

Modern American Voices

April 28 & 29

Poetry settings by Aaron Copland, John Corigliano, and Eric Whitacre

SAN FRANCISCO LYRIC CHORUS **ROBERT GURNEY, MUSIC DIRECTOR**

Alamere String Quartet
Xiyang Wang, Piano

Saturday, April 28, 2012
Sunday, April 29, 2012

St. Mark's Lutheran Church
San Francisco

www.sflc.org



SAN FRANCISCO LYRIC CHORUS

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

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

This Spring we are rejoined by Founding Music Director Robert Gurney for a program of music and poetry—*Modern American Voices*. Modern American composers Aaron Copland, John Corigliano, and Eric Whitacre set a wonderful variety of poems. Copland looks back at historic American ballads and songs in his *Old American Songs*. We sing four of the anonymous American ballads and songs he set. New York composer John Corigliano sets Welsh poet Dylan Thomas' wistful *Fern Hill*, a look back at his childhood on his aunt's farm. We explore three different musical genres in contemporary composer, Eric Whitacre's poetry settings. *Animal Crackers 1* is a setting of three of American humorist/poet Ogden Nash's little animal songs. It is followed by Whitacre's a cappella setting of Mexican poet, Octavio Paz's beautiful *Water Night*. Whitacre's *Five Hebrew Love Songs* are settings of poems by his wife, operatic soprano, Hila Plitmann. We conclude with Aaron Copland's beautiful Thanksgiving song, *The Promise of Living*, from his opera, *The Tender Land*.

Please sign our mailing list, located in the foyer.

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

We are recording this concert for archival purposes

PLEASE

Turn off all cell phones, pagers, and other electronic devices before the concert

No photography or audio/video taping during the performance

No children under 5

Help us to maintain a distraction-free environment. Thank you.

PROGRAM

Boatmen's Dance Aaron Copland

Cal J. Domingue, Tenor

The Little Horses Aaron Copland

Long Time Ago Aaron Copland

The Golden Willow Tree Aaron Copland

Fern Hill John Corigliano

Semi-Chorus:

Soprano: Natasha Dillinger, Cassandra Forth, Samia Hesni

Alto: Caia Brookes, Kristen Schultz Oliver, Karen Stella

Tenor: Steven Aldridge, Kevin Baum, Cal J. Domingue

Bass: Mark Bartlett, Peter Dillinger, Loren Kwan

Kevin Baum, Tenor Soloist

Intermission

Animal Crackers 1 Eric Whitacre

The Panther

The Cow

The Firefly

Five Hebrew Love Songs Eric Whitacre

Temuna

Kala Kalla

Larov

Eyze Sheleg!

Meryl Amland, Natasha Dillinger, Cassandra Forth, Soprano

Rebecca Slater, Speaker

Rakut

Water Night Eric Whitacre

The Promise of Living Aaron Copland

Alamere Quartet

Cassandra Bequary, violin

Tess Varley, violin

Jason Pyszkowski, viola

Erin Kelly, cello

Xiyan Wang, piano

Kristen Schultz Oliver, piano (*The Promise of Living*)

PROGRAM NOTES

We invite you to enjoy the wonderful creativity of three modern American composers as they set a variety of beautiful and inspiring poems to music.

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 two that we sing today: *The Boatmen's Dance* and *Long Time Ago*. We sing later arrangements of two Copland arrangements: *The Little Horses*, arranged by David L. Brunner, composer and Director of Choral Activities at the University of Central Florida, Orlando, and *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.

Boatmen's Dance	
High row the boatmen row, Floatin' down the river the Ohio.	O dance the boatmen dance, O dance all night 'til broad daylight, And go home with the gals in the mornin'.
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.	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.
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'.	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.	High row the boatmen row, Floatin' down the river the Ohio.

The Little Horses (Lullaby)

The Little Horses is an African-American slave lullaby, found in the John and Alan Lomax collection, *Folk Songs USA*. The narrator is an African-American mother who often cannot tend to her own child, because she must work for her owners. The song is in ABABA format. The A section refrain is quiet, gentle, with a rocking motion, meant to soothe a little child. The B section is in a spirited, perky tempo, suggesting horses trotting.

The Little Horses	
Hush you bye, Don't you cry, Go to sleepy little baby. When you wake,	You shall have All the pretty little horses. Blacks and bays, Dapples and grays, Coach and six a-little horses.

Hush you bye,
 Don't you cry,
 Go to sleepy little baby.
 When you wake,
 You'll have new cake
 And all the pretty little horses.
 A brown and a gray,
 And a black and bay,
 And a coach and six a-little horses.

Hush you bye,
 Don't you cry,
 Oh you pretty little baby.
 Go to sleepy little baby,
 Oh you pretty little baby.

Long Time Ago (Ballad)

Long Time Ago is another minstrel song. George Pope Morris adapted the original words and Charles Edward Horn arranged the original music, taken from an anonymous minstrel song. It was published in 1837. It is in the style of the sentimental 19th century English and American ballads.

