

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

SONG OF THE UNIVERSAL:

JOHN CORIGLIANO & **FERN HILL**

ERIC WHITACRE & **FIVE HEBREW LOVE SONGS**

THIS MARRIAGE

OLA GJEILO & **LUMINOUS NIGHT OF THE SOUL**

SONG OF THE UNIVERSAL

Kevin Baum, Tenor

Martin Morley, Piano

String Quartet:

Nicola Gruen, Violin I

Gregory Sykes, Violin II

Patrick Kroboth, Viola

Nancy Bien, Cello

Saturday, August 25, 2018 - 7 pm

Sunday, August 26, 2018 - 5 pm

Trinity+St. Peter's Episcopal Church
San Francisco, California

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, Music Director

Helene Whitson, President
Bill Whitson, Treasurer
Julia Bergman, Secretary
Susan Alden, Director
Alana D'Attilio, Director
Monica Ricci, Director

Welcome to the Summer 2018 Concert of the San Francisco Lyric Chorus! Our program, *Song of the Universal*, is filled with passionate music, beautiful poetry, and musings on the meaning of life and art.

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*. We are especially proud of our Summer 2015 performance of classical choral music performed at the 1915 Panama Pacific International Exposition, including the first American performance of Camille Saint-Saëns' oratorio, *The Promised Land*, since its American premiere and only American performance, which was given at the PPIE.

Please sign our mailing list, located in the foyer.

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

We are recording this concert for archival purposes

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

Please, no photography or audio/video taping during the performance

Please, no children under 5

Please help us to maintain a distraction-free environment.

Thank you.

PROGRAM

Fern Hill

John Corigliano

Kevin Baum, tenor

Chamber Chorus:

Soprano: Justina Lai, Abigail Millikan-States, Liz Podolinsky

Alto: Jill Cordry, Laura Heiman

Tenor: Chris Evans, Ron Lee

Bass: Jim Bishop, Thomas Wade

Luminous Night of the Soul

Ola Gjeilo

Cassandra Forth, *Soprano*

Intermission

Five Hebrew Love Songs

Eric Whitacre

Temuná

Kalá kallá

Lárov

Eyze shéleg!

Laura Heiman, alto

Rakút

This Marriage

Eric Whitacre

Song of the Universal

Ola Gjeilo

Nicola Gruen, Violin I

Gregory Sykes, Violin II

Patrick Kroboth, Viola

Nancy Bien, Cello

Martin Morley, Piano

PROGRAM NOTES

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

The San Francisco Lyric Chorus celebrates John Corigliano's 80th birthday with this performance of *Fern Hill*, one of the 20th century's major choral compositions. 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. The composition can be performed with full orchestra, in a string, harp, and piano version, or with solo piano. We perform the solo piano edition for you today. *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, almost like a clock ticking away time. 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 piano plays the melody with which the work opens. The semi-chorus sings 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 like a giant wave that rises, crests, crashes over and resolves itself racing to shore, disappearing in a quiet whisper of foam in the sand, just as life may finally conclude quietly, once again becoming one with the elements. The piano concludes the work alone.

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.

OLA GJEILO (1978-)

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

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

In 2006-2007, he moved to Los Angeles to study film composition/scoring at the University of Southern California, following up his interest in film and film music. During this time, he also worked in Los Angeles as a freelance composer and concert recording artist. In 2006-2007, he and fellow composer Asmund Skuterud created a film music company called Nordic Screen Music, based in Oslo and New York. A lover of film, he has created a number of film scores for short films, although no feature-length ones. In addition to film music, he is interested in electronic music and synthesized sounds.

Gjeilo returned to New York soon after 2007, performing as a pianist and continuing his composition work. In 2009-2010, he was the first Composer-in-Residence for the Grammy-award winning Phoenix (Arizona) Chorale, conducted by Charles Bruffy. That association led to the Phoenix Chorale's album *Northern Lights*, which is devoted entirely to Gjeilo's choral music. Gjeilo is the pianist on that recording, which was named the Best Classical Album of 2012 by iTunes, and was Chandos Records' top-selling album in the United States in 2012. He currently lives in Manhattan with his wife, soprano and Georgia Tech Assistant professor of Music, Dr. Laura Inman. He is a full-time, free-lance composer. He currently is composer-in-residence with the British professional choral group, Voces8. He also is composer-in-residence with DCINY (Distinguished Concerts International New York). His residency with the latter began with a June 2017 Lincoln Center concert of his compositions for choir, piano, and string quartet.

Ola Gjeilo has composed over 30 published choral works, both a cappella and accompanied, that have been performed world-wide. He also has composed music for solo piano, instrumental ensembles, and orchestras. He composes jazz, as well as classical music. He has received a number of commissions, from various artists and groups,

including American soprano Barbara Bonney, the Phoenix Chorale, Philip Brunnelle, the Edvard Grieg Society, St. Olaf College, Ensemble Mendelssohn, the Choral Arts Ensemble, and Voces Nordicae. His choral music has been performed by the Kansas City Chorale, Conspirare, the World Youth Choir, VocalEssence, Mogens Dahl Chamber Choir, Brigham Young University Singers, Norwegian Soloists' Choir, the Swedish Broadcasting Corporation's Radiokören, and Voces8. His choral music has been recorded by such groups as the Choir of Trinity College, Cambridge, the Choir of royal Holloway, the Flemish Radio Choir, and Voces8.

