



# *Voices of Immigration*

Stories from our chorus members,  
expressed through music

SAN FRANCISCO  
*Lyric*  
*Chorus*

Robert Train Adams  
Music Director

**Saturday, May 7, 2011**

First Unitarian Universalist Church, San Francisco

**Sunday, May 8, 2011**

Martin Meyer Sanctuary, Temple Emanu-El, San Francisco

# San Francisco Lyric Chorus

Robert Train Adams, Music Director

## Board of Directors

Helene Whitson, President  
Lisa-Marie Salvacion, Vice President  
Pauline White Meeusen, Secretary  
Bill Whitson, Treasurer  
Didi Boring, Director

Jamie Freedman, Director  
Andrew Kaufteil, Director  
Erin Gray Lenhert, Director  
Liz Podolinsky, Director  
Karen Stella, Director

Welcome to the Spring 2011 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* (West Coast premiere) and the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

In Summer 2010, we completed our 2009-2010 concert year with two choral gems, Maurice Duruflé's beloved *Requiem* and

17-year-old Felix Mendelssohn's rarely performed, spirited *Te Deum*.

For our Fall 2010 trimester, *Christmas Music for Chorus, Brass, and Organ*, we performed music by two masters of the Venetian polychoral style—Giovanni Gabrieli, and his student, the German composer Heinrich Schütz. In addition, we sang French Renaissance composer Guillaume Dufay's wonderful *Gloria Ad Modem Tubae* (the 'trumpet Gloria'), American composer Daniel Pinkham's delightful *Christmas Cantata*, Tomás Luis de Victoria's beloved motet, *O Magnum Mysterium* and selections from his *Mass* based on that motet, a variety of Christmas music from the Hispanic world, including U.C. Berkeley Music Professor Joaquin Nin-Culmell's *La Virgen Lava Pañales*, ending our concert with the wonderful *Christmas Fantasy* by our very own Music Director, Robert Train Adams.

Join us as we present *Voices of Immigration*, music inspired by immigration stories our choristers have shared about their families.

*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  
Help us to maintain a distraction-free environment.*

*Thank you.*

# Program

<i>Part I.</i>	<i>Geographical Fugue</i>		Ernst Toch
<i>Part II.</i>	<i>The Leaving of Liverpool</i>	Annie Anzalone, Adeliz Araiza, soprano Jamie Freedman, Karen Stella, alto Steven C. Aldridge, Cal. J. Domingue, tenor Geoffrey Turnbull, Bill Whitson, bass	Robert Adams, arr.
	<i>All As A Sea</i>	Melissa Santodonato, soprano	William Byrd
	<i>Al Naharot</i>		Salamone Rossi
	<i>Innsbruck, Ich Muss Dich Lassen</i>		Heinrich Isaac
<i>Part III.</i>	<i>Pilipinas Ang Bayan Ko</i>	Lisa-Marie Salvacion, soprano	Dr. E.G. Villanueva (text) Belen Manuel (music)
	<i>Wie Gaat Er Naar Amerika Varen?</i>	Lindsay Burstedt, soprano	Fried de Metz Herman, transl.
	<i>No Irish Need Apply</i>	Cal J. Domingue, tenor	John F. Poole
<i>Part IV.</i>	<i>Songs of Nature</i>		Antonín Dvořák
<b>Intermission</b>			
<i>Part V.</i>	<i>Canção de Embalar</i>		Janika Vandervelde
	<i>Boyo Balu</i>		Dale Warland, arr.
<i>Part VI.</i>	<i>Dortn, Dortn</i>	Jamie Freedman, alto	Robert De Cormier, arr.
	<i>Take A Step</i>		Stephen Hatfield
	<i>Mayn Rue Platz</i>		Stephen Hatfield, arr.
<i>Part VII.</i>	<i>Madrigal</i>		Gabriel Fauré
	<i>Ah! Si Mon Moine Voulait Danser</i>		Donald Patriquin, arr.
	<i>J'Entends le Moulin</i>		Donald Patriquin, arr.
<i>Part VIII.</i>	<i>How Can I Keep From Singing?</i>	Marianne Adams, Cassandra Forth, Sophie Henry, soprano	J. David Moore, arr.
Selected Readings			
		Jim Bishop, Bill Carlson, Judi Leff, speakers	
		Jerome Lenk, Piano	
		Marguerite Ostro, Violin	
		Mark Rosengarden, Percussion	



# Program Notes

In this concert, *Voices of Immigration*, we present music inspired by stories from our chorus members. Members of the San Francisco Lyric Chorus come from all over the country and abroad. Their family journeys tell stories about the amazing variety of life adventures our chorus members and their ancestors have had before and after coming to the United States.

## Geographical Fugue — Ernst Toch (1887-1964)

We begin our program, appropriately, with a composition by an immigrant. Ernst Toch was born in Vienna, Austria, in 1887, son of a Jewish dealer in unprocessed leather. His family had no musical history, but the young boy's musical talents appeared at an early age. Toch's father actively opposed young Ernst's musical involvement. He wanted the boy to prepare himself for a 'legitimate' profession. Young Ernst therefore learned his music in secret by himself. David Ewen comments: "His initial contact with it came in his grandmother's pawn shop where he saw a piano for the first time and forthwith tried to produce a melody. Soon after that he learned to read music by following the printed sheets used by an amateur violinist performing at his house. Sounds, the nonmusical as well as the musical, always fascinated him. 'I can remember as a child listening to the stone cutter while he was making cobblestones and taking great pleasure from different qualities which the ear perceived each time the hammer struck a fresh blow. I can also remember playing tunes for hours on the wooden boards of graduated lengths which formed the gate to our country garden in Vienna.'"

Toch composed his first work when he was six. He learned music structure from buying scores of Mozart string quartets and copying them out by hand. He started composing his own string quartets when he was in elementary and secondary school. David Ewen notes that by the time Toch was 17, he already had composed six string quartets, as well as other chamber music, works for piano, works for orchestra, and a piano concerto. When he was 18, the Rosé Quartet of Vienna performed one of Toch's string quartets.

In 1906, Toch entered the University of Vienna as a medical student. He spent the next three years studying medicine, continuing to compose at the same time. In 1909, one of his compositions won the Mozart Prize, an international composition for young composers that provided four years of financial support for young composers, as well as a year's fellowship to the Frankfurt (Germany) Conservatory of Music. Because of this honor, Toch gave up his medical studies and moved to Frankfurt. He studied piano with Willy Rehbert and composition with Iwan Knorr. An outstanding student, Toch won the Mendelssohn Prize in 1910 and 1913, as well as the annual Austrian State Prize for four years in a row. In 1913, he was appointed Professor of Composition at the Mannheim Hochschule für Musik.

World War I interrupted Toch's musical career. He served in the Austrian infantry between 1914 and 1918. During the war years, he composed very little. After the war, he returned to Mannheim to teach for the next ten years. At the same time, he enrolled in the University of Heidelberg, receiving his PhD in 1921. He began composing seriously again in 1919, adopting a more contemporary, atonal, avant-garde style, rather than the Romantic style he had used previously. Beginning in the 1920s, he began to explore formats beyond chamber music. Between 1927 and 1930, he worked on three operas. His 1925 *Concerto for Cello and Chamber Orchestra* impressed the German publisher Schott so much that they gave him a ten-year contract, allowing him to cease teaching and concentrate on composing.

In 1929, Toch moved to Berlin, working as a pianist, a composer, and

a teacher of composition. In 1930, he composed what is probably his most famous work—the *Geographical Fugue*. In early 1932, he toured the United States as a pianist, performing in his own works. He was known as a brilliant pianist, and performed his *Piano Concerto No. 1* with Serge Koussevitzky and the Boston Symphony Orchestra.

Upon his return to Berlin later in the year, Toch worked on his *Piano Concerto No. 2*. The Nazis prevented both its premiere and its publication. Toch knew he had to leave Germany. In 1933, the Nazis allowed him to represent Germany at a music conference in Italy. He knew he couldn't return to Germany, and went to Paris, instead. He sent a coded message to his wife in Berlin, asking her to join him. There was no work for him in Paris, so he and his wife went to London. In 1934 he had an opportunity to compose film scores, creating scores for *Catherine the Great*, *Little Friend*, and *The Private Life of Don Juan*.

In 1935, Toch was able to leave Europe for the United States. Alvin Johnson sent him an invitation to teach composition at New York's New School for Social Research. One of his colleagues was the composer, Aaron Copland. One of the first orchestral works he composed in the United States, the 1935 *Big Ben, Variation Fantasy on the Westminster Chimes*, became one of his most popular compositions.

Toch and his family moved to Los Angeles in 1936. Like so many immigrant composers, he found work in the film industry. George Gershwin took an interest in him and his work, and that relationship helped his entry into the film world. He composed music for a number of films, including *Peter Ibbetson* (1935), *The General Died at Dawn* (1936), *Outcast* (1937), *The Cat and The Canary* (1939), *The Story of Alexander Graham Bell* (1939), *The Hunchback of Notre Dame* (1939), *Dr. Cyclops* (1940), *Ladies in Retirement* (1941), *None Shall Escape* (1944), *Address Unknown* (1944), and *The Unseen* (1945). He was nominated for Academy Awards for *Peter Ibbetson*, *Ladies in Retirement*, and *Address Unknown*. He continued composing a number of classical works, including one of his most significant compositions, the commissioned 1938 *Piano Quintet*. This work was in the modernistic style of his 1920s compositions, a style not readily embraced by American audiences.

Toch became a citizen in 1940. Between 1933 and 1947, he composed very few works other than film scores. He also turned back to teaching, taking private compositions students, as well as teaching at the University of Southern California, beginning in 1936. In 1944, he was a guest lecturer at Harvard, a position that led to the writing of his well-known textbook, *The Shaping Forces of Music* (1948). In 1954, Toch was a visiting composer at the Berkshire Music Center in Tanglewood, Massachusetts. Toch's students during these years include André Previn, Douglas Moore, Alex North, and Mel Powell. In 1957, he was elected to membership in the National Institute of Arts and Letters. In 1963, the Austrian government awarded him the Cross of Honor for Science and Art.

In 1946, Toch found his creativity had returned, and he celebrated with the composition of a string quartet. He now turned to the symphony as his new form of expression, composing seven symphonies between 1949 and 1964. His *Symphony No. 3* (1955) won the 1956 Pulitzer Prize for Music. Toch's lifelong interest in sound was expressed in this symphony through the use of two sound-creating machines: a tank of carbon dioxide that produced a hissing sound and a wooden box containing croquet balls that created random sounds when the box was turned by a handle.

Toch died in 1964. He composed in a variety of genres, including four operas, film scores, incidental music for radio and stage productions,



a beautiful cantata (*Cantata of the Bitter Herbs*), 13 string quartets, works for orchestra, concerti, chamber music, works for solo piano and works for chorus. He is considered one of the greatest German avant-garde composers of the pre-Nazi period.

### Geographical Fugue

The *Geographical Fugue* is probably the most familiar and popular of Ernst Toch's compositions. Toch comments, "This piece is the last movement of a suite *Gesprochene Musik* (*Spoken Music*) which, from different angles, tries to produce musical effects through speech. The suite was performed and recorded at the Berlin Festival of Contemporary Music in 1930. The record got lost or was destroyed, likewise the music, except the manuscript". The other two movements are "O-a" and "Ta-Tam", both consisting of nonsense syllables.

Toch invented the 'speaking chorus', which concentrates on rhythm, rather than pitch. It is part of the German spoken music and *Singspiel* tradition of works that combine spoken dialogue with songs or other musical elements. Mozart's opera, *The Magic Flute*, is a good example of *Singspiel*.

The *Geographical Fugue* is a strict, traditional fugue. Fugues are one of the most complex forms of counterpoint. Counterpoint is the relationship between two or more voices that are independent in shape and rhythm, but are interdependent in terms of harmonic structure. In a fugue, a theme/subject is presented by one voice and anywhere from two to six voices can enter, one at a time, imitating the original theme. Fugues often have secondary themes, called countersubjects. In many fugues, both the subject and countersubject exist at the same time. Laurie Shulman notes, "*Geographical Fugue* is remarkable in that it adheres to all technical rules governing a traditional fugue, excepting the absence of pitch. The fugue subject, "Trinidad...and the big Mississippi" is answered by a conventional countersubject ("Canada Malaga Rimini Brindisi..."). Toch adds inventive episodes and builds to a vibrant climax, ending his circumnavigation of the globe where it began: a sturdy *finis* in "Trinidad". She comments further that Toch chose the destinations "for their rhythmic distinctiveness and ease of rapid pronunciation". The destinations are almost all the same in the German version. "Trinidad" is "Ratibor", a German town, and Athen is substituted for Tibet.

American composer John Cage was influential in getting the English version of the *Geographical Fugue* published. Diane Castelnovo-Tedesco interviewed choreographer Christopher Caines, who said, "After Toch emigrated to the United States and settled in Los Angeles, John Cage—who was a rather scrawny young man at that time—knocked on Toch's door and asked him, 'Are you Ernst Toch, the composer of "The Geographical Fugue"? It speaks to the impact this piece must have had at the time, if Cage had heard about it as far away as L.A.! Though Toch claimed it was simply a youthful *jeu d'esprit*, Cage believed it was a work of great genius. Cage arranged to have the music translated into English and published in Henry Cowell's *New Music* magazine."

#### Geographical Fugue

Trinidad! And the big Mississippi  
and the town Honolulu  
and the lake Titicaca,  
The Popocatepetl is not in Canada,  
rather in Mexico, Mexico, Mexico!  
Canada, Malaga, Rimini, Brindisi  
Canada, Malaga, Rimini, Brindisi  
Yes! Tibet, Tibet, Tibet, Tibet,  
Nagasaki! Yokohama!  
Nagasaki! Yokohama!

### Robert Adams, arr. — The Leaving of Liverpool

This wistful 19th century English folk song expresses the pain of parting, leaving a loved one behind, and not knowing when you are going to return. The Prince's Landing Stage was the dock, the point of embarkation in Liverpool, England, where emigrants boarded ships for ports all over the world. That dock was used between 1821 and 1981, when ocean travel fell drastically. In Liverpool's heyday as an embarkation point, special emigration train lines ran directly there, so that a person could leave the train and walk quickly to a ship. The River Mersey is a river in northwest England, running from Stockport in Greater Manchester to Liverpool Bay. Our narrator here may be heading for the California gold fields to make his fortune, assuming he will be returning home with riches that will provide for a happy future.

#### The Leaving of Liverpool

Farewell to Prince's Landing Stage, River Mersey  
Fare thee well.  
I am bound for California,  
A place that I know right well.  
So fare thee well my own true love;  
When I return united we shall be,  
It's not the leaving of Liverpool that's grieving me  
But darling when I think of thee.

Oh the sun is on the harbour love  
And I wish I could remain,  
For I know it will be a long, long time  
Before I see you again.  
So fare thee well my own true love;  
When I return united we shall be,  
It's not the leaving of Liverpool that's grieving me  
But darling when I think of thee.

### All As A Sea — William Byrd (ca. 1540-1623)

The greatest English Renaissance composer and one of the finest English composers of all times, William Byrd probably was born in London around 1540. The Catholic Byrd was to undergo musically and personally the effects of the tremendous religious upheavals in 16th and 17th century England. Byrd lived under the reigns of five monarchs: Henry VIII (1491-1547), a Catholic, until his 1530s differences with the Pope over his marriage; Edward VI (1537-1553), a Protestant; Mary Tudor (1516-1558), a Catholic; Elizabeth I (1533-1603), who steered a middle course between Protestantism and Catholicism, and James I, a Protestant (1566-1625). With the accession of each monarch came a change in procedures and practices, greatly affecting the style, content and language of the music to be performed.

Not much is known of Byrd's early life. Two of his older brothers were listed as choristers at London's St. Paul's Cathedral, but there is no listing for young William. Scholars surmise that he was a boy chorister in the Chapel Royal, the choir of the royal family, although his name does not appear on any list of members. He studied with Thomas Tallis (1505-1585, the father of the English anthem) and composer John Sheppard (ca. 1515-ca. 1558). Scholars also believe that, after his voice changed, Byrd remained with the Chapel Royal as an assistant organist and choir trainer for the boy choristers.

William Byrd's first documented activity is his appointment as Organist and Master of the Choristers at Lincoln Cathedral on March 25, 1563. While it is unknown when Byrd began composing, he certainly was composing by the time of his Lincoln appointment, writing music sacred and secular: anthems, motets, madrigals, songs, music for instrumental consorts and music for keyboard. Scholars note that much of his English sacred music was composed during his

stay at Lincoln. Byrd's *Short Service* and *Great Service*, settings of the English service, were published before 1580. He continued composing music for Lincoln Cathedral even after he had left his position.