Long Time Ago

On the lake where droop'd the willow
 Long time ago,
 Where the rock threw back the billow
 Brighter than snow.

Dwelt a maid beloved and cherish'd
 By high and low
 But with autumn leaf she perish'd
 Long time ago.

Rock and tree and flowing water
 Long time ago,
 Bird and bee and blossom taught her
 Love's spell to know.

While to my fond words she listen'd
 Murmuring low
 Tenderly her blue eyes glisten'd
 Long time ago.

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.

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,
Tho' 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.

John Corigliano (1938-)

Composer and teacher John Corigliano comes from a distinguished musical family. His father, John Corigliano, Senior, was a noted violinist and concertmaster of the New York Philharmonic Orchestra from 1943 to 1966. His mother, Rose Buzen, is a talented pianist and educator. John Corigliano, Junior, was born in New York in 1938. As a child, he was largely self-taught in music. His father discouraged him from going into music. He began to play piano as a young child, and had some lessons with his mother. He attended Brooklyn's P.S. 241, graduating in 1951. Later, he went to Brooklyn's Midwood High School, where his music teacher, Bella Tillis, encouraged his musical ambitions and inspired him. While in high school, he learned orchestration on his own by listening to recordings and following the scores.

Corigliano attended Columbia University, studying music with teachers who included composer/conductor Otto Luehning. He graduated in 1959 with a B.A. degree. He began to compose while at Columbia. After Columbia, he attended the Manhattan School of Music, where he studied with composers Vittorio Giannini and Paul Creston.

From 1959 to 1964, Corigliano was the writer and music programmer for radio stations WQXR-FM and WBAI-FM. He was the Music Director of the Morris Theater in New Jersey from 1962 to 1964. Between 1961 and 1972, he worked as an Associate Producer with Leonard Bernstein on the CBS-TV broadcasts of the New York Philharmonic Young People's Concerts. He also composed music arrangements for rock groups at Kama Sutra and Mercury Records.

John Corigliano began teaching in 1968, when he taught composition at the College of Church Musicians in Washington, D.C. He left that position in 1971 and joined the faculty of the

Manhattan School of Music, a position he held until 1986. In 1973, he became a member of the Music Faculty of Lehman College, City University of New York, appointed Distinguished Professor of Music in 1984. He joined the Juilliard School faculty in 1991. Among his students are such noted composers as Eric Whitacre, Avner Dorman, Mason Bates, John Mackey and Nico Muhley.

From his first award in 1964, when his 1963 *Sonata for Violin and Piano* won the chamber music award at the Spoleto Festival, to the present, John Corigliano has been a composer of note. He has created over 100 compositions in a variety of genres, but probably is best known for his instrumental works. He has composed two operas. In collaboration with composer David Hess, he created his first opera, *The Naked Carmen* (1970), an electric rock version of Bizet's *Carmen*. The Metropolitan Opera commissioned his successful second opera, *The Ghosts of Versailles* (1991). Corigliano has composed several film scores: *A Williamsburg Sampler* (1974), for which he received the Cine Golden Eagle Award; *Altered States* (1979), nominated for an Academy Award; *Revolution* (1985), winner of the 1985 British Academy of Film and Television Arts Anthony Asquith Award; and *The Red Violin* (1999), for which he received the Academy Award. His three symphonies are important contributions to instrumental literature. *Symphony No. 1* (1991), commissioned when he was the first Chicago Symphony Orchestra composer-in-residence, is his reaction to the loss of many friends from AIDS. It won the Grawemeyer Award for Music Composition. *Symphony No. 2* (2000) won the 2001 Pulitzer Prize for Music. *Symphony No. 3: Circus Maximus* (2004) is a surround-sound creation for large wind orchestra.

Corigliano has composed concerti for a number of instruments, including clarinet, flute, violin, oboe, and piano, as well as chamber music for different ensembles. He also has composed a number of works for solo instruments, including his 2011 virtuosic composition for solo violin, *Stomp*. Corigliano has created works for voice and instruments, as well as choral works. His works for solo voice and instruments include *Mr. Tambourine Man: Seven Poems of Bob Dylan* for soprano and orchestra (2009), sung by soprano Hila Plitmann. For that composition, Corigliano received the 2009 Grammy for Best Classical Contemporary Composition and Hila Plitmann received the 2009 Grammy for Best Classical Vocal Performance. One of his latest compositions is *One Sweet Morning*, a 2011 four-movement song cycle with texts by Czeslaw Milosz (late Professor of Slavic Language and Literature at the University of California, Berkeley), Homer, Li Po, and E.Y. Harburg. Corigliano's other works for voice include his *Dylan Thomas Trilogy: Fern Hill* (1960), *Poem in October* (1970) and *Poem on His Birthday* (1976). He has received numerous commissions for a variety of works.

John Corigliano has been the recipient of many awards, including a Guggenheim Fellowship (1968); the 1989 Music Award from the American Academy and Institute of Arts and Letters (which elected him to membership in 1991); the 1992 *Musical America* Composer of the Year; and the National Arts Club Gold Medal (2002). He comments: "I think it is the job of the composer to reach out to his audience with every means at his disposal... Communication of his most important ideas should be the primary goal".