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

Ola Gjeilo continues to have success as a composer. In May 2014, the Manhattan Chorale (a new professional chorus), Symphonic Chorus, and New York City Chamber Orchestra performed his *Sunrise Mass* in Carnegie Hall, in an all-Gjeilo program that also featured the world premiere of his work, *Dreamweaver*. The composition, based on a Norwegian medieval ballad similar to Dante's *Divine Comedy*, is scored for chorus, piano, and string orchestra. Poet Charles Anthony Silvestri, often a frequent collaborator with composer Eric Whitacre, did the translation. In 2015, the King's College Choir performed his *Serenity (O Magnum Mysterium)*, as part of their annual Lessons and Carols Service. He also performed in concert with composer and pianist Morten Lauridsen, along with the Bay-Atlantic Symphony. He was the recipient of the 2016 Brock Commission, for which he composed *The River*, a work for choir, piano, and string quartet, which was performed at all seven of the American Choral Directors Association Division 2016 conferences. Voces8 also commissioned him to write a work for voices, string quartet, and pianist.

Ola Gjeilo has his own voice and musical language, influenced by classical, jazz, and folk music. He is especially interested in composing vocal, orchestral, and piano music. He notes that he has been influenced especially by Keith Jarrett, Thomas Newman, Howard Shore, Philip Glass and John Adams. To him, the piano often is an equal partner in his compositions. In addition, he also enjoys doubling voices with a string quartet. As he comments in the introduction to his composition, *Dark Night of the Soul*, "I just love the sound of voices singing chords on 'Ooh' or 'Mmm'. It creates a sound that can be so amazingly evocative and warm, especially when doubled by a string quartet". Freddie Coleman, Music Director of the Seattle Choral Company (in his comments for the performance of Gjeilo's *Sunrise Mass* in the December 2016 concert *Wintertide: A Concert Fantasy For The Holidays*), notes that Gjeilo is interested in creating an atmosphere or mood through his music. Gjeilo especially likes the sound of a symphony orchestra, and creates choral works in which he may choose the words/texts more for their vowel sounds, rather than for their literal meaning.

In a recent interview with *The MusicRoom blog*, Gjeilo commented on the emergence of significant new choral composers and the popularity of choral music. He noted

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

Charles Anthony Silvestri (ca. 1965-)

Poet, lyricist, painter, neo-medieval illuminator, calligrapher, speaker, and teacher Charles Anthony Silvestri is a native of Las Vegas, Nevada. He received his B.A. degree in 1987 from Loyola Marymount University, Los Angeles, with a major in history and minor in art history. In 1992, he received a Master's degree in history and in 1995, a Ph.D in Roman and medieval history, with a minor in church history, both from the University of Southern California. He is best known for his choral collaborations with Eric Whitacre, creating the texts for *Sleep, Lux Aurumque, Her Sacred Spirit Soars*, and *Leonardo Dreams of his Flying Machine*. He and Eric Whitacre often give joint master classes to choruses concerning the creative collaboration between a poet and a composer, the impetus for, history and meaning of these works, the relationship between text and music, and the creative process and the lyricist's art. He accepts commissions for both choral texts and art works. He has been commissioned to write texts for compositions by Ola Gjeilo, Dale Jergenson, Dan Forrest, Costas Dafnis, and Udo Marx. He also has written texts on commissions from such groups as The King's Singers, the San Francisco Gay Men's chorus, the Houston Opera, Westminster Choir College, and Westminster Abbey. A widower, he and his children live in Lawrence, Kansas. He has taught students from kindergarten through college and at present is a Lecturer in History at Washburn University, Kansas.

Luminous Night of the Soul

Ola Gjeilo notes, "*Luminous Night of the Soul* is the brighter, sunnier, sequel to *Dark Night of the Soul*, published in 2011. Both works are independent pieces that can be performed separately, but they are also conceived as two movements of the same work... Part of the reason for the solo cello passage at the intro to *Luminous Night* is that I wanted a quiet respite from the saturated washes of sound that are such a big part of *Dark Night*. The essential link between the two pieces is a theme that is featured towards the end of both works, but featured in very different ways. While the end of *Dark Night* is lyrical and romantic, the finale of *Luminous Night* is exuberant and relentless.

"*Luminous Night* incorporates words by Charles Anthony Silvestri, in addition to the two stanzas from St. John of the Cross' poem *Dark Night of the Soul*. The two pieces

are both influenced by a wish to feature the piano more heavily in choral music, not just as generic, unassuming accompaniment, but as an equal partner to the choir, aided and supported by the string quartet. Most of all, I just wanted to find ways to compose lush, warm, symphonic-sounding music, while still only scoring for five instruments, in addition to the choir.

“*Luminous Night of the Soul* was commissioned and premiered by Cantare Houston, conductor Kevin Riehle. Big thanks also to the Wartburg Choir, who commissioned an earlier a cappella piece of mine which provided some of the materials for this piece.”

Luminous Night of the Soul

Long before music was sung by a choir,
Long before silver was shaped in the fire,
Long before poets inspired the heart,
You were the Spirit of all that is art.

