25-acre set of greenhouses originally established by their father. The greenhouse and themes of nature play an important and metaphoric part in Roethke's writings. As a youth, he worked in the greenhouses, helping his father by weeding and doing other activities to care for the plants. Part of the property was open land, including forest and a game sanctuary, and young Theodore spent many fulfilling times in the open area, as well as with the plants in the greenhouses.

Roethke began writing when he was a student at Saginaw's Arthur Hill High School. When he was 13, he wrote a speech about the Junior Red Cross that later was translated into 26 languages. He wrote for the high school newspaper and was a voracious reader. His life changed dramatically when he was 14. His father and uncle quarreled, leading to the sale of the greenhouses. In February 1923, his uncle committed suicide, and his father died from cancer soon after. At age 15, he became the 'man of the family', although his mother retained financial control. Such

responsibilities weighed heavily on the boy.

Encouraged by his mother, Roethke enrolled in the University of Michigan at Ann Arbor in 1925, even though he wanted to go to Harvard. He was the first in his family to attend college, and he was elected to Phi Beta Kappa during his senior year. He received his B.A. in 1929, graduating *magna cum lauda*. His family wanted him to be a lawyer, so he enrolled in law school at the University of Michigan. Realizing that law did not suit him, he dropped out after one semester. In 1930, he enrolled at the University of Michigan, beginning his studies for a Master's degree in literature. He dropped out and studied briefly at the Harvard Graduate School, where he worked with poet Robert Hillyer. It was in graduate school that he decided he wanted to write and to teach as a dual career. The dire circumstances of the Great Depression forced Roethke to leave Harvard, and he began his teaching career.

Roethke's two passions would drive him for the rest of his life. He began his teaching career at Lafayette College in Eason, Pennsylvania, where he was a Professor of English from 1931-1935. He also served as Director of Public Relations (1934-1935) and varsity tennis coach. In 1935, he became an English instructor at Michigan State College (University today) in East Lansing. It was during his employment at Michigan State that he suffered his first serious bout of bipolar disorder. He spent two months at a private hospital near Ann Arbor, and as a result, lost his position at Michigan State. He re-enrolled at the University of Michigan and finished his Master's degree.

Roethke's next position was at Pennsylvania State University, where he served as English instructor and then Assistant Professor of English between 1936-1943. He also served as varsity tennis coach. In 1943, he left Pennsylvania State to teach at Bennington College, Vermont, where he was an Assistant Professor of English from 1943-1946. In 1945, he suffered a second serious episode of bipolar disorder, a malady that would continue to affect him frequently during the ensuing years.

In 1947, Roethke was appointed Associate Professor of English at the University of Washington, the institution where he would complete his teaching career. He served as Associate Professor (1947-1948), Professor (1948-1962) and Poet-In-Residence, 1962-1963.

Roethke was an extremely popular professor. He cared about teaching. He was demanding of his students, but also created in them a great enthusiasm for reading and writing poetry. His well-known students include poets David Wagoner, Richard Hugo, James Wright, Carolyn Kizer, and Jack Gilbert. He also was friends with many of the literary notables of his time, including W.H. Auden, Louise Bogan, Stanley Kunitz, Dylan Thomas, and William Carlos Williams.

Roethke was as intense a poet as he was a teacher. He published his critically acclaimed first book of poetry, *Open House*, in 1941. His second book, *The Lost Son and Other Poems*, published in 1948, dealt with feelings and experiences from his childhood. This collection of poems also elicited praise. It was followed in 1951 by another book of poetry, *Praise To The End!*. Roethke began to receive acknowledgements for his body of work, including a Guggenheim Fellowship (1950), the Levinson Prize from *Poetry* magazine (1951), and Ford Foundation and National Institute of Arts and Letters grants (1952).

Theodore Roethke won the 1954 Pulitzer Prize for his collection, *The Waking: Poems 1933-1953*. This collection is considered one of the most important books of American poetry. We sing David Conte's setting of the title poem in today's concert. Roethke's 1957 collection, *Words for The Wind*, won the Bollingen Prize, the National Book Award, the Edna St. Vincent Millay Prize, the Longview Foundation Award, and the Pacific Northwest Writer's Award. At this time, Roethke received a Ford Foundation grant to do poetry readings in New York and Europe, in addition to his teaching. His collection, *The Far Field*, was published posthumously in 1964 and received the National Book Award. Another posthumous collection of his poems, *Roethke: Collected Poems*, was published in 1966.

Theodore Roethke died in 1963. City College of New York English Professor Karl Malkoff notes,

“... he is one of our finest poets, a human poet in a world that threatens to turn man into an object”. In 2012, Roethke’s image was featured on a United States postage stamp as one of ten great 20<sup>th</sup> century American poets.

## THE WAKING, 1985

The poem, *The Waking*, is taken from Roethke’s Pulitzer Prize winning collection of the same name. It was written in 1953. It is a *villanelle*, a nineteen-line poem with two repeating rhymes (slow, go) and two refrains (I wake to sleep and take my waking slow, I learn by going where I have to go). The form is made up of five sets of three-line verses followed by a four-line stanza. The poem has been reprinted frequently in poetry anthologies. It has been mentioned in other literary works, including Kurt Vonnegut’s novel, *Slaughterhouse-Five* and Dean Koontz’s novel, *Odd Hours*. It has been set to music by a number of composers.

David Conte says, “In 1985 I was commissioned by my alma mater, Lakewood High School (Lakewood, Ohio), to compose a work in honor of the retirement of its choir director B. Neil Davis. Neil Davis has been one of the most influential musical mentors of my youth, and I was thrilled to express my gratitude to him and to the Lakewood Public Schools through the composing of a new work for high school chorus.

I was attracted to the American poet Theodore Roethke’s work because of its powerful evocation of his own youth in the Midwest. In his poem *The Waking* I found a gentle mysticism and an acceptance of the paradoxical nature of life which seemed a poignant message for young people.

My setting of *The Waking* is simple and direct. The circular structure of the poem’s villanelle form with its repeated lines inspired me to ground Roethke’s gently soaring verse and subtly varied repetitions with a steady minimalist-style accompaniment.

*The Waking* was premiered at the Lakewood Civic Auditorium on May 21, 1986. I conducted and Joseph Jacoby was the piano accompanist.”

### THE WAKING

I wake to sleep, and take my waking slow.  
I feel my fate in what I cannot fear.  
I learn by going where I have to go.

We think by feeling. What is there to know?  
I hear my being dance from ear to ear.  
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?  
God bless the Ground! I shall walk softly there,  
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?  
The lowly worm climbs up a winding stair;  
I wake to sleep, and take my waking slow.

Great Nature has another thing to do  
To you and me; so take the lively air,  
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.  
What falls away is always. And is near.  
I wake to sleep, and take my waking slow.  
I learn by going where I have to go.

## JAMES ERB (1926-2014)

Choral singers almost automatically will associate the name “James Erb” with *Shenandoah*. This American composer, conductor, musicologist, and arranger is known world-wide for his beautiful arrangement of that American folk song.

Born in La Junta, Colorado in 1926, Erb was a conscientious objector in World War II and served as an Army medic in the Pacific. He returned to Colorado after the war, completing his undergraduate education in music at Colorado College. He received his B.A. degree in 1950. Around this time, he also studied at the University of Music and Performing Arts in Vienna. In 1954, he received his Masters of Music degree in Voice from Indiana University. He earned a second Masters degree from Harvard (1964), as well as a PhD (1978).

James Erb began his music career as a junior high school music teacher in Cheyenne, Wyoming. By 1954, he had become a Professor of Music at the University of Richmond, Richmond, Virginia, a position he held until his retirement in 1994. In addition to teaching various music courses, he also directed the University’s choirs and glee clubs. He created his beloved arrangement of *Shenandoah* for a University of Richmond Choir European tour. In addition, he conducted the University of Richmond Chorus of Alumni and Friends of the University of Richmond, retiring from that position in 1994. He also was the founder and director of the Richmond Symphony Chorus, created in 1971 for a performance of Beethoven’s *Missa Solemnis*, directed by guest conductor Robert Shaw. Erb retired from the Symphony Chorus in 2007. In addition, he continued with his scholarly work, specializing in music of the Renaissance and the works of Orlando di Lasso. He died in 2014.