Dylan Thomas (1914-1953)

One of the 20th century's great poets, storytellers, and playwrights, Dylan Thomas was born in 1914 in Swansea, Wales, in a home overlooking Swansea Bay and town. He was the son of a university-educated teacher of English literature in the boys-only Swansea Grammar School. His mother was a seamstress, an outgoing and vibrant person. Young Dylan was a sickly child, often missing school because of bronchitis or asthma attacks. He preferred to read books on his own, such as reading all the poetry of D.H. Lawrence at an early age. His first formal schooling began when he was seven and attended Mrs. Hole's Dame School, a private school in a home several blocks away. In 1925, he transferred to Swansea Grammar School, where his father was teaching. He was not a particularly good student in most subjects, although he excelled in

English. Dylan Thomas loved words. He commented that, "I should say I wanted to write poetry in the beginning because I had fallen in love with words". He was first inspired by Mother Goose rhymes, taught to him by his parents. Although both of his parents were bilingual, fluent in both English and Welsh, neither Dylan nor his older sister, Nancy, ever learned Welsh. In fact, both children had English elocution lessons. Such education served Thomas well later in life when he gave public readings of his works.

Thomas also was inspired by nature. His Swansea home on top of the hill gave him a wonderful view of sea and town. He also lived near a large park, in which he could observe nature. During the summers, he and his sister would spend time at his Aunt Ann Jones' dairy farm. This experience provided the background for his poem, *Fern Hill*.

Thomas' father, David John (DJ) was editor of the Swansea Grammar School magazine, and within a few weeks of transferring to the school, young Dylan began to submit items for publication. His first poem was published in that magazine, and he later became editor.

By 1930, Dylan Thomas was writing poetry frequently, keeping them in penny notebooks. That year, when he was 16, he dropped out of school and became a junior reporter for the *South Wales Daily Post*. In 1932, he quit that job to concentrate on writing. Several of his poems were published in the 'Poet's Corner' section of the *Sunday Referee* and the *New Verse*. *And Death Shall Have No Dominion* was his first poem published outside Wales, printed in the May 18, 1933 edition of the *New English Weekly*. He wrote 200 poems between 1930 and 1934, all in four penny notebooks. These poems constitute more than half of his collected poems.

In 1932, Thomas joined the Swansea Little Theatre Company, of which his sister already was a member. He acted in a number of plays, including Noel Coward's *Hay Fever*. He also worked as a freelance journalist. He spent time writing, walking along Swansea Bay, and visiting some of Swansea's drinking establishments. In 1933, he made his first trip to London, visiting various editors of literary magazines. In 1934, he won the book prize of the *Sunday Referee's* 'Poet's Corner', and moved to London. While in London, he made friends with other writers and poets. He kept his ties with his Swansea home and returned frequently to visit his parents, until they moved to Bishopston in 1937. In December 1934, his poem, *Light Breaks Where No Sun Shines*, was published in a book, *The Year's Poetry*, his first publication in a book. The first publication of his own collected works, *18 Poems*, was published in that same month and received favorable reviews.

In Spring 1936, Thomas met Caitlin Macnamara, an English woman of Irish descent. That same year, he published his second book of poetry, *Twenty-five Poems*. Romance developed, and Dylan and Caitlin married in 1937. Their storied life together was tempestuous, combining creativity, passion, infidelity, and alcohol. They had three children.

Dylan Thomas recorded his first radio broadcast for the BBC in 1937. In 1939, he published *The Map of Love*, a collection of poetry and prose. Because of his physical limitations, he was unable to serve in the military during World War II. He spent the war years writing poetry and prose. His collection of short stories, *Portrait Of The Artist As A Young Dog*, was published in 1940. That same year, he also began working as a screenwriter for Strand Films, who produced educational and propaganda films for the Ministry of Information. In addition, he worked as a scriptwriter for the BBC, as well as continuing his radio broadcasts on various subjects. He completed over 100 radio broadcasts between 1945 and 1949. During these years, Thomas and his family moved back and forth between London and Wales a number of times.

In early 1946, Thomas published *Deaths and Entrances*, the collection that contains many of his most famous poems, including *A Refusal To Mourn The Death, By Fire, Of A Child In London*, *The Hunchback In The Park*, *Poem In October*, and *Fern Hill*. In 1949, the family moved to the Boat House, Laugharne, Wales. In 1950, Thomas made his first of four American tours, during which he visited publishers and pubs, as well as giving public readings. He visited San Francisco, among other

cities, staying with his friend, San Francisco State College Professor of English Ruth Witt-Diamant, founder of San Francisco State's world famous Poetry Center. (Many famous poets stayed in the guest room of her Willard Street house.) Legend has it that he wrote a poem about the beer in her refrigerator, but that poem never has been located. He also recorded a program for KPFA.