You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell;
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
Praise to all music which soars to inspire!
Praise to the wonders of Thy artistry
Our Divine Spirit, all glory to Thee.
(Charles Anthony Silvestri)

O guiding night!
O night more lovely than the dawn!
O night that has united
The Lover with his beloved,
Transforming the beloved in her Lover.
(St. John of the Cross)

ERIC WHITAKER (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, BBC Proms, Chanticleer, Tallis Scholars, and London Symphony Orchestra, among others. In 2001, he received the American Choral Directors Association Raymond C. Brock Commission, a prestigious award. In 2011, he collaborated with film composer Hans Zimmer in composing the *Mermaid Theme* for the film, *Pirates of the Caribbean: On Stranger Tides*. In September, 2011, he conducted the winning entries in the Abbey Road 80th Anniversary Anthem Competition. His recording, with the Eric Whitacre Singers, *Eric Whitacre: Light and Gold*, received the 2012 Grammy Award for Best Choral Performance. That year, he was named Alumnus of the Year by the University of Nevada, Las Vegas. In January 2013, he was a speaker at the World Economic Forum in Davos, Switzerland, leading a discussion on the role of arts in society and the impact of technology on the arts. In May 2013, he and the Eric Whitacre Singers performed at a ceremony honoring Anglican Archbishop Desmond Tutu. In November 2013, he spoke at the Ciudad de las Ideas “Brilliant Minds” conference, a gathering celebrating innovative ideas in science, business and culture. Whitacre conducted the Eric Whitacre Singers at the 2014 iTunes Festival. In June 2014, he conducted a Kennedy Center Flag Day massed chorus of 400 singers in a celebration of the 200th anniversary of *The Star-Spangled Banner*.

Eric Whitacre 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. In 2010, he founded the Eric Whitacre Singers, a professional choir. In 2016, he was appointed the Swan Family Artist-in-Residence with the Los Angeles Master Chorale, after completing a five year (2011-2015) Composer-in-Residence appointment 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*. *Virtual Choir 4*, released in 2013, used the song *Fly to Paradise*, a selection from his musical, *Paradise Lost*. The choir had 5905 singers from 101 countries, singing in a sophisticated, animated video.

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

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 début 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 "Eyzhe 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."

1. Temuná (A Picture)

*Temuná belibi charutá;
Nodédet beyn ór uveyn ófel;
Min dmamá shekazó et guféch kach otá,
Usaréch al paná'ich kach nófel.*

2. Kalá Kallá (Light Bride)

*Kalá kallá
Kulá sheli,
U've kalút
Tishákhili!*

3. Lárov (Mostly)

*"Lárov," amár gag la' shama'im,
"Hamerchák shebeynéynu hu ad;
Ach lifnéy zman a lu lechán shna'im,
Uveynéynu nish ár sentiméter echad."*

4. Ezye Shéleg! (What Snow!)

*Ezye shéleg!
Kmo chalomót ktaním
Noflím mehashamá' im.*

5. Rakút (Tenderness)

*Hu hayá malé rakút;
Vechól káma shenistá lehishaér kach,
Pashút, uvli sibá tová,
Lakách otá el toch atzmó,
Veheniach Bamkóm hachí rach.*

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.

Light Bride

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

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."

What Snow!

What snow!
Like little dreams
Falling from the sky.

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.

Rumi (Jalal al-Din Muhammad Balkhi) (1207-1273)

Considered by many to be the greatest mystical poet who ever lived, the Sufi theologian, poet and mystic, Jalal al-Din Muhammad Balkhi, known as Rumi from the Turkish state where he lived most of his life, was born in 1207 in Balkh, in what is now Afghanistan. His father, Baha' ud-Din, was a noted theologian, teacher, judge and mystic, part of a long family heritage. The boy's first teacher was his father, who taught him the *Koran*, as well as information about the lives of the Prophet Muhammad and other Islamic figures. He also learned about science, mathematics, and Islamic law.

When Rumi was 12, the Mongol warrior Genghis Kahn and his army invaded Afghanistan. Rumi's father gathered his family and his followers into a group and escaped on a 2,000-mile-plus trek to Turkey through Iran, Iraq, and Syria, with a side pilgrimage to Mecca in Saudi Arabia. The family finally settled in the modern day town of Karaman, Turkey. They lived there for seven years. Rumi's mother and brother died in Karaman, and Rumi married one of the young women in the group. They had two sons. She died, and Rumi remarried and had a son and a daughter.

In 1228, the group moved to the town of Konya, Turkey, in the ancient state of Rum, part of Anatolia. Rumi spent most of the rest of his life in Konya. His father was the head of a madrassa, a religious school. When his father died, Rumi became the head of the school and the spiritual teacher. One of his father's students continued to train him in Islamic law. In addition to teaching in the madrassa, Rumi also became an Islamic judge.

Rumi's life changed on November 15, 1244. He met Shamsuddin, a learned dervish from the city of Tabriz. A dervish is a Muslim monk or believer, who often uses movement, such as turning or dancing, as part of religious practices and spiritual expression. Shamsuddin had been looking for a student to whom he could impart his knowledge. Rumi was the right person, and Shamsuddin spent the next three years teaching him what he knew. Meeting Shamsuddin opened Rumi's eyes and self to a whole new being. He spontaneously began to compose and recite poems in Persian. He had never done that before. He had been a teacher and judge before he met Shamsuddin, but now he became a spiritual leader. Poetry poured out of him.