Lincoln was a very Protestant cathedral, and had an influential Puritan element. William Byrd was a staunch Catholic and did not disguise his religious affiliation, even though English Catholics were severely persecuted during certain parts of the 16th and 17th centuries. At this time, he also composed Latin motets, mostly likely for services in private aristocratic homes. There were influential English Catholic aristocrats, but they had to practice their faith with great caution. In 1569, the Lincoln Cathedral authorities became irritated with Byrd because they felt he played organ music that was too elaborate and florid. One of the musical hallmarks of the Protestant revolution was the change in musical practices. Instrumental music should not contain long, elaborate, ornamental passages, and service music should be settings of English texts, with one syllable per note. Ornamentation and musical elaboration were considered "popish," or Catholic.

In 1572, Byrd applied for a position at a Gentleman of the Chapel Royal, an adult member of the choir for the royal family. He became joint organist of the Chapel, with his former teacher, Thomas Tallis. Tallis and Byrd became business partners, as well as close friends. In 1573, the two composers petitioned Queen Elizabeth for a source of additional income. In 1575, she granted them an exclusive 21-year license to print, publish and sell music and lined paper, one of the first such licenses in England. One of their first efforts was the jointly produced *Cantiones sacrae*, a volume of 34 Latin motets for 5-8 voices, with each composer contributing 17 compositions. They dedicated the volume to the Queen.

Although Byrd was a Catholic, Elizabeth esteemed his music highly, most probably saving him from the severe persecution that befell other Catholics. He and his family were charged several times with recusancy, refusing to attend Anglican services. He composed an anthem, *Look and bow down*, set to Elizabeth's words. He wrote an anthem honoring the 20<sup>th</sup> anniversary of her accession to the throne, and he wrote the first known madrigal in her praise, *This sweet and merry month of May*.

Upon Tallis' death in 1585, the publishing license passed solely to Byrd. He published several volumes of music under his exclusive license, including his *Psalmes, Sonets and Songs*, printed in 1588. This volume is the third book of English songs ever published and includes solo/consort songs, as well as sacred music not designed for liturgical use. He published two more editions of this work before 1593, as well as publishing a second songbook, *Songs of Sundrie Natures*, in 1589. He published a final version of this work in 1611. His last published works were four sacred songs published in 1614.

Byrd associated with many of the wealthy and influential English Catholic aristocracy, including Lord Paget, Earl of Worcester, the Earl of Oxford, and Sir John Petre. These members of the nobility would hold secret Catholic services in their homes, for which Byrd composed Latin motets. Between 1605 and 1607 career, Byrd published two volumes of these motets, titled *Gradualia*. Byrd also wrote three masses, which are among his most popular works—the *Mass for Three Voices* (1593-1594), the *Mass for Four Voices* (1592-1593), and the *Mass for Five Voices* (1595).

William Byrd also was a teacher of several of the most important English composers of the next two generations: Thomas Morley, Peter Philips, John Bull, Thomas Tomkins and Thomas Weelkes.

In 1593, Byrd and his family moved to Stondon Massey in Essex, near the estate of his patron, Sir John Petre. He died in 1623.

William Byrd was the most celebrated English composer and organist of his time. He served in the Chapel Royal for 54 years and set the standard for England's sacred music during that time. He was master of all musical genres prevalent in his day: masses, motets, anthems,

other liturgical and sacred works, madrigals, songs, works for instruments and voice, works for consort and works for keyboard. He was a gifted keyboard player. He was a master of counterpoint and imbued his music with passion and evocative description. He uses word painting skillfully in setting texts. He was one of the first English composers to understand imitative polyphony. One of his colleagues called him 'a Father of Musick'.

### All As A Sea

William Byrd's *All As A Sea* was published in his 1588 compilation *Psalmes, Sonets, and Songs of Sadness and Pietie*. It is No. 28 in the collection, one of the *Songs of Sadness and Pietie*. It is a secular, polyphonic (multiple-lines as differentiated from melody with harmony underneath) part- or consort song, not a madrigal. Richard Turbet notes that Byrd composed only one authentic madrigal—*This Sweet and Merry Month of May*. Byrd's consort songs were composed for five voices. Originally, he composed them for solo voice and consort, i.e., an instrumental ensemble. The viola da gamba, a fretted, bowed 16th and 17th century stringed instrument similar to a viola or cello, was the usual accompanying instrument. Byrd was a shrewd businessman and realized that not all households would have access to instrumental ensembles. Thus, he also set the work for five unaccompanied voices. He designated one voice to be the 'first singing part', or part that usually carried the melody most strongly.

The text is inspired by the work of English poet and writer, Henry Peacham the Younger (1576-1643), in his 1642 treatise, *The Art of Living in London*. Elizabeth Kenney and Mark Levy comment, "Henry Peacham's description of the diversity of temptations in London sets the tone for another whimsical moral song, *All as a sea*—'now the city being like a vast sea, full of gusts, fearful-dangerous shelves and rocks, ready at every storm to sink and cast away the weak and inexperienced bark...myself, like another Columbus or Drake...have drawn you this chart or map for your guide...'." The unknown author of the *All As A Sea* text uses the sea and ships as a metaphor for life. Since at least one of our chorister's family migrated to and from various European countries during the 16th century, *All As A Sea* seemed an appropriate composition to describe a voyage.

Our Music Director, Robert Train Adams arranged *All As A Sea* with five-part textual underlay for all three stanzas. We will sing the second verse in the style that Byrd used for his consort songs—a 'first singing part' with a soloist singing the words and the other four voices demonstrating the instrumental ensemble.

### All As A Sea

All as a sea, the world no other is,  
Our selves are ships still tossed to and fro,  
And lo each man, his love to that or this,  
Is like a storm that drives the ship to go  
That thus our life in doubt of shipwreck stands:  
Our wills the rocks, our want of skill the sands.

The passions be the pirates still that spoil  
And all the good casts out our reason straight,  
The mariners that day and night do toil  
Beyond conceit that do our pleasures weight,  
Pleasure, master doth tyrannise the ship,  
And giveth virtue secretly the nip (a sharp rebuke).

The compass is a mind to compass all  
Both pleasure, profit, place and fame for nought,  
The winds that blow men overweening call,  
The merchandise is wit full dearly bought,  
Trial the anchor cast up on experience,  
For labor, life and all ado the recompense.

## Al Naharot Bavel — Salamone Rossi (ca. 1570-ca. 1630)

One of the most prominent Jewish musicians during the Italian Renaissance, Salamone Rossi probably was born in Mantua in 1570. He apparently spent his entire life in Mantua. Little is known about his early life. He had strong musical connections to the court of Vincenzo Gonzaga (1562-1612), Duke of Mantua, and Vincenzo's successor, Francesco II. Vincenzo Gonzaga was a major patron of the arts and of science. He turned Mantua into a major cultural center, employing such esteemed composers as Claudio Monteverdi (1567-1643) and such noted painters as Peter Paul Rubens (1577-1640).

Mantua's Jewish community thrived during Vincenzo Gonzaga's reign. In 1587, Rossi entered Vincenzo's service as a singer, composer, and violinist, participating in Mantua court musical life from 1587 to 1628. He was the Duke's court musician in residence. He also directed an instrumental ensemble, probably composed of Jewish musicians. In addition, he most likely was connected musically to the Università Israelitica, one of the Jewish theatrical groups that participated in the cultural life of Mantua. Rossi's music was highly regarded by Vincenzo Gonzaga and Francesco II, so much so that he was given dispensation not to wear the yellow star required of all Jews in Mantua. In addition to being a performer and composer, Rossi also was an important teacher. His most noted student was the Jewish writer on music, Leone da Modena (ca. 1571-ca. 1648), the founder of the Accademia Musicale Ebraica of Venice (1629-1639).

Rossi's first publication, a book of *canzonettes* (light, secular works for voices or voices and instruments), appeared in 1589. He published a variety of works, including five books of madrigals (1600-1622), chamber music, songs, dance music, and sacred choral music. His sacred choral music for the synagogue is unaccompanied. He collaborated with other important Italian composers, including Monteverdi and Gastoldi. Rossi was a musical innovator. He was the first to publish instrumental accompaniments for madrigals. He is considered the creator of the trio sonata, an instrumental work for two solo instruments with keyboard and/or cello accompaniment, especially popular in the 17<sup>th</sup> and 18<sup>th</sup> centuries.

In 1622-1623, Rossi published one of his most important collections, *Hashirim asher lish'lomo*, or *The Songs of Solomon* (the title perhaps a pun on his first name). Leone da Modena edited these three volumes of Jewish service music for three to eight voices, including 33 polyphonic (music with several independent lines, instead of a melody with accompaniment) settings of psalms, hymns, and songs for the synagogue. Some of the compositions are appropriate for Sabbath services. Others are appropriate for holidays and festivals. Ironically, none of the texts come from the real *Song of Solomon*. Since there was no precedent for this type of music in the synagogue, Rossi was able to draw upon whatever styles he chose. Gabe Weiner notes that at the end of the Renaissance, members of the Italian Jewish community wanted to introduce polyphonic choral music into the actual synagogue service, but traditionalists opposed such a change because "it was forbidden after the destruction of the Temple". The 'modernists' won after the Venetian rabbinical assembly approved the change. This ruling inspired Rossi's composition of the works in *Hashirim asher lish'lomo*. Weiner notes, "Anyone with even the most cursory familiarity with Jewish service music will immediately recognize that *The Songs of Solomon* do not contain any references to traditional Jewish musical themes or cantillation (chanting of Bible texts in Hebrew). In fact, the works themselves are, musically speaking, as secular as Rossi's non-synagogue music, and show definite influence by his contemporaries, including Monteverdi..." This collection was the first attempt to print Hebrew texts for musical scores.

Rossi's last known work is his 1628 two-part *madrigaletti* for sopranos or tenors, or combination single voice and instrument. His exact death date is unknown. In 1612, Duke Vincenzo created a barricaded

ghetto in Mantua, and all Jews were required to stay within its confines. Where cross-cultural exchanges had taken place in the past, now the Jewish community had to turn inward for its cultural life—its music, art, etc. In 1630, the invading army of Hapsburg Emperor Ferdinand II destroyed the ghetto. Rossi may have perished during the invasion or from the outbreak of plague that occurred soon after. His music fell into obscurity. Joshua Jacobson notes that two hundred years later, on a trip to Italy, Baron Edmond de Rothschild discovered several volumes of Rossi's scores. He brought them back to Paris and gave them to Samuel Naumbourg, Cantor of the Great Synagogue of Paris. The works were edited and published in 1877, and Rossi's music was available once again.

### Al Naharot Bavel (By The Waters of Babylon)

Salamone Rossi sets *Psalms* 137, a text that describes the longing for home of the Jewish people, who are exiles from their homeland. They remember with sadness, vowing never to forget and hoping that the perpetrators will be punished. Rossi's gentle, lyrical, flowing lines aptly describe the sadness of longing. As the exiles think of their plight and give vent to their anger, the music becomes stronger and more resolute. This selection expresses the feelings of all exiles who have been forced to journey to another land in order to survive.



### Al Naharot Bavel

Al naharot Bavel sham  
yashabnu gam bachinu  
Bezochrenu et tsiyon.  
Al arabim betochah  
talinu kinorotenu.  
Ki scham sché elunu schobenu dibre schir  
vetotalenu simchah  
schiru lanu misch schir tsiyon.  
Ech naschir et schir adonai  
al admat nechar.  
Im éschkachech Yeruschalayim  
tischkach yemini.  
Tidbak leschni lechikki im lo ezkerechi  
im lo a leh et Yeruschalayim  
al rosch simchati.  
Sechor adonai li b'ne édom  
et yom Yeruschalayim  
Haomérim aru, aru  
ad haisod bah.  
Bat Babél haschsch'dudah  
ashré schéye schallem lach et gemulech  
scheggamalt lanu.  
Aschré scheya chez venip pets  
et olalayich el hasala.

### By The Rivers Of Babylon

By the rivers of Babylon,  
there we sat down, Yea, we wept,  
when we remembered Zion.  
We hung our harps upon the willows  
In the midst thereof.  
For there they that carried us away captive required of us songs  
And our tormentors mirth, saying,  
Sing us one of the songs of Zion.  
How shall we sing the lord's song  
in a strange land?  
If I do not remember thee,  
Let my right hand wither.  
Let my tongue cleave to the roof of my mouth;  
If I prefer not Jerusalem  
above my chief joy.  
Remember, O Lord, the Edomites  
in the day of Jerusalem who said,  
'Raze it, raze it, to its foundations!'  
Daughter of Babylon, who is to be destroyed;  
Happy shall he be who rewards you as you  
Have served us!  
Happy shall he be who takes your little ones  
And dashes them against the stones.

### Innsbruck — Heinrich Isaac (ca. 1450/1455-1517)

Considered by many to be second only to Josquin des Prez (ca. 1450-1521) as the most important early Renaissance composer, Heinrich Isaac possibly was born in Brabant, Flanders, in the Low Countries (the Netherlands, Belgium, France) around 1450. Scholars are not even certain that Heinrich Isaac was this composer's name. Little is known about his early life, social background, or education. He appeared to be well educated, although most likely did not have a university education. His compositions first appeared in the mid-1470s, when three of his motets were copied into a manuscript in Innsbruck, Austria. His first biographical documentation appeared with the listing of his name in a September 1484 record of payment for his work as "componist" at an event in the Innsbruck court of Duke Sigismund of Austria. By July 1485, he was documented as being in Florence, Italy, serving as a singer at the Baptistry of St. Giovanni, at Florence Cathedral, and at the Basilica della Santissima Annunziata. He also entered the service of Lorenzo di Medici (1449-1492). Lorenzo di Medici did not have a formal chapel with singers, but Isaac was connected musically to Lorenzo's court as a composer and singer. In addition to those duties, he taught music to Lorenzo's sons Piero and Giovanni. Lorenzo di Medici was very supportive of Isaac's talents. Piero di Medici became leader of the Medici family upon Lorenzo's death in 1492. Isaac remained in the service of the Medici family until 1494, when they were banished from Florence.

By 1496, Isaac had a new position. He was appointed court composer to Maximilian I of Hapsburg, the Holy Roman Emperor. He was assigned to Maximilian's chapel in Vienna. He was able to carry out his compositional duties, as well as teach. His students included Adam Renner, Balthasar Resinarius, Petrus Tritonius, and especially Ludwig Senfl, who became the most accomplished composer of the following generation.

Isaac's position with Maximilian allowed him to travel frequently, and he visited Augsburg, Wels, Innsbruck, and Nuremberg. A number of times, he returned to Florence, where he had a house. In 1502, he was considered for a position as chapel master for the Duke of Ferrara instead of Josquin, because he was 'more sociable' and "composes

new things more quickly" than Josquin. The Duke's envoy noted that Josquin "composes better," but "only when he pleases not when he is requested to, and has demanded 200 ducats in salary, while Isaac is content with 120." In 1514, Emperor Maximilian allowed Isaac to move back to Florence permanently, while still paying his salary. The Medicis had returned to power in Florence by 1512, and also continued to support Isaac's composing. The new Pope, Leo X (his former student, Giovanni di Medici) gave him a pension as the Provost of the chapter of Florence Cathedral, which provided additional income. He died in 1517.

Isaac was a prolific and talented composer, creating works in almost all the musical forms of the times. He composed 36 masses, the *Choralis Constantinus* (a collection of over 375 polyphonic motets based on Gregorian chants, to use for special holy days at the cathedral in Constance, Germany), other motets, and songs—secular songs in French and German. Isaac's music, and that of his student, Senfl, was to have a great influence on the development of music in Germany.

### Innsbruck, Ich Muss Dich Lassen

*Innsbruck* is probably the most famous German song of the Renaissance, as well as Isaac's best-known composition. The work is a simple, homophonic song, composed of three stanzas. Isaac created two versions of *Innsbruck*, including one with the melody in the tenor line. We sing the most familiar version, that with the melody in the soprano line. *Innsbruck* expresses sadness and longing at having to leave a beloved place. One can imagine Isaac looking back at the city of Innsbruck as he went on one or another of his journeys. One of Martin Luther's associates transformed *Innsbruck* into a Lutheran hymn, keeping the same melody, but using different words. With just a few textual changes, it became *O Welt, Ich Muss Dich Lassen*. Both Johann Sebastian Bach and Johannes Brahms composed works using the *Innsbruck* melody. Bach used it in his *Cantata BWV97, In Allen Meinen Taten*, and Brahms composed a *Chorale Prelude* on the melody. Many other composers have created organ settings of this work, from Baroque composers such as Johann Walther to such modern composers as Max Reger and Emma Lou Diemer. The composition can be found in English language hymnals under the title, *O World, I Now Must Leave Thee*.