Back in Wales, Thomas continued writing. In Summer and Fall 1951, he wrote some of his most famous works, including the poems *Lament*, *Poem On His Birthday*, *Do Not Go Gentle Into That Good Night* (written for his dying father), *Prologue*, and half of his radio play, *Under Milk Wood*. In 1952, he made a second tour of the United States between January and May, this time bringing Caitlin. He made the first recoding of his poems for Caedmon Records. His *Collected Poems 1934-1952* were published in that year.

Dylan Thomas made two American tours in 1953, one in the Spring, and his fourth and final trip in October. He died in New York in November 1953, due to a combination of illness and the life-long effects of alcohol. He was 39.

Fern Hill

Dylan Thomas published *Fern Hill* in the October 1945 issues of *Horizon Magazine*. He also included it as the last poem in his 1946 anthology, *Deaths and Entrances*. It is a real place, the dairy farm of his Aunt Ann Jones, set on top of a hill. Nearby was a slope that went down to a stream and a wooded valley. Fir trees surrounded the farm, and there was an orchard not far from the farmyard. The poem recounts Thomas' memories of his summers on the farm, looking back at his carefree child life from the perspective of an adult now caught in the inexorable process of life.

Thomas is known for the musicality of his poetry, including a true appreciation for the sounds and cadences of words, the use of particular words that evoke vibrant images, and the deft juxtaposition of words to create unusual effects. He commented that he liked to use familiar words in different contexts, such as using the exact adjective to describe an item, or creating a new one. He would use parts of speech in unusual contexts, such as the "whinnying green stables". He also would create complex sentences and phrases, leaving it up to the reader/listener to determine the subject, verb, etc., and to make sense of the sentence.

John Corigliano discovered *Fern Hill* in 1959, during his last year of undergraduate studies at Columbia University. He was struck by the beauty of the poem and in 1961 set *Fern Hill* to music as a present for his high school music teacher, Mrs. Bella Tillis. She conducted the first performance. *Fern Hill* is the first composition in Corigliano's *Dylan Thomas Trilogy*, a setting of Dylan Thomas poems that also includes *Poem in October* and *Poem on His Birthday*.

Fern Hill is divided into six stanzas of nine lines each. Each stanza has at least two major ideas, and sometimes more. Corigliano groups the stanzas into three pairs: Stanzas 1 and 2 for chorus; Stanzas 3 and half of Stanza 4 for soloist, with the chorus completing Stanza 4; and Stanzas 5 and 6 again for chorus. Each of the stanzas is separated by an instrumental interlude of varying length.

Stanza 1 begins with an instrumental interlude. The sopranos start the narration, and the other voices enter, line by line in relatively quiet, legato passages, reflecting on the beauty of the scene. Time is allowing the narrator to remember wonderful times during his youth. Halfway through the stanza, the music and mood change, as the tempo increases. Now the young boy remembers a more active adventure, when he pretended to be a person of station and might. Corigliano makes the music quietly martial on the phrase "and honored among wagons", creating a vision of a young boy playing at lords and ladies in the spring among the trees of the orchard and the wagons in the farmyard. The stanza ends quietly and softly in reminiscence.

Stanza 2 is preceded by a variation on the melody that preceded Stanza 1, set slightly higher in pitch than Stanza 1. Sopranos begin the section, and the other voices enter as in Stanza 1. Time allows the lad to remember the wonderful experiences he had playing in the farmyard. As

in Stanza 1, the mood and tempo change halfway through the stanza, when the boy remembers summertime playing farmer and hunter. Corigliano sets the phrases as more frenetic, tumbling over each other. The calves sing to the hunter's horn, and Corigliano sets the passage with horn-like sounds. The foxes bark on the hill, and Corigliano uses repeated notes on the same pitch to suggest the barking. This stanza has a third section, in which a semi-chorus returns calm to the memory with a few, clear voices in long, spare, sustained notes, describing the Sabbath.

A soloist sings the **Stanza 3** text as an aria. It has a totally different melody, key, and mood. The passionate melodic lines describe the beauty and intensity of the boy's joy in autumn daytime with the high haystacks, and quiet nights in which he can hear the night birds and the animals in the barn. Corigliano creates a short, intense interlude before the soloist sings the first half of **Stanza 4**. Here, melodically, the boy remembers a quiet winter morning, but Corigliano expresses the boy's excited thoughts of thinking this must be what the world was like on the first day, by increasing the tempo and dynamics. The chorus enters, commenting almost as a Greek chorus, confirming quietly at first the boy's imaginings, and then rising to an intense climax in the realization of the awesomeness of seeing that first day. Corigliano places a somewhat chaotic interlude between Stanza 4 and Stanza 5, signifying both chaos and exaltation as the universe began. It resolves in a tentative calm.

Stanza 5 begins in the same key and manner as Stanza 2, but there is an underlying anxiety in the accompaniment. The sopranos begin with a measured unison sound, joined by the rest of the chorus. Corigliano changes the mood at the second phrase of the stanza, "My wishes raced...", making the music playful as the narrator observes that the innocence and joy of youth exist for such a short time. The chorus stops for a moment, while the accompaniment continues almost as if in a march. Time does not stop. The chorus enters in unison, sadly commenting on the loss of that brief memory of sunshine and happiness as the narrator follows Time down the inevitable path.