Rumi's life dramatically changed again on the night of December 5, 1248. He and Shamsuddin were talking, when someone called to Shamsuddin to come outside. He went out and was never seen again. Some say that one of Rumi's sons was jealous of Shamsuddin and had him murdered, but that theory has never been proven. Rumi was overcome with grief at the disappearance of his friend and mentor. He searched for him, but could not find him. He realized that, even though his friend was gone, he had learned from his friend, and he still could create the poetry that flowed into his thoughts. The creativity was within him. He amassed the poems he had created into a collection, *Divan-e Shams-e Tabrizi*, a collection of over 40,000 verses of lyric poetry. He found another companion, Salah ud-Din-e Zarkub, a goldsmith with whom he could share the same sort of ideas, philosophies, and poetry that he had shared with Shamsuddin. After Salah ud-Din's death, Rumi's student and scribe, Hussam-e Chalabi, became his companion. Hussam suggested that Rumi write a poem that would contain his thoughts and philosophies. On the spot, Rumi wrote a set of verses to comply, and Hussam asked him to do more. Over the next 12 years, Rumi dictated the 25,000 vers-

es that comprise his six volume masterpiece, the *Masnavi*. This work is both a poetic and a spiritual creation. Stories are used to make a moral/spiritual point, followed by poetry that further explicates those points. In addition to his two major works of poetry, Rumi also left a prose work, *Fihi Ma Fihi*, a transcription by students and others of his talks and lectures. He died in 1273 and is buried in Konya.

Rumi's works have become popular worldwide. They have been translated into many languages. He is one of the most widely read poets in the United States. His message is a simple, universal one about love, mercy, and peace and the oneness of all. His continuing influence is demonstrated by the fact that the United Nations honored the 800th anniversary of his birth, declaring 2007 the Year of Mevlana (Master) Jalaluddin Rumi.

This Marriage

Eric Whitacre composed *This Marriage* in 2005 and says, "*This Marriage* is just a small and simple gift to my wife on the occasion of our seventh wedding anniversary."

This Marriage

May these vows and this marriage be blessed.
May it be sweet milk, like wine and halvah.
May this marriage offer fruit and shade like the date palm.
May this marriage be full of laughter,
our every day a day in paradise.
May this marriage be a sign of compassion,
a seal of happiness, here and hereafter.
May this marriage have a fair face and a good name,
an omen as welcomes the moon in a clear blue sky.
I am out of words to describe how spirit mingles in this marriage.

OLA GJEILO

Walt Whitman (1819-1892)

Considered by many to be the greatest of all American poets, Walt Whitman was born in Long Island in 1819. He grew up in Brooklyn, attending school and taking advantage of the city's museums, libraries, and theatres for self-education. He finished his formal education at age 11 and became an apprentice on a Long Island newspaper, where he learned the printing trade. At this time, he began writing, publishing his first article when he was 15. Between 1836-1841 he taught school in various Long Island towns. In 1841, he returned to New York to become a fiction writer, publishing stories in a variety of magazines. At the same time, he became an editor on various Brooklyn and Long Island newspapers. In the late 1840s he began the serious study and writing of poetry. In 1855, he published his first 12 poems in *Leaves of Grass*, a work that he would revise and amend throughout his life, until it contained approximately 300 poems. His poetry heralded a new age in American poetics, presenting verse in a much freer style, with varying forms and rhythmic patterns. Whitman moved in New York's intellectual and cultural circles, and was able to meet and interact with many prominent citizens of the time.

The Civil War broke out in 1861, and Whitman began to visit wounded soldiers in New York City hospitals. In 1862, he left Brooklyn to search for his brother, George, a Union soldier. He saw the horrors of war and the battlefield as he searched for his brother (whom he found), and secured a civil service position in Washington, D.C. Between 1862-1865, he also volunteered as a nurse in Washington military hospitals, nursing approximately 80,000 to 100,000 sick and wounded soldiers. His Civil War experiences and observations led to the writing of his powerful Civil War books of poetry, *Drum Taps* (1865) and *Sequel to Drum Taps* (1865-1866). F. DeWolfe Miller comments that *Drum Taps* "...is the greatest book of war lyrics ever written by a single author," containing *Beat! Beat! Drums*, *O Captain! My Captain!*, *When Lilacs Last In the Dooryard Bloom'd*, *Dirge for Two Veterans*, and *Reconciliation*, as well as Whitman's most famous expression of self, *Chanting the Square Deific*. The mention of the drum is particularly significant. Historically, before bugles played "taps," drums served that purpose, measuring the death march as military personnel were brought to burial. Drums also accompanied soldiers into battle.

Whitman returned to the New York area in 1865. In 1873, he suffered a stroke and moved to his brother's house in Camden, New Jersey. He later bought his own small house. Although he was in poor health for the rest of his life, he continued to write and publish new works, as well as edit his previous works. He died in 1892.

George Mallis notes, "Whitman wrote in a form similar to 'thought-rhythm.' This form is found in Old Testament poetry and in sacred books of India, such as the *Bhagavad-Gita*, which Whitman knew in translation... The musical nature of Whitman's poetry is evident in the fact that no poetry has been set to music more often than his."

Song of the Universal

Ola Gjeilo comments, "Walt Whitman has always been one of my favorite poets. I love the unabashed optimism, exuberance and his unwavering confidence in our deeper

humanity – all through the prism of a big, warm, beating heart. There were all qualities I found in his wonderful *Song of the Universal* poem, from which I chose a few excerpts to form the lyrics for this piece.”

Song of the Universal

Come, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.

In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.

By every life a share, or more or less,
None born but it is born—conceal’d or unconceal’d, the seed is waiting.