### Innsbruck, Ich Muss Dich Lassen

Innsbruck, ich muss dich lassen,  
ich fahr' dahin mein Straßen,  
in fremde Land dahin.  
Mein Freud ist mir genommen,  
die ich nicht weiß bekommen  
wo ich im Elend bin.

Groß Leid muss ich jetzt tragen,  
das ich allein tu klagen  
dem liebsten Buhlen mein.  
Ach Lieb, nun lass mich Armen  
im Herzen dein Erbarmen,  
dass ich muss von dannen sein.

Mein Trost ob allen Weiben,  
dein du ich ewig bleiben,  
steht treu, der Ehren fromm.  
Nun muss dich Gott bewahren,  
in aller Tugend sparen,  
bis dass ich wiederkomm.

### Innsbruck, I Must Leave You

Innsbruck, I must leave you;  
I go along my pathway  
to strange and distant lands.  
My joy has been taken from me,  
I don't know how to find it,  
since I am in sorrow's hands.

I must now bear great sorrow  
which I can remedy only  
through the one dearest to me.  
O my love, leave me not bereft  
of compassion in your heart  
that I must part from you.

My consolation above all other women,  
I remain yours forever,  
always faithful, in true honor.  
And now, may God protect you,  
safe in virtue,  
till I return.

## Pilipinas Ang Bayan Ko — Dr. E. G. Villanueva (text) and Belen Manuel (music)

Jerry Silverman comments in the *Immigrant Songbook*, "Filipino immigrants in the 1920s were enticed to come to California by the glowing stories of labor contractors, who exalted America as the golden land of opportunity. Most of these new arrivals found themselves relegated to the position of stoop laborers, picking the crops wherever work could be found. In the 1960s, a new wave of Filipino immigration began, with California still the region of choice.

"Staten Island, New York, is the site of a Philippine-American Civic and Cultural Community Organization. Professor Belen Manuel is a leading member of this organization. She and her lyricist, Dr. Gary Villanueva, composed these modern songs, which describe the feelings and sentiments of Filipino immigrants in the 1990s".

### Pilipinas Ang Bayan Ko

Pilipinas, ang bayan ko,  
Mayaman sa magandang asal,  
Iyan an gating Pilipinas.  
Pilipinas buhayin natin,  
Ang maka lahing asal  
Dito sa ibang bayan upang di malimutan,  
Bayan nating Pilipinas.

### Philippines, Oh My Native Land

Philippines, oh, my native land,  
Island pearls of the Orient,  
Rich in good deeds, you are in our dreams,  
That's our land, that's our Philippines.  
Philippines, let us make an effort,  
To keep our culture alive  
Here in a diff'rent country, we will never forget the thee  
Our country, our Philippines.

## Wie Gaat Er Naar Americka Varen? Fried de Metz Herman, transl.

For this second song in his *Immigrant Songbook*, Jerry Silverman notes "Though the Dutch presence in America dates back to the earliest years of the 17th century with voyages of Henry Hudson and the founding of New Amsterdam through the settling of New Holland, Michigan, in the 1840s, there does not exist a body of songs relative to

those experiences. The Dutch did sing psalms and hymns in church, but secular singing was against the strictures of the Calvinists in the New World".

### Wie Gaat Er Naar Amerika Varen?

Wie gaat er naar Amerika varen,  
Varen, varen op de zee?  
'tZalme hues geen zorgen baren,  
Wegte gaan van huis en stee.  
Verlaat de polders, vaarten weiden,  
Steden en dorpen, kleurig en fris.  
Verlaat de bosen en die heiden  
En spreek een taal de je eigen niet is.

### Who Is Sailing Off to America?

Who is off to America sailing?  
Sailing, sailing on the sea?  
Leaving hearth and home behind  
Will surely not be hard for me.  
To leave canals and polder, meadows,  
Towns and hamlets that I have known.  
To leave the woods and leave the moors  
And speak a language that is not your own.

## No Irish Need Apply - John F. Poole (text)

John F. Poole wrote this well-known text in 1862. He was a theater manager and writer for the great American comedian/entrepreneur/ vaudevillian, Tony Pastor (1837-1908), who popularized the song. Originally, the words described an Irish girl going to London to apply for a job as a maid. Poole adapted the text to depict a young Irish man seeking a position in New York City. Interestingly, historians researching the origins of this phrase find that it certainly was current in England in the decades between 1820 and 1850, and reflected both fact of Irish emigration to England and the strong English hostility toward the Irish. But, according to recent historical research, there appears to be little evidence that the phrase “No Irish Need Apply (NINA)” was used in American cities during the period of Irish immigration, beginning in the 1840’s. In fact, most American

employers welcomed the cheap Irish labor. During the 1840’s and 1850’s, there certainly was some acceptance of the stereotype stock Irish character “Paddy” as an uncouth lout, especially in the vaudeville of the day. But the popularization of the new version of the song, *No Irish Need Apply*, by Tony Pastor in 1863 transformed the stereotype into one of vigorous, manly self-assertion, and willingness to fight for an Irishman’s rights for equality. The song was popularized in 1863, became an instant hit among the Irish and served as a rallying cry in the Irish draft riots in New York City that year—riots that were so serious President Lincoln was forced to call in the Army to restore order. Indeed, Richard Jensen, in his essay, *No Irish Need Apply* (2004), suggests that the phrase really only gained currency here when Irish in America began to use it as an instrument for the assertion of Irish pride and rallying of group cohesion in fighting to establish the Irish place in American society.

### No Irish Need Apply

I’m a decent boy, just landed from the town of Ballyfad (town in County Wexford, south of Dublin),  
I want a situation, yes, I want it very bad.  
I have seen employment advertised,  
“’Tis just the thing,” says I,  
But the dirty spalpeen (rascal) ended with,  
“No Irish need apply.”  
“Whoo,” says I, “but that’s an insult, tho’ to get the place I’ll try,”  
So I went to see this blackguard (scoundrel) with his  
“No Irish need apply.”

#### Refrain:

*Some do count it a misfortune to be christened Pat or Dan;  
But to me it is an honor to be born an Irishman.*

I started off to find the house, I got it mighty soon;  
There I found the ould (old) chap saited (full): He was reading  
the Tribune.  
I tould (told) him what I came for, whin (when) he in a rage did fly:  
No! says he, you are a Paddy, and no Irish need apply!  
Thin (then) I felt my dandher (anger) rising, and I’d like to black his eye—  
To tell an Irish Gintleman: No Irish need apply!

#### Refrain

I couldn’t stand it longer: so, a houlth (hold) of him I took,  
And I gave him such a welting (flogging) as he’d get at  
Donnybrook (a district of Dublin, known for its brawls).  
He hollered: Millia murther (a thousand murders)! And to get  
away did try,  
And swore he’d never write again: No Irish need apply.  
He made a big apology: I bed him thin good-bye,  
Saying: Whin (when) next you want a bating (beating), add:  
No Irish need apply!

#### Refrain

## Songs of Nature — 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.

### Songs Of Nature, Op. 63

Although known mainly for his melodic orchestral and sacred works, Dvorák also was a wonderful composer of songs, both for solo voice and for mixed chorus. *Songs of Nature*, published in 1882, is the most famous of these collections and the only one with a collection title. Dvorák sets five poems by Vítězslav Hálek (1835-1874), Czech poet,

writer, journalist, playwright, and theatre critic. Hálek's poetry and Dvořák's music in these homophonic songs capture the spirit of "the old country", in this case, Bohemia/the Czech Republic/Slovakia, but representative of the rural areas of all countries. Some of the songs

are slow and pensive, others lively with dance rhythms.

This English translation is by Fergus Black, 2005.

### 1. Melodies Fell Into My Soul

Melodies fell into my soul,  
All in a moment, songs came unbidden;  
As comes the dew at early morn,  
Onto the green grassy hills falling.  
Dew of my heart, pearls flicker now:  
Now I feel young before the sunrise.  
I cannot tell if this is joy or sad and forlorn, crying deep in my soul.  
But as the moon gives birth to dew,  
Songs must come forth from us in joy or sorrow:  
From me they flow in happiness or tears of sadness,  
And they welcome the day,  
As dawn's first light ushers in the morning.

### 2. Ev'ning Bells Ring

Ev'ning bells ring, deep in the forest,  
The birds, as night falls, pull the bell ropes,  
Deep tones from cuckoos in the thickets,  
The loveliest notes by nightingales sung.  
Each woodland branch is sprinkled with birdsong,  
And ev'ry leaf with song is dripping;  
Light from the moon hangs in the branches,  
And paints with silver ev'ry dewdrop.

All now is still and lightly sleeping,  
Dreams rise and sparkle in the treetops,  
Only a timid doe still grazes,  
And bathes in the dew of the forest.  
And bathes in the dew of the forest.

All of the birds are sleeping soundly,  
The forest too at least lies sleeping.  
Were there a single nightingale note,  
Then the trees would awaken from rest.

Even the doe has ceased her calling,  
All birds are quiet: their bell ropes are "up"  
All that remains of day are echoes,  
And Nature is peacefully sleeping,  
And Nature is peacefully sleeping,  
And Nature is peacefully sleeping.

### 3. In The Rye Fields

In the rye fields, in the rye fields grain now ripens:  
"Look at me," ("Look at me," "Look at me").  
Ev'ry blade a fine musician,  
Many thousands play for me (play for me, play for me).  
Rustling stalks are silken ball gowns, whispering, as the wind blows,  
"Dance with me" ("Dance with me," "Dance with me").  
Ev'ry day the sun gives hugs and kisses to the meadow:  
"Shine on me" ("Shine on me," "Shine on me").  
To the meadow: "Shine on me" ("Shine on me," "Shine on me").  
"Shine on me".  
Bees and butterflies together  
Hear the cornflowers' "Come to me," ("Come to me," "Come to me").  
Chirrup come from beck'ning crickets in the hollows:  
"Stay with me," ("Stay with me," "Stay with me").  
In the rye fields, grain now ripens in the fields, grain now ripens:  
"Look at me," ("Look at me," "Look at me").

Ev'ry blad, each blade a fine musician,  
Many thousands play for me (play for me, play for me).  
Many thousands play for me (play for me, play for me).  
Play for me.

### 4. Out Of The Woods

Out of the woods the white birch ran,  
Like a nanny goat from the herd;  
Out of the forest edge she ran,  
So say the legends of the Spring;  
So say the legends of the Spring.  
Out like a bright young thing she burst,  
Soft and slim and eager to play;  
As through the forest quick she ran,  
All Nature shivered with desire;  
All Nature shivered with desire.

Legend says Spring comes with a buzz,  
As on a shawm or violin;  
Sweet smells the air and flowers appear;  
A fresh young smile is on the world, on the world.  
All of the trees now dress in green,  
Each putting on its Sunday best;  
While branches stir and buds put forth,  
Speaking new tongues of the season, the season.

Animals come from near and far,  
Birds flock as bidden to a feast;  
And when a day, or two had passed,  
Spring was soon seen in all the world;  
Spring was soon seen in all the world;  
In all the world.

### 5. Come, Let Us Dance And Sing Together

Come let us dance and sing together,  
For on this day our God rejoices.  
Today the whole world comes together,  
All Nature joins the celebration.

The flies and moths dance in the flower bell,  
Under the grass, "Who's there?" "The beetle".  
The waters whisper, woods smell sweetly,  
People in cities, people in cities long for Nature.

Now are the candles lit in heaven:  
Red skies in the furthest west are glowing,  
Oh! Hark how the nightingale,  
Hark how the herald nightingale sings:  
High priest intoning chants divinely.  
We read the poetry in the great book;  
The volume stands, the pages open.  
Today the threads of peace surround us;  
One song encircles one song encircles all Creation.  
Heaven is glowing, earth is pulsating,  
Both are in rapture. Both are in rapture and heaven.

Now earth and heav'n are one together,  
Making a goblet for all people.  
All Nature drinks in joy from this cup.

## Canção de Embalar —Janika Vandervelde (1955- )

American composer Janika Vandervelde was born in Ripon, Wisconsin in 1955. She grew up in Green Lake, Wisconsin, playing horn and piano. She began composing when she was a teen. She received her Bachelor's Degree in Music Education from the University of Wisconsin, Eau Claire, and her M.A. (1980) and PhD in compositions (1985) from the University of Minnesota. Her composition teachers at the University of Minnesota included Dominick Argento and Eric Stokes.

Vandervelde has composed over 100 works in a variety of genres, including works for chorus, both accompanied and unaccompanied, works for orchestra, solo songs, chamber music, works for solo instruments, two operas--*Hildegard* (1989), an opera based on the life of Hildegard von Bingen, and *Seven Sevens* (1993), an opera based on lists of seven (days of creation, ages of "man", wonders of the world, dwarves, etc.), and other stage works. Many of her compositions use multi-media effects. *Seven Sevens* uses ambient sound, a rock band, seven solo performers, and an electronic score. Vandervelde is interested in 'new' music, and likes to explore different types of sounds, as well as non-traditional elements in her compositions. She divides her compositional career into three periods: post-minimalist (1982-1989); post-modernist (1989-1993), and post-postmodern fusionist (1993-present).

Vandervelde is known especially for her choral compositions. Her works have been performed by such groups as Chanticleer, Kitka, Baltimore Choral Arts Society, the Minnesota Chorale, Plymouth Music Series, Cincinnati Choral Arts Ensemble, Oregon Repertory Singers, Chicago's Bella Voce, Dare to Breathe (in which J. David Moore sang and for whom he composed/arranged various pieces), and the Dale Warland Singers. She has received commissions to create works for a number of noted organizations, including the Minnesota Orchestra, the St. Paul Chamber Orchestra, the Guthrie Theatre, the Schubert Club of St. Paul, the Bay Area's Women's Philharmonic Orchestra, Ensemble Capriccio, and Zeitgeist.

Between 2004 and 2007, Vandervelde was Composer-In-Residence for three Minneapolis-St. Paul organizations—the Minnesota Chorale, the Minnesota Center for Arts Education, and the Women's International League for Peace and Freedom. During her three years with this grant, she was involved in many projects. In addition to composing, she taught composition to student composers and other young adults, gave presentations, lectures, and pre-concert talks in a variety of venues, including neighborhood sites and schools, organized music reading sessions, and coached local performers. She created works for young audiences including *COSMOS*, an "all person's guide to the orchestra and space adventure", *Why Don't My Eyes Refuse To See*, an interdisciplinary exploration of the social costs of war, and *Adventures of the Black Dot*, a narrated choral storybook for children, released in 2005 on CD by Innova Recordings. In 2006, she designed a composition curriculum—*Music By Kids For Kids*, which uses music notation software.

Vandervelde is a pianist and has taught orchestration at the University of Minnesota, and currently teaches composition to teens at the Minnesota Center for Arts Education. She served as Music Director for the Wesley United Methodist Church in Minneapolis. She has received numerous grants and awards, including two Bush Artist Fellowships, a McKnight Foundation Composer Fellowship, the Boulanger Award from the Women's Philharmonic Orchestra, and other awards from the Minnesota State Arts Board, ASCAP, and the American Composers Forum.

## Canção de Embalar (Lullaby for the Cradle)

*Canção de Embalar* is a lullaby with text and melody written/composed by Janika Vandervelde in honor of the 50<sup>th</sup> birthday of her partner, Lawrence Fuchsberg, a Minnesota writer, reviewer, and

consultant to non-profit organizations in the Twin Cities. The work was commissioned for the Dale Warland Singers to perform in their December 2000 concerts. Vandervelde asked three of her friends/colleagues to compose variations on the music. We sing two of the works today—the original *Canção de Embalar* and Dale Warland's variation, *Boyo Balu*. The two other works in the set are Carol Barnett's *Variação* and Aaron Jay Kernis' *Dorma, Ador*. Vandervelde crafted the tune and harmony from traditional Portuguese elements. *Boyoyo, balu, lalo* are meaningless syllables.

Durma, adormeça.	Sleep, go to sleep
O meu menino doce.	My sweet boy.

## Boyo Balu - Dale Warland (1932- ), arr.

Best known as an award-winning choral conductor, Dale Warland was born in Badger, Iowa in 1932. He attended St. Olaf College in Northfield, Minnesota, an academic institution with an outstanding tradition of choral music. He began to rehearse and perform with students while he was a student at St. Olaf's. In 1954, he graduated with a Bachelor's degree and then joined the Air Force as a first lieutenant. He founded the Scott Male Chorus when he was serving at Scott Air Force Base in Illinois.

Around 1957, Warland enrolled at the University of Minnesota to work on his Master's degree in music theory and composition. At the same time, he served as Minister of Music at University Lutheran Church in Hope, Minnesota. After receiving his Master's degree in 1960, he attended the University of Southern California for his doctoral studies. In 1963, Warland joined the music faculty at Humboldt State College in Arcata, California.