Stanza 6 returns us to the key in which the work began. It is preceded by an instrumental passage that repeats the soprano melody first used in Stanza 1. Corigliano uses a semi-chorus singing pensively in unison as the adult voice begins the final reminiscence. Underneath, the instruments play the melody with which the work opens. They sing quietly of the innocence of youth, when they did not realize it was Time allowing that short period of freedom. The full chorus enters on the second phrase, "In the moon that is always rising...", as the sopranos sing a passage that sounds like the wings of Time flying, while the rest of the chorus sings rocking-rhythm phrases, as if a cradle were moving. All come together in harsh and bitter chords as the narrator realizes adulthood and mortality have appeared, and the happiness of childhood is gone. Time and death were there from the beginning. The semi-chorus sings the phrase, "Time held me green and dying..." in cradle-like rhythm, perhaps to recall the warmth and comfort of youth. There is a grand pause. The chorus enters a cappella, one voice to a word, on the last phrase, "Though I sang in my chains like the sea", in a crescendo of protest, but resolving to a quiet chord as the instruments enter with the beginning melody.

Fern Hill

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle (wooded valley) starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars (night-flying birds)
Flying with the ricks (haystacks), and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace.

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

Eric Whitacre (1970-)

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

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

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

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

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

Eric Whitacre is a full-time composer, conductor, and lecturer/work-shop leader. His musical/opera *Paradise Lost: Shadows and Wings*, won the ASCAP Harold Arlen award, as well as the Richard Rodgers Award for most promising musical theater composer. He has received commissions from the Kings Singers and London Symphony Orchestra, among others. In 2001, he received the American Choral Directors Association Raymond C. Brock commission, a prestigious award. His recording, *Eric Whitacre: Light and Gold*, received the 2012 Grammy Award for Best Choral Performance. In September, 2011, he conducted the winning entries in the Abbey Road 80th Anniversary Anthem Competition. He has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. He has appeared as a conductor, both here and abroad, conducting his music in Japan, Australia, China, Singapore, South America, and Europe. He also lectures and gives seminars, especially to high school and college/university music students. At present, he is Composer-in-Residence at Sidney Sussex College, Cambridge University.

In March 2011, Whitacre gave a speech at the TED (Technology, Entertainment, Design) conference, describing the origins of his *Virtual Choir*: http://www.ted.com/talks/eric_whitacre_a_virtual_choir_2_000_voices_strong.html

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*.

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. In 2010, he founded the Eric Whitacre Singers, a professional choir. They won a 2012 Grammy Award for Best Choral Performance.

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 Ganador*. 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, turtle, 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 1

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.

Hila Plitmann (1973-)

Born in Jerusalem in 1973, Hila Plitmann comes from a musical family. Her mother has a degree in musicology and her father sings and plays the violin. Her parents started her out with piano lessons, but she did not like to practice. She found that she really enjoyed singing, so she joined the Ankor Children's Choir at Jerusalem's Rubin Conservatory of Music and Dance. Voice teacher Nina Schwartz encouraged her to enroll at Juilliard, where in 1995 she met Eric Whitacre. She received both her Bachelor's of Music and Masters of Music (with high honors) degrees from Juilliard. In 1998, she began her professional career as an operatic soprano, specializing in the performance of new music. That same year, she married Eric Whitacre.

Hila Plitmann has performed with a number of major orchestras, including the Atlanta, Brooklyn, Buffalo, Chicago, Detroit, Israel, Los Angeles, National, and New World Symphony Orchestras, as well as with the New York Philharmonic. She has sung roles in a number of world premieres, including David del Tredici's *Paul Revere's Ride* and *Final Alice*, Esa-Pekka Salonen's *Wing on Wing*, Eric Whitacre and David Norona's *Paradise Lost*, and John Corigliano's *Mr. Tambourine Man*. She created the role of Mrs. Clayton in the Opera Santa Barbara production of Stephen Schwartz's *Séance on a Wet Afternoon*. In addition, she has made a number of recordings.

Hila Plitmann received the 2009 Grammy for Best Classical Vocal Performance in John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan*. In addition to her career as a singer, she also is a composer and lyricist. She has performed in theatrical roles as well, making her acting debut as Sharon in the Fountain Theater's production of Terrence McNally's *Master Class*. In addition to her other degrees, she has a Black Belt in Taekwondo.

Five Hebrew Love Songs

Eric Whitacre says, "In the spring of 1996, my great friend and brilliant violinist Friedemann Eichhorn invited me and my girlfriend-at-the-time Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany. We had all met that year as students at the Juilliard School, and were inseparable.

"Because we were appearing as a band of traveling musicians, 'Friedy' asked me to write a set of troubadour songs for piano, violin and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few 'postcards' in her native tongue, and a few days later she presented me with these exquisite and delicate Hebrew poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer, Hila singing, Friedy playing violin, and I at the piano.