Give me, O God, to sing that thought!
Give me—give him or her I love, this quenchless faith
In Thy ensemble. Whatever else withheld, withhold not from us,
Belief in plan of Thee enclosed in Time and Space;
Health, peace, salvation universal.

All, all for Immortality!
Love, like the light, silently wrapping all!
Nature’s amelioration blessing all!
The blossoms, fruits of ages—orchards divine and certain;
Forms, objects, growths, humanities, to spiritual Images ripening.

Program notes by Helene Whitson

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THE PERFORMERS

Robert Gurney, Music Director

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

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. For seventeen years he was Museum Organist at the California Palace of the Legion of Honor, where he performed over 300 recitals on the museum's E.M. Skinner organ.

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, John Blow's 1684 St. Cecilia's Day Ode, *Begin the Song*, Georg Frideric Handel's *Te Deum in A Major*, Michael Haydn's *Requiem*, Canadian composer Srul Irving Glick's *The Hour Has Come*, Thomas Tallis' *Missa Puer Natus Est Nobis*, late 18th/early 19th century Afro-Brazilian composer José Maurício Nunes Garcia's *Requiem*, Antonín Dvořák's *Six Moravian Choruses* (arranged by Janáček), the 1945 *Mass* by Belgian composer Joseph Jongen, premieres of works by San Francisco composer Kirke Mechem, including selections from his operas *John Brown* and *The Rivals*, 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. He conducted the San Francisco Lyric Chorus in its special Summer 2015 20th anniversary concert, celebrating classical choral music at San Francisco's 1915 Panama Pacific International Exposition, and featuring Camille Saint-Saëns' oratorio, *The Promised Land*, which had not been performed in the United States since its American premiere and sole performance at the PPIE.

Cassandra Forth, Soprano

Cassandra Forth has participated in a variety of musical activities throughout her life: church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including in Marc Antoine Charpentier's *In nativatem Domini canticum, H314* and *Messe de Minuit pour Noël*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Franz Schubert's *Mass in G*, Camille Saint-Saëns' *Christmas Oratorio*, J. David Moore's *How Can I Keep From Singing?*, Eyze Sheleg from Eric Whitacre's *Songs Five Hebrew Love Songs*, Benjamin Britten's *Festival Te Deum*, Charles Villiers Stanford's *Blue Bird*, Ola Gjeilo's *Tundra*, and the *Te Deum* from Giuseppe Verdi's *Four Sacred Pieces*.

Laura Heiman, Alto

Laura earned a Bachelor of Music degree in vocal performance from California State University, Northridge. She pursued a career in music for several years: Laura was a regional finalist in the Metropolitan Opera National Council Auditions, toured the U.S. and Japan with the Roger Wagner Chorale and sang such roles as the title role in *La Cenerentola* by Rossini and Cherubino in *Le Nozze di Figaro* by Mozart, along with concert and recital performances. Laura decided to attend law school in New York City and now has been practicing law for more than 20 years. Having recently relocated to San Francisco she is delighted to be making music with San Francisco Lyric Chorus. Ms. Heiman has been the alto soloist in the San Francisco Lyric Chorus presentations of Joseph Haydn's *Mass in Time of War* and Franz Biebl's *Ave Maria*, and one of the alto soloists in our presentation of Zoltán Kodály's *Missa Brevis*.

Kevin Baum, Tenor

Kevin Baum currently sings as a choirman with the choir of men and boys at Grace Cathedral; he also sings as cantor at St. Ignatius Catholic Church. Kevin is a founding member of Clerestory, a nine-voice male ensemble, and an auxiliary member of the Philharmonia Baroque Chorale. He has performed with many other ensembles including Ragnar Bohlin's professional chorus, Cappella SF, Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble (AVE,) and the Sanford Dole Ensemble. He is a sixteen-year veteran of the ensemble Chanticleer. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativatem Domini canticum, H314*, Joseph Haydn's *Harmoniemesse* and *Mass in Time of War*, 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* and *Five Mystical Songs*, Joseph Haydn's *The Heavens Are Telling* from *The Creation*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*; Zhou Long's *Words of the Sun*,

Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore, K. 339*, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, John Corigliano's *Fern Hill*, Philip Stopford's *Wexford Carol*, Peter Warlock's *Balulalow*, Joseph Webster's *Lorena*, Walter Kittredge's *Tenting on the Old Camp Ground*, Aaron Copland's *The Boatmen's Dance* and the baritone soloist in Johannes Brahms' *Ein Deutsches Requiem*, Gabriel Fauré's *Requiem* and Maurice Duruflé's *Requiem*.

Martin Morley, Piano

A native of Montana, Martin Morley has enjoyed a multifaceted career as a pianist, music therapist, teacher, handbell clinician and conductor. He holds B.M. and M.M. degrees in piano performance from the University of Kansas, where he studied with Flora Chiarrappa Silini, Richard Angeletti, and Portuguese virtuoso Sequeira Costa; in addition, Mr. Morley performed for six years in monthly masterclasses with such luminaries as Gary Graffman, Byron Janis and Leon Fleisher. He has toured North America as an accompanist for Columbia Artists Management and been featured as a concerto soloist with orchestras in Kansas, California and Texas.