## SHENANDOAH

This beloved American folk song probably originated with French, Canadian or American *voyageurs*, traders who went up and down the Missouri River, in the 18th or early 19th Century, and is generally considered a sea chantey. It first appeared in print in Captain Robert Chamblet Adams’ article, “Sailor songs,” in the April 1876 issue of *The New Dominion Monthly*. It also appeared in William L. Alden’s article of the same title in the July 1882 issue of *Harper’s New Monthly Magazine*. W.B. Whall mentions its possible origin with the *voyageurs* in his 1910 book *Sea Songs and Shanties, Collected by W.B. Whall, Master Mariner*.

There are many different versions of the text, although several elements always appear--the name Shenandoah (Shannadore or Shanadoah), the phrase “you rolling river”, and the closing phrase “across the wide (or wild) Missouri (Mizzoura or Miz-zou-rye). One of the most common versions is that of a white trader who loves the daughter of an Indian chief named Shenandoah and has to wait seven long years before her father gives permission for him to take her “across the wide Missouri”. (In different versions, he takes her to the banks of the Missouri and leaves her, or he steals her from her father.) Other versions imply that Shenandoah is the river, the valley, or the name of a ship. The U.S. Army adopted a version as a cavalry song, *The Wild Miz-zou-rye*. It’s a story about Nancy, whom the narrator, a cavalry man, courted for seven long years. She wouldn’t have him, but took his money and went to Kansas City, so he’s ‘bound for the wild Miz-zou-rye’.

Whatever the story, the listener can enjoy the beautiful, haunting melody of this American classic.

## SHENANDOAH

O Shenando', I long to see you,  
and hear your rolling river.  
O Shenando', I long to see you,  
'Way, we're bound away,  
Across the wide Missouri.

I long to see your smiling valley,  
and hear your rolling river,  
I long to see your smiling valley,  
'Way, we're bound away,  
Across the wide Missouri.

'Tis sev'n long years since last I see you,  
and hear your rolling river,  
'Tis sev'n long years since last I see you,  
'Way, we're bound away,  
Across the wide Missouri.

O Shenando', I long to see you,  
and hear your rolling river.  
O Shenando', I long to see you,  
'Way, we're bound away,  
Across the wide Missouri.

## ERIC WHITACRE (1970- )

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

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

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

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

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

Eric Whitacre is a full-time composer, conductor, and lecturer/work-shop leader. His musical/opera *Paradise Lost: Shadows and Wings*, won the ASCAP Harold Arlen award, as well as the Richard Rodgers Award for most promising musical theater composer. He has received commissions from the Kings Singers, BBC Proms, Chanticleer, Tallis Scholars, Julian Lloyd Weber and the London Symphony Orchestra, and the Berlin Rundfunkchor, among others. In 2001, he received the American Choral Directors Association Raymond C. Brock Commission, a prestigious award. In 2011, he collaborated with film composer Hans Zimmer in composing the *Mermaid Theme* for *Pirates of the Caribbean: On Stranger Tides*. In September, 2011, he conducted the winning entries in the Abbey Road 80<sup>th</sup> Anniversary Anthem Competition. His recording, with the Eric Whitacre Singers, *Eric Whitacre: Light and Gold*, received the 2012 Grammy Award for Best Choral Performance. That year, he was named Alumnus of the Year by the University of Nevada, Las Vegas. In January 2013, he was a speaker at the World Economic Forum in Davos, Switzerland, leading a discussion on the role of arts in society and the impact of technology on the arts. In May 2013, he and the Eric Whitacre Singers performed at a ceremony honoring Anglican Archbishop Desmond Tutu. In November 2013, his first vinyl EP (extended play) was released, highlighting his choral arrangement of Depeche Mode's *Enjoy the Silence*. That same month, he spoke at the Ciudad de las Ideas "Brilliant Minds" conference, a gathering celebrating innovative ideas in science, business and culture. He has been invited to address the U.N. Leaders Program, as well as to speak for UNICEF and Google, among other lecture requests. He has spoken at a number of different universities. In April 2014, he was the Minnesota Orchestra's Composer-In-Residence for a week. He will be returning this year. In June 2014, he conducted a 400 singer choir at the Kennedy Center in Washington in a live webcast celebrating Flag Day and the 200th anniversary of *The Star Spangled Banner*. In 2014, he and his professional choir made their iTunes Festival debut, broadcast live to 119 countries. His musical, *Paradise Lost*, will be performed in London's West End during the 2015-2016 season.

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

In March 2011, Whitacre gave a speech at the TED (Technology, Entertainment, Design) conference, describing the origins of his *Virtual Choir*: [http://www.ted.com/talks/eric\\_whitacre\\_a\\_virtual\\_choir\\_2\\_000\\_voices\\_strong.html](http://www.ted.com/talks/eric_whitacre_a_virtual_choir_2_000_voices_strong.html). He has appeared twice as a TED speaker. In March 2013, he gave the first 'live' Virtual Choir, presenting *Cloudburst* at the TED meeting in Long Beach.

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

Whitacre then wondered if he could create a virtual choir—a choir of recorded individuals all following his direction, all linked together and making music. He recorded a video of himself silently conducting another one of his compositions, *Lux Arumque*, and asked singers to record themselves following his directions. He received 185 responses from 12 countries, which were fashioned into *Virtual Choir 1*. *Virtual Choir 2*'s recording of *Sleep* featured 2052 contributions



from singers in 58 countries. *Virtual Choir 3*, released April 2, 2012, features 3746 singers from 73 different countries singing *Water Night*. *Virtual Choir 4*, released in 2013, used the song *Fly to Paradise*, a selection from his musical, *Paradise Lost*. The choir had 5905 singers from 101 countries, singing in a sophisticated, animated video.

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

## OCTAVIO PAZ (1914-1998)

Mexican poet, writer, essayist, critic, social activist, diplomat and 1990 Nobel Prize for Literature winner Octavio Paz was born in 1914 in Mixcoac, a little village near Mexico City. He came from a distinguished and politically active family of Spanish and Mexican heritage. His father was a lawyer who served as counsel for Mexican revolutionary Emiliano Zapata (1879-1919). Because of his father's political activities, the family had to flee to Los Angeles after Zapata's assassination. After two years, they returned to Mexico City, where they lived with Octavio Paz's paternal grandfather. Paz's grandfather was a liberal intellectual, novelist, and publisher. Young Octavio was exposed to wonderful cultural items, including his grandfather's extensive library of 6,000-7,000 volumes of Mexican and European literature, mostly published before 1910. The boy was a voracious reader, and made good use of his grandfather's library. He attended private French and English language schools, and it was in school in the 1920s that he discovered modern and contemporary literature.

In 1930, Octavio Paz enrolled in the National Preparatory School to complete his general studies and then law. The school had a wonderful faculty, including writers and poets. He published his first poem, *Cabellera*, in 1931, influenced by the poetry of D. H. Lawrence. In 1932, Paz and several friends started *Barandal*, a literary journal. In 1933, he published his first collection of poems, *Luna Silvestre (Savage Moon)*.

Octavio Paz did not like studying law and in 1935 left to teach at a school for children of workers and peasants in Merída, a town in Yucatán. He learned much about Mexican history and culture and Mexico's Mayan heritage during this experience. In 1937, he was invited to attend the Second International Writers Congress in Defense of Culture, held in Spain. This meeting took place during the Spanish Civil War, and he had an opportunity to meet contemporary progressive writers from a variety of different countries. Although he wanted to participate in the Spanish Civil War, he was too young to do so, and returned to Mexico in 1938. He did not go straight home, but first visited Paris. Upon his return to Mexico City, he founded *Taller (Workshop)*, a magazine for poets.

In 1943, Octavio Paz received a Guggenheim fellowship to study Anglo-American modernist poetry at the University of California, Berkeley. Here he met many Bay Area writers and poets, including poet and political activist Muriel Rukeyser (1913-1980), who would translate a number of his poems into English.