"Each of the songs captures a moment that Hila and I shared together: "Kala Kalla" (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew; the bells at the beginning of "Eyze Sheleg" are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral, and we really did see the most astonishing snowflakes falling from the sky.

"In 2001, the University of Miami commissioned me to adapt the songs for SATB chorus and string quartet, which is the version presented here. These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife, Hila Plitmann."

Five Hebrew Love Songs

1. Temuna

*Temuna belibi charunta;
Nodedet beyn or uveyn ofel;
Min dmama shekazo et gufech kach ota,
Usarech al pana'ich kach nofel.*

2. Kala Kalla

*Kala kalla
Kula sheli,
U've kalut
Tishakhili!*

3. Larov

*"Larov," amar gag la shama'im,
"Hamerchak shebeyneynu hu ad;
Ach lifney zman a lu lechan shna'im,
Uveynenu nish ar sentiméter echad."*

4. Ezye Shelleg!

*Ezye sheleg!
Kmo chalomot ktaniim
Noflim mehashama im.*

5. Rakut

*Hu haya male rakut;
Vechoi kama shenista lehishaer kach,
Pashut, uvli siba tova,
Lakach ota el toch atzmo,
Veheniach Bamkom hachi rach.*

1. A Picture

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

2. Light Bride

Light bride
She is all mine,
And lightly
She will kiss me!

3. Mostly

"Mostly," said the roof to the sky,
"the distance between you and me is
endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

4. What Snow!

What snow!
Like little dreams
Falling from the sky.

5. Tenderness

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

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 Mérida, 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 Fellow 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.

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,
behen en esos ojos,
behen 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 cieras,
un río te inuda por dentro,
avanza, te hare oscura:
la noche moja riberas en tu alma.*

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

Aaron Copland (1900-1990)

The Promise of Living

The Tender Land, with libretto by Horace Everett (pseudonym for Erik Johns) was commissioned by Rodgers and Hammerstein for the 30th anniversary of the League of Composers, and premiered in 1954. One of Copland's two operas, it is the story of a young farm girl who graduates from school, falls in love with a farm hand (who jilts her), and leaves the farm for life in the world beyond. *The Promise of Living*, a Thanksgiving Song, comes at the close of Act I, and expresses the American virtues of working hard to develop the fruitfulness of the land, of helping and sharing with family and neighbors, while at the same time believing deeply in the bounties of nature as governed by the blessings of God.

Copland uses John G. McCurry's old revivalist song *Zion's Walls* as the basis for *The Promise of Living*. He already had arranged the song itself in his *Old American Songs, Second Set*. He uses the two melodies of the song separately for most of the composition, but brings them together at the beginning of the final section. The song concludes with a chorale-style passage.

The Promise of Living

The promise of living with hope and
thanksgiving
Is born of our loving our friends and our labor.

The promise of growing
With faith and with knowing
Is born of our sharing
Our love with our neighbor.

The promise of living
The promise of growing
Is born of our singing
In joy and thanksgiving.

For many a year we've known these fields
And known all the work that makes them
yield,
Are you ready to lend a hand?

We're ready to work, we're ready to lend a
hand.

We'll bring in the harvest, the blessings of
harvest.

By working together we'll bring in the
harvest

The blessings of harvest.

We plow and plant each row with seeds of
grain

And Providence sends us the sun and the rain,
By lending a hand, by lending an arm,
Bring out, bring out from the farm,
Bring out the blessings of harvest.

O let us be joyful,
O let us be grateful,
Come join us in thanking the Lord for His
blessing.

O let us sing our sing, and let our song be
heard.

Let's sing our song with our hearts, and find
a promise in that song.

Give thanks there was sunshine,
Give thanks there was rain,
Give thanks we are here to deliver the grain.

O let us be joyful,

O let us be grateful,

Come join us in thanking the Lord for His
blessing.

O let us sing our sing, and let our song be
heard.

Let's sing our song with our hearts, and find
a promise in that song.

The promise of ending

In right understanding

Is peace in our own hearts and peace with
our neighbor.

The promise of living

The promise of growing

The promise of ending is labor and sharing
and loving.

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THE PERFORMERS

Robert Gurney, Music Director

Music Director Robert Gurney is Organist-Choir Director at San Francisco's historic Trinity Episcopal Church, Assistant Organist at San Francisco's St. Mary's Cathedral, Organist at Marin County's Temple Rodef Sholom, and one of the Museum Organists at the California Palace of the Legion of Honor. Mr. Gurney is the Co-Founder of the San Francisco Lyric Chorus and served as Music Director from its inception in 1995 through Summer 2009.

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

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

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus' *Discovery Series* has introduced an eight-part *Ave Maria* by Tomás Luis de Victoria, the West Coast premiere of *Four Motets To The Blessed Virgin Mary*, by Robert Witt, music of Amy Beach, including her monumental *Grand Mass in E Flat* and the *Panama Hymn*, written for San Francisco's 1915 Panama-Pacific Exposition, premieres of works by San Francisco composer Kirke Mechem, and the San Francisco Lyric Chorus' 10th Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman.