Mr. Morley is on the Master Artists roster of the Contra Costa Performing Arts Society and has served as CCPAS Vice President. In addition to his position as Director of Worship and Music at Our Savior's Lutheran Church in Lafayette, Mr. Morley teaches private lessons, accompanies the Contra Costa Chorale, and continues freelance playing work as a collaborative pianist as well as in solo and two-piano genres in the Bay Area and beyond. He has performed several times in benefits for the Contra Costa Interfaith Housing organization and for the Young People's Symphony Orchestra. In May 2018, Mr. Morley was the featured soloist in Gershwin's *Rhapsody in Blue* with the Contra Costa Chamber Orchestra.

Nicola Gruen, Violin I

Nicola performed for several years as a violinist in the Royal Philharmonic Orchestra under the baton of Daniel Gatti and the English National Ballet under Martin West. She performed as a violinist in West End shows in London for several years, subbing regularly on award winning "Martin Guerre". She was also recorded on numerous film soundtracks and commercials with Isobel Griffith production at Abbey Road studio. Nicola has performed live with Eric Clapton, Rod Stewart, Bobby McFerrin, Jerry Garcia and Kevin Spacey. She currently freelances with a number of Bay Area orchestras and with Berkeley Community Chorus and Orchestra, University of California, Berkeley, Alumni Chorus, University of California, Berkeley Chorus, Chora Nova, Soli Deo Gloria, and Cantare Con Vivo. She is a member of the first violin section in Symphony Napa Valley where she has also performed as concertmaster.

Nicola earned a postgraduate violin performance diploma from the Royal Academy of Music, where she studied on scholarship with Erich Gruenberg, OBE, former concertmaster of the London Symphony Orchestra. Sponsored by a Hertz Memorial fellow-

ship from UC Berkeley, Nicola also studied privately for two years with Emanuel Hurwitz CBE, founder of the Aeolian Quartet and former concertmaster of the English Chamber Orchestra. Nicola earned her Bachelor's degree in music at UC Berkeley, studying with Virginia Baker, former assistant concertmaster of the San Francisco Symphony. Nicola's two daughters sing in the San Francisco Girls Chorus and her mother also sings in various Bay Area choral groups. Nicola enjoys biking, hiking, yoga and cooking. She performed with the San Francisco Lyric Chorus in our Summer 2016 presentations of Joseph Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*.

Gregory Sykes, Violin II

Gregory Sykes first learned how to make music in the public school system of San Rafael, California. Over the last few decades he has honed his craft through obtaining a degree in Music from the University of California, Berkeley and through performing with numerous ensembles throughout the Bay Area and Northern California. These have included Lamplighters Music Theatre, Starlight Strings, North State Symphony, Vallejo Symphony, Berkeley Symphony, California Symphony and Oakland Symphony. He also works for the University of California Office of the President. Mr. Sykes performed with the San Francisco Lyric Chorus in our Summer 2016 presentations of Joseph Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*.

Patrick Kroboth, Viola

Patrick Kroboth is a graduate of the San Francisco Conservatory of Music where he was a student of Rolf Persinger and also attended the Music Academy of the West in Santa Barbara where he was a scholarship student of William Primrose.

He was principal viola of the Canadian Opera Company touring orchestra (Toronto) before returning to the Bay Area, and now, in addition to freelance work and chamber music, plays with San Francisco Opera Merola Orchestra, California Symphony, Donald Pippin's Pocket Opera, Berkeley Symphony, Midsummer Mozart and is principal viola of the Russian Chamber Orchestra. He also works extensively in the recording and film industry and musical theater and is presently on the music faculties of the Villa Sinfonia and Golden Gate Philharmonic and is a teaching artist with the San Francisco Symphony ITS Program and an Artist In Residence at the Ruth Asawa San Francisco School of the Arts. He has coached chamber music or conducted sectionals at School of the Arts, Marin Academy, Branson School, Oakland Youth Orchestra, University of San Francisco and University High School as well as teaching private students. Mr. Kroboth performed with the San Francisco Lyric Chorus in our Summer 2016 presentations of Joseph Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*.

Nancy Bien, Cello

Nancy Bien is a bona fide California native: born in Hollywood, grew up in the Central Valley, and moved to the Bay Area as a teenager. She began taking piano lessons when she was 6 years old, was handed a cello three years later and never looked back. After getting both a BA and an MA in music (performance), she played and taught on the East Coast for a few years, but longed to return to California.

In an intensely impulsive minute one summer, she quit her full time symphony job so she could be free to move back to San Francisco. Poorer, but much happier, she quickly became an active freelancer throughout the greater Bay Area. In addition to playing with the Temescal String Quartet, she is the Assistant Principal Cellist of the Marin and Vallejo Symphonies, a member of the Berkeley Symphony, regularly plays with West Edge Opera, and is the cellist with Resonance Jazz Ensemble, a Bay Area jazz octet. Nancy lives with her youngest son in a cozy old house in Richmond. When she puts the cello down, she directs her creative energy toward painting vibrant, expressive figure paintings of strong women. She performed with the San Francisco Lyric Chorus in our Summer 2015 presentations of *Return to The Promised Land: Classical Choral Music of the 1915 Panama Pacific International Exposition*.