Octavio Paz joined the Mexican diplomatic service in 1945, a career he would follow for over twenty years. He served briefly in New York, before being sent to Paris in 1946 as Mexico's cultural attaché to France. He was able to combine his diplomatic duties with time for writing. While in Paris, he wrote his groundbreaking essay, *El Laberinto de la Soledad (The Labyrinth of Solitude: Life and Thought in Mexico)*, an in-depth study of Mexican identity and cultural history, published in 1950.

Both a traveler and a diplomat with a variety of assignments, Octavio Paz visited India in 1952,



as well as being assigned to Tokyo that year as Mexico's Chargé d'Affaires in Japan. In 1954, he returned to Mexico City. In 1957, he wrote *Piedra de Sol* (*Sun Stone*), one of his greatest poems, as well as compiling *Libertad Bajo Palabra* (*Liberty Under Oath*), a collection of his poems up to that time. In 1959, he returned to Paris on diplomatic duties.

Octavio Paz was appointed Mexico's Ambassador to India in 1962, giving him the opportunity to deepen and broaden his understanding of Indian/Asian culture, art, language, literature, history, and religion. This experience inspired him to write two other important works, *El Mono Gramático* (*The Monkey Grammarian*), a treatise on language and grammar, and *Ladera Este* (*Eastern Slopes*), a book of poems.

Paz abruptly ended his diplomatic career in October 1968, resigning his Ambassador's position in revulsion at the Mexican government's October 2, 1968 massacre of student demonstrators, civilian protestors and bystanders in the Tlatelolco district of Mexico City. Protesters were challenging the incumbent political party, Partido Revolucionario Institucional (PRI), as being corrupt. This event took place ten days before the beginning of the 1968 Olympics in Mexico City.

After his resignation, Paz went briefly to Paris, returning to Mexico in 1969. In 1970, Octavio Paz and a group of young writers founded *Plural*, a periodical that dealt with literature, art, and political criticism. The Mexican government closed it in 1975, and Paz then founded *Vuelta*, a similar publication that ceased in 1998.

Octavio Paz was a Renaissance man—a poet, essayist, playwright, philosopher, political/social activist, and diplomat. His writings cover many different areas of knowledge and culture, including art, philosophy, religion, sociology, history, love and human relations, and language. Often, his works compare contrasting elements. Of his many gifts, writing poetry was his greatest love. In his interview with Alfred MacAdam, he commented, “If I start to write, the thing I love to write most, the thing I love most to create, is poetry. I would much rather be remembered for two or three short poems in some anthology than as an essayist... Poetry existed before writing. Essentially, it is a verbal art, that enters us not only through our eyes and understanding but through our ears as well. Poetry is something spoken and heard. It's also something we see and write... Poetry always uses all the means of communication the age offers it: musical instruments, printing, radio, records...”

In addition to being a writer and diplomat, Octavio Paz was a teacher. He had many academic positions, including Visiting Professor of Spanish-American Literature, University of Texas at Austin and the University of Pittsburgh (1968-1970); Simon Bolivar Professor of Latin American Studies, 1970 and Feller of Churchill College, Cambridge University (England), 1970-1971; Charles Eliot Norton Professor of Poetry, Harvard University (1971-1972), Professor of Comparative Literature, Harvard University, 1973-1980.

Octavio Paz was the recipient of numerous awards and honors, including the Jerusalem Prize for the Freedom of the Individual in Society (1977); the Cervantes Prize (1981); the Neustadt International Prize for Literature (1982); the German Booksellers Peace Prize (1984); the Oslo Poetry Prize (1985); the Alfonso Reyes International Prize (1985); Spain's Menendez Pelayo Prize (1987); and the Nobel Prize for Literature (1990). He died in 1998.

## **WATER NIGHT (AGUA NOCTURNA)**

Octavio Paz published *Agua Nocturna* in the 1954 poetry collection *Semillas Para Un Himno* (*Seeds For A Hymn*). Paz had become acquainted with *haiku*, and that Japanese format influenced many of the poems in this collection. The major elements of the poem describe night, eyes, and water.

Eric Whitacre says, “*Water Night* is just one of those pieces.

“In January of 1995 I spent the day with Dr. Bruce Mayhall, and in one amazing four hour conversation he basically convinced me to stay in school, finish my degree and continue my life

as a professional artist. Heavy stuff. I wanted so much to show my appreciation to him, to write him a piece worthy of his wisdom and understanding. I got home, opened my book of Octavio Paz poetry, and started reading.

“I can’t really describe what happened. The music sounded in the air as I read the poem, as if it were a part of the poetry. I just started taking dictation as fast as I could, and the thing was basically finished in about 45 minutes. I have never experienced anything like it, before or since, and with my limited vocabulary I can only describe it as a pure and perfect and simple gift. It has become one of my most popular pieces, and I’ve heard countless people who sing it or hear it describing the same feeling I had when I wrote it down. I remain eternally grateful for this gift.”

“The poetry of Octavio Paz is a composer’s dream. The music seems to set itself (without the usual struggle that invariably accompanies this task) and the process feels more like cleaning the oils from an ancient canvas to reveal the hidden music than composing. *Water Night* was no exception, and the tight harmonies and patient unfolding seemed to pour from the poetry from the first reading, singing its magic even after the English translation. *Water Night* is simply the natural musical expression of this beautiful poem, and is dedicated with my greatest sincerity to my friend and confidant Dr. Bruce Mayhall”.

*Water Night* is one of Eric Whitacre’s earliest compositions. He composed it when he was a student at the University of Nevada, Las Vegas. The Dale Warland Singers commissioned this work. Whitacre uses a series of note clusters in various places, building tensions by adding notes in seconds, right next to each other. In several places, “if you open your eyes” and “fill you from within, flows forward”, the underlined chords consist of 14 notes each, clustered together.

*Water Night* is set in five stanzas, two sets of two stanzas each, with a different structure in the middle. **Stanza 1** is divided into two parts. In Part 1, Whitacre describes night in a high register. In Part 2, he contrasts the description by placing it in a lower register. **Stanza 2** is three descriptive phrases describing the eyes and water. Phrase 1 is in a high register; Phrase 2 in a lower register, and Phrase 3 even lower. **Stanza 3** changes the topic to the contrasting elements that are hallmarks of Paz’s writings, describing silence and solitude. Whitacre emphasizes the point of the two elements by having only sopranos and altos sing that phrase. The full chorus returns to comment on the description of eyes and water. **Stanza 4** continues that description. Whitacre sets in a passionate, crescendoing high register Paz’s phrase describing what happens when you open your eyes, the phrase gradually tapering down to calm. **Stanza 5**, in a lower register and in a calm manner, describes what you feel when you close your eyes. There is a grand pause at the end of the phrase. Whitacre sets the final phrase as a coda, repeating the melody and structure of the initial phrase.

## WATER NIGHT

Night with the eyes of a horse that trembles  
in the night,  
night with eyes of water in the field asleep  
is in your eyes, a horse that trembles,  
is in your eyes of secret water.

Eyes of shadow-water,  
eyes of well-water,  
eyes of dream-water.

Silence and solitude,  
two little animals moon-led,  
drink in your eyes,  
drink in those waters.

If you open your eyes,  
night opens doors of musk,  
the secret kingdom of the water opens  
flowing from the center of night.

And if you close your eyes,  
a river, a silent and beautiful current,  
fills you from within,  
flows forward, darkens you:  
night brings its wetness to beaches in your  
soul.

Translated by Muriel Rukeyser

## AGUA NOCTURNA

*Le noche de ojos de caballo que tiemblan en  
la noche,  
la noche de ojos de agua en el campo dormido,  
está en tus ojos de caballo que tiembla,  
está en tus ojos de agua secreta.*

*Ojos de agua de sombra,  
ojos de agua de pozo,  
ojos de agua de sueño.*

*El silencio y la soledad,  
como dos pequeños animals a quienes guía la  
luna,  
beben en esos ojos,  
beben en esas aguas.*

*Si abres los ojos,  
se abre la noche de puertas de musgo,  
se abre el reino secreto del agua  
que mana del centro de la noche.*

*Y si los cierras,  
un río te inunda por dentro,  
avanza, te hare oscura:  
la noche moja riberas en tu alma.*

## OGDEN NASH (1902-1971)

"It seems incredible that a new form of light verse should have been invented, perfected, and ruined by one man as late as the first third of the twentieth century, but that feat was accomplished by Ogden Nash". So said poet, critic, and anthologist Louis Untermeyer about America's master of light verse, Ogden Nash. Nash was born in 1902 in Rye, New York, where his father owned an import-export company. The family moved frequently because of Mr. Nash's business, so young Ogden lived in a number of East Coast communities. The family lived briefly in Savannah, Georgia, in a carriage house owned by Juliette Gordon Low, founder of the Girl Scouts. Young Ogden wrote a poem about the house. The family settled in Newport, Rhode Island long enough for Ogden to graduate from St. George's School.