Kevin Baum, Tenor

Kevin Baum is currently tenor section leader at Church of the Advent as well as a cantor at St. Ignatius Catholic Church. He also is a member of the ensembles Clerestory, Schola Cantorum SF, AVE and the Philharmonia Chorale. In addition, he is an auxiliary member of the San Francisco Symphony Chorus. He is a 16-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*, and Felix Mendelssohn's *Te Deum*.

Cal J. Domingue, Tenor

Cal Domingue earned a B.S. in Mathematics as well as a B.M.P. in Voice; while earning these degrees he was the emcee and featured soloist in a tour of France by the choral group Les Clairs Matins Acadiens. He has sung professionally with numerous church choirs, where he has

performed solos in *Messiah*, *St. John's Passion*, *St. Matthew Passion*, *Elijah*, and other master works. He is a member of AGMA and was employed with the Houston Opera Chorus for several years; and with the Houston Symphony Chorus. His roles include the emcee in *Cabaret*. After a break from singing which inadvertently lasted over 20 years, he began retraining his voice in late 2008 and studies with Lee Strawn, PhD. Mr. Domingue has performed in several local Pocket Opera productions, and currently sings with the Camerata Singers at Grace Cathedral. Mr. Domingue has been a tenor soloist in the San Francisco Lyric Chorus performances of Felix Mendelssohn's *Te Deum*, Heinrich Schütz' *Hodie Christus Natus Est* (SWV 315) and *In Ecclesiis*, selections from Tomás Luis de Victoria's *O Magnum Mysterium Mass*, Robert Adams' arrangement of *The Leaving of Liverpool*, John F. Poole's *No Irish Need Apply*, and Camille Saint-Saëns' *Christmas Oratorio*.

Alamere Quartet

The members of the **Alamere Quartet** met as graduate students at the San Francisco Conservatory of Music while working with such notable faculty members as Bettina Mussumeli, Jodi Levitz, Jennifer Culp, and Mack McCray. Having come together in the Bay Area from all corners of the United States, it was their passion for chamber music and deep love of artistic collaboration that incorporated more than five collective decades of performing experience. They also utilize myriad cultural and performance styles such as Baroque, Standard Classical, Contemporary Classical, Jazz, and World Music by drawing stylistic energy from collaborations with groups such as American Bach Soloists, the Delphi Trio, Nonsemble6, and Quartet San Francisco.

Xiyan Wang, Piano

Xiyan Wang, a native of Guangzhou, China, started her piano studies at age five. She received her early training at the Xinghai Conservatory of Music in Guangzhou. After receiving several local and regional competition awards, she was granted a scholarship to the Interlochen Arts Academy in 2001, where she began studying piano with Thomas J. Lymenstull, Dr. Stephen Perry, and chamber music with Yoshikazu Nagai. Wang graduated with honors in Piano Achievement and was awarded the Fine Arts Award in Music. Other honors include awards from the *PianoArts of Wisconsin National Concerto Competition* in 2002, and performing at Northwestern University's "From Vienna to Harlem" Piano Festival in 2003. In 2004, Wang was selected to give a performance for the Chinese Governmental Delegation in Washington DC on behalf of the Emerson Global Manufacturing and Technology Company. She received BM MM, and Professional Studies diplomas in piano performance from the San Francisco Conservatory of Music while under the tutelage of Mack McCray. While at the Conservatory, she was the recipient of the Phyllis Wattis Scholarship and the Presser Award (2007-2008.) Notable among her collaborations are recitals with Stephen Paulson, Principal Bassoonist with the San Francisco Symphony. She is active as a performer in many San Francisco local events such as the annual Italian Athletic Club Celebration, OutsideLands Music Festival 2011, and recently appeared in a fundraising performance for the SF Opera "Bravo!" Club. Wang continues her passion for performing and teaching as a staff accompanist with the Conservatory and is active as a solo pianist and piano instructor in the Bay Area.

Kristen Schultz Oliver, Piano

Kristen has been playing piano for more than thirty years, and she began accompanying choirs when she was very young. Over the years, Kristen has studied piano with Beryl Anderson and Dominic Daurio in the Catskills, New York; with Tara Franquez and Mirna Valerio in Oberlin, Ohio; and most recently with Ciara McAllister in San Francisco. Kristen is grateful that no matter where her musical journeys take her, she always finds her way back to the piano. She is especially delighted to be accompanying the Lyric Chorus on one of her favorite Copland pieces.

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Jim Losee adopts *the Tenor Section*
Julie Alden adopts *the Bass Section*

Doris Balfour contributes in honor of her
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Scott Taylor adopts *alto Megan Taylor*

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

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$60,000 per year. Chorus members pay dues of \$100 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

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

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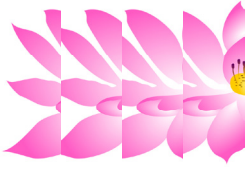
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Thank you!

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

Natasha Dillinger

To Peter: You've put a song in my heart since our first choir practice together. Thank you for a wonderful first year of marriage!

