



Music of Eastern and Central Europe



April 27 First Unitarian Universalist Church, San Francisco
April 28 St. Mark's Lutheran Church, San Francisco

SAN FRANCISCO LYRIC CHORUS

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Welcome to the Spring 2013 Concert of the San Francisco Lyric Chorus.

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

And now, join us as we present a wonderful variety of romantic and expressive music from 19th century Bohemia, the Russian Orthodox liturgy, Austria, and contemporary Canada.

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 observe the following:

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

Please help us to maintain a distraction-free environment.

Thank you.

First Unitarian Universalist Church, San Francisco, Saturday, April 27, 2013, 7pm
St. Mark's Lutheran Church, San Francisco, Sunday, April 28, 2013, 5pm

PROGRAM

Mass No. 2 in G

Franz Schubert

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Intermission

Sechs Klänge aus Mähren/Six Moravian Choruses Antonín Dvorák,
arranged by Leos Janáček

1. *Die Trennung/The Slighted Heart*

2. *Das Pfand der Liebe/The Pledge of Love*

3. *Die Verlassene/Forsaken*

4. *Scheiden ohne Leiden/Parting Without Sorrow*

5. *Die Wilde Rose/The Wild Rose*

6. *Die Zuversicht/Trust*

Bogoroditse Devo

Sergei Rachmaninoff

Cherubic Hymn, No. 7

Dmitri Bortnyansky

Otche Nash

Nicolai Kedrov

Angel Vopiyashe

Modest Mussorgsky (attributed)

Prayer Before Sleep from The Talmud Suite

Sid Robinovitch

Nunc Dimittis

Alexander Gretchaninoff

Our Father

Alexander Gretchaninoff

Jerome Lenk, Piano

PROGRAM NOTES

For our Spring trimester, *Music of Eastern and Central Europe*, we present Franz Schubert's lovely and lyrical *Mass No. 2 in G*, Leos Janáček's sparkling arrangements of six of Antonín Dvořák's songs of unrequited love, a variety of gorgeous examples of choral music for the Russian liturgy, and in Canadian composer Sid Robinovitch's *Talmud Suite*.

Franz Schubert (1797-1828)

"The teenage Franz Schubert's development to fully mature greatness was observed by few and valued as such by even fewer. But it is one of the most extraordinary stories in the history of music". Stephen Johnson, "Bright Young Things," *BBC Music Magazine*, June 2009.

Considered the second greatest child prodigy composer by *BBC Music Magazine*, Franz Schubert was born in Vienna in 1797. He was the son of a schoolteacher. Young Franz received his general education in his father's school. He came from a musical family, and at age eight began studying violin with his father and piano with an older brother. He also studied music theory, piano, organ and singing with the choirmaster of his parish church. He began composing at age seven or eight, creating songs, string quartets, and piano works. When Schubert was seven, he auditioned for Antonio Salieri, the music director of the imperial court chapel. Salieri was impressed with the young boy's talents and recommended him as a singer when a position opened.

Schubert passed the competitive audition for imperial court chapel in 1808. At this same time, he was admitted as a scholar to the Imperial and Royal City College. Interestingly, the City College examiners upon entrance to this school were Joseph Eybler (a student of Mozart's) and Antonio Salieri, Mozart's supposed rival. Salieri became one of his main tutors. When his voice changed at the age of 16, Schubert resigned and moved on to a teacher-training school, subsequently obtaining a position as an assistant teacher in the school where his father taught. Salieri was so impressed with his abilities that he continued to give him private instruction twice a week.

Schubert spent much time playing and composing while he was teaching full-time. Before he was 20, he composed a phenomenal number of works, including five symphonies, over 300 solo songs, part songs, masses, string quartets, and opera. In 1815 alone, the 18-year-old composed 140 songs, eight in one day! Two of his most famous and profound songs, *Gretchen at the Spinning Wheel* and *Die Erbkönig (The Elf-King)* were composed when he was 17 and 18.

Some time around 1822, Schubert quit his teaching position when he realized he neither enjoyed it nor was good at it. He became a full-time composer, supported by friends who admired his ability. Many of those friends would gather with Schubert for evening concerts of his vocal and chamber music. These gatherings, which became known as *Schubertiade*, were indicative of "classical" music becoming available to the educated middle class. Unfortunately, his creative life was cut tragically short by illness and he died in 1828 at age 31.

Critic and scholar Alfred Einstein comments "as a musician, Schubert came into the world at exactly the right time. He was able to enter into a rich and still active inheritance, and he was great enough to use it in the creation of a new world. This fact lies at the basis of his lonely position as the Romantic Classic".

Franz Schubert was a gifted lyrical composer with an exquisite sense of melody and drama. Although not the originator of the German *lieder*, he was the consummate creator of the art song. He created tone poems, artistic works that partner music and text. He wrote in almost every musical genre. His lifetime musical *oeuvre* includes choral works, over 600 songs,

chamber music, keyboard music (especially for solo piano), symphonies, operas, and sacred compositions, including seven masses. Amazingly, very little of his music was published during his lifetime. Schubert embodied the Romantic spirit with his lyrical, passionate, expressive music. To realize his impact on sacred music, one only needs to think of how often his beautiful *Ave Maria* is performed.

Mass in G

Franz Schubert composed six *Masses* in Latin and one in German, the *Deutsche Messe*, which the San Francisco Lyric Chorus performed in 2002.

He was just 18 when he composed his second mass, the *Mass in G*. The most familiar and popular of his masses, it was finished in six days during March, 1815, for a performance in the Lichtenthal church where he sang as a youth.

The text is that of the traditional Roman Catholic *Mass*. Dennis Shrock comments, “Unique to Schubert, portions of the *Gloria* and *Credo* texts in all the [six Latin] masses are varied: individual words are repeated, the standard order of phrases is interchanged, and, most striking, some words and phrases are deleted. The deletions—such as *Qui sedes ad dexteram Patris* (who sits at the right hand of the Father) and *Credo in unam sanctam, catholicam et apostolicam Ecclesiam* (I believe in one holy, catholic, and apostolic church) from the *Credo*—are intriguing and inexplicable.” Nick Strimple notes, “Schubert was a freethinker, and this attitude is obvious in his liturgical works”.

The *Kyrie* is divided into three parts: *Kyrie*, *Christe*, *Kyrie*. The beginning *Kyrie* is homophonic and gently lyrical. The *Christe* section begins with an expressive soprano solo, and the chorus enters to finish the section. The movement ends with a restatement of the *Kyrie*.

The *Gloria* also is divided into three sections, but is more elaborate than the *Kyrie*. The opening section is choral. Schubert adds soloists to the middle section, but returns to the chorus to complete the movement. This movement is both joyful and majestic. The chorus enters with strength, and Schubert makes great use of dynamic contrasts in such passages as the loud *et in terra pax*, followed by the soft *hominibus bonae voluntatis*. He varies use of the full chorus with dialogues between sections, such as the soprano/alto *adoramus te*, which is repeated by the tenors and basses. The dialogue becomes more complex at the *Domine Deus*, *Agnus Dei*. Soprano and bass soloists exchange texts, while the chorus comments with a third text, *miserere nobis*. The full chorus returns at the *Quoniam* with a variant of the opening melody, expressing a driving intensity through to the end of the movement.

The *Credo* is underlaid by a consistent steady rhythm throughout the entire movement, giving it a somewhat relentless motion. Schubert begins the movement with full chorus. He uses dynamics to add to contrast, and again employs dialogues between sections, e.g., sopranos and altos at *In unum Dominum*, answered by tenors and basses with *Jesum Christum*. The full chorus re-enters at *Deum de Deo*. The movement reaches an intensity at the *Crucifixus*. In many versions of the *Mass*, composers choose this point to write the most soft, hushed music, expressing the solemnity of the moment. Not so the free-thinking Schubert, who presents the text strongly and emphatically, preparing the way for the climax of the *Mass* at the joyous *Et resurrexit*. As the movement ends,, Schubert returns us to the musical pattern and soft mood of its beginning.

The stately *Sanctus* is accompanied by a measured, dotted rhythm. It is followed by a merry *Osanna in excelsis*, that Schubert sets as a four-part fugue. He reserves the *Benedictus* for the soprano, tenor, and bass soloists, who sing lyrical, flowing melodies. The chorus returns with a repeat of the *Osanna*.

Schubert sets his passionate *Agnus Dei* for soprano and bass soloists, interspersed with soft

commentary by the chorus on the texts, *miserere nobis* and *dona nobis pacem*. The Mass ends quietly as it began.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison.

Gloria

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

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

Gratias agimus tibi
Propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
Miserere nobis.

Qui tollis peccata mundi,
[Suscipe deprecationem nostram,

Qui sedes ad dexteram Patris,
Miserere nobis.]

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

Credo

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilia omnium, et invisibilia.

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

Kyrie

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

Gloria

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

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

We give thanks to thee
according to thy great glory.

Lord God, Heavenly King,
God the Father almighty.

Lord Jesus Christ, the only begotten Son.