In 1965, Warland received his Doctorate of Music in choral conducting and took a position as Chair of the Music Department at Keuka College, in Keuka, New York. In 1968, he returned to Minnesota to become Director of Choral Activities at Macalester College in St. Paul. In 1971, he received a Ford Foundation grant to study with choral directors Eric Ericson in Sweden and Sir David Willcocks at King's College, Cambridge, England.

In 1972, Warland founded his own group, the Dale Warland Singers, a 40-member, professional chorus. The Dale Warland Singers became one of America's outstanding choral groups, specializing in contemporary choral music and supporting the composition of choral music by living composers. In 1985, Warland resigned from Macalester College in order to devote his time to the Dale Warland Singers. In 1987, he received a grant from the Major Jerome Foundation to start the Dale Warland Singers New Choral Music Program for Emerging Composers. Warland closed the Dale Warland Singers in 2004 and disbanded the organization in 2005 in order to have more time for composing and teaching. During their existence, the Dale Warland Singers commissioned 270 new choral works, gave 400 concerts, and produced 27 recordings. They were the recipients of numerous awards, including awards from ASCAP (the American Society of Composers, Authors, and Publishers), Chorus America, and other groups. In 2008, the American Composers Forum created the \$5000 Dale Warland Singers Commission Award for the commission of a new work, to be given annually at the Chorus America conference. The award honors Dale Warland's commitment to new music.

Dale Warland continues as a composer and arranger, as a guest conductor for many choruses, teacher, and as a producer of choral programs for public radio. Over the years, he has received a number of personal awards in recognition of his contribution to choral music, including many from ASCAP and Chorus America. He has been a guest conductor for many choruses, including the Swedish Radio Choir, Danish Radio Choir, Mormon Tabernacle Choir, Estonian Philharmonic Chamber Choir, Opus 7 Vocal Ensemble, and many



others. He also has rehearsed and prepared choruses in collaboration with many leading conductors and composers. He has served as a judge/faculty member at international choral competitions, festivals, and workshops.

### Boyo Balu

Warland has chosen to set only the meaningless sound syllables of Vandervelde's poem, in the quiet, soothing tones one might use with an infant: *boyoyo, balu*.

### Dortn, Dortn — Robert de Cormier (1922- ), arr.

Composer, arranger, and conductor Robert de Cormier was born in Pinelawn, New York, in 1922. He studied at Toby College (1940-1941), New Mexico University (1942), and the Juilliard School of Music, where two of his professors included Robert Shaw and Julius Herford. He received his Bachelor's degree in 1948 and his Master's degree in Music in 1949. For six years after graduation, he taught music at New York's Elisabeth Irwin High School, part of The Little Red Schoolhouse, a private school. Mary Travers, of the folk trio, Peter, Paul and Mary, was one of his students. During this time, he also conducted choruses and wrote arrangements of folk songs and other works.

In the early 1950s, de Cormier enrolled as a student at New York's Erwin Piscator Dramatic Workshop. Other students at various times in this theater workshop included Marlon Brando, Tony Curtis, Bea Arthur, Walter Matthau, Elaine Stritch, Tennessee Williams, and Harry Belafonte. De Cormier met Harry Belafonte at the Piscator School at the time when Belafonte was gaining success with his first album of calypso music. When Belafonte planned a second calypso album, he asked de Cormier to write the music and conduct the numbers on the album. That album, *Belafonte Sings of the Caribbean* (1957), began a collaboration of several years in which de Cormier arranged music for Belafonte and conducted the Belafonte Singers, the male choral ensemble that accompanied Belafonte on recordings and in concerts.

The last album on which he worked was *Swing Dat Hammer* (1960), which won the 1960 Grammy for best ethnic or traditional folk recording.

In 1962, de Cormier formed the Robert de Cormier Singers, his own 25-member professional ensemble. The group toured in the United States and abroad, and produced a number of recordings for the Arabesque label into the 1980s and 1990s.

In 1970, he became Music Director of the New York Choral Society, a 150 voice symphonic chorus performing major works with orchestra and producing recordings. Although de Cormier retired from that position around 1987, he returned frequently to conduct performances as their Music Director Emeritus.

Around 1973, Robert de Cormier became the Music Director for Peter, Paul and Mary, a position he held for 27 years (until ca. 2010). He conducted the New York Choral Society as one of the performers at Mary Travers' memorial service in November 2009. In 1993, de Cormier was invited to establish and conduct the Vermont Symphony Orchestra Chorus. As Music Director of that group, he both prepared the Chorus for work with other conductors and conducted the Chorus and Symphony Orchestra himself. He conducted that group in such major works as Mozart's *C Minor Mass*, Verdi's *Requiem*, Vaughan Williams' *Dona Nobis Pacem*, Haydn's *Creation*, Beethoven's *Missa Solemnis*, Orff's *Carmina Burana*, and Brahms' *German Requiem*.

In 2000, de Cormier formed Counterpoint, an eleven-member professional chorus, which he conducted until early 2011, stepping down only as he approached his 90th birthday. Counterpoint has released several recordings on the Albany label.

In addition to choral and symphonic works, de Cormier conducted

two operas in 1995-1996, *Brundibar* and *The Emperor of Atlantis*, leading performances in Vermont, New Hampshire, Massachusetts, and New York. De Cormier also has conducted on Broadway, at the Berkshire Choral Institute, and in Israel at the Zimruya World Assembly.

Robert de Cormier also has been involved in several television specials—Thames Television's *Christmastide* with Jessye Norman (1988); PBS's *A Holiday Concert* (Peter, Paul and Mary); *Peter, Paul and Mommy Too* (1993); and *Lifelines* (1996)—and was the choral director for a PBS television special, *Christmas at Carnegie*, starring Kathleen Battle and Frederika von Stade. De Cormier created a three-part BBC series on choral folks songs, as well as an Emmy-award winning television special with Harry Belafonte.

De Cormier is well known for his arrangements of African-American spirituals, international folk songs, and Christmas music. In addition, he arranged the music for the Broadway musicals, *110 In The Shade* and *The Happiest Girl in the World*. He has composed a variety of other music, including a ballet, *Rainbow Round My Shoulder* (1960), a work still in the repertoire of the Alvin Ailey Company; *The Jolly Beggars*, a cantata based on the poetry of Robert Burns (1998); *Legacy* (1977), a New York Choral Society commissioned setting of poems written by his father-in-law in honor of de Cormier's son, who died of testicular cancer in 1977; *Four Sonnets to Orpheus* (ca. 1988), *Shout for Joy* (selections of Christmas spirituals, 1979), and *Under A Greenwood Tree*.

De Cormier continues to teach and conduct. In Spring 2008, he taught a class at St. Michael's College (Colchester, Vermont) about songs of resistance. In Summer 2009, he conducted at the Vermont International Music Festival. In 2011, he directed the chorus at the Vermont High School Honors Music Festival, held at Castleton College. He also serves as a member of the New York State Council on the Arts, and has been a member of the National Endowment for the Arts' choral panel.

### Dortn, Dortn

We sing Robert de Cormier's beautiful arrangement of this familiar Yiddish folksong. Two Jewish lovers have been parted. One remains (possibly in the *shtetl*) in Eastern Europe, and the other has traveled far over the waters to America. The song has been identified as far back as 1901, so perhaps it represents the great migration to the United States during the late 19th century.

### Dortn, Dortn

Oy dortn, dortn, ibern vaserl,  
Oy dortn, dortn ibern brik.  
Fartribn hostu mikh in di vaytene lender  
Un benken benk ikh nokh dir tsurik.  
Oy helf mir gotenyu  
Oy got in himl  
Oy helf mir gotenu s'iz mir nit gut,  
Shoyn tsayt dray yorelekh  
Vi mir shpiln a libe,  
Un oyshpiln di libe konen mir nit.  
Oy dayne ayegelekh,  
Vi di shvartse kershelekh  
Un dayne lipelekh, vi rozeve papir,  
Un dayne fingerlekh,  
Vi tint un feder,  
Oy shraybn zolstu ofte briv tsu mir.

### Far Off Across The Water

Far off across the water,  
Far off over the bridge,  
You have driven me to distant lands,  
Yet I still long for you.  
Oh help me God,  
oh God in heaven  
For I am sick with love.  
Three whole years  
we've played at love  
But never loved, and play on still.  
Oh, your eyes,  
like black cherries  
And your lips, like rosy paper,  
And your fingers,  
like pen and ink,  
Oh, write to me often and soon.

### Take A Step — Stephen Hatfield (1956- )

Canadian composer Stephen Hatfield is well known for his interest in multiculturalism and musical folklore. Born in the British Columbia town of Surrey, he has spent much of his life in the rain forests of Vancouver Island. He had an early introduction to native cultures, since his father is a blood brother to the noted Kwakiutl tribal chief, Jimmy Sewid. As a child, he studied piano, as well as developing an interest in theatre. He composed music for theatrical productions, as well as acting in them. He attended York University in Toronto, first studying electronic music, and then changing to English. He won the Governor General's Gold Medal for his research on the relationship of the arts to philosophy and physics.

The pull of the theatre world was strong, and Hatfield left York University to present one-man performances in Toronto. He writes poetry, and has won Arts Council awards for his writings. He returned to his college studies at the University of Toronto to study education. He has taught University courses in English and teaching techniques. He also has developed curricula for creative writing, guitar, keyboard, stage, steel and reggae bands, as well as for general music.

Stephen Hatfield is a multi-talented artist. He conducts choirs, both classical and jazz. He has been a musical director, composer and performer for theatrical productions, and recently composed a chamber opera, *Ann and Séamus*. His original compositions often use the moods and rhythms of various cultures. He continues his interest in education, literature and music, both in writing and in serving as a clinician and adjudicator at various workshops and festivals. The San Francisco Lyric Chorus previously performed two of his compositions: *Nukapianguaq*, an Inuit chant, and *Missa Brevis*.

### Take A Step

Stephen Hatfield comments, '*Take A Step* is from the suite *So Many Voices*, commissioned by the Holton-Arms family of schools to honour the women who were teachers and guides to the present generation. No more heroic example of female mentorship can be found than in the experience of immigrant mothers, caught between two worlds and anxious that their daughters benefit from opportunities in the new country without losing touch with the birthright of their ancestral culture. *Take A Step* begins with a young mother talking to her baby daughter in the sort of immigrant neighbourhood I remember well from Toronto – lots of people visiting each other on the porch, and voices calling in a mixture of Mediterranean languages. At the end of the piece we realize this young mother is in fact an old woman at the point of leaving the world in which she has struggled for so long. In terms that suggest that her attendants have slotted her into a second childhood, she sits in the highchair of her wheelchair, looking into the panorama of the street as her life pours like a river through her memory. As the years and generations telescope into a single moment, she sees every young woman who passes as both herself and her daughter, for she realizes that through her own struggles she has advanced them all...

'The melody to *Take A Step* was inspired by *Morikos*, a Sarajevo lullaby that draws on the Medieval story of *La reina Xarifa mora*, the Moorish queen Xarifa, who has motherhood issues that in some ways parallel those of the heroine in my song. *Morikos* was preserved by the Sephardic community, an especially appropriate tradition to draw on for *Take A Step*, not only because they were a displaced and multicultural people – Spanish Jews forced eastward – but contemporary records make it explicit that the singing of these songs, both secular and sacred, was the honoured prerogative of the women...'

### Take a Step

When I had my baby daughter we would sit on the veranda,  
*Say bonjour à tous les filles, to Estella and Maria.*  
But you'd roll from out my apron and you'd crawl your way to freedom.  
"Say bonjour!" "Bonjour!"

*Ay, mi hija di mi alma, ay mi hija de mi vida!*  
(Oh, daughter of my soul, daughter of my life)  
*Si nacieras en mis tierras, grandes señales harías*  
(If you'd been born in my country, great gifts would have been yours.)  
But you'd roll from out my apron and you'd crawl your way to freedom.  
"Say bonjour!" "Bonjour!"

Oh be careful, *figlia mia* (daughter mine), how the people treat a woman.  
For the old way worked wonders, but you had to know your places.  
And the new way works wonders, but you don't know who your face is.

Use it all to find your voices, for we have to speak our choices,  
And we all must crawl to freedom, we all must crawl to freedom.  
"Take a step." "Mother, mother may I?"

Now they sit me in my highchair, roll me out to this veranda.  
And the ladies pass below me, but they don't know what they owe me.

### Mayn Rue Platz — Morris Rosenfeld/Moshe Jacob Alter (1862-1923) (text); Stephen Hatfield, arr.

Stephen Hatfield gives us a brief glimpse into the life of Morris Rosenfeld, the "poet laureate of the slum and the sweatshop." Born in 1862 in Boksha, Russian Poland, his early education was religious and Talmudic. He studied both in Boksha and in Warsaw. He learned a little Polish and a little German. In 1882, he went to Amsterdam to work as a diamond cutter, and came to New York in 1883. At some time between 1883 and 1886, he returned to Russia briefly, moving permanently to the United States in 1886. Rosenfeld was a poet who wrote a number of books about the Jewish immigrant experience. He also edited and published various New York Jewish newspapers, including *Der Ashmedai*, a weekly (1904), the *New Yorker Morgenblatt* (1905), and the quarterly literary journal, *Jewish Annals*. Many of his poems were political and social commentaries, and he was active in political causes. He was a delegate to the Fourth Zionist Congress, held in London in 1900.

Rosenfeld worked in the New York garment sweatshops for 12 years, before he was able to escape into writing as a career. Because of his sweatshop experiences, many of his poems told of such horrors. Later on in his writing career, he was able to read from his works at such institutions as Harvard, the University of Chicago, and Radcliffe College. Although he became well known later in life, he died in poverty in 1923.

### Mayn Rue Platz (My Resting Place)

Dedicated to the memory of the Triangle Shirtwaist Factory fire victims, March 25, 1911.

Stephen Hatfield says, "Mayn Rue Platz" is a Yiddish poem written by Moshe Jacob Alter, also known as Morris Rosenfeld, born 1862 in Boksha, Russian Poland, and died 1923 in New York City. He worked as a tailor in London and a diamond cutter in Amsterdam, settling in New York City in 1886 where he combined his trade as a tailor with work on Jewish journals and newspapers, such as the *New Yorker Morgenblatt*, which he edited in 1905. Poems such as "Mayn Rue Platz" draw on Alter's own sad experience, shared with many other emigrants from Eastern Europe, of the industrialized workshops and sweatshops of the New York tailoring district: a much more alien and dehumanizing experience than working out of your own house in the

### Triangle Shirtwaist Factory Fire, March 25, 1911

On Saturday, March 25, 1911, around 4:30 p.m., a fire broke out on the eighth floor of New York City's Asch Building. The eight, ninth and tenth floors of that building housed the workspace of the Triangle Shirtwaist Factory, a blouse manufacturing operation. Most of the employees were young immigrant women—Jewish immigrants from Eastern Europe and Italian immigrants. The three floors were crowded with sewing machines, flammable cloth and paper, equipment and supplies—and employees. Through a set of tragic circumstances, lack of attention to safety procedures, and obviously criminal negligence, such as one of the doors to the eighth floor being locked on purpose, the fire on the eighth floor quickly became an inferno, also engulfing the ninth and tenth floors. Some of the workers were able to escape, but 146 died—129 young women (the youngest, 14 years old) and 17 men, either from the fire itself, from falling off a crowded fire escape, from jumping down an elevator shaft, or from jumping out windows. The fire department came, but their ladders only reached to the sixth floor, so they had to watch helplessly while the tragedy unfolded. The entire event took approximately 18 minutes. The unsafe conditions sparked great outrage and led directly to improved labor and workplace safety laws, as well as to the socially progressive legislation of the New Deal. Morris Rosenfeld wrote *Mayn Rue Platz* as a direct result of the fire.

town and language of your birth....'

'The machinery in his poem refers to the mechanized sweatshops in New York City's garment district, but in my piece, which I mean as a tribute and a threnody to the peoples of the Middle East, the looms and treadles have become the machines of war. I have merged Yiddish words with Arabic dance rhythms from throughout the area (including a violin entry that imitates the two-stringed Egyptian rabab). I am culturally non-specific to suggest, not that cultures are interchangeable, but that there are issues deep enough to create a unity above and beyond all the surface differences in the world. To better understand the opening of Alter's poem, remember that the myrtle was the tree sacred to Venus and to love.'



### Mayn Rue Platz

Nit zukh mikh vu di mirtn grinen  
Gefinst mikh dortn nit, mayn shatz.  
Vu lebns velkn bay mashinen,  
Dortn iz mayn rue platz.  
Nit zukh mikh vu di feygl zingen.  
Gefinst mikh dortn nit, mayn shatz.  
A shklaf bin ikh vu keytn klingen,  
Dortn iz mayn rue platz.  
Nit zukh mikh vu fontanen shpritsn.  
Gefinst mikh dortn nit, mayn shatz.  
Vu trern rinen, tseyner kritsn,  
Dortn iz mayn rue platz.  
Un libstu mikh mit varer libe,  
To kum tsu mir, mayn gutter shatz,  
Un hayter oyf mayn hartz di tribe  
Un makh mir zis mayn rue platz.