In 1920, Nash enrolled at Harvard, but dropped out after a year. He briefly worked as a Wall Street bond seller, but then returned to St. George's School to teach for one year. Following that year, he worked as an advertising copy writer for streetcar signs.

Ogden Nash began his literary career in 1925, when the marketing department of Doubleday Page Publishers hired him. He soon moved to the editorial department, where he reviewed manuscripts. Responding to the variety (and often poor quality) of the manuscripts that came across his desk, Nash began to write poetry. At first he tried to write serious poems, but quickly turned to lighter and more humorous verse. He would write funny verses, crumple the papers,

and throw them on the desks of different co-workers. In 1925, he and a friend, Joseph Algers, wrote a children's book, *The Cricket of Garador*. He also enlisted his Doubleday colleagues in literary activities, when he and two co-workers wrote a spoof of classic literature entitled *Born In A Beer Garden; or, She Troupes To Conquer*.

Nash spent six years as a Doubleday editor and publicist. His career as a literary humorist began with a set of what he called "scribblings", humorous verses about his life, written while staring out his office window. He called this set of verses *Spring Comes To Murray Hill*, and threw the poem in the trashcan. Thinking better of that action, he retrieved it and sent it to *The New Yorker* magazine, where it was published. Nash began to send poems to *The New Yorker*, as well as other publications. All of them accepted his work. By 1931, he had written enough poems to publish *Hard Lines*, an anthology of his poems. The book was an immediate success. Nash left Doubleday in 1932 to join the editorial staff of *The New Yorker*. In 1931, Nash married Frances Leonard, and in 1934, they moved to Baltimore, his wife's hometown, where they would live mostly for the rest of their lives. Marriage and fatherhood provided more ammunition for his witty and wry observations on life.

Ogden Nash became a full-time writer, as well as a popular participant on such radio and television shows as *Information Please* and *Masquerade Party*. He also moved on to the college and community lecture circuit, both in the United States and in England. In addition to his poetry, Nash wrote three screenplays for MGM: *The Firefly* (1937), *The Shining Hair* (1938) and *The Feminine Touch* (1941). He collaborated with author S. J. Perelman (1904-1979) and composer Kurt Weill (1900-1950) on a musical, *One Touch of Venus* (1943), which had a successful Broadway run. He wrote several children's stories, including *The Boy Who Laughed At Santa Claus* (1957), *Custard the Dragon* (1959) and *Girls Are Silly* (1962). He also wrote scripts for two television programs: *Peter and the Wolf*, and *The Sorcerer's Apprentice*. Although most of Nash's work was humorous, he was elected to membership in two very serious organizations—the American Academy of Arts and Sciences, and the National Institute of Arts and Letters.

Ogden Nash gave people a chance to laugh—at themselves, at situations, and at life. Many of his poems have profound and thoughtful underpinnings. He was a master of the one-liner, such as "Candy is dandy but liquor is quicker". He altered words, or simply made them up, to fit his rhyme scheme, such as:

#### THE TORTOISE

Come crown my brow with leaves of myrtle,  
I know the tortoise is a turtle,  
Come carve my name in stone immortal,  
I know the turtoise is a tortle.  
I know to my profound despair,  
I bet on one to beat a hare,  
I also know I'm now a pauper,  
Because of its tortley, turtley, torper.

Or, from *Everybody's Mind To Me A Kingdom Is; or, A Great Big Wonderful World It's*: I am a conscientious man, when I throw rocks at seabirds I leave no tern unstoned.

Nash parodied beloved poems, such as Joyce Kilmer's *Trees*:

#### Song of the Open Road

I think that I shall never see  
A billboard lovely as a tree.  
Indeed, unless the billboards fall  
I'll never see a tree at all.

Ogden Nash died in 1971, but we still laugh with delight at his observations. We sing today three of Eric Whitacre's settings of Ogden Nash's endearing animal verses.

## ANIMAL CRACKERS I

### THE PANTHER

The panther is like a leopard,  
Except it hasn't been peppered.  
Should you behold a panther crouch,  
Prepare to say Ouch.  
Better yet, if called by a panther,  
Don't anther.

### THE COW

The cow is of the bovine ilk;  
One end is moo; the other, milk.

### THE FIREFLY

The firefly's flame  
Is something for which science has no  
name.  
I can think of nothing eerier  
than flying around with an  
unidentified glow on a  
person's posterior.

## STEPHEN PAULUS (1949-2014)

Born in Summit, New Jersey in 1949, composer Stephen Paulus moved with his family to Minnesota when he was two. His parents and his brothers were musical and played a variety of instruments. He began studying piano when he was ten, and began composing when he was 13 or 14. For two years, he attended Macalester College in St. Paul, Minnesota, before transferring to the University of Minnesota, where he studied composition with Paul Fetler and Dominick Argento. He received a B.A. in Music (1971), M.A. in Music Theory and Composition (1974), and PhD in Composition (1978). One of his jobs as a graduate student was to serve as an accompanist for voice teacher Constance Wilson, from whom he learned about vocal physiology and production. His observation of her work with students gave him a wonderful background for composing songs and choral works.

As a graduate student in 1973, he co-founded the Minnesota Composers Forum, along with his student colleague, composer Libby Larsen. That organization was devoted to promoting Minnesota composers and their music. It grew and changed its name to American Composers Forum, one of the major American organizations promoting American composers and their music, especially fostering the creation of new music. Paulus served as one of the managing composers from 1973 to 1984.

Stephen Paulus is one of the few contemporary composers who can make a living as a composer without having an additional teaching or other music-related position. He has composed over 400 works in a variety of genres, including 10 operas, of which *The Postman Always Rings Twice* (based on the *noir* novel) is the best known; 55 works for orchestra, over 150 choral works, both a

cappella and accompanied; oratorios; concerti for various instruments; songs, chamber music, and works for solo instrument. He is especially known for his Christmas carol and other Christmas text settings, as well for his many part songs and settings of hymn texts. His anthem, *Pilgrim's Hymn*, was sung at the funerals of Presidents Reagan and Ford. In 2011, he collaborated with his son Greg, a composer and jazz musician, on the composition of *TimePiece*, a work for jazz soloists and orchestra.

Paulus has received a number of commissions from such organizations as the New York Philharmonic, Cleveland Orchestra, Dallas Symphony Orchestra, Houston Symphony, Minnesota Opera, Chamber Music Society, Lincoln Center, American Composers Orchestra, Dale Warland Singers, Harvard Glee Club, and New York Choral Society. He also has received commissions from individual artists, including Thomas Hampson, Deborah Voigt, Samuel Ramey, Elizabeth Futral, Doc Severinson, Leo Kottke, Robert McDuffie, Paul Sperry, Hakan Hagegard, Janet Bookspan, William Preucil, Lynn Harrell, Evelyn Lear, and Cynthia Phelps. In addition, he has served as composer-in-residence with a number of orchestras, including Minnesota (1983-1987), Atlanta (1988-1992), Tucson, and Annapolis. He has been a resident composer at a number of music festivals, including the Tanglewood Festival, Santa Fe Chamber Music Festival, Aspen Music Festival, Oregon Bach Festival, and Aldeburgh and Edinburgh Festivals in the United Kingdom. He also served as a composer in residence with the Dale Warland Singers.

Stephen Paulus was the recipient of numerous awards including Guggenheim and National Endowment for the Arts, Fellowships, as well as the Kennedy Center Freidheim prize (1988). He was active in ASCAP, the American Society of Composers, Authors, and Publishers, serving as Symphony and Concert Representative since 1990. Paulus's works are Romantic by nature, influenced by today's contemporary sound. Brian Morton comments: "Paulus's virtues are those of his operas: solid construction, an impressively differentiated dramatic spectrum, fine lyrical passages and occasionally startling flourishes."