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

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

[Receive our prayer,
Who sitteth at the right hand of the
Father, have mercy on us.]

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, [Jesus Christ].

With the Holy Spirit
in the glory of God the Father. Amen.

Credo

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

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

*Et propter nostram salutem
 Descendit de caelis.
 Et incarnatus est de Spiritu Sancto
 Ex Maria Virgine. Et homo factus est.
 Crucifixus etiam pro nobis sub Pontio Pilato:
 Passus, et sepultus est.
 Et resurrexit tertia die,
 Secundum Scripturas.
 Et ascendit in caelum:
 Sedet ad dexteram Patris.
 Et iterum venturus est cum gloria,
 Judicare vivos et mortuos:
 Cujus regni non erit finis.
 Et in Spiritum Sanctum
 Dominum, et vivificantem:
 Qui ex Patre Filioque procedit.
 Qui cum Patre, et Filio
 Simul adoratur et conglorificatur:
 Qui locutus est per Prophetas.
 [Et unam sanctam catholicam
 et apostolicam ecclesiam.]
 Confiteor unum baptisma
 In remissionem peccatorum.
 [Et expecto resurrectionem] mortuorum.
 Et vitam venturi saeculi. Amen.*

Sanctus

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

Benedictus

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

Agnus Dei

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

came down from heaven.

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

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

And on the third day he rose again,
 according to the Scriptures.
 He ascended into heaven and
 he sits at the right hand of the Father.
 He shall come again with glory
 to judge the living and the dead;
 and of his kingdom there will be no end.

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

[And in one holy catholic
 and apostolic Church,]

I confess one baptism
 For the remission of sins.

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

Sanctus

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

Benedictus

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

Agnus Dei

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

Antonín Dvorák (1841-1904)

Born in Nelahozeves, Bohemia in 1841, Antonín Dvorák is considered one of the greatest 19th century Czech composers. Bohemia, a central European area now part of the Czech Republic, is bounded by Germany, Poland, the Czech province of Moravia, and Austria. The area, with its natural beauty and storied history and literature, has inspired the creativity of many artists.

Son of a butcher and innkeeper who also played the zither professionally, Dvorák received his first musical education in 1847, when he attended the local school and took singing and violin lessons. The youth was so talented he played at the local church and in the village band, great resources for learning traditional ceremonial and sacred music, as well as local folk dances and songs. When he was 12, his parents sent him to school in a nearby town, where he learned German, as well as violin, piano, organ, continuo playing and music theory. In 1856, he was sent to the German school in a more distant town, where he learned organ and music theory. In 1857, he began musical studies at the Prague Organ School, learning continuo, harmony, modulation, chorale playing, improvisation, counterpoint and fugue, completing his studies in 1859. He studied regular academic subjects at a local school. At this time, he also participated as a violinist in the concerts of Prague's Cecilia Society, where he played the works of major Romantic composers, including Beethoven, Mendelssohn, Schumann and Wagner. Since he lived in Prague, he had the opportunity to attend many concerts, where he heard performances of the works of both traditional and contemporary composers.

Between 1859 and 1871, Dvorák made his living as a professional musician in Prague, joining a local dance band as a viola player. The band played in local restaurants and for local dances, as well as becoming the nucleus of the local theatre orchestra. The Provisional Theatre Orchestra played for operas and stage plays, and Dvorák was exposed to the works of such Italian opera composers as Verdi, Bellini and Donizetti, as well as later playing operas by Czech and Slavic composers. The theatre orchestra presented its own concerts, and Dvorák was a musician in three different concerts conducted by Richard Wagner. He also taught piano, giving lessons to his future wife, Anna, among other pupils. At the same time, he began composing, including string quartets and quintets, symphonies, a cello concerto, a song cycle, and an opera. By 1871-1872, his compositions were beginning to be performed in Prague. His first published work, a song entitled *The Lark*, appeared in 1873. The Prague musical establishment first noticed him in March 1873, after the successful performance of his cantata for male voices, *Hymnus: the Heirs of the White Mountains*. He also composed an opera in Wagnerian style, *King and Charcoal Burner*. Bedrich Smetana, conductor of the Provisional Theatre Orchestra, began rehearsals of this opera, but had to remove it from the Orchestra's program in Fall 1873 due to its difficulty. This caused Dvorák to destroy many of the works he had composed between 1866 and 1871, and begin composing instrumental music in a new style, incorporating Slavonic folklore and music. He created a new version of *King and Charcoal Burner*, totally different from the first, and it had a successful premiere in Fall 1874. During this same year, he was appointed organist at the Church of St. Vojtech, a position he held until 1877.

In 1874, Dvorák received an artist's stipend granted by the Austrian government, the first of four such awards between 1874 and 1878. Johannes Brahms was a member of the reviewing board and was deeply impressed by Dvorák's abilities, commenting "...for several years I have enjoyed the works sent in by Antonín Dvorák of Prague.... Dvorák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man..." Brahms wrote to his Berlin publisher, Simrock, encouraging the publisher to consider Dvorák's work. Brahms became a close friend, and his support helped to open the door for Dvorák in terms of publication and performance. By the end of 1878, Dvorák's works were being played internationally.

Successful abroad, Dvorák also became more successful at home. He conducted concerts of his own works and was the composer in Bohemia most often chosen to create works for special occasions, such as activities of local royalty. Because of Czech political tensions with the Austrian government, he began to broaden his compositional style from being recognizably Slavic, since performance of identifiable Czech music was frowned upon in Vienna, a European music center. A composer much admired in England, Dvorák was invited in March 1884 by the Philharmonic Society to conduct his popular *Stabat Mater* in London's Albert Hall. The concert was a resounding success, and Dvorák was the toast of the London musical world, conducting other concerts in England during that month. Over the next ten years, other English conducting and compositional offers followed. He premiered his *Seventh Symphony* in April 1885, his cantata, *The Spectre's Bride*, in August 1885, his oratorio, *St. Ludmilla*, in October 1886, his *Eighth Symphony* in 1890, his *Requiem* in 1891, and his *Cello Concerto* in 1896. In 1891, he received an honorary doctorate from Cambridge University. The English audiences and musical experts appreciated his talent, and he continued to use Czech and Slavic themes in his English music commissions, rather than having to tailor his music to the petty political attitudes of the continent. He also met the owners of the Novello music publishing company, who offered him a better deal than the German publisher, Simrock.

Because of his financial success in England, Dvorák was able to buy a country home in Vysoka, a small Bohemian village. He and his family spent summers there, and he enjoyed composing in the beauty and quiet of the countryside. His international success brought him many honors and awards, including an honorary doctorate from the Czech University of Prague and election to the Czech Academy of Sciences and Arts. In 1888, he went on a concert tour to Russia, invited by Tchaikovsky, whom he had met in Prague a number of times.

In January 1891, Dvorák became a Professor of Composition and Instrumentation at the Prague Conservatory. He was a demanding teacher who wanted his students to think for themselves, requiring originality and mastery of compositional skills, as well as critical assessment of their own work. His Prague students included Rubin Goldmark (teacher of Aaron Copland and George Gershwin), William Arms Fisher (who wrote the text for *Goin' Home*), and Harry Rowe Shelley (teacher of Charles Ives.)

Later that year, Dvorák was invited to the United States by Jeannette Thurber, President of the National Conservatory of Music in America, a New York institution. Mrs. Thurber was very interested in creating an American national style of music, and she was aware of Dvorák's international acclaim in that area. She offered him the position of Artistic Director and Professor of Composition of the Conservatory at a salary 25 times what he was being paid in Prague. Dvorák accepted, and arrived to begin his new position on October 1, 1892. Mrs. Thurber commissioned Dvorák to write his *Te Deum* as a celebratory composition for the 400th anniversary of Columbus' 'discovery of America.' He made his first American appearance conducting the premiere of that work in Carnegie Hall, October 21, 1892. He wrote to a friend, "The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new independent art, in short, a national style of music..." Soon after his arrival, Dvorák began his search for an American national style. In researching African-American music, he sought the help of Henry Thacker Burleigh, an African-American student at the Conservatory. Burleigh often sang spirituals and Southern plantation songs for him at his home. Dvorák commented, in a statement quite controversial at the time, "I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them. Only in this way can a musician express the true sentiments of a people... In the Negro melodies of America, I discover all that is needed for a great and noble school of music. They are pathetic, tender,

passionate, melancholy, gay, gracious or what you will... There is nothing in the whole range of composition that cannot find a thematic source there.”