### My Resting Place

Don't look for me where myrtles grow green.  
You won't find me there, my beloved.  
Where lives wither at the machines,  
There is my resting place.  
Don't look for me where the birds sing.  
You won't find me there, my beloved.  
A slave am I where the chains ring out,  
There is my resting place.  
Don't look for me in the spray of fountains,  
You won't find me there, my beloved.  
Where tears flow and teeth gnash,  
There is my resting place.  
And if you love me with a true love,  
Then come to me, my good beloved,  
And lift up my troubled heart  
And make it sweet for me, my resting place.

## Madrigal — Gabriel Fauré (1845-1924)

Born in 1845 in Pamiers, France, Gabriel Fauré demonstrated natural musical gifts as a child. He attended the École Niedermeyer, a Parisian music school, where he prepared for a career as a choirmaster. During his 11 years at the school, his studies included organ, composition and piano (with his teacher, Camille Saint-Saëns). In 1865, his student choral work, the *Cantique de Jean Racine*, won a prize for composition. After graduation, he began a career as a provincial organist, returning to Paris in 1870. He had positions as assistant organist at several prominent Parisian churches, including St. Suplice and the Madeleine. In 1877, he became the choirmaster at the Madeleine. Between 1877 and 1882, he traveled abroad, meeting such composers as Liszt and Wagner. Due to his busy work schedule, including organization of the daily service at the Madeleine and teaching piano and harmony, he had less time for composition than he would have liked. In fact, for most of his life he did not have enough time for composing. However, he used the available time for intense work and composed songs, works for the piano, and various versions of his *Requiem*. Until he was over the age of 50, his works were not well known. In 1896, he became the chief organist at the Madeleine, as well as a Professor of Composition at the Conservatoire, where his pupils included Louis Aubert, Enescu, and Nadia Boulanger. From 1902 to 1921, he was the music critic of *Le Figaro*. In 1905, he became the Director of the Conservatoire, which increased his workload, and all of a sudden, his music was in demand. During this period he gradually became deaf. The summers between 1894 and 1900 and the period during World War I were fruitful times for composition. In 1920, he retired from the Conservatoire, and devoted the last five years of his life to full-time composition, creating some of his greatest masterpieces. He died in 1924.

Fauré was a link between 19th century French Romanticism and the dissonances, whole tones, and chromaticism of early 20th century music. He is considered the greatest master of French song composition, and a fine composer of chamber music and works for the piano. In addition, he wrote incidental music for the stage, the most well-known of which is incidental music to Maeterlinck's *Pelléas et Mélisande*. He also composed sacred and secular choral music.

### Paul Armand Silvestre (1827-1901)

Born in Paris in 1837, this French poet, dramatist and art critic was a member of the Parnassians, a group of 19th century poets and writers who followed the philosophy of "art for art's sake", a reaction to the sentimentality of the Romantic period. Members of this group included poets Stéphane Mallarmé and Paul Verlaine. Silvestre

studied at the Ecole Polytechnique, planning to enter military service, but went into government service instead. In 1870, he began work with the French Department of Finance, and in 1892 became the French Inspector of fine Arts. In 1886, he received the Legion of Honor award.

Silvestre wrote several volumes of poetry, including *Rimes neuves et vieilles* (1866), *Les Renaissances* (1870), *La Chanson des heures* (1878), and *Le Chemin des étoiles* (1885). He contributed to *Gil Blas* and other literary journals. He wrote plays and two opera librettos, *Henry VIII* (1883), with music by Camille Saint-Saëns, and *Drames sacres* (1893), with music by Charles Gounod. He also wrote several volumes of art criticism, including the five volume set, *Le Nu au Salon* (1888-1892). He died in 1901.

### Madrigal

Fauré composed *Madrigal* in 1883 as a wedding gift for his friend and sometime pupil, composer André Messager. He set Silvestre's somewhat sardonic text about love with a lovely, romantic melody. The text implies journeys—pursue or flee! Composer Charles Koechlin (1867-1950), one of Fauré's pupils and his first biographer, noticed that Fauré borrowed the opening melody of *Madrigal* from Johann Sebastian Bach. The melody is the opening tenor line in Bach's *Cantata 38, Aus tiefer Not schrei' ich zu dir*, as well as the opening theme of *Fugue No. 8* in the first book of *The Well-Tempered Clavier*. As far as is known, *Madrigal* is the only work in which Fauré borrowed a theme from another composer.

### Madrigal

Men: Inhumaines qui, sans merci  
Vous raillez de notre souci  
Refrain: Aimez quand on vous aime

Women: Ingrats qui ne vous doutez pas,  
Des rêves éclos sur vos pas  
Refrain: Aimez quand on vous aime

Men: Sachez ô cruelles beautés  
Que les jours d'aimer sont comptés

Women: Sachez, amoureux inconstants  
Que le bien d'aimer n'a qu'un temps!  
Refrain: Aimez quand on vous aime

All: Un même destin nous poursuit  
Et notre folie est la même  
C'est celle d'aimer qui nous fuit  
C'est celle de fuir qui nous aime.

Men: Cruel ladies who, without pity,  
Taunt and mock at our despair,  
Love when you are loved.

Women: Ungrateful men, who are clueless about  
The dreams that bloom under your steps,  
Love when you are loved.

Men: Take heed, oh cruel beauties,  
That the days of loving are numbered

Women: Learn, fickle (or inconstant) lovers,  
That the pleasure of loving is short.  
Love when you are loved.

All: The same fate awaits us  
And our folly is the same.  
It is to love those who flee from us.  
It is to flee from those who love us.

Translation by Sophie Henry

### Ah! Si Mon Moine Voulait Danser! — Donald Patriquin (1938- ), arr.

Composer, organist, choral conductor, accompanist and teacher Donald Patriquin was born in Sherbrooke, Quebec, Canada in 1938. As a youth, he sang in church choirs. He began composing when he was eleven. He received his first composition lessons from Jean Papineau-Couture during several summer sessions with the Canadian Amateur Musicians/Musiciens Amateurs Canadiens (CAMMAC). He won several awards for his youthful compositions.

Patriquin received a Bachelor of Science degree in environmental biology from Bishop's University (1959); a Bachelor of Music degree from McGill University (1964), where he studied composition with Istvan Anhalt and organ with Kenneth Meek; an M.A. in music from the University of Toronto, where he studied composition with John Weinzwieg; an A. Mus degree in organ performance from McGill; and a licentiate from the Royal Canadian College of Organists. He was a member of McGill University's music faculty from 1965 to 1996, teaching theory, analysis, musicianship, and arranging, as well as conducting a variety of ensembles. At present, he lives in Sherbrooke, devoting time to performing, composing, conducting, producing and

publishing. He is the organist and choir director at Creek United Church, Foster, Quebec. He is an associate of the Canadian Music Centre, a member of the Canadian League of Composers, a member of the Association of Canadian Choral Conductors, and a member of the Society of Composers, Authors and Music Publishers of Canada. When not composing or gardening, he performs with The Selkies, a trio that performs original and unusual music on a variety of folk instruments.

Internationally recognized for his choral and instrumental settings of folk songs, Donald Patriquin has composed works in a variety of genres: works for chorus, both a cappella and accompanied, instrumental works, masses, a piano concerto, a ballet, three musicals, and several multi-media compositions. He received the Melodious Accord Biennial Composition Search for New Choral Music award for his 1992 composition, *Antiphon and the Child of Mary*.

### Ah! Si Mon Moine Voulait Danser!

The French-Canadian folksong *Ah! Si Mon Moine Voulait Danser* may have originated in France at some time in the 16th century. There is double meaning in the use of the word "moine", which means both a spinning top and a monk. In this humorous song, a young lady makes a list of items she will offer to a monk if he will dance with her.

### Ah! Si Mon Moine Voulait Danser!

O danse mon moine danse  
Tu n'entends pas la danse.  
Ah! Si mon moine voulait danser—  
Un capuchon je lui donnerais.  
Un ceinturon je lui donnerais.  
Un chapelet je lui donnerais.  
Un froc de bur' je lui donnerais.  
S'il n'avait fait voeu de pauvreté,  
Bien d'autres choses je lui donnerais.

### Ah! If My Monk Would Like To Dance!

O dance, my monk, dance,  
You don't hear the dance.  
Ah! If my monk would like to dance—  
I would give him a cap.  
I would give him a sash.  
I would give him a rosary.  
I would give him a homespun coat.  
If he had not made a vow of poverty,  
I would give him other things as well!

### J'Entends le Moulin — Donald Patriquin, arr.

The melody for the French-Canadian folksong *J'Entends le Moulin* also may have its origins in France, where it was known as *Mon Père a Fait Batir Maison*. The refrain mentions the millwheel being blown around by the wind, 'tique, tique, taque'. The creaking sound of the wheel is both sung and spoken in Patriquin's arrangement. Patriquin

comments, "The text appears at times to be illogical and nonsensical due to its 'game of rhymes' in which the final syllables of each line all rhyme with 'tends' of 'J'entends.'"

### J'Entends le Moulin

J'entends le moulin tique tique taque.  
Mon père a fait bâtir maison.  
L'a fait bâtir à trois pignons,  
Sont trois charpentiers qui la font.  
Le plus jeune c'est mon mignon.  
Qu'apportes-tu dans ton jupon?  
C'est un paté de trois pigeons.  
Asseyons-nous et le mangeons.  
En s'asseyant il fit un bond,  
Qui fit trembler mer et poissons,  
Et les cailloux qui sont au fond.

### I Hear The Millwheel

I hear the millwheel tique tique taque.  
My father is having a house built.  
It's being built with three gables.  
There are three carpenters building it.  
The youngest is my darling.  
What do you have in your apron?  
It's a pie made of three pigeons.  
Let's sit down and eat it.  
While they were sitting down, it leapt up,  
Causing sea and fish and the stones  
At the bottom of the sea to tremble.

### How Can I Keep From Singing — Dare To Breathe, J. David Moore (1962- ), arr. ; Anne B. Warner, Pete Seeger (text)

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

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

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

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

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

### Pete Seeger (1919- )

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

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

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

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

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



disagreement about performing in a tobacco commercial. The group disbanded in 1964. They were the inspiration for such groups as The Kingston Trio and Peter, Paul, and Mary.

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

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

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

### How Can I Keep From Singing?

There is some confusion concerning the composer of the music of this well-known hymn. Incorrectly acknowledged as a Shaker or Quaker hymn, the music may have been composed by Robert Lowry (1826-1899), a student and later professor of literature at Bucknell University, a private university in Lewisburg, Pennsylvania. During Lowry's tenure, the university was known as the University at Lewisburg, a Baptist institution. In addition to his academic position, Lowry was an ordained Baptist minister who served at churches in West Chester, Pennsylvania; Brooklyn, New York; Lewisburg, Pennsylvania; Plainfield, New Jersey; and was a founder of New York City's Sixth Avenue Baptist Church. Lowry also worked as a music editor at the Biglow Publishing Company, composed 500 Gospel tunes, and co-edited over 20 sacred music compilations. He also is the composer of *Shall We Gather At The River?* Anne B. Warner is the author of the first and third stanza texts of *How Can I Keep From Singing?*

The New Century Hymnal notes that "the earliest published source credits Robert Lowry as the composer (from an 1869 volume entitled "Bright

Jewels for the Sunday School.") Lowry was an editor of *Bright Jewels*.

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

#### How Can I Keep From Singing?

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

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

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

### Program notes by Helene Whitson

#### Bibliography

Atlas, Allan W. *Renaissance Music*. New York: W.W. Norton, 1998.

Barnett, Carol. *Variacao* on a melody by Janika Vandervelde. Carol Barnett. 2000.

Bozolo, Stefano. "Salomone Rossi and Vocal Music" in program notes accompanying *Rossi: Vocal Works: Madrigals and Canti di Salomone*. Ut Musica Poesis Ensemble. L'Aura Soave. Ensemble Hypothesis. Brilliant Classics. 2008. CD

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

Byrd, William. *Collected works, Vol. 12: Psalmes, Sonets & Songs (1588)*. Edited by Edmund H. Fellowes and revised under the direction of Thurston Dart. Vol. 12 revised by Philip Brett. London: Stainer & Bell, 1965.

Cantalupi, Diego. "Rossi and the Jewish Community" in program notes accompanying *Rossi: Vocal Works: Madrigals and Canti di Salomone*. Ut Musica Poesis Ensemble. L'Aura Soave. Ensemble Hypothesis. Brilliant Classics. 2008. CD

Castelnuovo-Tedesco, Diana, "Toch's Spoken Music Rediscovered," *Vocal Area Network*, June 3, 2006. <http://www.van.org/articles/CainesBoergerInterview20060603.htm>

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

Clapham, John, "Dvorák On The American Scene," *19th Century Music*, 5:1 (Summer 1981), pp. 16-23.

Clapham, John, "Dvorák's Musical Directorship in New York," *Music & Letters*, 48:1 (January 1967), pp. 40-51.

Clapham, John, "Dvorák's Musical Directorship in New York: A Postscript," *Music & Letters*, 59:1 (January 1978), pp. 19-27.