In July 2013, Stephen Paulus suffered a stroke. He died in October, 2014.

## EDNA ST. VINCENT MILLAY (1892-1950)

Born in Rockland, Maine, in 1892, American poet and playwright Edna St. Vincent Millay demonstrated musical and literary talents from an early age. Her mother, a nurse, and her father, a teacher, divorced when she was eight, and she and her two sisters lived with their mother. Although the family was poor, Edna St. Vincent Millay's mother made certain her children were exposed to books, music, and other aspects of culture. Mrs. Millay encouraged them to use their talents.

Young Edna wanted to be a concert pianist, but a teacher said her hands were too small, so she turned to writing instead. She became a published poet in 1906, when she was 14. A number of her poems written between 1906 and 1912 were published in the famous children's periodical, *St. Nicholas*. In 1906, she won the St. Nicholas Gold Badge for poetry. In 1907, one of her poems was reprinted in an issue of *Current Literature*. Even as a teenager, she was knowledgeable concerning western literature, having familiarity with such authors as Shakespeare, Dickens, Tennyson, Milton, Sir Walter Scott, Wordsworth, Ibsen, and others. In 1912, she submitted her poem *Renascence* to a poetry contest for works to be included in a new poetry annual called *The Lyric Year*. Her poem did not win a prize, but an affluent arts patron, Caroline B. Dow, heard her recite poetry and play the piano at an inn in Camden, Maine, and thought she should go to college. Miss Dow, Dean of the New York YWCA Training School, funded Millay's education at Vassar.

Edna St. Vincent Millay enrolled in Vassar in 1913 and graduated in 1917. She then moved to New York City, living in various places in Greenwich Village. Her first book of poetry, *Renascence and Other Poems* was published in 1917. It included the poem, *Afternoon on a Hill*. While continuing to write, Millay also was active in the theatre. She joined the Provincetown Players and had a role in Floyd Dell's play, *The Angel Intrudes*. In 1919, she wrote an anti-war play, *Aria*

*da Capo*, for the Provincetown Players. It starred her sister, Norma.

In 1920, Millay published a second collection of poems, *A Few Figs From Thistles*. In order to support herself, she also wrote short stories for the popular magazines *Ainslee's* and *Metropolitan*, using the pseudonym, Nancy Boyd. Short stories paid far better than poetry. In 1921, she went to Europe as a writer for the magazine, *Vanity Fair*, sending articles back as Nancy Boyd. On commission from the Vassar Alumnae Association, she wrote a five-act play, *The Lamp and the Bell*. She also completed her next volume of poetry, *Second April*. She returned to New York in 1923.

Edna St. Vincent Millay married Dutch businessman Eugen Jan Boissevain in 1923. That same year, she received the Pulitzer Prize for her poetry collection *The Harp-Weaver, and Other Poems*. She was the third woman to receive this award. In 1925, composer Deems Taylor asked her to write a libretto for an opera set in 10<sup>th</sup> century England. *The King's Henchman* received its premiere in 1927 and was a success in New York, as well as on tour. Millay's libretto sold well as a separate text. In 1925, Millay and her husband decided to leave city life and bought Steepletop, a farm in the country near Austerlitz, New York. Here Millay had a quiet place where she could live a country life, as well as write. In 1929, she was elected to the National Institute of Arts and Letters.

Millay spent the 1930s completing and publishing four poetry collections: *Fatal Interview* (1931), *Wine From These Grapes* (1934), *Conversation at Midnight* (1937), and *Huntsman, What Quarry?* (1939). She is known especially for her mastery of the sonnet form. She was a pacifist for most of her life, but upon the 1933 Hitler and Nazi rise to power, she began to write more about war. She published her war poems in *Make Bright the Arrows: 1940 Notebook*. Her war poetry is considered far inferior to her previous work. Horrified by the actions of the Japanese, Nazis, and Italians during World War II, she began to write propaganda verse for the American Writers' War Board after Pearl Harbor. Her poem, *The Murder of Lidice* (1942) describes the Nazi destruction of a Czech village. In 1943, she won the Robert Frost Medal from the Poetry Society of America for "distinguished lifetime service to American poetry." In 1944, she had a nervous breakdown, and could not write for a long time. Her husband died in 1949, which affected her greatly. She began to write again, although she did not live to see the publication of her last work, *Mine the Harvest* (1954). She died in 1950.

Edna St. Vincent Millay was a bold poet, in her early work expressing the tenor of her times, including rebellious feminism and explicit sexuality. She also was lyrical and able to paint in words the beauty of the moments around her. She published over twelve collections of poetry and four plays, plus the libretto for an opera.

## AFTERNOON ON A HILL

*Afternoon On A Hill* is a youthful poem, published in Millay's 1917 collection, *Renascence*. Stephen Paulus composed his setting in 2006, capturing in music the exuberance and joy of a carefree afternoon in the out-of-doors.

**Program notes**  
by Helene Whitson.

### AFTERNOON ON A HILL

I will be the gladdest thing  
Under the sun!  
I will touch a hundred flowers  
And not pick one.

I will look at cliffs and clouds  
With quiet eyes,  
Watch the wind bow down the grass,  
And the grass rise.

And when the lights begin to show  
Up from the town,  
I will mark which must be mine,  
And then start down!



## Bibliography:

Ammer, Christine. *Unsung: A History of Women in American Music*. Portland, Oregon: Amadeus Press, 2003.

Brooks, William. Program notes accompanying *The Hand That Holds The Bread: Songs of Progress and Protest in the Gilded Age, 1865-1893*. Cincinnati's University Singers. Earl Rivers, conductor. New World Records. 1978. LP. 1997. CD

Burns, Kristine H., editor. *Women and Music in America Since 1900*. Westport, Connecticut: Greenwood Press, 2002.

Carroll, Lewis. *The Annotated Alice*. With an Introduction and Notes by Martin Gardiner. New York: Bramhall House, 1960.

Chase, Gilbert. *America's Music*. Revised third edition. Urbana, Illinois: University of Illinois Press, 1992.

Clarys, Jacqueline, SFC. Program notes accompanying *The Legacy of Aaron Copland*. Soldiers' Chorus of the United States Army Field Band. LTC Robert McCormick, conductor. Altissimo! 2007. CD

Cobb, Buell E. Program notes accompanying *Rivers of Delight: American Folk Hymns from the Sacred Harp Tradition*. Word of Mouth Chorus. Larry Gordon, leader. Elektra/Asylum/Nonesuch Records. 1979. CD.

Coleman, Emmet G., Editor. *The Temperance Songbook*. New York: American Heritage Press, 1971.

Conte, David. Program notes accompanying *David Conte: Music for Chorus and Organ*. Christ Church Schola Cantorum, Rochester, New York. Stephen Kennedy, conductor. David Higgs, organ. Kathleen Bride, harp. Rochester Philharmonic Brass. Arsis. 2008. CD

Copland, Aaron. *Old American Songs, First Set*. New York: Boosey & Hawkes, 1950.

Copland, Aaron. *Old American Songs, Second Set*. New York: Boosey & Hawkes, 1954.

Crawford, Richard. *America's Musical Life*. New York: W.W. Norton and Company, 2001.

Crist, Elizabeth B., Program notes accompanying *American Choral Music: Persichetti, Ives, Corigliano, Foss, Copland*. James Morrow, cond. University of Texas Chamber Singers. Naxos. 2006. CD.

"Edna St. Vincent Millay, 1892-1950." The Poetry Foundation. <http://www.poetryfoundation.org/bio/edna-st-vincent-millay>

Ellsworth, Therese, "Composers in Academia: Women Composers at American Universities," *Contemporary Music Review*, Vol. 16:1/2, 1997, p. 36.

Ewen, David. *American Composers: A Biographical Dictionary*. New York: G.P. Putnam's Sons, 1982.

Fine, Verna. Program notes accompanying *American Masters: Irving Fine*. Gregg Smith Singers. Gregg Smith, conductor. Composers Recordings, Inc. 1992. CD.