Dvorák also researched and studied Amerindian music and themes, and explained his musical views in many newspaper articles and interviews. He felt that a national style could be crafted from certain patterns in “native” American music, and in fact, used such patterns and devices in some of the most well-known works composed during his American stay (1892-1895), including the *New World Symphony*, the *String Quartet in F*, the *String Quintet in E flat*, and the *Biblical Songs*. Probably his most popular work, the *New World Symphony* had its premiere in New York in 1893. After the 1892-1893 academic year, Mrs. Thurber wanted Dvorák to continue with the Conservatory for two more years. Dvorák agreed. Unfortunately, the U.S. financial crisis of 1893 almost drove Jeannette Thurber’s husband (a wealthy New York merchant and major underwriter of the Conservatory) to bankruptcy, and she could no longer afford to pay Dvorák. He returned to the United States in Fall 1894, but, homesick and wanting to compose instead of teach, he returned to Bohemia in April 1895. He spent his final years composing a variety of major works, including his *Cello Concerto*, various symphonic poems, chamber music, and operas, including his most famous opera, *Rusalka*, which premiered in Prague in 1901. His fame had spread, and he received various awards and was appointed to many different commissions and organizational boards. In 1901, he was appointed Director of the Prague Conservatory. He died in May, 1904.

Dvorák was one of the shining stars of the late Romantic/early Modern period, exhibiting all of the passion, emotion, and variety of late 19th /early 20th century composition. He had a wonderful sense of melody and line, and at times drew upon the music of native cultures to inspire his compositions, a common technique of the Romantic period in literature, music, and the other arts. Critics commented that he would incorporate native melodies into his works, especially in his American compositions, such as the *New World Symphony*, but he said, “... about my having made use of ‘Indian’ and ‘American’ themes...that is a lie. I tried to write only *in the spirit* of those American melodies.” Alone among his contemporaries, Dvorák wrote in almost all the musical genres available at the time: opera, choral music, including masses, oratorios, cantatas, songs, orchestral music, including symphonies and overtures, chamber music, including quartets, quintets, and other instrumental combinations, music for keyboard, and concertos for various instruments. He brought passion, expression, and emotion to his compositions, infused them with the energy of his native land and the native music of others, and contributed music of lasting melody and depth.

Leos Janáček (1854-1928)

Born in 1854 in Hukvaldy, a town in the Moravian region of the Czech Republic, composer/teacher/conductor/folklorist/publicist/writer and music theorist Leos Janáček was the son and grandson of teachers and musicians. Choral singing was part of his family tradition, and young Leos demonstrated his musical gifts at an early age. He was one of 14 children born into a relatively poor family. With many mouths to feed and a crowded house, his parents could not afford to give him the education he deserved.

When Janáček was eleven, his family sent him to be a boy chorister at the Augustinian Monastery in Brno. Pavel Krizkovsky, the choir master and Moravia’s major composer at the time, took an interest in the musical education of the talented boy. Janáček learned harmony and counterpoint from this master. As a member of the Monastery choir, the youngster became acquainted with the long tradition of church music, especially the Slavic choral tradition.

Leos Janáček’s family destined him to become a teacher, following in the footsteps of his father and grandfather. He spent one year studying at the Monastery, and three more attending Brno’s German College, where he studied education, graduating in 1869. He then

received a full scholarship to the Czech Teacher's Institute in Brno, where he majored in music, geography, and history. Graduating in 1872, he spent the next two years as an unpaid probationary teacher at the Institute's teacher demonstration school.

In 1872, Pavel Krizkovsky became the Director of Music at St. Wenceslas Cathedral in Olomouc, and he asked that Janáček replace him as choirmaster of the Monastery choir. Over the next two years, Janáček reformed and revised the music program at the Monastery, adding liturgical works of major composers of all periods, from Palestrina to Haydn, as well as music by contemporary Czech and German composers. His achievements brought him to the attention of local leaders, and in 1873, he was asked to become the director of Svatopluk, Brno's workingman's choral society. The group was used to singing folk songs and drinking songs, but Janáček expanded the repertoire and transformed the group into a more formal, classical choral group that performed in the local concert hall. He composed his first choral works—four-part folk songs—for this group.

In the autumn of 1874, after two years of unpaid probationary teaching, Janáček was able to obtain a year's leave to study with Frantisek Skuhersky at the Prague Organ School. The Organ School's curriculum was a three-year program. Janáček had no money. By working diligently and devoting all of his time to his studies, he managed to finish two years worth of work in one year. He composed a few organ compositions during this time, as well as musical exercises for students. Because of his poverty, he could not even rent a piano or attend the many fine cultural events Prague offered.

Janáček returned to Brno in the fall of 1875, resuming his previous assignments of conducting the Monastery choir and Svatopluk. In 1877, he resigned from Svatopluk and became conductor of a middle class men's chorus, the Beseda Choral Society. Within a few months, he had transformed Beseda into a mixed chorus, drawing on singers from the Monastery choir, as well as students from the Czech Teacher's Institute. With a chorus that at times numbered 250 singers, he was able to perform large choral works, such as the Mozart *Requiem* and the Beethoven *Missa Solemnis*. In 1877, he published his first composition, *Exaudi Deus*.

Janáček met and became friends with Antonín Dvořák. The two men went on a walking tour of Bohemia in 1877, and Janáček introduced Dvořák's original *Moravian Choruses* to Brno's audiences. Janáček continued his musical studies when possible. In June and July 1877, he was able to study additional music theory at the Prague Organ School. Between October 1879 and March 1880, he took paid leave to study with Oscar Paul, Professor of Harmony, and Leo Grill, Professor of Composition, at the Leipzig Conservatory. Still existing on bare minimum funding, he was unable to partake of Leipzig's cultural life, as he had been unable to enjoy that of Prague. He continued to compose during this time. Between April and June 1880, he studied harmony, counterpoint, and composition with Franz Krenn at the Vienna Conservatory.

In July 1881, Janáček married his 16-year old piano student, Zdenka Schulzová, daughter of the Czech Teacher's Institute director. They had a turbulent relationship and two children, a son who died when he was two, and a daughter who died at age 23. In December 1881, he was appointed director of the newly-established Brno Organ School, an institution he had wanted for years to create. He enlarged the Organ School's program to including programs for singing, violin, and piano, as well as establishing an orchestra. The Organ School later became the Brno Conservatory, with Janáček as its director between 1881 and 1919.

In addition, Janáček continued as director of the Beseda Choral Society, introducing works by Dvořák, as well as music by contemporary European composers, including Tchaikovsky, Liszt, Smetana, and Saint-Saëns. From 1886 to 1902, he also taught music at the Brno Gymnasium, a secondary school. In 1884, he founded a journal that reviewed the performances of the Provisional Czech Theatre of Brno, editing the publication until 1886.

In 1887, Janáček began work on his first opera, *Sárka*. In 1890, he resigned as conductor

of the Beseda Choral Society. Between 1886 and 1890, he collaborated with Frantisek Bartos, a colleague from the Brno Gymnasium, on editions of Moravian folk songs. The first edition, published in 1890, contained 174 songs. The second, published between 1899 and 1901, contained 2057 songs and dances. During this period, he began an extensive study of Moravian folk music. He also composed orchestral dances and dance suites in folk style.

At the beginning of the 20th century, Janáček concentrated on composing choral music for the church, including his 1901 *Our Father* and his 1904 *Ave Maria*. In 1901, he published his piano work, *On An Overgrown Path*, one of his more popular compositions at the time. In 1891, he composed a one-act opera, *The Beginning of a Romance*, based on a story by Gabriela Preissová. Although it was favorably received, Janáček withdrew it from circulation. He realized that the story—about jealousy and murder—had possibilities as a larger composition, and he reworked it into his 1904 opera, *Jenufa*. In 1904, he resigned from the Czech Teacher's Institute in order to concentrate on composing and directing the Organ School.

Between 1903 and 1907, Janáček composed his next opera, *Osud (Fate)*, although it was not performed during his lifetime. In 1908, he began another opera, *The Excursion of Mr. Broucek to the Moon*, but abandoned it in 1913, finally completing it in 1917. During this time, he also composed a number of choral, chamber, and orchestral works.

In 1917, Janáček began what was to be the most important creative period in his life. Although still married, but in a strained relationship with his wife, he fell in love with the wife of an acquaintance. This passion inspired a torrent of new and substantial works, especially operas. He composed *Katya Kabanova* (1921), *The Cunning Little Vixen* (1924), *The Makropoulos Affair* (1926), and *From the House of the Dead* (1927). In addition, he composed several orchestral works, including *Taras Bulba* (1918) and *Sinfonietta* (1926). He composed his major choral work, the *Glagolitic Mass* (1926), as well as his popular *String Quartet, No. 1*, *The Kreutzer Sonata* (1923) and *String Quartet, No. 2, Intimate Letters* (1928). He resigned as Director of the Brno Conservatory in 1919, but continued to teach there until 1925. He devoted the rest of his life to composing and died in 1928.

Along with his countrymen Bedrich Smetana and Antonín Dvorák, Leos Janáček is considered one of the most important Czech composers. In addition, he was beloved for his abilities as a teacher, a conductor, a champion of Moravian and Czech folk music, and as a supporter of contemporary music. He also was an important writer on music theory.