- Eriksson, Eric. *Dale Warland Biography*. 2011. <http://www.allmusic.com/artist/dale-warland-q59539/biography>
- Ewen, David. *American Composers: A Biographical Dictionary*. New York: G.P. Putnam's Sons, 1982.
- Fenlon, Iain, editor. *The Renaissance: From the 1470s to the End of the 16th Century*. New York: MacMillan, 1989.
- Hallenbeck, Brent, "'Legacy' last act for De Cormier as director of Counterpoint," Burlington, Vermont, *Free Press*, March 24, 2011. <http://www.burlingtonfreepress.com/article/20110331/ENT/110330029/-Legacy-last-act-De-Cormier-director-Counterpoint>
- Hatfield, Stephen. Program notes accompanying *Family Tree*. Amabile Youth Singers. John Barron and Brenda Zadorsky, conductors. Amabile Youth Singers. 2001. CD
- Hatfield, Stephen. Program notes accompanying *Floating Upstream: Hopewell Sings Hatfield*. Hopewell Valley Central High School. Kenneth Elpus, conductor. Timberlane Middle School. Rebecca Elpus, conductor. Hopewell Valley Music & Theatre Parents Association. 2008. CD
- Jacobson, Joshua R. Program notes accompanying *Salamone Rossi Hebreo: Baroque Music for the Synagogue and the Royal Court*. Zamir Chorale of Boston. Members of the Early Music Ensemble of Boston. The Collegium de Rossi. Joshua Jacobson, conductor. Zamir Chor.
- "Janika Vandervelde self-portrait." <http://www.janikavandervelde.com/bio4.html>
- Jensen, Richard. "No Irish Need Apply": A Myth of Victimization. 2004. <http://tiger.uic.edu/~rjensen/no-irish.htm>
- Johnson, Graham. *Gabriel Fauré: The Songs and Their Poets*. London: Guildhall School of Music and Drama, 2009.
- Kennedy, Michael. *The Concise Oxford Dictionary of Music*. Third edition. New York: Oxford University Press, 1980.
- Kenney, Elizabeth and Mark Levy. Program notes accompanying *Byrd Consort Songs*. Robin Blaze, countertenor. Concordia. Hyperion. 2004. CD
- Kerman, Joseph. *The Elizabethan Madrigal; A Comparative Study*. New York?: American Musicological Society, 1962.
- Kernis, Aaron Jay. Notes accompanying *Dorma, Ador*. New York: Boosey & Hawkes, 2001.
- Kingman, Daniel. *American Music: A Panorama*. New York: Schirmer Books, 1979.
- Larkin, Colin. Compiler. *The Virgin Encyclopedia of Popular Music*. Concise Fourth Edition. London: Virgin Books, 2002.
- Levis, Neil W. "About The Composer" in Program notes accompanying *Ernst Toch, Cantata of the Bitter Herbs/Jephtha, Rhapsodic Poem*. Prague Philharmonic Choir. Czech Philharmonic Orchestra. Seattle Symphony. Gerard Schwarz, conductor. Milken Archive. Naxos. 2004. CD
- "Morris Rosenfeld" in *The Cambridge History of English and American Literature in 18 Volumes (1907-21). Volume XVIII. Later National Literature, Part III. XXI. Non-English Writings I. No. 41. Morris Rosenfeld*. <http://www.bartleby.com/228/0841.html>
- Nichols, Roger, "French Choral Music"; program notes accompanying *Fauré Requiem* (et al). Monteverdi Choir. John Eliot Gardiner, conductor. Philips. 1994. CD
- Patriquin, Donald. *Songs*. St. Lawrence Choir. F.A.C.E. Senior Treble Choir. Iwan Edwards, conductor. Montreal: Société Nouvelle d'Enregistrement, 1985. LP
- Pendle, Karin, "For the Theatre: Opera, Dance and Theatre Piece", *Contemporary Music Review*, Vol. 16, Parts 1 and 2, 1997, pp. 69-79.
- Special issue on American women composers.
- Perkins, Leeman L. *Music in the Age of the Renaissance*. New York: W.W. Norton, 1999.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.
- Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1986.
- Reese, Gustave. *Music in the Renaissance*. Revised edition. New York: W.W. Norton, 1959
- Robertson, Alec. *Dvorák*. London: J.M. Dent, 1964
- Rodda, Richard E. Program notes accompanying *Dvorák Te Deum Psalm 149/In Nature's Realm/Carnival Overture/Othello Overture*. Westminster Symphonic Choir. Joseph Flummerfelt, conductor. New Jersey Symphony Orchestra. Zdenek Macal, conductor. Delos. 2003. CD
- Rooley, Anthony. Program notes accompanying *William Byrd: Psalms, Sonets & Songs 1588: Selection*. The Consort of Musicke. Anthony Rooley, conductor. L'Oiseau-Lyre. 1982. LP
- Sadie, Julie Anne, compiler and editor. *Companion to Baroque Music*. Berkeley: University of California Press, 1998.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. Second edition. New York: Macmillan, 2001.
- Sadie, Stanley, ed. *Norton/Grove Concise Encyclopedia of Music*. Enlarged and revised. New York: W.W. Norton, 1994.
- Salamone de' Rossi (c. 1570-1630)*. Jewish Virtual Library. <http://www.jewishvirtuallibrary.org/jsource/biography/Rossi.html>
- Scholes, Percy A. *The Oxford Companion to Music*. 10th Edition. Edited by John Owen Ward. Oxford: Oxford University Press, 1989.
- Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009.
- Shulman, Laurie. Program notes accompanying *Postcards*. Turtle Creek Chorale. Timothy Seelig, conductor. Reference Recordings. 1994. CD
- Silverman, Jerry. *Mel Bay's Immigrant Songbook*. Pacific, Missouri: Mel Bay Publications, Inc., 1992.
- Skinner, David, "Byrd, Goldberg, Winter 2001, pp.23-31.
- Slonimsky, Nicolas. *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*. New York: Schirmer Books, 1997.
- Strimple, Nick. *Choral Music in the Nineteenth Century*. New York: Amadeus Press, 2008.
- Strimple, Nick. *Choral Music in the Twentieth Century*. New York: Amadeus Press, 2002.
- Struble, John Warthen. *The History of American Classical Music: MacDowell Through Minimalism*. New York: Facts on File, 1995.
- Summerly, Jeremy, "William Byrd, *BBC Music Magazine*, January 2005, pp. 44-48.
- Taruskin, Richard. *Music from the Earliest Notation to the Sixteenth Century*. Oxford: Oxford University Press, 2010.
- Turbet, Richard, "Review of William Byrd. *Psalms, Sonets, and Songs (1588)*, edited by Jeremy Smith, 2004," *Music Library Association Notes*, Vol. 62:3, 2006, 803-806.
- Von Drehle, David. *Triangle, The Fire That Changed America*. New York: Grove Press, 2003.
- Weiner, Gabe M. Historical program notes accompanying *Salamone Rossi: The Song Of Solomon, Vol. II: Holiday and Festival Music; Jewish Sacred Music from Seventeenth Century Italy*. New York Baroque. Eric Milnes, conductor. PGM Recordings. 1997. CD

# The Musicians

## Robert Train Adams, Music Director (1946- )

The San Francisco Lyric Chorus welcomed Music Director, Dr. Robert Train Adams, in Fall 2009, upon the departure of San Francisco Lyric Chorus Co-Founder and Music Director, Robert Gurney. Dr. Adams joined the San Francisco Lyric Chorus in Fall 2006 as Assistant Conductor and Concert Accompanist.

In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel, Handbell, and Children's choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts, Susquehanna University (Pennsylvania) and the University of Montevallo (Alabama) as music professor and department head over a 25 year career. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, having studied composition with Joaquin Nin-Culmell, Richard Felciano, and Olly Wilson. After being awarded the George Ladd Prix de Paris, Dr. Adams studied composition at the Paris Conservatory with Tony Aubin and the Amsterdam (now Sweelinck) Conservatory with Ton de Leeuw. His compositional activities focus on works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007.

Prior to joining the Lyric Chorus, Dr. Adams was Music Director of Oure Pleasure, an Attleboro, Massachusetts-based auditioned choral ensemble. Dr. Adams has accompanied the San Francisco Lyric Chorus in performances of our 10<sup>th</sup> anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, James Mulholland's *Highland Mary* and *A Red, Red Rose*, the world premiere of Donald Bennett's arrangement of Josef Spivak's *Ma Navu*, John Blow's *Begin the Song*, Henry Purcell's *Come Ye Sons of Art*, Amy Beach's *Grand Mass in E Flat Major*, Francis Poulenc's *Gloria*, Francesco Durante's *Magnificat*, Franz Schubert's *Magnificat*, Herbert Howells' *Hymn for St. Cecilia* and *Magnificat Collegium Regale*, Randall Thompson's *The Last Words of David*; Lukas Foss' *Cool Prayers* (from *The Prairie*); Emma Lou Diemer's *Three Madrigals*; Samuel Barber's *The Monk and His Cat*; Irving Fine's *Lobster Quadrille* and *Father William* from *Alice in Wonderland*; George Frideric Handel's *Te Deum in A Major*; Joseph Haydn's *Te Deum in C*; Benjamin Britten's *Festival Te Deum*; Antonin Dvorák's *Te Deum*; Louis Vierne's *Messe Solennelle*; Heinrich Schütz's *Hodie Christus Natus Est*; Michael Praetorius' *In Dulci Jubilo*; William Bolcom's *Carol*; John Rutter's *Shepherd's Pipe Carol*; Randol Bass' *Gloria*; José Mauricio Nunes Garcia's *Requiem*; Healey Willan's *O Sing Unto The Lord A New Song*; Ruth Watson Henderson's *Sing All Ye Joyful*; Srul Irving Glick's *What I Have Learned Is This* and *The Hour Has Come*; Mozart's *Vesperae Solennes de Confessore*; Schubert's *Mass in G*; Mendelssohn's *Kyrie in D Minor* and *He, Watching Over Israel*.

Dr. Adams has conducted the San Francisco Lyric Chorus in the West Coast Premiere of his compositions, *It Will Be Summer—Eventually*, a setting of eight Emily Dickinson poems and *Christmas Fantasy*, a work that he composed for our Fall 2009 program. In addition, he conducted the Chorus in Stephen Chatman's *Two Rossetti Songs*, and Mendelssohn's *There Shall A Star From Jacob* from the oratorio,

*Christus*. He has conducted the sopranos and altos of the Chorus in Javier Busto's *Ave Maria Gratia Plena* and the tenors and basses in Mendelssohn's *Beati Mortui* and *Say Where Is He Born*, also from *Christus*.

## 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*, and Daniel Pinkham's *Christmas Cantata*.

---

## Bibliography (Continued)

Weschler, Lawrence, "Popocatepetl: A Noodling Reminiscence", *The Threepenny Review*, Winter 2003. [http://www.threepennyreview.com/samples/weschler\\_w03.html](http://www.threepennyreview.com/samples/weschler_w03.html)

*Who's Who in American Music: Classical*. Second edition. Edited by Jacques Cattell Press. New York: R.R. Bowker, 1985.

*Wikipedia, the Free Encyclopedia*. <http://en.wikipedia.org/wiki/>



### **Marguerite Ostro, Violin**

Marguerite Ostro is a free-lance recording artist, performer, and music teacher in the Bay Area. Marguerite is a member of the Pickpocket Ensemble and Kugelpex. She has recorded for the Cartoon Network, Zion-I, MC Rai, Stewart Copland's Groove Addicts Studios, and Pete Sears of Jefferson Airplane, toured in France, Holland, Egypt, and the States, and performs frequently for Alice Waters and the Chez Panisse Foundation. She has been featured on West Coast Live, WNYC, and NPR with the PickPocket Ensemble, performed with Frank London of the Klezmates and Shana Morrison of Van Morrison fame, and performs with the Oakland Symphony as a guest artist. She also holds a bachelor's degree in music and French from UC Berkeley.

### **Mark Rosengarden, Percussion**

Drummer and Percussionist Mark Rosengarden has performed all over the world, on television, or recorded with such performers as: Bette Midler, Sammy Davis, Frank Sinatra, Florence Henderson, Vince Guaraldi, Herbie Mann, Randy Newman, Petula Clark, Peter Allen, Bobby McFerrin, Air, and many others.

### **Marianne Adams, Soprano**

Marianne Adams is a graduate of U.C. Berkeley, where she was a member of Treble Clef, the Mixed Chorale, and Chamber Singers and studied voice with Milton Williams and Renee Blowers. After graduation, she kept singing, most notably as a member of Oure Pleasure, an Attleboro, Massachusetts-based ensemble, as a staff singer in the choir of the (Episcopal) Cathedral Church of the Advent in Birmingham, Alabama, and as soloist and section leader at the Congregational Churches in Needham, Massachusetts and Palo Alto, California. As a member of Oure Pleasure, Marianne was the soloist in the premiere performances of *It Will Be Summer*, as well as in other works, including the Schubert *Mass in G* and numerous songs and madrigals. Other solo performances have included Bernstein's *Chichester Psalms* at U.C. Berkeley and Southeastern Massachusetts University, the Bach *Magnificat* with the New Bedford Choral Society, the Brahms *Requiem* with the First Congregational Church of Palo Alto concert choir, Robert Train Adams' *Needham Psalter* with the Needham, Massachusetts, Ecumenical Choir, his *Isaiah's Call* at the Annual Meeting of the Central Pennsylvania Conference of the United Church of Christ, and Handel's *Messiah* with the University Chorus of Southeastern Massachusetts University. Marianne particularly loves to sing folk songs and popular and show tunes and is a frequent soloist at weddings and funerals. In addition to the San Francisco Lyric Chorus, Marianne is a member of the choir and occasional soloist at St. Stephen's Episcopal Church in Orinda. When she's not singing, Marianne can be seen knitting, most often in her shop, The Yarn Boutique in Lafayette.

### **Annie Anzalone, Soprano**

Annie has been studying voice since she was 11, and performed in local choruses and musicals throughout high school. She majored in voice at Vassar College, and performed in its student-run early music ensemble, as well as the college mixed choir. Her studies culminated in an hour-long solo recital in four languages. Most recently, she performed in the chorus of Donizetti's *Lucia di Lammermoor* with the Ann Arbor Opera Theater. She currently studies with Nicolle Foland and can occasionally be found singing jazz standards at the Dogpatch Saloon on Sunday afternoons.

### **Adeliz Araiza, Soprano**

Adeliz Araiza is a recent graduate of San Francisco State University, with a Bachelor's degree in Creative Writing. Throughout her time in college, she participated in the San Francisco State University Choir conducted by David Xiques, and Womens' Choir conducted by Paul Kim and Florence Cheng. She is currently receiving private voice instruction, which began two years ago, with Mali Henigman, a

member of the National Association of Teachers of Singing (NATS). Adeliz wishes to pursue a career in the Opera. She enjoys the music of Mozart, Chopin, Satie, Offenbach and The Beatles. Ms. Araiza was a soloist in the San Francisco Lyric Chorus Fall 2010 performances of Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315) and the *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*.

### **Lindsay Burstedt, Soprano**

This is Lindsay's first concert with the San Francisco Lyric Chorus. She is excited to join the group and sing such wonderful music with talented singers. Lindsay attended UC Santa Cruz and received a B.A. in Music. She has been involved with many different choirs over the years and has had various opportunities in music as a teacher, director and in parts in operas. Lindsay has performed as Hannel in Humperdink's *Hansel and Gretel*, and has had roles in *Le Nozze de Figaro*, *The Consul*, *Die Zauberflöte*, and others. She thanks her mother and father for their constant support in her deep passion for music and is excited to see where this passion will take her in life.

### **Cassandra Forth, Soprano**

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including Marc Antoine Charpentier's *In nativitate Domini canticum*, H314, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315), and the *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*.

### **Sophie Henry, Soprano**

Sophie Henry began her musical education at age seven, studying piano. She began singing in 1989 with the Grenoble University Chorus under the direction of Bernard Spizzi, traveling with them to St. Petersburg in Russia to sing Mozart's *Great Mass in C Minor* in collaboration with the St. Petersburg University Chorus. She sang in the Stanford University Chorus for four years under the direction of Stephen Sano. She has been a member of the San Francisco Lyric Chorus since Fall 2001. She has been a soloist in the San Francisco Lyric Chorus performances of Gaspar Fernandes' *Xicochi, Xicochi*, Stephen Hatfield's *Nukapianguaq*, and Felix Mendelssohn's *Te Deum*.

### **Lisa-Marie Salvacion, Soprano**

Lisa-Marie Salvacion joined the San Francisco Lyric Chorus in 2006, and currently serves on the Board of Directors as Vice President. She has sung in various small ensembles with the Lyric Chorus, including Francis Poulenc's *Quatre Motets Pour le Temps de Noël*. In college, she performed with the Nightingales Chorus and the Women's Classical Chorus at Saint Mary's College in Moraga. Ms. Salvacion lives in Oakland and works as an attorney at the California Public Utilities Commission, where she practices energy litigation. Beyond singing, she also enjoys organizing social events, going to farmers' markets, reading, and amusing her Russian Blue cat, Picasso. She was a soprano soloist in the San Francisco Lyric Chorus performances of Felix Mendelssohn's *Te Deum* and the *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*.

## **Melissa Santodonato, Soprano**

Soprano Melissa Santodonato joined the San Francisco Lyric Chorus for our Fall 2010 season. She has had a variety of vocal and choral experiences, including singing with the San Francisco Bach Choir and attending workshops given by the American Bach Soloists. She took private voice lessons with Kenneth Freise, a renowned organist and musician from Long Island. She sang with the Nassau College Choir on Long Island for two years and in the Nassau College Vocal Ensemble. At the same time, she started her vocal studies with Dr. Kathleen Weber, an opera singer in New York. After finishing at Nassau, she sang with Dr. Weber at Turtle Bay Music School before she moved to San Francisco. She has studied voice with Judy Hubbel in San Francisco. She has been a soprano soloist in the San Francisco Lyric Chorus performances of Franz Schubert's *Magnificat* and the *Benedictus* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*.

## **Jamie Freedman, Alto**

Jamie Freedman moved to the Bay Area almost four years ago after traipsing around the globe for over a decade. Originally from Los Angeles, she studied history and music history at the University of Michigan, studying voice with Shirley Verrett and writing papers on The Beatles. During and after college Jamie lived in Sydney, Edinburgh and Washington D.C. volunteering for the 2000 Olympics and working for the Kennedy Center, Smithsonian Folkways and the Edinburgh Fringe Festival. In graduate school at the University of Texas in Austin, she studied Ethnomusicology researching Gospel Brunch and singing in klezmer, R&B, Brazilian and African bands (once opening for the Neville Brothers). These days Jamie lives in the Mission and works for a local band and a music website start-up. In addition to the San Francisco Lyric Chorus she sings with the Conspiracy of Venus and her own band Leopard Print Tank Top. Jamie also writes for her music blog Always More to Hear.

## **Karen Stella, Alto**

"I grew up in a musical family. My father was a fine tenor soloist and directed our senior church choir throughout my childhood. I started piano lessons at age five and gave a solo piano recital when I was 13. I joined the junior church choir in second grade, started violin lessons in the fourth grade after being totally enthralled hearing the strings of the Philadelphia Orchestra at a concert, sitting in the front row! In high school, I was concertmaster of the orchestra and attended regional and state competitions; then went to the Oberlin College Conservatory on a violin scholarship. In addition to having had a career as a violist, I have been a member of church choirs and sung in small amateur vocal groups all my life. When I moved to the East Bay, I was pleased to join the Berkeley Community Chorus and Orchestra for two seasons, and that led me to the San Francisco Lyric Chorus, which has been a great joy."

## **Steven C. Aldridge, Tenor**

Steven C. Aldridge received the National Student Choral Award from the Concert and Chamber Choirs of Lincoln Senior High School, Sioux Falls, SD, where he had studied under the direction of Alan Stanga. Steven co-founded an independent a cappella quartet, Caravan (1989-1990). He has also sung in community music-theater and church choirs. Prior to SFLC's winter concert, he last sang Carl Orff's *Carmina Burana* in the Oratorio Chorus of University of Nebraska – Lincoln.