Glass, Paul and Louis C. Singer. *Singing Soldiers: A History of the Civil War in Song*. New York: DaCapo Press, 1988.

Grieffell, Margaret Ross. *Operas in English: A Dictionary*. Revised edition. Lanham, Maryland: Scarecrow Press, 2013.

Gugliotta, Guy, "New estimate raises Civil War death toll," *New York Times*, April 2, 2012. <http://www.nytimes.com/2012/04/03/science/civil-war-toll-up-by-20-percent-in-new-estimate.html?pagewanted=all&r=0>

Hacker, J. David, "Recounting the dead," *New York Times Opinionator*, September 20, 2011.



<http://opinionator.blogs.nytimes.com/2011/09/20/recounting-the-dead/#more-105317>

Harris, William H., and Judith S. Levey. *The New Columbia Encyclopedia*. New York: Columbia University Press, 1975.

Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*. Fourth Edition. Upper Saddle River, New Jersey: Prentice Hall, 2000.

Hitchcock, H. Wiley, and Stanley Sadie. *The New Grove Dictionary of American Music*. New York: Macmillan Publishers Limited, 1986.

Jablonski, Edward. *Encyclopedia of American Music*. Garden City, New York: Doubleday and Company, Inc., 1981.

Jacques Cattell Press, ed. *Who's Who in American Music: Classical*. Second Edition. New York: R.R. Bowker Company, 1985.

Kalaidjian, Walter. "Theodore Roethke's Life and Career" in Garraty, John A. and Mark C. Carnes. *American National Biography*. New York: Oxford University Press, 1999. [http://www.english.illinois.edu/maps/poets/m\\_r/roethke/bio.htm](http://www.english.illinois.edu/maps/poets/m_r/roethke/bio.htm)

Kennedy, Michael. *The Concise Oxford Dictionary of Music*. Third edition. New York: Oxford University Press, 1980.

Kingman, Daniel. *American Music: A Panorama*. New York: Schirmer Books. 1979.

Lomax, Alan. *The Folk Songs of North America*. Garden City, NY: Doubleday & Company, 1960.

Lomax, John A. and Alan Lomax. *American Ballads and Folk Songs*. New York: Dover Publications, 1994.

Lomax, John A. and Alan Lomax. *Best Loved American Folk Songs*. Fourth Edition. New York: Grosset & Dunlap, 1947.

MacAdam, Alfred, "Octavio Paz, The Art of Poetry No. 42: Interview", *Paris Review*, No. 119: Sum 1991. <http://www.theparisreview.org/interviews/2192/the-art-of-poetry-no-42-octavio-paz>

Marrocco, W. Thomas, and Harold Gleason. *Music in America: An Anthology from the Landing of the Pilgrims to the Close of the Civil War, 1620-1865*. NY: W.W. Norton and Company, 1964.

McRoberts, Patrick, "Theodore Roethke (1908-1963)". HistoryLink.org: [http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file\\_id=5410](http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=5410). 2012

Mechem, Kirke, "Confessions of a Hymn Bandit: The Amazing Case of 'Blow Ye The Trumpet', " *The Voice of Chorus America*, Vol. 27:3, Spring 2004, pp. 25, 27.

Morton, Brian, "Stephen Paulus," in *Contemporary Composers*. Edited by Brian Morton and Pamela Collins. Chicago: St. James Press, 1992.

Nash, Ogden. *The Pocket Book of Ogden Nash*. New York: Cardinal Pocket Books, Inc., 1962.

"Octavio Paz". <http://home.wlu.edu/~barnettj/Holding/99/cstovall/newpaz.htm>

"Octavio Paz". *Encyclopedia of World Biography*. <http://www.bookrags.com/biography/octavio-paz>

"Octavio Paz". The Poetry Foundation. <http://www.poetryfoundation.org/bio/octavio-paz>

"Ogden Nash Biography". *Encyclopedia of World Biography*. <http://www.notablebiographies.com/Mo-Ni/Nash-Ogden.html>

"Ogden Nash Biography". *Famous Poets and Poems.com*. [http://famouspoetsandpoems.com/poets/ogden\\_nash](http://famouspoetsandpoems.com/poets/ogden_nash)

Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.

- Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1986.
- Roem, Ned. Program notes accompanying *Modern American Vocal Works: Samuel Barber, Aaron Copland, Virgil Thomson: Premiere Recordings, 1950-1953*. William Warfield, baritone. Aaron Copland, piano. Sony. 1999. CD
- Sadie, Stanley, ed. *New Grove Dictionary of Music and Musicians*, Second edition. New York: Macmillan, 2001.
- Sandburg, Carl. *The American Songbag*. New York: Harcourt, Brace & Company, 1927.
- Sanders, Paul D., Editor and Compiler. *Lyrics and Borrowed Tunes of the American Temperance Movement*. Columbia, Missouri: University of Missouri Press, 2006.
- Scherer, Barrymore Laurence. *A History of American Classical Music*. Naperville, Illinois: Sourcebooks, Inc., 2007.
- Shirley, Wayne D. Introduction (1978). *Sacred Harp Singing*. Alabama Sacred Harp Singing Convention, August 1942. Library of Congress/Archive of Folk Culture. Rounder Records. 1998. CD.
- Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009.
- Silverman, Jerry. *Mel Bay Presents Ballads & Songs of the Civil War*. Pacific, Missouri: Mel Bay Publications, 1993.
- Slonimsky, Nicolas. *Baker's Biographical Dictionary of Musicians*. NY: Schirmer Books, 2001.
- Smith, Patricia Juliana, "Copland, Aaron" in *The Queer Encyclopedia of Music, Dance and Musical Theater*. Claude J. Summers, editor. San Francisco: glbtq, Inc., 2004.
- "Stanley Kunitz on Theodore Roethke." Poetry Society of America. [https://www.poetrysociety.org/psa/poetry/crossroads/tributes/stanley\\_kunitz\\_on\\_theodore\\_roethke/](https://www.poetrysociety.org/psa/poetry/crossroads/tributes/stanley_kunitz_on_theodore_roethke/)
- Steinberg, Michael. *Choral Masterworks; A Listener's Guide*. New York: Oxford University Press, 2005.
- Strimple, Nick. *Choral Music in the Nineteenth Century*. New York: Amadeus Press, 2008.
- Strimple, Nick. *Choral Music in the Twentieth Century*. New York: Amadeus Press, 2002.
- "Theodore Roethke". The Poetry Foundation. <http://www.poetryfoundation.org/bio/theodore-roethke>
- Tuck, Jim, "Octavio Paz: Nobel Winner and Noble Man (1914-1998)". *Mexconnect*. <http://www.mexconnect.com/articles/265-octavio-paz-nobel-winner-and-noble-man-1914%E2%80%931998>
- Unger, Melvin P. *Historical Dictionary of Choral Music*. Lanham, Maryland: Scarecrow Press, 2010.
- Untermeyer, Louis. *A Concise Treasury of Great Poems*. New York: Pocket Books, 1971.
- Whitacre, Eric. Program notes accompanying *Eric Whitacre: Water Night*. Eric Whitacre Singers. Eric Whitacre, conductor. London Symphony Orchestra. Decca Records. CD. 2012.
- Whitacre, Eric. Program notes accompanying *Eric Whitacre: Light and Gold*. Eric Whitacre Singers. Eric Whitacre, conductor. Pavao Quartet. Decca Records. CD. 2010.
- Wikipedia, the Free Encyclopedia. <http://en.wikipedia.org/wiki/>
- Willard, Karen E. Program notes accompanying *The Shapenote Album*. The Tudor Choir. Doug Fullington, conductor. Loft Recordings. 2001. CD
- Wines, Tom, ed. *Composers on Composing for Choir*. Chicago: GIA Publications, Inc., 2007.



# Performers

## ROBERT GURNEY, MUSIC DIRECTOR

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

A resident of San Francisco since 1978, he has been an active church musician, organ recitalist, vocal coach, and has served as Interim Assistant Organist at Grace Cathedral, and Assistant Conductor-Accompanist for the San Francisco Choral Society, the Sonoma City Opera and the Contra Costa Chorale.