Six Moravian Choruses

In 1873, Antonín Dvorák began working as a music teacher for Jan Neff, a wealthy Czech businessman, and his family. Neff, his wife, and his children's governess often participated in singing evenings at home, with Dvorák playing the piano. Neff asked Dvorák to arrange some Moravian folk songs into duets for these occasions. Dvorák found a wealth of texts and tunes in Frantisek Susil's (1804-1868) collection, *Moravian National Songs*, a selection of folk songs. In 1875, Dvorák composed his initial set—three duets for soprano and tenor, with piano accompaniment (Opus 20). In May 1876, Dvorák composed his second set of five songs, *Duets for Two Sopranos*, with piano accompaniment (Opus 29), and between June 26 and July 13, 1876 composed a third set of nine duets for soprano and contralto, with piano accompaniment (Opus 32). Between September and October 1877, he wrote four more duets (Opus 38). In 1881, Dvorák composed one more duet to complete the collection.

Jan Neff was so delighted with the compositions that he had the songs from Opus 29 and Opus 32 published, and gave the publication to Dvorák as a Christmas present in 1876. Dvorák sent a copy of this edition to the Austrian artist's grant reviewing committee, along with an application for a grant. Johannes Brahms was a member of the committee, and Dvorák

enclosed a letter to him, asking Brahms to show the duets to Fritz Simrock, Brahms' publisher. Brahms usually was quite cynical about such requests, but something about Dvorák's letter, as well as the quality of the music, touched him. He asked Simrock to look at the music, commenting, "You will find pleasure in them as I did, and, as a publisher you will be specially delighted with their piquancy. Dvorák is undoubtedly a very talented man—and poor besides. I beg you think it over". Simrock did, and published the duets in 1878. The *Moravian Choruses* were an immediate success, launching Dvorák's international career. Simrock paid Dvorák absolutely nothing for this collection, even reprinting them in 1880. Because they were such a success, Simrock asked Dvorák to compose something else—something folk song or folk dance-like. Dvorák composed his *Slavonic Dances* as a result, solidifying his international reputation.

Dvorák and Janáček met in 1877, and went on their summer walking tour of Bohemia. Dvorák showed Janáček the *Moravian Choruses*, and Janáček arranged four selections from Opus 32 for mixed chorus. He kept Dvorák's original piano accompaniment. He arranged two more selections in 1884, conducting his arrangement in Brno. His support helped to popularize Dvorák's music among the Czech public.

In 1939, Josef Plavec published Janáček's choral arrangement of the *Moravian Choruses*, which he found in a Brno museum. He located the piano part, the original Czech text, and the German translation by Kurt Honolka in a critical edition of Dvorák's work.

1. Die Trennung

Wäre meine Sense scharf geschliffen,
Säh ich mir das Grummet an,
allen grünen Klee auf meiner Wiese
mäht ich mit der Sense dann!

Ja, grünen Klee mit meiner scharfen Sense,
mähte ich nieder jedes grüne Plätzchen,
was liegt mir an dir noch, du mein gold'nes Schätzchen,
was liegt mir an dir noch, hast ja einen andern Mann!
was liegt mir an dir noch, du mein gold'nes Schätzchen,
was liegt mir an dir noch, hast ja einen andern Mann!

2. Das Pfand der Liebe

Winzig ist das Feldchen, das Feldchen,
niemals, Liebster, niemals werd' ich dein,
niemals, Liebster, niemals, Liebster,
niemals kann es sein,
deine Mutter, du mein Liebster,
willigt niemals ein.

Was gilt uns das Wort meiner Mutter,
meine Mutter, die beherrscht uns nicht,
Was bedeuten, was bedeuten meiner Mutter Worte,
meine Mutter, meine Mutter kann uns niemals beherrschen,
was gilt mir das Wort, das Wort der Mutter,
meine Mutter die beherrscht uns nicht.

Wenn nur du mich, Allerliebste, wenn nur du mich liebst,
und zur guten Nacht mir deine lieben Händchen gibst,
wenn nur du mich, Allerliebste, wenn nur du mich liebst,
und zur guten Nacht mir deine lieben Händchen gibst.

1. The Slighted Heart

I saw the hay where the edge
of my sharp scythe would be,
with my scythe I then mowed
all the green clover in my meadow!

Yes, green clover with my sharp scythe,
I mowed low each little green place.
Why should I care about you, my golden
treasure,
since you have another boyfriend!

2. The Pledge of Love

The little field, the little field is small,
Never, my dearest boy, will I be yours,
Never, dearest boy, can it be.
Your mother, my dearest boy,
Will never agree.

What does it matter about my mother's
permission?
She doesn't tell us what to do.
If you love only me, dearest,
give me your pretty little hand,
to wish me good night.

3. Die Verlassene

*Flog eine Täuberich über Land,
bis er Körner fürs Kröpfchen fand.
Als nun das Kröpfchen nicht mehr fasst,
fliegt er auf einen Ahornast.*

*Beim Ahorn sitz mein Schätzelein,
und sticht ein grünes Tüchlein.
Und sie stickt hinein ein Kränzelein,
weil sie ihr Schatz verlassen hat.*

*Stickt auch hinein ein Röslein rot,
für sie ist alle Liebe tot,
sie stickt hinein ein Kränzelein,
weil sie ihr Schatz verlassen hat.
Stickt auch hinein ein Röslein rot,
für sie ist alle Liebe tot.*

4. Scheiden ohne Leiden

*So wie wir uns fanden,
scheiden wir im Guten,
ob wir uns wohl ganz vergessen,
sag mir nun, mein Schätzelein!*

*Ich will an dich denken,
ich denk' an dich, mein Schatz ;
nicht nur ein einz' ges mal,
macht das Jahr die Runde,
ich denk' an dich, mein Liebchen,
jede und jede Stunde
denk' an dich, mein Liebchen,
jede und jede Stunde.*

5. Die wilde Rose

*Wollt' einst ein Mägdelein mähn auf der grünen Au.
Aber die Sichel schnitt schlecht in dem Morgentau.
Mädchen ging hin und her, klagte und weinte sehr.
Das sah sie an dem Weg Feldrosen vor sich steh'n.
Röslein, du Röslein mein, sollst nun gebrochen sein.*

*Brich mich im Winter nicht, sonst ist's um mich
gescheh'n,
und auch im Sommer nicht, müsst' in der Glut vergeh'n,
Brich mich im Winter nicht, sonst ist's um mich
gescheh'n,
und auch im Sommer nicht, müsst' in der Glut vergeh'n.*

*Brich mich zur Frühlingszeit, dann bleib ich schön wie
heut,
brich mich zur Frühlingszeit, dann bleib ich schön wie
heut.
Brich mich zur Frühlingszeit, dann bleibt meine
Schönheit.*

3. Forsaken

A wild dove flew over the land
until he found grain to eat.
When he had eaten his fill,
He flew to a maple tree.

My sweetheart sits near the maple tree
and embroiders on a little green scarf.
And she embroiders a little wreath,
because her sweetheart has left her.

She also embroiders a little red rose,
for all love is dead to her;
she embroiders a little wreath,
because her sweetheart has left her.

And she embroiders a little red rose,
For all love is dead to her!

4. Parting Without Sorrow

We were friends when we met,
and we part as friends.
But will we completely forget each other?
Tell me now, my little sweetheart!
I will think of you, my darling
Not just once in a while;
I will think of you,
My sweetheart, each and every hour.

5. The Wild Rose

A maiden went out to cut the green river
meadow.
But the sickle cut poorly in the morning dew.
The maiden paced back and forth,
lamenting and crying.
By the path she saw a wild rose.
Little rose, my little rose,
now I will pick you.

Do not pick me in winter,
it is not a good time,
and also do not pick me in summer,
because I will fade away.
Do not pick me in winter,
for my beauty would fade.
Pick me in only in springtime,
and I will be as beautiful as today.
Pick me in springtime
and my beauty will remain.

6. Die Zuversicht

*Grüne nur, ja, grüne nur,
du grünes Gras im Walde.
Ach, wie könnt' ich grünen nur,
kommt doch der Schnitter balde?*

*Grüne nur, ja, grüne nur,
Gras auf der grünen Haiden!
Ach, wie könnt' ich grünen nur,
da mich die Sichel schneiden?*

*Grüne nur, ja, grüne nur,
schönste Tulpe von allen!
Ach, wie könnt' ich grünen nur,
da meine Blätter fallen?*

*Da du mich verlassen willst,
du mein Allerliebster.
Sieh nur dort, mein lieber Schatz,
sieh die kahle, trock'ne Erde.*

*Wenn die trock'ne Erde grünt,
sollst du meine immer werden.
Sieh nur dort, mein lieber Schatz,
sieh dort die dürre Tanne,
Sieh nur dort, mein lieber Schatz,
sieh dort die dürre Tanne.*

*Wenn die Tanne wieder grünt,
dann kriegst du mich zum Manne.
Ja, ich hab schon hingeseh'n,
gestern am Nachmittage;
oh, verwünschter Tannenbaum,
der doch nimmer grünen mag.*

*Ja, ich habe hingeseh'n,
heute und auch gestern;
sieh, es schimmert dort schon grün
in den hohen Tannenästen;
ja, ich habe hingeseh'n,
heute und auch gestern,
und es schimmert doch schon grün
in den Tannenästen;
ja, ich habe hingeseh'n,
heute und auch gestern,
und es schimmert doch schon grün
in den Tannenästen.*

6. Trust

Grow green, now, grow green, now,
green grass in the forest!
Oh, how can I grow green,
when I soon will be cut?