## **Cal J. Domingue, Tenor**

Cal earned a B.S. in Mathematics, a B.A. in Vocal Performance, and an M.A. in Psychology. While an undergraduate he was featured as emcee and soloist in a tour of France by the Cajun choral group Les Clairs Matins Acadiens. He has sung professionally with numerous churches, with the Houston Opera Chorus for several seasons, and

with the Houston Symphony Chorus, as well as with Pocket Opera locally, in *La Favorita* and *L'Elisir d'Amore*. One of his favorite musical theatre memories is performing as the emcee in *Cabaret*. Cal studies with Lee Strawn, PhD; and currently sings with the Camerata Choir at Grace Cathedral. He was a soloist in the San Francisco Lyric Chorus performances of Felix Mendelssohn's *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV315), Giovanni Gabrieli's *In Ecclesiis*, and the *Benedictus* and *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*.

## **Geoffrey Turnbull, Bass**

Geoffrey Turnbull, originally from San Diego, sings regularly with the San Francisco Choral Artists. He is the bass section leader at St. Stephen's Episcopal Church in Orinda. Having sung with many groups while touring Europe and China, he currently satisfies his desire to travel by teaching foreign students at the American Academy of English in San Francisco. Geoffrey was a soloist in the San Francisco Lyric Chorus Summer 2010 performance of Felix Mendelssohn's *Te Deum*.

## **Bill Whitson, Bass**

Bill Whitson is a retired academic librarian and life-long choral singer. He has sung most notably with the Cornell University Men's Glee Club, with whom he toured Moscow and Leningrad in the first U.S.-Soviet cultural exchange program in 1961; the San Francisco Civic Chorale, under Winifred Baker (over 20 years), joining them in two concert tours of England; and with the San Francisco Lyric Chorus since its beginning in 1995. For over 40 years, he has been a member of the Arch St. Irregulars, a weekly a cappella sight-reading ensemble. He has studied voice with a number of teachers over the years, and currently studies with Debra Golata. He has served on the San Francisco Lyric Chorus Board of Directors as Treasurer since 2001, and has sung in small soloist ensembles several times in previous San Francisco Lyric Chorus concerts.

## **Jim Bishop, Speaker**

Prior to joining SFLC in 2010 Jim Bishop has only sung in high-school and church choirs. He feels lucky to have found a chorus with which he can sing.

## **Bill Carlson, Speaker**

Bill Carlson started singing with the SFLC during the summer of 2008. He has also sung with the Yale Summer Chorus, the Vassar Choir, the Nicosia Singers and Madrigali Cypri (in Cyprus) and the Outer Cape Chorale on Cape Cod. Mr. Carlson was a soloist in the San Francisco Lyric Chorus performance of the *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*.

## **Judi Leff, Speaker**

Judi Leff's earliest choral singing was at Lowell High School under Johnny Land. In childhood, she also studied piano with Norma Teagarden Friedlander, and appeared in many camp and school musicals and rock bands. She has sung with the San Francisco Recreation Chorus (Alto); the University Chorus (Alto/Tenor), and Concert Choirs (Alto) at San Francisco State University under Scott Goble and Joshua Habermann; two years with the San Francisco Symphony Chorus (Alto), under Vance George; and sang one season previously with the San Francisco Lyric Chorus (Tenor). Ms. Leff currently sings with Kol Emanu-El— the volunteer choir at Temple Emanu-El. She is also a parody lyricist and has written, produced, directed, and music-directed multiple parody musicals in the Jewish community. She was a soloist in the San Francisco Lyric Chorus performance of Felix Mendelssohn's *Te Deum*.

# *Immigration Stories*

*from*  
*Chorus Members*  
*which inspired the*  
*selection of the musical works*  
*in our program*

## **Marianne Adams**

When I was 7, my parents announced that we leave our home in the Netherlands and move to a place called America. Several months later, we got on a ship to travel the eight days it took then cross the Atlantic. The original plan was to settle in New York, but when my dad got a job in San Francisco, the adventure continued on a TWA Constellation that took us to our new lives in California. We moved into our first American home – a ground floor apartment in one of the tower buildings in Park Merced – on my eighth birthday. The next day, my sister and I enrolled in Frederick Burk school, where Mrs. Krueger helped me learn English so quickly that I hardly remember the transition. Two years later, my dad's new job at IBM moved us down to the South Bay, where we became part of that amazing American institution called Silicon Valley.

In the years since, I've put together some of the pieces of my parents' lives and that of their parents that brought us here. My father's mother was a member of a Sephardic family that had settled in Amsterdam after escaping the Inquisition in Portugal. She was the first in her family to marry someone outside that tradition – my grandfather, whose family came to Amsterdam from in Eastern Europe. Although part of the Jewish community in Amsterdam, the family was apparently never really religious. My aunt told me that when she was 12, she had to ask her mother what that yellow star she was required to wear meant. To the end of her life, she wore a gold Star of David necklace in honor of her parents, who died in Sobibor in June of 1943. I don't know much about my mother's parents other than that they both died in Auschwitz; they were divorced when she was six.

My parents met while both were "ondergedoken" (in hiding) during the Nazi occupation. Apparently their false identities were successful, because both survived, even after my father was arrested for resistance activities near the end of the war. My mom bragged that she'd flirt with the guards in order to get in and see my dad in jail.

Children are usually protected from too much knowledge of their parents' struggles, and I was no exception. Much of what I know about my parents I learned from talking to my father and aunt long after I became an adult. I was also fortunate to meet the families with whom my parents lived during the war. Those families knew that the people they were hiding were not who they said they were, and that they risked their own lives by taking them in. They were just a few of the many people I call "Ordinary Schindlers"; people who made a difference a life or two at a time. I found out later that there were a lot of people like that.

Like so many immigrants, my life in America has been one of embracing my history and my new life. When I look at my life today and realize how much of it is possible because of so many people who came before me, I can't help but think, "How can I keep from singing."



Lenie Levy, her mother



Hans Heertje, her father



# Immigration Stories

## Albert Alden

My great-grandparents, Lars and Anna Halverson, left the small town of Äppelbo in the province of Dalarna, Sweden in 1882 after having lost two children. The Halverson's along with their two surviving children, two-year-old Lars and infant Emma, arrived in America and traveled to northern Minnesota. Those two children died in Minnesota. The harsh winters convinced the Halversons that they should go to California with the now six children, so in 1901 they, with three other families, chartered a sleeping car on the train and moved to Hilmar, a Swedish colony near Turlock, California. There was a total of 24 people in the group. The Halverson family stayed in a boarding house in Turlock while Lars built a house on a sixty-acre farm. He built many of the houses in Turlock and Hilmar Colony. One of them is now a local historical museum.



Lars & Anna Halverson

---

## Cal Domingue

Seven generations back my Dad's ancestors sailed from the Canary Islands to Louisiana; upon sailing, the family name was Dominguez. These ancestors settled in Southern Louisiana, which is Cajun and heavily influenced by French as well as Spanish and Native American cultures. My Dad's ancestors intermarried with the locals, many of whom were part of the Canadian Diaspora when the Acadian (French) people were expelled from Canada (as told in the Longfellow poem 'Evangeline'). Mom's ancestors were part of this group.

After a couple of generations in the Cajun French culture of Southern Louisiana, one of Dad's ancestors (the grandson of the man who left the Canary Islands) dropped the 'z' from the last name and it became a more Francophone 'Domingue' (it rhymes with 'meringue'). We've been in southern Louisiana pretty much ever since then, where there are now more Domingues in the phone book than Smiths.

My grandfather played French accordion at gatherings with his neighbors when he wasn't busy on the farm, and it's my parents' belief that whatever musical talents my brothers and I have came from him. Cajun French was my parents' first language; my Dad didn't speak English until he was forced to learn it in school. My grandparents on both sides learned English only as adults. In my family we grew up with my parents speaking French in the home, but they never taught it to us, since they'd had such a negative response to speaking French in school when they were growing up. They used it to talk privately when they didn't want us to understand something. It probably wasn't their intention, but it was a great example of reverse psychology: my brothers and I all choose French as electives in school as soon as we could, so we could understand what they were saying. We've all become pretty fluent.

---

## Barbara Greeno

In 1852 the family of Friedrich Mueller emigrated from Bremen, Germany to New York. They settled in Wisconsin, where family members still live. In 1863 my great-grandmother Minna Mueller was born in Wisconsin. In 1887 she married Paul W. Baier in Chicago and they move to San Francisco where they had two sons.

One son was my Grandfather Clemens Loyal Baier, born in 1891. Clem showed an early aptitude for music and was a child protégé on the trumpet and coronet. In 1905 when he was fourteen, Clem was a guest soloist at a concert at the Greek Theater in Berkeley with the Church of the Advent of San Francisco where he played "Noel" by Gounod.

As he grew older Clem played with many orchestras and bands around the area. Finally he was accepted as a trumpeter with the San Francisco Symphony. He married my grandmother Ruth and they had one child, my father Kenneth. Clem died on February 14, 1921 of Strep Throat.

# Immigration Stories

## Jamie Freedman

My maternal great-grandparents Dorothea and George lived in Danzig, a free German city on the Baltic Sea, which is now part of Poland and called Gdansk. They were part of a large and thriving Jewish community including dozens of extended family members whose descendants are scattered across the globe from Brazil to San Francisco, which comes in handy when traveling.

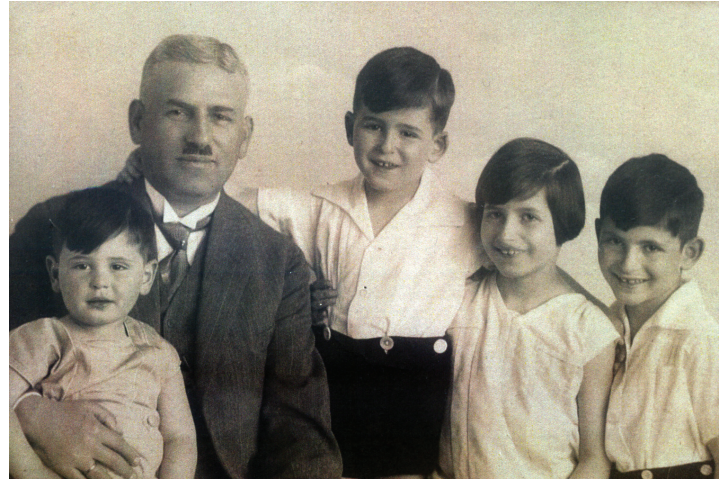
After the Nazis came into power, they were eventually able to get all four children out of the country. The younger boys, Walter and Peter got out to England via the Kindertransport, an escape organization for refugee children. Walter now lives in Los Angeles and Peter now lives in Australia with his four children and nine grandchildren. The oldest brother Hans emigrated to Palestine and was part of the Zionist movement, he settled in Tel Aviv. My Grandmother Lori, the oldest at 19, helped other people get out of the country with the Jewish Federation. She moved to London in 1939 and worked as a domestic servant before moving to Los Angeles where both my mother and I were born.

Dorothea and George stayed in Danzig with Louis, my great-great-grandfather as long as they could. Around 1941 when they could stay no longer, Dorothea and George were able to get two tickets on a boat set for Palestine. The boat never made it to Palestine due to the British blockade and docked in Benghazi, Libya.

Italy, southern Italy in particular, attracted thousands of European Jewish refugees and an Italian Jewish organization brought George and Dorothea to Italy. After being moved from refugee camp to refugee camp (we think they might have even stayed in a prison for awhile) they were placed in the small Italian hilltop town of Cancellara. They lived and worked there for three years. Their children had no idea where they were or if they were even still alive. George had a heart attack, but lived. My grandmother says that he later often talked about the Italian children being so poor that they did not have shoes. Dorothea also told a story about unwinding one of her sweaters and re-knitting the yarn to make a couple of children's sweaters. The people of Cancellara were poor, but they kept my grandparents safe.

In 1944, George and Dorothea secured two spots on the Henry Gibbins, the only American Government sponsored boat during the

World War II (There is a book written about this boat called "Haven" by Ruth Gruber who took the journey with them.) The decision to send this one and only boat came from President Roosevelt himself. Just under a thousand Jewish and Christian refugees and the same number of wounded soldiers left Naples and were held in an internment camp for 18 months in Oswego, New York. After they had become citizens and were allowed to leave, they moved to Los Angeles.



Family in Danzig, May 1928



Georg



Dorothea



Dorothea & Lori



# Immigration Stories

## Sophie Henry

Music was an integral part of my decision to move to the United States. I actually knew that I belonged to this country when, as a French teenager, I fell in love with the music of Bruce Springsteen. I used to spend hours listening to his albums while reading Steinbeck in my brother's bedroom (he had the record player).

Then later, my citizenship happened to coincide with a shape note piece in the Lyric Chorus' program. I was already interested in folk music and had just started learning to play the banjo. Things just seem to come together musically and identity-wise for me; finally and

officially I was the bi-national person that I knew I was and singing that particular program with the Lyric Chorus was another way to express my newfound identity.

I think the piece of music that was at the center of it all for me ended up being "How Can I Keep From Singing." The Lyric Chorus serendipitously sang it just around the time Bruce Springsteen released a version of it on *We Shall Overcome: The Seeger Sessions*.



---

## Marianne Wolf

I am adopted, so I actually have two families, both with very different histories.

My adopted grandparents on both sides are Yugoslavian. My mother's side claims to be Austrian because they are from a little corner of Yugoslavia that was at one time part of Austria, but my grandmother spoke Yugoslavian. Serbian, I believe. The family moved to Richmond during World War I and my Grandfather worked in the shipyards. My mom was born in July 1918. During World War II she was a Rosie-the-Riveter and for a time worked for Pullman Trains.

My dad was born in Montana and grew up in Wyoming. He played football for Notre Dame, but was sent to Europe for World War II. Seven out of nine brothers went to war and miraculously they all came home. Dad was one of the first liberators inside the Buchenwald Concentration Camp.

My parents were unable to have genetic children so they arranged to adopt me at birth. I was raised part of the time by my maternal aunt who married into an Italian family. I probably identify as more Italian than anything else because of their influence.

My biological mother (who I'm in contact with) can trace her family tree directly back to the Mayflower, the Huguenots (my grandmother

was a member of both of those societies) and the Cherokee Tribe.

My biological paternal grandmother was Mexican. She crossed the border to give birth to my father and, ironically, put him up for adoption before going back to Mexico.

So basically, I'm a cultural and genetic mutt.

My grandmother was the last of the first generation and she passed two years ago, so lately I've been having strong feelings about how watered down our Jewish traditions have become by the third generation.

My great-grandfather and his brothers were born in what is now Lithuania. After religious persecution during World War I, they slowly began making their way to the East Coast and opened a men's clothing store in New London, Connecticut. Our family name has changed various times, once through Ellis Island (the brothers felt it necessary to have a more "American-sounding" name, and then during World War II to avoid persecution).

When I was looking to audition for choruses, I found myself searching for Eastern European music. It has been wonderful to connect with the sounds of my great-grandparents and even hear a little Yiddish, a language that has been forgotten by my relatives.



# *Immigration Stories*

## *Poetry*

**Cecilia Shaw**

### **Remembrance**

The old house is a heap of rubble.  
The red, jagged chimney stands painfully alone.  
The splintered wood is stacked, crazy, covering the field.  
A train whistles in the night.

This evening, together, we construct an edifice of memory.  
Great-grandfather lives again, who'd never ride in an automobile.  
The blind woman lives, going hand over hand along the  
clothesline,  
To fool the chickens with a china egg.

The little boy lives, tearing out each page of his speller as he went.  
"Well, I've learned that, don't need that anymore!"  
He became the brilliant, charming doctor,  
A drinking man,  
Who left a legacy of hurt to his children.

Even these hurts are precious,  
Are part of the structure we erect in the long evening  
While the tree frogs and the crickets make waves of rhythm  
In the bushes and the clipped grass.

Gone is the grape arbor, and the cage with the green parrot.  
Gone are the maiden aunts,  
Who served pickled peaches at elaborate feasts,  
And shared yellowed letters  
From a tin box in a leather trunk.

Gone is the solemn child in the high-button dress:  
Gone is the grandmother she became.

Only the pattern of family love remains,  
Tirelessly reweaving itself in the long evening,  
Until we become members one of another once more,  
And the old house is gently relinquished,  
And we smile into each other's eyes.

**Rebecca Slater**

### **I AM FROM**

I am from the shul, the beating heart of the village  
where Gendel children walked the Pastov streets  
where minyan, mincha, and maariv were heard from the parlor.  
I am from Shlomo, Shmuel, Rachmiel, and Fife  
From Yudel, and Chaye – five siblings with aspirations

I am from a small men's clothing store  
where dreams were sewn and altered.  
I am from the hungry and threatening years of WWI  
that forced retreat into foreign and forsaken lands -  
the dangerous Ponivez.