Mary Lou Myers

SFLC thanks Stephen Myers for his reading of Fern Hill.

Kristen Schultz Oliver

To David Oliver: Thank you for encouraging and supporting me in my lifelong passion, making music!

To Ciara McAllister: Thank you for helping prepare me to play piano in this concert. You are an awesome teacher and coach!

Terry Shea

To Sharon Lebell: Thank you for daring to join me singing this beautiful music.

Megan Taylor

To Kristen Schultz Oliver: Thank you for supporting me through this singing season!

To Sarah Jessee: Thanks my Lu for your friendship, your support and for making Mondays all the more magical.

A fellow alto

To Shirley Drexler: Thank you for adding spice to the alto section!

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Thank you's from the President

Our San Francisco Lyric Chorus Thank You Ads are a way for our chorus members to give special acknowledgement to those who have enriched their musical lives. First of all, I offer many thanks to our WONDERFUL CHORISTERS. Without you, there would be no chorus, no Lyric Chorus family. You are the ones who give of your time and energy to make our beautiful music come to life. You turn us into a community—not just a group of people who sing together. The world would not hear this beautiful music without YOU!

It is a special pleasure and honor to welcome back my San Francisco Lyric Chorus Co-Founder, Music Director Robert Gurney. Seventeen years ago, we had a dream—to create a special choral community for whom we could select wonderful music, and with whom we could perform that music artistically and passionately. And, we have. This season's program brings music of great variety and depth, and through Robert's expressive leadership and the Chorus's diligent work and sensitive response, we are able to share this beautiful music with you.

There is no way to say enough thank yous to Bill, for EVERYTHING that you do for the Chorus. We couldn't do half of what we do without you, from riding herd on all of our finances, to recording our concerts and producing our CDs AND program layouts, as well as being the one who can locate the electrical outlet for the Chorus's hot water urn.

Thank you to our fabulous Board of Directors, who make a huge difference. I am so grateful for their caring, energy, ideas, suggestions, and support. The world is changing rapidly, and we have the Board to keep up with it! Thank you for your incredible dedication.

Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly, AND with a smile. We've entered the modern world of faces, spaces, tweets, and things I don't even understand. Thank you also for your gorgeous postcard and flyer designs. Your innovative designs express our mission in such unique ways. I want to thank you especially for your Concert Day cool, in managing the myriad numbers of things needed to 'put on the show'.

Thank you, fantastic Section Representatives, who do so much to take care of the needs of their sections and share those needs with the Music Director. You listen, advise, and help.

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 to Debbie Golata, without whom my voice would be in a far, far different place.

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

Helene

JOIN A CHORUS THIS SUMMER

BERLIOZ REQUIEM

Perform this
colossal work
of Napoleonic
Grandeur with
a huge chorus,
orchestra
and Four
Brass Bands

Performance at
Louise M. Davies
Symphony Hall



All singers with prior choral experience are invited to join
the chorus. San Francisco rehearsals begin on May 14.
Registrations are now being accepted

For information, email berlioz@sflc.org,
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Hector Berlioz *Requiem*

Eric Kujawsky, conductor

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

Robert Gurney, conductor

Arrigo Boito *Mefistofele* (final scene)

Adrian G. Horn, conductor

Richard Strauss *Also Sprach Zarathustra* (2001, A Space Odyssey)

Adrian G. Horn, conductor

Felix Mendelssohn *Hebrides Overture*

Eric Townell, conductor

with members of the
San Francisco Lyric Chorus and other local choruses
and

Finger Lakes (New York) Festival Chorus,
accompanied by the
Redwood Symphony Orchestra

Davies Symphony Hall
Sunday, August 5, 2012 3 PM

Tickets on sale through City Box Office:
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Singers who would like to participate are still welcome!
Go to the SFLC website <http://www.sflc.org> for details

Rehearsals begin Monday, May 14, 2012
Rehearsals: Mondays, 7:15-9:45 pm
First Unitarian Universalist Church
Franklin and Geary Streets, San Francisco

SAN FRANCISCO LYRIC CHORUS

Sopranos

Meryl Amland +
Natalie Balfour
Natasha Dillinger +
Cassandra Forth * +
Sophie Henry
Samia Hesni +
Valerie Howard
Abby McLoughlin
Liz Podolinsky
Kathryn Singh
Rebecca Slater +
Helene Whitson #

Altos

Julia Bergman
Caia Brookes * +
Shirley Drexler
Barbara Landt
Eleni Nikitas
Kristen Schultz Oliver # +
Cecelia Shaw
Karen Stella # +
Megan Taylor

Tenors

Steven C. Aldridge * +
Kevin Baum % +
Cal J. Domingue % +
Sharon Lebell
Jim Losee

Basses

Albert Alden
Mark Bartlett +
Jim Bishop
Peter Dillinger # * +
Loren Kwan +
Roger LaClear
Terry Shea
Louis Webb
Bill Whitson #

Board of Directors

* Section Representative

+ Semi-chorus

% Professional singer