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, PIANO

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*, Marc-Antoine Charpentier's *Messe de Minuit pour Noël*, Norman Dello Joio's *The Holy Infant's Lullaby*, Conrad Susa's *Three Mystical Carols*, 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 nativitate Domini canticum*, H314 and *Messe de Minuit pour Noël*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, 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*, 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. Ms. Friedland was one of the soprano soloists in the San Francisco Lyric Chorus performance of Marc-Antoine Charpentier's *Messe de Minuit pour Noël*.

### MEREDITH KIERNAN, SOPRANO

Meredith is delighted to be performing in her first concert with SFLC. Past choral experience includes the UCLA and Angeles Chorales under the direction of Donald Neuen and New York's Collegiate Chorale, under the direction of Robert Bass. While in New York, Meredith

also appeared in supporting and ensemble roles in several musicals and operettas with The Blue Hill Troupe and St. Bart's Players. She was also featured in two talent showcases at "Don't Tell Mama's". By day, Meredith is an account director with marketing and communications firm W2O Group. She'd like to dedicate this performance in the memory of her beloved friend John Gay, who played a leading role in many of her earliest musical moments.

### KEVIN BAUM, TENOR

Kevin Baum currently sings as a choirman with the choir of men and boys at Grace Cathedral; he also sings as cantor at St. Ignatius Catholic Church. Kevin is a founding member of Clerestory, a nine-voice male ensemble which will begin its ninth season this fall and an auxiliary member of the Philharmonia Baroque Chorale. He has performed with many other ensembles including Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble (AVE,) the Sanford Dole Ensemble. He is a sixteen-year veteran of the ensemble Chanticleer. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitate Domini canticum*, H314, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas Carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Xicochi*, *Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*; Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore*, K. 339, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, John Corigliano's *Fern Hill*, Philip Stopford's *Wexford Carol*, Peter Warlock's *Ballulalow*, Joseph Webster's *Lorena*, Walter Kittredge's *Tenting on the Old Camp Ground*, and the baritone soloist in Johannes Brahms' *Ein Deutsches Requiem* and Maurice Duruflé's *Requiem*.

### REUBEN SCHWARTZ, TENOR

Reuben has been with the Lyric Chorus since 2013, and especially appreciates the ambitious mix of classical and contemporary works. Before joining the SFLC, Reuben sang with the Newton (MA) Choral Society under David Carrier, as well as the UC Berkeley Chorus under Marika Kuzma. He has also done choral work with the Berkeley Opera, where, in the Gypsy dance scene in *Carmen*, he broke a glass. There were no injuries.

### DEBRA GOLATA, 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 rejoined us in Fall, 2014. She also was the Alto soloist in the San Francisco Lyric Chorus performance of Marc-Antoine Charpentier's *Messe de Minuit pour Noël* and Conrad Susa's *This Endrys Night*.

# Acknowledgements

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

## **Music Director**

Robert Gurney

## **Rehearsal Accompanist**

Debra Golata

## **Chorus Section Representatives**

Cassandra Forth, Sopranos

Karen Stella, Altos

Jim Losee, Tenors

Jim Bishop, Basses

## **Concert Day Manager**

Scott Perry

## **Concert Day Volunteer Staff**

Jenefer Bickers

Annette Bistrup

Lynn Fraley

Karine Jardin

Kathy O'Connor

Ellen Potthoff

Michael Vann

Gladys Zygodlo

## **Advertising & Publicity Committee**

Karen Stella

Julia Bergman

Jim Losee

Liz Podolinsky

Nora Klebow

## **Choristers Who Brought Rehearsal Refreshments**

Albert Alden

Katie Bartholomew

Julia Bergman

Tim Bessie

Jim Bishop

Nina Dessart

Bill Diebel

Carol Douglass

Shirley Drexler

Cassandra Forth

Lois Kelley

Meredith Kierman

Nora Klebow

Barbara Landt

Karen Stella

---

---

## **Administration**

Helene & Bill Whitson

## **Ticket Sales & Treasurer Support**

Jim Bishop

## **Program Preparation**

Helene Whitson

## **Postcard/Flyer Design**

Bill Whitson

## **Program Design And Layout**

Bill Whitson

## **Postal & Email Mailings**

Bill Whitson

## **Chorus Website Design**

Sophie Henry

## **Website Maintenance**

Bill Whitson

Sophie Henry

## **Facebook Page Maintenance**

Helene Whitson

## **Audio Recording**

Bill Whitson

## **Video Recording**

Jim Granato

Autonomy 16 Film & Video Productions

<http://autonomy16.net>

# Contributions

May 2014-April 2015

## Sforzando (\$500+)

Anonymous  
Anonymous  
Julia & Adam Bergman  
Karen Brandreth  
Linda Holbrook & John Dusay, M.D.  
Leo vanMunching Photography  
Lois Kelley  
Malcolm Cravens Foundation  
Helene & Bill Whitson

## Fortissimo (\$300-\$499)

Anonymous  
Julie Alden  
Sophie Henry  
Valerie Howard  
Ken Lindahl  
Jim & Carolyn Losee  
Mary Lou Myers

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

Anonymous  
Anonymous  
Natalie Balfour & John Cove  
Tim Bessie  
James Campbell  
Kristine L. Chase  
William C. Diebel  
Peter & Natasha Dillinger  
Robert J. Drechsler  
Nanette Duffy  
Cassandra & David Forth  
Fiona Friedland

## Forte (\$100-\$299) - Cont.

Karen & Jan Gullett  
Chuck Henderson  
Leo Kan  
Justina Lai  
John Lee Fund  
Abigail Millikan-States  
Liz Podolinsky  
Mary Sandkohl  
Dr. & Mrs. Eli Weil  
VISA Givingstation Grants

## Mezzoforte (under \$100)

Joan Friedland  
Debra Golata  
Elizabeth Hendrickson  
Susan Hendrickson  
Connie & Ed Henry  
Michael Howard  
Thomas J. Kuwahara  
Vera Winter Lee  
Owen Leibman  
Erin Gray Lenhart  
Rhishikesh Limaye  
Ruth K Nash  
Jessica Porter  
Ann C. Preston  
Cecelia Shaw  
Rowena Singer  
Karen Stella  
Fran Weld

---

## Adopt-A-Singer Contributions

(April 2015)

Lois Kelley adopts *the 1st Soprano section*

Cassandra Forth adopts *the 2d Soprano section*

Julia Bergman adopts *the Alto section*

Nanette Duffy adopts *the Tenor section*

Julie Alden adopts *the Bass section*

Chuck Henderson adopts *the Bass section*

Owen Leibman adopts *Jim Bishop & Barbara Landt*



# Contributions

## CONTRIBUTE TO SAN FRANCISCO LYRIC CHORUS

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

DONATION: \_\_\_\_\_

MAIL TO:

TREASURER

SAN FRANCISCO LYRIC CHORUS

1650 SPRUCE ST

BERKELEY, CA 94709

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

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$50,000 per year. Chorus members pay dues of \$120 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

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

### Adopt-a-Singer

For as little as \$30, you can support the San Francisco Lyric Chorus by “adopting” your favorite singer. For \$100 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.

### Instrumental Musicians Fund

Goes toward costs of hiring a rehearsal accompanist, hiring concert pianist/organist, and occasionally for engaging other instrumentalists such as a string quartet and tympani.

### Professional Singers Fund

Pays for professional singers who sing as members of the Chorus we have too few chorus members, as well as for singers to perform solo sections in concerts.