Grow green, now, grow green, now,
grass on the green moor!
Oh, how can I grow green,
when the sickle soon will cut me?

Grow green, now, grow green, now,
most beautiful tulip of all!
Oh, how can I grow green,
when my leaves are falling?
Since you will desert me,
my dearest.

Look only there, my beloved,
Look only there, my dearest treasure,
Look only there, my dear sweetheart,
See the cold, dry earth.

When the dry earth turns green
you will be mine.
Look only there, my darling,
see the bare fir tree.

When the fir tree again turns green,
then you will become my husband.

Yes, I already looked,
yesterday afternoon,
oh, cursed fir tree
that never grew green again.

Yes, I've already looked,
today and also yesterday,
And I see green leaves shimmering
on the high fir tree boughs.

Sergei Rachmaninoff (1873-1943)

Sergei Vassilievich Rachmaninoff was born in 1873 at Oneg in the Novgorod region of Russia. His mother was the daughter of an Army General and his father was an Army officer. Due to a large inheritance from his mother's family, Sergei's parents were quite wealthy, owning several different estates. His father, however, squandered the family fortune, and all of the estates were sold, except the one at Oneg. It was here that Rachmaninoff's mother gave him his first piano lessons. By the time he was nine, the Oneg estate was sold to settle debts and the family moved to St. Petersburg, where Rachmaninoff continued his piano lessons and general education classes at the conservatory. His parents' relationship was strained, and they separated. Rachmaninoff failed all of his general subjects at the end of the year, and was sent to the Moscow Conservatory to study and live with Nikolay Zverev, a disciplinarian.

From 1885 through 1892, Rachmaninoff studied at the Moscow Conservatory. Although he originally studied under Zverev, he eventually started taking piano lessons from his own cousin, Aleksandr Ziloti. Zverev was more concerned with Rachmaninoff's piano technique and did not even consider Rachmaninoff's ability to compose music. Under Ziloti, Rachmaninoff began to compose and had a falling out with Zverev due to creative differences and a need for privacy. He moved out of Zverev's flat, and the two did not speak for three years.

In summer 1890, he visited a family at Ivanovka, a Russian country estate. A peaceful and quiet spot, it was just the place Rachmaninoff needed to compose. In fact, he composed around 85% of his works at Ivanovka, the place where he met his wife.

In 1892, Rachmaninoff graduated from the Moscow Conservatory with the highest mark, and received the Great Gold Medal. At that time, he composed his piano *Prelude in C# Minor*, probably his most famous work. He found composing easy, and had many successes. In March 1897, one of his symphonies received a poor review (possibly due to an inept conductor), causing in him such a great depression that he did not compose a major work for three more years. During that time, however, he began conducting operas at home and other works abroad. He made his London debut at Queen's Hall in 1899, conducting his own orchestral piece, *The Rock* and playing the *Prelude in C# minor*. In 1903, he agreed to conduct two seasons at the Bol'shoy Theater, and composed his own music when he was not preparing for Bol'shoy concerts.

In 1909, Rachmaninoff began his first year long American tour. He was received with great praise and was offered the position of permanent conductor of the Boston Symphony, which he declined. He did not return to the United States until November 1918, and gave nearly 40 concerts within four months. In 1921, he and his wife bought a house in New York and tried to recreate the quiet atmosphere of Ivanovka. He rarely involved himself in politics, although in 1931 he and two friends sent a letter to the *New York Times* criticizing various policies of the Soviet Union. Moscow newspapers retaliated, and a two-year ban was placed on the performance and study of his works. For the next ten years, he toured Europe and North America, and built a villa in Switzerland. He never performed in Russia again. He wanted to retire, and decided that his 1942 tour would be his last. The tour took a tremendous toll on his health, and he died in March, 1943, at his home in Beverly Hills. He wanted to be buried at his Swiss villa, but World War II prohibited his wish. He was buried at the Kensico Cemetery outside New York.

During his lifetime, Rachmaninoff composed over 85 pieces, including symphonies, operas and choral works.

Bogoroditse Devo, Raduisya

This composition is the sixth of fifteen sections of Rachmaninoff's *All-Night Vigil* (Op. 37), composed in 1915. This tender prayer strays from specific chant melodies into a freely

composed style in which each voice follows its own individual line.

<i>Bogoroditse Devo, raduisya,</i>	Rejoice, O Virgin Theotokos,
<i>Blagodatnaya Mariye,</i>	Mary full of grace
<i>Gospod's Toboyu.</i>	The Lord is with Thee.
<i>Blagoslovenna Ty v zhenakh,</i>	Blessed art Thou among women,
<i>I blagosloven plod chreva Tvoyego</i>	And blessed is the fruit of Thy womb,
<i>Yako Spasa rodila yesi dush nashikh.</i>	For Thou has borne the Saviour of our souls.

Dmitri Bortnyansky (1751-1825)

Ukrainian composer, singer, and music director Dmitri Bortnyansky was born in 1751 in Hlukhiv, a village that was part of the 18th century Russian Empire. A talented child, he began singing in the Hlukhiv Choir School at the age of six. When he turned seven, he was sent to sing in the Russian Imperial Court Chapel Choir in St. Petersburg. He became one of the favorite choristers of Empress Elizabeth. Opera was a popular entertainment at the Russian court, and gifted young Dmitri was trained to perform major roles in court productions.

From 1765 to 1768, Venetian composer Baldassare Galuppi was the court composer to Catherine the Great, as well as *maestro di cappella*. During that time, he also taught Bortnyansky music and composition. Galuppi returned to Venice in 1769, taking Bortnyansky with him so the boy could continue his musical studies. While in Italy, Bortnyansky composed three serious operas: *Creonte* (1776), *Alcide* (1778) (both composed for Venice) and *Quinto Fabio* (1778), composed for the city of Modena. He also composed music for the Roman Catholic service, including an *Ave Maria* for soprano, alto, and orchestra (1775), a *Salve Regina* for alto (1776), and a multi-section *Gloria*.

Bortnyansky was called home to St. Petersburg in 1779 to become staff composer and assistant director of the Imperial Court Choir, as well as piano and harpsichord teacher to the royal family. When *maestro di cappella* Giovanni Paisiello returned to Naples in 1783, Catherine appointed Bortnyansky as *maestro di cappella* to her son, Paul I. He continued as composer of sacred music for Catherine until her death in 1796, composing most of his music for the Orthodox Church during this time. He combined Eastern and Western styles of music, at times composing in the polychoral style of Gabrieli.

Paul I enjoyed secular music, and Bortnyansky composed a variety of music for his court, including four comic operas: *La fete du seigneur* (1786), *Le faucon* and *Don Carlos* (1786), and *Le fils rival ou La moderne Stratonice* (1787). The operas were simple enough to be performed by amateurs. In addition, he composed piano sonatas, a piano quintet, and a group of French songs.

Upon Catherine's death, Paul I became Tsar and appointed Bortnyansky *maestro di cappella* to the Russian Court, the first Russian native to hold this position. Although he composed some music for court events—weddings, visits of dignitaries, celebrations, etc.—he set his sights on improving musical standards and creating better living conditions for the court musicians. He increased the size of the chapel choir to 108 singers and included major Western composers and compositions in the repertoire, such as Haydn's *Creation*, Mozart's *Requiem*, Handel's *Messiah*, and Beethoven's *Christ on the Mount of Olives*. His choral rehearsals were open to the public. In St. Petersburg, his concerts and rehearsals became the center of cultural life.

By 1815, he compiled and published a liturgical cycle in the style of plainchant. This music was distributed throughout all of Russia. In 1816, Bortnyansky, along with the Imperial Court Chapel, won the exclusive right to print sacred music in the Russian Empire. He continued to standardize musical practice throughout the Russian Orthodox Church until his death in 1825. He is known especially for his 45 sacred concertos, multi-movement *a cappella* works, either

SATB or double chorus. His favorite sacred choral concerto, *Vskuyu priskorbna yesi, dusha moya* (*Why are you mournful, O my soul?*) was said to have been sung at his deathbed. He was regarded as a central figure in both Ukrainian and Russian music history.

Cherubic Hymn No. 7

One of Bortniansky's most famous sacred compositions, is the *Cherubic Hymn No. 7* (*Izhe heruvímí*), the "song of the angels." It is an offertory chant in the Byzantine Divine Liturgy, and occurs in the section of the service when Christ enters the Holy Altar to offer Himself for the people. After the singing of the hymn, the priests take bread and wine from the Table of Preparation and place them upon the Holy Table. Bortniansky sets the first part of the hymn in quiet, soft harmonies as the choir represents the Cherubim honoring the Lord. The second part of the hymn is set with exuberant joy as the angels bear the King aloft, finishing with a passionate "Alliluya." This work had a wide appeal to Western audiences, and was translated into Latin, German, English and other languages. It still appears today in many Western hymnals.