TRINITY+ST. PETER'S EPISCOPAL CHURCH, SAN FRANCISCO

The members of the San Francisco Lyric Chorus are thrilled to perform once again in the Sanctuary of Trinity+St. Peter's Episcopal Church, the site of our 1995 debut concert. Trinity+St. Peter's Episcopal Church, founded in 1849, was the first Epis-



copal congregation west of the Rocky Mountains. Some of the parish pioneers were among the most prominent San Franciscans of their day: McAllister, Turk, Eddy, Austin, Taylor, and many others. The parish's significant role in the history of San Francisco continues today. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

The present church structure, built in 1892, was designed by Arthur

Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of roughhewn Colusa sandstone and features a massive castle-like central tower

Trinity+St. Peter's E.M. Skinner Organ

The Trinity organ was built in 1924 by Ernest M. Skinner and is one of the finest remaining examples of his artistry. Built after his second trip to Europe, it reflects the influence of his long, creative association with the great English builder Henry Willis, III. The instrument's four manuals and pedal contain many of the numerous orchestral imitative voices perfected by Skinner. Among them, the Trinity organ contains the French Horn, Orchestral Oboe, Clarinet, Tuba Mirabilis, and eight ranks of strings. This wealth of orchestral color provides a range of expressiveness evocative of a symphony orchestra. The Trinity organ was restored by a team of highly skilled artisans over a period of several years in the middle of the last decade. Those experts searched for the finest materials to ensure the integrity of this exceptional instrument for many years to come. The restoration was completed and the organ re-dedicated in Fall 2008.

Three special circumstances, playing in concert, set apart the E.M. Skinner Organ Opus 477 from all other organs built in America from 1910 until the early 1930s: the influence of organist Benjamin S. Moore, the acoustics of the church building, and the timing of the contract. The resulting performance is a true Ernest M. Skinner masterpiece - an organ of brightness, warmth and versatility typical of the more recent "classic" Aeolian-Skinner organs, and one whose flexibility and tonal variety support the performance of the entire wealth of organ literature.

Moore was organist and Director of Music at Trinity Episcopal Church from 1921 until his death on February 12, 1951. Trained in England, he was a great organist.

He was also a fine pianist, chamber music player and accompanist whose all-around musicianship Skinner greatly admired. Opus 477 - the organ Moore wanted - is Skinner's diligent and faithful response to the demands of his revered friend. Skinner continually refined the organ, incorporating his latest discoveries in pipe construction and voicing, and in mechanical equipment. The acoustical ambiance of the building is live and supportive. The organ speaks from specially built organ chambers behind zinc pipes, which are mounted in beautifully crafted walnut cases high above opposite sides of the chancel. The Great and Pedal divisions are on the north side, along with Choir and Solo; the Swell is on the south. The organ is voiced throughout to suit this distinctive installation.

The contract for Opus 477 was made in June of 1924, shortly after Skinner returned from his second trip to England and France. He visited the factory of Henry Willis III and heard the Westminster Cathedral organ in progress. Impressed by the brilliance of the new Willis mixtures, Skinner traded the blueprints of this combination action for the scaling of these mixtures and of some Willis flues. With fresh insights, he came home to build his 1924/1925 organs - the finest of his long career.

The Willis-type diapasons in Opus 477 are narrower and longer than their predecessors and have a pronounced octave harmonic, which gives them a wonderfully clean richness, blending capacity and clarity in ensemble not found in earlier Skinner organs. Carefully voiced and proportioned 4' and 2' pitch, and two bright mixtures add top and focus to the 8' foundation.

The orchestral imitative voices in Opus 477 are among Skinner's glorious best. His patented French Horn has the characteristic "bubble" and the plaintive, nasal quality of the Orchestral Oboe is like its instrumental counterpart. The Harp and Celesta have true, sweet tones that Skinner achieved by using wood resonators in stead of metal ones, and piano hammers instead of mallets. Six celestes from characteristic tonal spectra, each with its own selective wave. The Unda Maris beats slow, undulating puffs of blue smoke with the Dulciana, and the Kleine Erzähler tells stories in ethereal whispers. Opus 477 is one of the few remaining untouched Skinner organs in the United States; it is the largest unaltered classical Skinner organ on the West Coast and one of only two unchanged Skinner organs in San Francisco.

Sohmer Piano

The restored historic 1896 Sohmer nine foot concert grand piano and has been used occasionally in Lyric Chorus performances. This fine instrument, built during an era of experimentation in piano building, boasts some unique features, suggesting that this instrument was a showpiece for the Sohmer Company. The entire piano is built on a larger scale than modern instruments. There are extra braces in the frame for increased strength. Each note has an additional length of string beyond the bridge to develop more harmonics in the tone. The treble strings are of a heavier gauge and thus stretched under higher tension than modern pianos, and there are additional strings at the top that do not play--added solely to increase the high harmonic resonance in the treble (producing that delightful "sparkle").

Due to its superb acoustics, magnificent organ, and the commitment of a long succession of musicians, Trinity has presented a wealth of great music to the City.

ACKNOWLEDGEMENTS

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

Music Director Robert Gurney, who continues to lead and inspire us to sing beautiful music beautifully and to be the very best we can.

The San Francisco Lyric Chorus Board of Directors, whose thoughtful and creative ideas, as well as dedicated work, guide us as we explore the vast world of choral music and look to the future of sharing it with our audiences.

Soprano Monica Ricci who uses her wonderful marketing and social media knowledge and skills to let the world know the SFLC is here.

Bass Jim Bishop for his excellent management of our chorus ticket sales.

Alto Alana D'Attilio for cheerfully and valiantly finding us our wonderful concert day volunteers.