### Music Director's Fund

Goes toward the cost of the Music Director's monthly salary

# Advertisements

## Chorus Member Thank you's!

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

**Tim Bessie**

*To my mother, Rose, whose love of music inspired mine.*

**Nina Dessart**

*To my wonderful daughter, Edie, who has quietly entertained herself in the background of just about every rehearsal this season. I love you forever and for always. And thank you for understanding that a singing mommy is a happy mommy.*

**Carol Douglass**

*To my daughters, Chrissie and Michelle, for constant support and love.*

**Shirley Drexler**

*Thank you, Mary Lou Myers, for your excellent transport service.*

*Thank you, Valerie Howard, for your sublime duet playing.*

*Thank you, Carol Douglass, for your superb sight singing.*

**Cassandra Forth**

*Thanks to my husband for his many years of patient support!*

**Fiona Friedland**

*I would like to dedicate the Irving Fine pieces to my parents. "Father William" to my own father William who's sense of humor and irreverence helped shape my world view. And to my very English mother Joan, "The Lobster Quadrille", because her love of travel and adventure would certainly insure that she will "join the dance"!*

*Thanks to my family and friends who always support my creative endeavors: Steve, Nicole, Mike, Liam, Uba, Skyler & my parents. I love you.*

*Thanks to my awesome soprano divas. You rock my world! Love you bitches!*

**Deb Golata**

*To my parents and sisters, and Jon.*

*To all willing to make beautiful music.*

*To Helene & Bill.*

*To supportive and crazy friends.*

**Reuben Schwartz**

*Thank you, Nanette, for slowing down as you drop me off at BART each Monday.*

**Karen Stella & Barb Landt (altos)**

*We thank Kevin Baum for his professional coaching on notes & blend.*

**Fran Wald**

*You Are Old, Father William! Thank you for giving me a love of music.*

*Thank you Matthew for supporting me always.*

*Thank you Auntie Anna!*

*Thank you Leslie for coming All this way!*

**Helene Whitson**

*What a fabulous time we have had preparing the first concert of our 20th Anniversary Year!*

*Thank you to all Lyric Choristers for your diligent, hard work in bringing this (continued)*

# Advertisements

## Chorus Member Thank-You's (continued)

*wonderfully nostalgic program to the public! We have sung some gorgeous music during our first 20 years, and there are selections on this program from our early years to the present. 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! What a wonderful teacher AND accompanist. We are becoming better singers because of you. 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 their time, knowledge, and expertise so that we can bring wonderful choral music programs to our audiences. We especially thank Board member Jim Bishop for his wonderful ideas and support as he finishes his service on the Board.*

*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



**Zachary Katzman**  
Bar Manager

*"Over One Hundred  
Famous World Wide  
Imported Beers"*

Fax: (415) 775-3322

Tel. (415) 775-4216

1101 Geary Boulevard • San Francisco, CA 94109



**HILL & CO.**  
REAL ESTATE

1880 Lombard Street  
San Francisco, CA 94123  
Phone: 415.921.6000  
[www.hill-co.com](http://www.hill-co.com)

**William C. Diebel**  
REALTOR®

Direct: 415.321.4218  
Cell: 415.699.5549  
Fax: 415.202.1661  
[wdiebel@hill-co.com](mailto:wdiebel@hill-co.com)  
BRE License # 1945815



**HILL & CO.**  
REAL ESTATE

2107 Union Street  
San Francisco, CA 94123  
[www.hill-co.com](http://www.hill-co.com)  
Phone: (415) 921-6000

**Mary Lou Myers**

Direct: (415) 321-4244  
Fax: (415) 202-2472  
Email: [mmyers@hill-co.com](mailto:mmyers@hill-co.com)  
DRE License # 00814347

# Advertisements



# San Francisco Lyric Chorus - Concerts in 2015-16

## 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, 7 pm & Sunday, August 23, 2015, 5 pm

Mission Dolores Basilica, San Francisco

\*\*

## FALL 2015

LOOKING BACK: HOLIDAY HIGHLIGHTS FROM OUR FIRST 20 YEARS

Works by Whitacre, Poulenc, Mechem, Biebl, Stravinsky, Rutter, Berlioz, and more

Rehearsals begin Monday, September 14, 2015

Performances Saturday, December 5, 7 pm & Sunday, December 6, 2015, 5 pm

St. Mark's Lutheran Church, San Francisco

\*\*

## SPRING 2016

IT'S A BIG WORLD, AFTER ALL:

SFLC SINGS EXCITING MUSIC FROM AROUND THE WORLD

Lee Kesselman *Shona Mass*

Stephen Hatfield *Nukapianguaq*

Eric Whitacre *Cloudburst*

and more

Rehearsals begin Monday, January 4

Performances: Saturday, April 16, 2016, 7 pm & Sunday, April 17, 2016, 5 pm

St. Mark's Lutheran Church, San Francisco

\*\*

## SUMMER 2016

Ralph Vaughan Williams: *Dona Nobis Pacem*

Joseph Haydn: *Mass In Time Of War*

Rehearsals begin Monday, May 16

Performances: Saturday, August 20, 7 pm & Sunday, August 21, 2016, 5 pm

Mission Dolores Basilica, San Francisco

# San Francisco Lyric Chorus



## San Francisco Lyric Chorus

### Celebrates

the



## Panama Pacific International Exposition

This year the SF Bay Area celebrates the 100th anniversary of the Panama Pacific International Exposition, San Francisco's 1915 world's fair that showcased San Francisco's recovery from the devastating 1906 earthquake, as well as honoring the opening of the Panama Canal. The PPIE was set in what is now San Francisco's Marina District—over 600 acres of buildings and gardens, with amazing and magical events every day. Over 35 countries and many states were represented at the fair, and 19 million people attended. Three hundred volunteer singers from all over the Bay area came regularly to participate in the PPIE's Exposition Chorus and hundreds of others performed major choral works at the Exposition as members of local choruses.

*We invite you to join the San Francisco Lyric Chorus in two concerts, honoring our 1915 choral predecessors by singing selections from some of the classical choral works they performed in the Exposition's majestic Festival Hall.*

Our performances will take place in beautiful Mission Dolores Basilica, which also is celebrating its 100th anniversary. In addition, we are celebrating the San Francisco Lyric Chorus' own 20th anniversary. We will be accompanied by Jerome Lenk, Director of Music and Organist for the Basilica, as well as by an instrumental ensemble.

### Concert Program:

Amy Beach: *Panama Hymn* (official hymn of the PPIE, commissioned for that purpose)

Camille Saint-Saëns: Selections from *The Promised Land*

(his late-career oratorio given its American premiere at PPIE but seldom performed since)

### Selections from other classical choral works performed at the PPIE:

Johannes Brahms: *Requiem: #4, Wie Lieblich Sind Deine Wohnungen*

Georg Frideric Handel: *Messiah: And The Glory of the Lord - Hallelujah Chorus*

Joseph Haydn: *Creation: Awake The Harp - The Heavens Are Telling*

Felix Mendelssohn: *Elijah: Lift Thine Eyes - He, Watching Over Israel*

Gioachino Rossini: *Stabat Mater: In Sempiterna Saecula, Amen*

Giuseppe Verdi: *Requiem: Sanctus*

Richard Wagner: *Tannhäuser: Pilgrim's Chorus*



**Openings in all parts. Tenors and basses especially needed.**

**Rehearsals:** Monday nights, 7:15-9:45 pm beginning Monday, May 18, 2015

**Rehearsal Location:** Trinity+St. Peter's Episcopal Church, 1668 Bush Street, San Francisco

**Concerts:** Saturday, August 22, at 7 pm & Sunday, August 23, 2015 at 5 pm - Mission Dolores Basilica

**To arrange for an audition** (ability to blend and sing in tune, some sight reading skill expected) or to obtain further information, contact **Music Director Robert Gurney** at 415-721-4077 or [rgurney@sflc.org](mailto:rgurney@sflc.org).

For further information about the Chorus & the event, check our website at <http://www.sflc.org>

# San Francisco Lyric Chorus

## SOPRANOS

Nina Dessart  
Cassandra Forth\*  
Fiona Friedland  
Valerie Howard  
Lisa Jones  
Lois Kelley  
Meredith Kiernan  
Justina Lai  
Mary Lou Myers  
Liz Podolinsky  
Kathryn Singh  
Helene Whitson#

## ALTOS

Katie Bartholomew  
Julia Bergman#  
Carol Douglass  
Shirley Drexler  
Debra Golata+  
Nora Klebow#  
Barbara Landt  
Karen Stella\*#  
Fran Weld

#Board of Directors

\*Section Representative

+Professional Singer

## TENORS

Kevin Baum+  
Nanette Duffy  
Ken Lindahl  
Jim Losee\*  
Reuben Schwartz

## BASSES

Albert Alden  
Tim Bessie  
Jim Bishop\*#  
William Diebel  
John Hunt  
Richard Mix+  
Bill Whitson#