*Izhe heruvímí, táyno obrazýyushche,
I zhivotvoriashchey Tróytse
trivaitúyu pesn pripeváyushche,
fsiakoye nine zhitéyskoye otlozhim
popechéniye,
(Amin.)*

Let us who mystically represent the
Cherubim
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside all cares of this life,
(Amen.)

*Yáko da Tsaria fseh podimem
Angelskimi nevídimó dorinosíma
chînmi.
Allilúya, allilúya, allilúya.*

that we may receive the King of All,
who comes invisibly upborne by the angelic
host.
Alleluia, alleluia, alleluia.

Nicolai Kedrov, Sr. (1871-1940)

Nicolai Kedrov, Sr., was born in St. Petersburg, Russia, in 1871. His father was a Russian Orthodox priest. Between 1894 and 1897, he studied singing at the St. Petersburg Conservatory. He also studied composition with Nicolai Rimsky-Korsakov. He graduated in 1897 as an operatic baritone and joined the Moscow Private Opera Company. He performed at a number of theatres, including the Bolshoi and the Mariinsky. He completed a church precentor course at the Russian Imperial Court Chapel. He also became a director of a debutante's choir, one of the many musical groups at Mily Balakirev's Free Music School.

In 1897, Kedrov organized a men's vocal quartet, the St. Petersburg Russian Vocal Quartet. The repertoire included Russian folks songs and ballads, music from opera, and some sacred music. The quartet gave its first concert in 1898 at the St. Petersburg Conservatory, and became very popular. They toured Europe every year as part of impresario Serge Diaghliev's concert series. In 1913-1914, well-known bass Fyodor Chaliapin joined the group, and they recorded an album in London.

In 1917, Kedrov became a Professor of Music at the St. Petersburg Conservatory. Because of the turmoil in Russia, the Kedrov family emigrated to Berlin in 1922. In 1928, they moved to France, where Kedrov taught at the Paris Conservatory. The St. Petersburg Russian Vocal Quartet disbanded, and Kedrov formed a new group, the Kedrov Quartet. This group was dedicated to singing the sacred repertoire from the Russian Orthodox tradition. Kedrov composed a number of sacred works, and the Quartet performed many of his compositions and arrangements. In the early 1920s, they performed for the King of England, and later toured

in the United States. Kedrov was the father of liturgical composer Nicolai Kedrov, Jr. (1905-1981) and actress Lila Kedrova (1918-2000). He died in 1940.

Otche Nash

Kedrov's *Otche Nash* is his most beloved and well-known composition. Its chant-like simplicity is all the more powerful and moving because of that simplicity. It is a favorite composition to be performed at Russian weddings.

<i>Otche nash, izhe</i>	Our Father,
<i>yesi na nyebyesyekh.</i>	who art in heaven.
<i>Da svyatitsya imya Tvoye.</i>	Hallowed be Thy name.
<i>Da priyidyet tsarstviye Tvoye.</i>	Thy kingdom come.
<i>Da budyet volya Tvoya,</i>	Thy will be done
<i>yako na nyebyesi, i na zhemli.</i>	on earth, as it is in heaven.
<i>Khleb nash nasushchnyi</i>	Give us this day our daily
<i>dazhd' nam dnyes', i ostavi</i>	bread, and forgive us
<i>nam dolgi nasha,</i>	our debts,
<i>yako zhe i my ostavlyayem</i>	as we forgive
<i>dolzchnikom nashym:</i>	our debtors:
<i>i nye vvyedi nas</i>	and lead us not
<i>vo iskusheniye,</i>	into temptation,
<i>no izbavi nas</i>	but deliver us
<i>ot lukavago.</i>	from evil.

Modest Mussorgsky (1839-1881)

Modest Mussorgsky was born in 1839 in Karevo, Russia to a wealthy, aristocratic, land-owning family. His mother was a trained pianist and began giving the young boy lessons when he was six. Three years later, the talented youth performed in a recital for family and friends. When he was ten, his parents enrolled him and his older brother in St. Petersburg's St. Peter's School, a secondary school for the children of aristocracy. Young Modest attended St. Peter's School for two years, including taking piano lessons with Anton Herke, a well-known teacher and performer. In 1852, the boy composed a piano piece, *Porte-enseigne Polka*, that was published at his father's expense.

Mussorgsky's family came from a military tradition. After attending St. Peter's, Mussorgsky enrolled in a military preparatory school for one year. In 1852, he entered the Cadet School of the Guards, where he studied history and German philosophy as part of his training to be a military officer. He sang in the school choir, and the choir director encouraged him to study the music of Bortnyansky and other Russian liturgical composers. He was a fine pianist, and often was asked to play the piano at cadet dances. Consumption of alcohol was part of the cadet tradition, and it is possible that Mussorgsky's alcoholism began at this school.

In 1856, Mussorgsky graduated from the Cadet School and received a commission with the Preobrazhensky Regiment, the most important unit of the Russian Imperial Guard. Soon after he joined the Regiment, he met composer Alexander Borodin, while both of them were serving at a military hospital in St. Petersburg. In 1856 and 1857, he began to meet other composers and musical figures—Alexander Dargomyzhsky, César Cui, Mily Balakirev, and the critic Vladimir Stasov. He became a member of a group of composers known as The Five—Mussorgsky, Cui, Balakirev, Borodin, and Nikolai Rimsky-Korsakov. They were interested in creating music with a genuine Russian feeling and origin, rather than imitating European sounds and forms.

Mussorgsky attended musical evenings at Dargomyzhsky's house. In December 1857, he began to study composition with Balakirev, even though Balakirev had little music theory training. Their 'studies' consisted of analyzing scores by such composers as Schumann, Handel, Schubert, Haydn, Bach, Mozart, Liszt, Berlioz, etc., and playing the music in piano duets. Mussorgsky began composing songs at this time.

In Summer 1858, Mussorgsky experienced some sort of mental/emotional/spiritual crisis, and resigned his military commission. He decided to follow a career in music. He spent several weeks in the country gathering himself together and returned to St. Petersburg, where he continued his studies with Balakirev. He also continued studying scores of works by major composers. He also composed two piano scherzos.

Mussorgsky first came into contact with opera when he visited the near-Moscow estate of wealthy friends, Mariya and Stepan Shilovsky. Mariya Shilovsky was a singer, and she invited conductor Konstantin Lyadov to direct a performance of Mikhail Glinka's *Life for the Tsar* on the estate. She sang one of the lead roles. Mussorgsky became involved in helping to mount the production and saw first hand all the work that went into producing an opera. In addition, he made a valuable contact in Lyadov, who was the conductor of Moscow's Mariinsky Theatre. He also visited Moscow for the first time and was enchanted and inspired by the city and its history.

During the next year, Mussorgsky composed a few works—songs and a piano composition—while experiencing another crisis. His piano composition, *Intermezzo in modo classico*, was his only important composition between December 1860 and August 1863.

In Spring 1861, Tsar Alexander II emancipated the serfs and allowed them to purchase the land they had worked, if they had the money. The Tsar's action greatly reduced the Mussorgsky family's fortune. During 1861 and 1862, Mussorgsky helped his brother cope with the crisis and manage the family estate. Modest Mussorgsky had to accept a lower-level civil service position in order to make a living. In 1863, he became collegiate secretary in the Central Engineering Authority. Two months later, he was appointed assistant chief of Central Engineering Authority's barracks division. In Spring 1863, he briefly joined a commune of five young artists, who would have long discussions about art, philosophy, religion, politics, etc. He also stopped studying with Balakirev and began learning on his own.

Mussorgsky's mother died in 1865, an event that affected him deeply. He probably had his first serious alcoholic breakdown at this time, although he continued composing. By December 1866, he had been appointed titular counselor. But, in Spring 1867, the government decided that his services were no longer required. He kept his title, but received no pay. At this time, he finished his first major composition, the orchestral work, *Night on Bald Mountain*.

In October 1868, Mussorgsky began writing a libretto for an opera based on Pushkin's play about Tsar Boris Godunov. In December 1868, he returned to a paid government position, working for the Forestry Department. He kept this position for the next ten years, while composing in his spare time. Between 1868 and 1872, he composed his children's song cycle, *The Nursery*. He finished his first version of *Boris* in 1871, but it was rejected for performance because it did not have a major role for a female singer.

He revised the opera, and it was produced in February 1874 to great success. In 1872, he began work on another opera, *Khovanshchina*, but heavy drinking hampered his creativity. In June 1874, he composed *Pictures at an Exhibition*, a piano work in honor of his friend, Viktor Hartmann, who had died suddenly in 1873. Between 1875 and 1877, he continued work on *Khovanshchina*, as well as another opera, *Sorochintsy Fair*. He also completed his *Songs and Dances of Death*, a major song cycle.