All the choristers who have stepped up to join our various task teams: *Laura Bofil, Cassandra Forth, Raime Heyneker, Maren McMullan, Abigail Millikan-States, Monica Ricci, Waldy San Sebastian.*

Music Director

Robert Gurney

Chorus Section Representatives

Cassandra Forth, Sopranos
Julia Bergman, Altos
Jim Losee, Tenors
Jim Bishop, Basses

Concert Day Manager

Meri Bozzini

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Abigail Millikan-States

Choristers Who Brought Rehearsal Refreshments and Supplies

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DONATING TO SAN FRANCISCO LYRIC CHORUS

San Francisco Lyric Chorus

thanks you for your support!

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$15,000 each 4-month season, or \$45,000 per year.

- ▶ 26% of our income comes from Chorus member dues
- ▶ 34% of our income comes from ticket sales
- ▶ But 40% of our income comes from contributions by choristers and by friends and supporters like you!

Please consider supporting us so that we can continue to expand the size of the choir, promote our concerts more effectively, reach more people with our beautiful music, and build new relationships with San Francisco schools and other cultural groups!

Donation envelopes are available at the box office.

They may be given to an usher, or mailed to:

Treasurer, San Francisco Lyric Chorus,
1650 Spruce St.
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You can also donate online to our Generosity campaign at
www.sflc.org/generosity.htm

All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077.

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

Adopt-A-Singer Programs

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

CONTRIBUTIONS

(September 2017-August 2018)

Fortissimo + (\$1000+)

Anonymous (Vanguard Charitable)
Valerie Howard
Helene & Bill Whitson

Fortissimo (\$500-\$999)

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Justina Lai adopts *Music Director Robert Gurney*

Julie Alden adopts *the 1st Soprano Section*

Liz Podolinsky adopts *the 2nd Soprano Section*

Alice D'Attilio adopts *the Alto Section*

Nanette Duffy adopts *the Tenor Section*

Alana D'Attilio adopts *the Bass Section*

CHORUS THANK-YOU'S

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

Alana D'Attilio

Special thanks to Jill Cordry and Cassandra Forth for driving us across the Bay Bridge with grace and skill, accompanied by great stories and laughter.

To Linda Eby for driving the last leg of the journey, Rockridge BART to Rockridge Manor.

To Wendy Fitch - Thank you for singing with me in both Paris and San Francisco, and for bringing your excellent musicianship to the chorus! I look forward to more singing with you throughout the year!

To Valerie Howard - Thank you for always bringing tea and a smile to rehearsals; and thank you for the Fern Hill practice tracks.

Helene Whitson

Thank you, Lyric Choristers, for bringing to life the beautiful poetry and music of our Summer 2018 program. You make these compositions soar and inspire. We couldn't have shared these passionate creations without your hard work and dedication.

Thank you, Robert, for your insight, inspiration, patient guidance sprinkled with humor, and your sensitive teaching and conducting skills. Thank you for choosing such beautiful music. It is such a treat for all of us to experience such wonderful compositions as we are presenting this summer, especially so that we can share them with our audiences.

Thank you, Bill for everything. You are bedrock, a foundation that helps the SFLC be the very best it can be. Thank you for all that you have done for the chorus. You make an incredible difference!

Thank you to our fabulous Board of Directors. We couldn't do what we do without their wonderful support, ideas, and work. What creativity! We are so grateful to have such a dedicated group of volunteers, willing to share their time, knowledge, and expertise so that we can bring wonderful choral music programs to our audiences.

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

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

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

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

Helene

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Trinity + St. Peter's Evensong: Monthly Beginning in September

A monthly service of Evensong, followed by a concert and reception, begins on September 2, 2018 at 5 p.m. Trinity + St. Peter's organist Robert Gurney will perform the first concert. The program will continue on the first Sunday of each month in the Fall, ending in December. Evensong is a choral version of Evening Prayer, with choir and chanting. Many people find it to be a beautiful way to wind down after the weekend and get ready for the week ahead.



SING WITH US THIS FALL!

JOIN THE SAN FRANCISCO LYRIC CHORUS
FOR OUR HOLIDAY CONCERTS, "MAGNIFICAT"

- ♪ Rehearsals & Auditions begin Monday, September 10
- ♪ Rehearsals are every Monday 7:15 – 9:45 pm
- ♪ Performances will be at Trinity+St Peter's on Saturday December 8 and Sunday December 9

To schedule an audition and for other information, call Robert Gurney, SFLC's music director, at 415-721-4077 or email him at rgurney@sflc.org
Trinity+St Peter's Church is at 1620 Gough Street @ Bush Street

In "Magnificat," SFLC will perform:
Herbert Howells Magnificat Collegium Regale * Arvo Pärt Magnificat
George Dyson Magnificat in D * Bryan Kelly Magnificat in C
Chrysogonus Waddell Rosa Mystica * Bernard Dewagtere, arr., Suo Gan
Robert Pearsall In Dulci Jubilo * Randol Alan Bass Gloria
Will Todd Christus Est Stella * The Christ Child
Philip Stopford Tomorrow Shall Be My Dancing Day *
Lully, Lulla Lullay * Ave Maria



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

www.sflc.org



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SAN FRANCISCO LYRIC CHORUS

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Valerie Howard
Lois Kelley
Valerie Kirby
Justina Lai
Maren McMullan
Anne Obendorf
Liz Podolinsky
Monica Ricci #
Waldy San Sebastian

Tenors

Nanette Duffy
Chris Evans %
Ron Lee
Jim Losee *

Altos

Claire Alexander
Julia Bergman #
Laura Bofill
Gabrielle Briggs
Alana D'Attilio #
Wendy Fitch
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