Mussorgsky was promoted to Forestry Department collegiate counselor in 1878, but he began drinking heavily again and was about to be fired. Friends were able to have him transferred to a temporary position in the Office of Government Control. Fortunately, his new supervisor was a music lover and tolerant of his drinking problem.

In 1879, Mussorgsky's old friend, contralto Darya Leonova, asked him to be her accompanist on a three-month concert tour of southern Russia, the Ukraine, and the Crimea. His supervisor allowed him to go. He accompanied Madam Leonova, who often sang several of his songs, and he played a number of his own works, both original piano compositions, as well as his arrangements of choral works and scenes from his operas.

In January 1880, he was fired from his government position. Various friends contributed money to support him so that he could finish *Khovanshchina* and *Sorochintsy Fair*. He worked on both sporadically, but finished neither. During 1880, he once again accompanied Darya Leonova in her various concerts, as well as working as an accompanist, theory teacher, and assistant in a singing school she established in St. Petersburg. He became ill in early 1881 and died in March of chronic alcoholism.

Many of Mussorgsky's works were completed by friends, especially by Nicolai Rimsky-Korsakov. Rimsky-Korsakov completed *Khovanshchina*, as well as orchestrating *Night on Bald Mountain*. He also edited the *Songs and Dances of Death*, as well as a version of *Boris Godunov*. Maurice Ravel orchestrated the version of *Pictures at an Exhibition* that has become a staple of the symphony concert. It is only in recent years that Mussorgsky's original versions have been appearing and receiving favorable public acknowledgement.

Angel Vopiyashe

Mussorgsky is not known to have written any separate liturgical works, although he has various references to liturgy and churches in a number of his compositions. André Lischke notes that the attribution of Mussorgsky's *Angel Vopiyashe* is uncertain. He comments, "The Russian musicologist, Yevgeny Levachov, has established obvious similarities with other pages of Mussorgsky's music, and dates the chorus towards the end of the 1870s. The technique of the writing, with its constant changes from one real voice to another, its sustained notes and the archaic character of the whole do indeed carry Mussorgsky's stylistic imprint". Mussorgsky's setting of this passionate Easter text has all the power of the Coronation Scene from *Boris Godunov*.

*Angel vopiyáshe Blagodátney:
chístaya Devo, ráduysia;
I páki rekú, ráduysia:
Tvoy Sín voskrése tridnéven ot gróba,
i mértviya vozdvígbyvŭtm
liudiye, veselitesia!*

*Svetísia, svetísia nóvŭy Iyerusalíme:
Sláva bo Ghospódnia na tebé vozsiyá:
likúy nine i veselísia, Sióne!
Ti zhe Chístaya, krasúysia,
Bogoródutsem
o vostánii rozhdestvá Tvoyegó.*

The Angel cried out to the Lady Full of Grace:
"Rejoice, O Pure Virgin! And again I say:
Rejoice! Your Son is risen from His three days in the tomb! With Himself He has raised all the dead! Rejoice, all ye people!"

Shine! Shine! O New Jerusalem! The glory of the Lord has shone on you! Exult now and be glad, O Zion! Be radiant, O Pure Theotokos,
in the resurrection of Your Son!

Sid Robinovitch (1942-)

Born in Brandon, Manitoba, Canada, in 1942, Sid Robinovitch always wanted to be a composer. From an early age, he took piano lessons at the Toronto Conservatory. He was interested in all kinds of music, and played popular music, as well as doing his own improvising. He even took piano lessons from a popular musician, so that he could understand the structure of popular music better. He enrolled briefly at Indiana University, and received his doctorate in communications from the University of Illinois. For a number of years, he was a professor of social sciences at York University in Toronto.

The pull of music was too strong. He took composition courses with Samuel Dolin at the Royal Conservatory of Music in Toronto. In 1977, he turned to composing and teaching. He started out by composing little things for piano, then gradually added other instruments and voices. He bases his compositions on a number of different sources, including folklore and folk tradition, music from the Jewish tradition, popular music, and poetry, from medieval to contemporary. He composes in a number of genres—orchestra, choral, scores for radio, television, and film, and works for keyboard. He wrote the theme for the Canadian television comedy/drama, *The Newsroom*.

Robinovitch has received various nominations and awards. In 1990, his composition, *Sons of Jacob*, for violin and piano, was nominated for a Juno Award as best classical composition of the year. In 1991, his *Adieu Babylon* was the commissioned work at the Eckhardt-Gramatté National Music Competition. *Klezmer Suite*, a recording of his music played by the Winnipeg Symphony Orchestra, was nominated for the 2002 Juno Award and received a Prairie Music Award for outstanding classical recording. A number of groups have commissioned works, including the Elmer Iseler Singers, the Winnipeg Symphony Orchestra, and the Canadian Piano Trio.

Prayer Before Sleep from the *Talmud Suite*

Canada's Elmer Iseler Singers commissioned the *Talmud Suite* in 1984. It is a six-movement a cappella setting of texts from the Talmud, a large compilation of law, commentaries, legends, and philosophy extant in Palestine and Babylon between the third and eighth centuries. Robinovitch chose six different texts:

Thanksgiving Upon Awakening
Funeral Oration
Song of Protest
On the Death of a Child
The Advent of the Messiah
Prayer Before Sleep

We sing today the *Prayer Before Sleep*. The text of this beautiful prayer is taken from the Babylonian Talmud. Robinovitch exquisitely sets these gentle, beautiful words of care, comfort, protection, watchfulness, and peace.

Baruch atah Adonai
Eloheinu melech ha-olam
Hamapil chavlei sheina
al einai
Ut'numah al afapai

Vihi ratson milfanecha
Adonai Elohai Velohei Avotai
Shetashkiveini l'shalom
V'ta-amideini l'shalom

Exalted are Thou, O my Lord
Who art God and King of the World.
Who weighs down my eyes
with gentle bonds of sleep,
And refreshes my tired spirit with slumber.

May ever it be Thy will,
Lord my God, and God of all my fathers,
To lay me down in untroubled peace
And raise me up in peace once more.

<i>V'al y'vahaluni rayonai</i>	Do not let dark imaginings disturb me
<i>Vachalomot ra-im</i>	With thoughts of sin and despair,
<i>V'harhorim ra-im</i>	O heal my fear and my suffering—
<i>U-t'hi mitati shleima l'fanecha</i>	May my bed be enclosed in Thy care.
<i>V'ha-er einai</i>	Give light unto my eyes
<i>Pen ishan hamavet</i>	Lest the sleep of death o'ertake me.
<i>Ki atah hame-ir</i>	For 'tis Thou who breathes life
<i>L'ishon bat-ayin</i>	Into man's slumb'ring soul.
<i>Baruch atah Adonai</i>	Exalted art Thou, O Lord,
<i>Hame-ir la-olam kulo</i>	Who illuminates all the world
<i>Bichvodo</i>	With His Glory.

Alexander Gretchaninoff (1864-1956)

Born in Moscow in 1864, Alexander Gretchaninoff began his musical studies during his teen years. His businessman father expected the youth to take over the family business, but young Alexander wanted to study music. Unknown to his father, he began privately studying piano when he was 14. In 1881, he left school against his father's wishes and without his father's knowledge, and enrolled in the Moscow Conservatory. His teachers included Nicolai Kashkin (piano), Sergei Taneyev (form), Anton Arensky (counterpoint and theory), Nicolai Gubert (theory and composition), Herman Laroche (music history) and Vasily Safonov (piano). He began composing while attending the Conservatory and published his first composition, an arrangement of a lullaby.

In 1890, Gretchaninoff left the Conservatory after an argument with Anton Arensky concerning the teaching of composition. He moved to St. Petersburg and enrolled in the St. Petersburg Conservatory, studying composition and orchestration with Nicolai Rimsky-Korsakov. Gretchaninoff's parents gave him absolutely no support, financial or otherwise. Rimsky-Korsakov recognized the young man's talents and gave him extensive financial, educational, and moral support. In 1892, while he was still a student, Gretchaninoff's *Concert Overture in D* was performed to public acclaim. He graduated from the St. Petersburg Conservatory in 1893, continuing his compositional activities. In 1894, he won a competition prize for his *String Quartet, No. 2*. In 1895, Rimsky-Korsakov conducted a performance of Gretchaninoff's *First Symphony*.

Gretchaninoff found employment as a piano teacher in St. Petersburg and in Moscow. He returned to Moscow in 1896. Between 1896 and 1901, he worked on his opera *Dobrynya Nikitich*, a story about an ancient Russian warrior or bogatyr. He wrote both the libretto and the music. The opera, with Fyodor Chaliapin in the title role, had a successful 1903 premiere at the Bolshoi Theatre. At this time, Gretchaninoff also was composing music for other Moscow theatre productions.

In 1903, Gretchaninoff began work in the music section of Moscow University's ethnographic society. He became familiar with the vast folk music heritage of the Russian Empire and arranged many of the songs. He also composed a large amount of music for children, part of his work as a teacher at the T. Berkman Music School. In 1906, he added a second school to his teaching load, being appointed to a position at the Gnesin School. That same year, he became a member of the faculty at the Moscow Conservatory. His music was becoming known and admired in Russia. In 1910, he received a 2000 ruble annual pension for composing liturgical music. When he began adding instrumentation to his liturgical compositions, his music was banned for use in the Orthodox Church. He completed another opera, *Sister Beatrice*, which had three performances in 1912 before it was cancelled because of religious objections.

Gretchaninoff remained in the Soviet Union for several years after the Revolution. He lost his pension, but in 1922, with support from a rich American, began traveling in Western Europe, spending time in London and Prague. In 1925, he moved to Paris, continuing his career as a composer, as well as a pianist. He visited the United States a number of times after 1929, and moved to New York permanently in 1939. He became an American citizen in 1946. In 1954, his 90th birthday was celebrated with a concert in New York's Town Hall. He died in 1956.

Alexander Gretchaninoff is one of leading composers of the newer school of Russian liturgical music. He broke with tradition by adding instruments to liturgical compositions, as well as changing and/or elaborating on some of the traditional harmonic styles. He was a successful composer in a number of musical genres, including symphonies, other orchestral works, concerti, operas (including several for children), chamber music, and songs.

Nunc Dimittis and Our Father

The two Gretchaninoff selections that we present today are wonderful examples of his expressive passion in his liturgical compositions. Vladimir Morosan's (Founder of Musica Russica, and an expert on Orthodox liturgical music) comments apply to both of Gretchaninoff's compositions, "In the realm of Russian Orthodox church music '*Otche nash*' ('*Our Father*') from *Liturgy No. 2* represents a highly innovative setting of the Lord's Prayer. Rather than set this text in the traditional Russian Orthodox style of simple recitative on a few changing chordal patterns, Gretchaninoff chose a much more melodic style, using motives reminiscent of znamenny chant [Orthodox chanting, similar to Gregorian chant]. The resulting work is much more extended and larger in scope than any previous settings of the Lord's Prayer; as such it is probably better suited for performances in a sacred concert than in the course of a church service".

Nunc Dimittis

Lord, now lettest Thou thy servant depart in peace, according to thy word.
For mine eyes have seen thy salvation,
which thou hast prepared before the face of all people.
A light, to be a light, to lighten the Gentiles, and to
be the glory of thy people Israel.

Our Father

Holy, holy, holy, Lord of Sabaoth,
Heaven and earth are full of thy glory.
Thine are kingdoms, thrones, dominions, might and majesty.
Thy name be hallowed on earth, as it is hallowed in heaven.
Thou givest strength to the weak;
Thou rememb'rest the poor and the distressed.
And upon them that fear thy name
Showers of blessings unnumbered shall fall;
peace shall follow them.
By still waters their path shall be.
Sing then of mercy, of judgment, of kingdoms,
of thrones, dominions and power for evermore.
Holy, holy, holy, Lord God of hosts!
Come to us O Lord in splendor bright.
Fill our hearts with everlasting light.
Amen

Program notes by Helene Whitson

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THE PERFORMERS

Robert Gurney, Music Director

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

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

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

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

Jerome Lenk, Piano

Jerome Lenk currently serves as Director of Music and Organist for Mission Dolores Basilica in San Francisco, where he has served on the music staff for over 21 years. His duties include administration of a music program of four 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 has recently become 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*, and Camille Saint-Saëns' *Christmas Oratorio*.

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Karen Stella

Adopt-A-Singer Contributions (April 2013)

Peter & Natasha Dillinger adopt *Music Director Robert Gurney*
Jim Losee adopts *Helene & Bill Whitson, for all they do for the Chorus*
Lois Kelley adopts *the 1st Soprano section*
Sophie Henry adopts *the 2d Soprano section*
Kristen Schultz Oliver adopts *the Alto section*
Joe Goetz adopts *the Tenor section*
Julie Alden adopts *the Bass section*

CONTRIBUTIONS

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

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

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

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.

San Francisco Lyric Chorus Welcomes Your Support!

***Donate today using the envelopes next to the Donations Box!
or donate online at***

<http://www.sflc.org/support/supportus.html>

Thank you!



*To singers Peter & Natasha
(who plan to move to Seattle):*



*Don't leave us! We miss you
already!*

Anonymous bereaved choristers

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Thank you!

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

Shirley Drexler

Greetings to Julie, Paul, Michelle, & Lily Drexler!

Amy Bilyk

To Elena, Zachary, Jeremy and especially Richard —Thank you for your support!

Tony Vrontassis

To Cathy Wizling, Laura Dansky, Athena Papadacos, Greg Bogart, Janet Houser, Margaret Gordon and Jono Kornfeld—Thanks to each & everyone of you for your support in your own special way!

Marianne Wolf

*In memory of Vera Seney, who taught me to read music before I learned to read books.
In memory of Auntie Anna Baribotti. Thanks for all those music lessons.
In memory of my dad, Paul Sedar, who never missed a concert.*

Kristen Schultz Oliver

Thank you, David Oliver, for being one of my main reasons for singing!

Karen Stella

I'd like to thank our wonderful alto section this Spring! Our new members are a terrific addition....and a special thanks to Shirley for her dedicated and delightful presence in our midst! Thank you all for your parts in helping bring this beautiful music to life!

Helene Whitson

What a wonderful group of singers! A thousand thanks to our FABULOUS SFLC choristers! All of your hard work and incredible dedication has paid off! We are singing gorgeous music with passion and a fantastic blend! What a marvelous gift!

Thank you Robert, for your attention and careful teaching, for being such an inspiring director and passionate musician. You challenge all of us to be the best we can be. With your guidance, we are able to share the fruits of this incredible art with our community. And thank you, Bill, for being. You are bedrock, a foundation that helps the SFLC be the very best it can be. Thank you for all that you do for the chorus. You make an incredible difference!

Thank you to our fantastic Board of Directors. It is so wonderful to have such a caring and experienced group of people who are willing to share their knowledge and themselves in order to help the Lyric Chorus flourish. Thank you to our dedicated and fabulous Section Representatives. They are our eyes and ears, working with their sections and the Music Director to create beautiful music.

Thank you to Diana Thompson, our wonderful Chorus Manager, who designs our beautiful postcards and flyers, as well as tweeting, friending, and posting our messages online. Just look at all the wonderful tidbits of information on our webpage and social media sites! She also is our fantastic multi-tasking Concert Day manager.

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

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

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

Helene

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Robert Gurney, Music Director

SING WITH THE SAN FRANCISCO LYRIC CHORUS

San Francisco Lyric Chorus is an auditioned, medium-sized, mixed-voice chorus that performs a diverse repertoire with an emphasis on classical choral music and rarely performed works. We are an inclusive and welcoming community of singers, committed to excellent musicianship and creative programming.

In Summer 2013, We will present:

Brahms - Requiem

REHEARSALS BEGIN MONDAY, MAY 13, 2013

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

Location: Chapel, Trinity Episcopal Church

1620 Gough St. (between Austin & Bush Sts.)

San Francisco

Performances:

Saturday, August 24, 2013, 7 PM * Sunday, August 25, 2013, 5 PM

St. Mark's Lutheran Church, San Francisco

For audition and other information, call Music Director Robert Gurney
at 415-721-4077 or email rgurney@sflc.org

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

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San Francisco Lyric Chorus Concerts in 2012-2013

Summer 2013: Brahms Requiem

Saturday, August 24, 7 pm

Sunday, August 25, 5 pm

Fall 2013: From English Shores...

Benjamin Britten *Jubilate Deo in C - Jubilate Deo in E Flat*

Peter Warlock *Tyrley Tyrlow - Balulalow - The Syacamore Tree*

Herbert Howells *Hymn to St. Cecilia - Here Is The Little Door*

Saturday, December 7, 7 pm

Sunday, December 8, 5 pm

Annual Holiday Pops Concert, 2013:

Robert Gurney, Organ, with the San Francisco Lyric Chorus

Saturday & Sunday, December 14 & 15, 4 pm

California Palace of the Legion of Honor

Lincoln Park, San Francisco



THE THREE JOHANNS

Bach Family Reunion

8 p.m. Friday, May 31

SATURDAY AFTERNOON CLUB, SANTA ROSA

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SAN FRANCISCO LYRIC CHORUS

Sopranos

Natasha Dillinger
Cassandra Forth*
Sophie Henry
Samia Hesni
Lois Kelley
Abby McLoughlin
Mary Lou Myers
Liz Podolinsky
Kathryn Singh
Helene Whitson#

Altos

Natalie Balfour
Amy Bilyk
Caia Brookes
Shirley Drexler
Cassandra Fecho
Marlena Fecho
Barbara Landt
Kristen Schultz Oliver#
Karen Stella*#
Marianne Wolf

Tenors

Kevin Baum+
Nanette Duffy
Joe Goetz
Jim Losee*
Anthony Vrontassis

Basses

Albert Alden
Jim Bishop#
Paul Boyce+
Peter Dillinger*#
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* Section Representative
+ professional singer