I am from a brother secretly thirsting for more  
who married into New York City.  
I am from "good solid" name changes  
to protect us from who we are and what they could do.  
I am from Solomon, Samuel, Philip, Richard, and Julius .  
I am from R&J Waist Company in New London, Connecticut  
where family sticks together – even if they drive you crazy  
I am from the Depression and stretching every penny,  
from Air Force doctors, gefilte fish, challah, and kugel.

I am from Passovers on Balcom Road  
forever chanting the four questions and searching for the  
afikomen  
I am from bathroom practice sessions, lonely fasts,  
smooth, wailing walls that overflow a uniquely-shared spirituality  
and disturbing prayers that once held a meaning.

I am from generation number three  
Wishing my parents taught me more,  
That my uncle remembered Yiddish,  
That I asked my grandmother more questions.  
I am from keeping the traditions alive.

# Immigration Stories

## Pauline White Meeusen

My mother, Maria da Conceição, came to the US in August of 1971 when she was 20, emigrating from Terceira, one of the nine islands of the Azores, a Portuguese archipelago in the middle of the Atlantic Ocean. Like many immigrants, she came to the US in order to pursue her education. The Azores are largely agrarian and my grandfather was a farmer and my grandmother raised eight children, the oldest being my mother. My mother was from a small village on the island, where she grew up without electricity, but was lucky enough to have running water, unlike some of her neighbors. Because there were no colleges at that time in the Azores, my mother knew that she had to leave, either to head to the United States or to the mainland of Europe, in order to obtain a college degree. Neither of my grandparents had received much formal education because, under the dictatorship in Portugal at the time, the state would only provide up to a fifth grade education. My mother was the first in her family to go to college.

When my mother came to the US she stayed with my great-aunt on my grandmother's side. My great-uncle sponsored my mother's student visa so she could study in the US. My mother had studied English in high school, but didn't realize how little of the language she knew until she arrived. In order to improve her English, she took English as a second language as well as speed reading classes at Essex County Community College in New Jersey. She then transferred to Rutgers to study Botany, working at a Portuguese bakery to pay her way through college. At Rutgers, she met my father, during a summer Chemistry class. My father had already graduated, but was taking classes to prepare for graduate study. Although my mother's original intention was to pursue her education in the US and then return to the Azores, she decided to stay because of my father. Today she teaches other teachers how to use technology in the classroom and has two master's degrees. Growing up, I can remember several of my aunts staying with us at one time or another, as they pursued various levels of education. Today, two of my aunts and one of my uncles is a US citizen. The other four aunts and uncles as well as my grandmother still live in the Azores.



My parents Maria & Arthur



Jose, Catherine and Pauline



# Immigration Stories

## Lisa-Marie Salvacion

My great-grandfather, Pablo Salvacion, was a merchant trader from Barcelona, Spain, who traveled between Spain and the Philippines. He married a Filipina and had four children: Vicente, Damasa, Domingo, and Martin. My grandfather, Martin Salvacion, was born on May 28, 1908 in the Philippines. In 1924, he emigrated to the United States to work as a farm worker in Hawaii. Before the war, he came to the mainland to seek work in California and Wyoming. He volunteered in the army (as a US Ranger?) during World War II, and went back to the Philippines where he married my grandmother in 1948. My father, was born in the Philippines as a U.S. citizen (which required him to pay for public school in the Philippines). My father came to the United States in 1968 for school.

Anselma Halasan Handugan Namocatcat (or “Lola Emma,” as her grandchildren call her), was born to Delfin Alleluya and Francisca Halasan on April 21, 1918 in Dimaio, Bohol, Philippines. Anselma was orphaned at a young age, quit school, and went to live with her uncle, Lolo Valantin, in Manila to care for her younger cousins who she considered her own. Tomas Namocatcat (“Lolo Tom”), was born to Antonio and Claudia Namocatcat in Valencia, Bohol, a tiny province in eastern Visayas. His mother, a beautiful mestiza, had two brothers in the U.S. army, and lived in America before the 1920’s, making them part of the first generation of Filipino immigrants. The eldest of thirteen children, the adventurous Lolo Tom went to Manila to seek better opportunities at the tender age of fourteen. To support himself, he did odd jobs while attending school at night.

Lola Emma grew up to be a charming young lady in Manila. She met a neatly dressed man two years her senior, Lolo Tomas, who happened to be the presser in her uncle’s laundry shop. When World War II broke out, Lolo Valantin and his family moved to Leyte, an island east of Bohol to escape the heavy bombings in Manila. Lola Emma helped the war efforts resisting the Japanese and joined the Women’s Auxiliary Corp., known as WAC. While lacking in formal education, Lola was blessed with a natural talent for business—buying and selling on the side catering to dollar-rich American soldiers. She strapped the money to her body when there were hurried evacuations during air raids. In order to help her adoptive family during the war when most people could barely eat, she gave some of her savings to her uncle, and the rest she spent on treating herself to capping her teeth in gold, which at the time was quite fashionable, especially among rich Chinese immigrants in Manila. (Years later, a greedy dentist convinced Lola Emma to extract all her teeth in one session with little anesthetic, and kept the gold to herself.) While in Leyte, she met an American soldier who later proposed marriage. She was almost inclined to accept the marriage proposal when suddenly Lola Emma received a letter from Lolo Tom who had been trying to track her down ever since she moved away from Manila. The couple married after the war, in a simple ceremony, when Lola Emma was 28. Lola Emma and Lolo Tom had five children: Rolando, Jesus (who died at birth), Teresita (my mother), Daisy and Sonia. They immigrated to the United States when their daughter, Teresita (or Terry), brought them over to live in San Jose, California, in 1984. They were married for 56 years, until Lolo Tom’s death on April 21, 2002, Lola Emma’s birthday.



Grandparents Tomas & Anselma  
Wedding Photo



Tomas & Anselma’s family photo, 1959



Anselma as a child, with her mother



# Immigration Stories

## Bill Whitson

I have several interesting immigrants in my family stories. Henry Whitson came from the England of William Byrd to New England in the 1630's and was among a group who ventured south from Massachusetts to found the town of Hempstead, Long Island, about 1643, purchasing land from the local Indians. Although his son Thomas was born there in 1652, the settlement was in an area disputed by the Dutch in New Amsterdam, and when war broke out between the English and Dutch in 1653, the family moved to Huntington, Long Island, where they remained. Some of the early homes of the other settlers are still preserved in a local historical park.

A later Whitson, my great grandfather, married a French immigrant, Mary Mutz, who came to Indiana about 1876 from Metz, in Alsace-Lorraine, with her mother and brother (her father having died earlier), following the Franco-Prussian War. Metz had been French until the Franco-Prussian War and all its residents suffered terrible privation during a seven-week siege in 1870. Metz became part of Germany (until after WWI, when it was returned to France). Mary's mother had a sister who had gone to America earlier, so they went to the farming area in Indiana where she lived and found work as domestic servants (her brother a farm laborer). Mary's mother worked for my great-grandfather's family, so the two became acquainted, and married in 1882. Shortly after, they moved ("emigrated") west to seek better opportunities in Iowa, where they remained. Mary's mother, Rosalie Calfeist Mutz, longed for the old country, and moved back to Metz, Germany, after about five years here, but in the last years of her life, Mary went back to Germany and brought her once again to live with their family in Iowa. My grandfather is the one who in turn left Iowa when he married, to accompany his new wife's family to California, where new farmlands were available near Fresno. But my father and his siblings always remembered the immigrant grandmother who spoke to them in French.



Mary Mutz &  
brother Alfred  
(ca. 1876)



Rosalie Calfeist Mutz (ca. 1906)  
taken in Germany prior to her  
second immigration to the U.S.

# Acknowledgements

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

Dr. Robert Train Adams, for being willing to share his talent and joy in music with us  
Sophie Henry, for her help with French pronunciation and translation  
Judi Leff, for her help with Hebrew and Yiddish pronunciation and translation  
Pauline White Meeusen, for her help with Portuguese pronunciation  
Didi Boring, for making available helpful rehearsal/study materials

## **Music Director**

Dr. Robert Train Adams

## **Administration**

Helene & Bill Whitson

## **Chorus Manager**

Diana Thompson

## **Chorus Section Representatives**

Sophie Henry, Sopranos  
Barbara Greeno, Altos  
Andrew Kaufteil, Tenors  
Peter Dillinger, Basses

## **Concert Day Box Office Staff & Ushers**

Gabriele Bay  
Jenefer Bickers  
Elizabeth Dorman  
Ruth Kirschner  
Maggie Leigh  
Bill Lingle  
Casey Miller  
Patrick Perez  
Diana Hira Rose  
AJ Schrauth  
Susan Shaw  
Adam Slater  
Eric Vanderpool  
Basil Vergato  
Penny Wallace

## **Concert Day Manager**

Diana Thompson

## **Advance Ticket Sales & Treasurer Support**

Caia Brookes

## **Program Preparation**

Helene Whitson

## **Postcard/Flyer/Program Cover Designs**

Diana Thompson

## **Program Design And Layout**

Bill Whitson

## **Chorus Website Design**

Sophie Henry

## **Website Maintenance**

Bill Whitson  
Sophie Henry  
Diana Thompson

## **Mailing List Database Mgt**

Bill Whitson

## **Audio Recording**

Bill Whitson

## **Video Recording**

Jim Granato  
Autonomy 16 Film & Video Productions  
<http://autonomy16.net>

## **Publicity Committee**

Anna Barr  
Cassandra Forth  
Sophie Henry  
Cece Shaw  
Karen Stella  
Diana Thompson  
Helene Whitson

## **Rehearsal Refreshments (Donated)**

Did Boring  
Liz Podolinsky  
Marianne Wolf  
Al Alden  
Cece Shaw  
Karen Stella  
Pauline White Meeusen  
Helene Whitson  
Barbara Greeno  
Jim Losee  
Natalie Balfour  
Sophie Henry  
Cassandra Forth  
Marianne Adams  
Emily Leathers  
Shirley Drexler

## 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](mailto: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, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150, you can adopt our fantastic Music Director, Robert Train Adams.

# Contributions

(May 2010 - April 2011)

## **Sforzando (\$1000- )**

Anonymous  
Didi & Dix Boring  
Helene & Bill Whitson

## **Fortissimo (\$500-\$999)**

Cassandra & David Forth

## **Forte (\$100-\$499)**

Robert & Marianne Adams  
Julie Alden  
Mauna Arnzen  
Natalie Balfour & John Cove  
Douglas & Judy Boring  
Caia Brookes  
CA, Inc. Matching Gifts Program  
James Campbell  
William R. Carlson  
Cal J. Domingue  
Linelle Glass  
Barbara Greeno  
Jan Gullett  
Sophie Henry  
Valerie Howard  
The John Lee Fund  
Andrew Kaufteil  
Lois Kelley  
Judi Leff  
Henri & Jeanne Lese  
Jim & Carolyn Losee  
Mary Lou Myers  
Jane Regan  
Lisa-Marie Salvacion  
Cecelia Shaw  
Karen Stella  
Albert Wald

## **Mezzoforte (\$20-\$99)**

Rev. & Mrs. Stan Abraham  
Tom & Xaviere Alden  
David Baker & Rodney Omandam  
Kevin Baum  
Jim Bishop  
Annette Bistrup  
Gabriele Briggs  
Kristine L. Chase  
Robert & Kiko D'Angelo  
Peter Dillinger  
Jack Fong  
Jamie Freedman  
Cristina K. Gerber  
Debra Golata  
John Grout  
Connie & Ed Henry  
Judith Iverson  
Barbara Landt  
Carolyn Lemon  
Erin Gray Lenhert  
Catherine Lewis  
Pauline White Meeusen  
Eva G. Muntean  
Barbara Myers  
Laurie & Craig Nikitas  
Kirsten Schultz Oliver & David Oliver  
Liz Podolinsky  
Connie Reyes  
Todd Roman  
Karen M. Shea  
Claudia M. Siefer  
Christine Walwyn  
Louis Webb  
Marianne Wolf



## *Adopt-a-Singer Contributions*

(Spring 2011)

*Cece Shaw adopts the Soprano Section*

*Barbara Greeno adopts the Alto Section*

*Jim Losee adopts the Tenor Section*

*Julie Alden adopts the Bass Section*



# Advertisements

## SAN FRANCISCO LYRIC CHORUS CONCERTS IN 2011

### 2011 Summer Concert

#### *An American Summer: The Old Testament in The New World*

Aaron Copland *In the Beginning*

Randall Thompson *The Peaceable Kingdom*

#### A Selection of Spirituals:

William Dawson *Ezekiel Saw de Wheel*

Stacey V. Gibbs *Way Over In Beulah Land*

Jester Hairston *Elijah Rock*

Moses Hogan *The Battle of Jericho*

Undine Moore *Daniel, Daniel, Servant of the Lord*

André Thomas *Swing Down, Chariot*

Saturday, August 27, 2011

Sunday, August 28, 2011

Places TBD



### 2011 Fall Concert

#### Hark, The Herald Angels Sing

By popular demand,  
we continue our exploration of the 50 best loved Christmas pieces,  
as chosen by noted conductors for BBC Music Magazine.

Composers include Bach, Howells, Warlock, Leighton, Rutter,  
Weir, Cornelius, Tallis, Poston,  
Robert Adams' Christmas Fantasy,  
and arrangements of traditional holiday favorites

Saturday, December 3, 2011

Sunday, December 4, 2011

Places TBD

# Advertisements

## SF Lyric Chorus Member Thank Yous!

### Jamie Freedman

*Thanks to Jeff, Jackie and Jonah Freedman, Lori and Sharon Dinkin and Staci Drescher, for supporting me in all of my adventures. I love you guys!*

### Bill Carlson

*Thanks to San Francisco Lyric Chorus for six great concerts!*

### Cristina Komarowski Gerber

*Thank you, Helene, for your indefatigable musical energy and drive and constant source of inspiration to me.*

*In gratitude to my parent, Konstanty Komarowski and Hedwige Anttonen Komarowski, for their love and support of me during their lifetimes. You are always remembered and honored.*

### Sophie Henry

*Merci Papa. You made me discover this country and transmitted your love of it to me, and look where I am now! Wish you could have met your American granddaughter.*

### Lisa-Marie Salvacion

*To my Lola Emma, who celebrated her 93rd birthday on April 21, 2011, and to her beloved husband, Lolo Tomas, who passed on April 21, 2002.*

### Marianne Wolf

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

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

*Thank you to Gabi Bay for your support and understanding of my music addiction.*

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

### Helene Whitson

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

*I offer deepest thanks and heartfelt gratitude to our wonderful Music Director, Dr. Robert Train Adams, who is leading us in exciting new directions in learning and performing choral music. Our Spring concert, Voices of Immigration, is a great example of thinking outside the box. We thank you for suggesting this theme (someone asked me who thought of it—they loved the idea). Not only did it help us to discover some incredible new music with some profound stories behind the texts, but we also learned more about the amazing lives of members of our choral family.*

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

*Thank you to our fabulous Board of Directors, who make a huge difference. I am so grateful for their caring, energy, ideas, suggestions, and support. The world is changing rapidly, and we have the Board to keep up with it! We say a reluctant goodbye to our wonderful Pauline White Meeusen, who will be moving away to study for her PhD. We have been privileged to have her as a member of our Board since 2008, and we wish her well in her studies and her future career.*

*Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly, AND with a smile. We've entered the modern world of faces, spaces, and tweets. Thank you also for your gorgeous postcard and flyer designs. Your innovative designs express our mission in such unique ways.*

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

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

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

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

# Advertisements

Cal J. Domingue, MFT  
Psychotherapy  
Consultation  
Training  
EMDR



415 377-0544

cal@caltherapy.org

<http://www.caltherapy.org>  
3896 24th St. San Francisco, CA 94114  
Individuals, Couples, Children

Licensed Marriage and Family Therapist  
MFC39338



Call or email for a free  
consultation



Mary Lou Myers

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

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

*San Francisco Lyric Chorus extends its  
sympathy to the friends and relatives of*

**Connie Reyes**  
*who sang alto with us last summer and  
passed on April 26, 2011.*

*In memory of  
Avô Luis  
who sacrificed to provide the opportunity  
for my mother's immigration story.*

*Pauline White Meeusen*





## **SING WITH THE SAN FRANCISCO LYRIC CHORUS**

The San Francisco Lyric Chorus is an auditioned volunteer chorus that performs a repertoire representing all periods of choral music, with a special interest in presenting little known, rarely performed works of exceptional merit.

**In Summer 2011, we will present:**

### **AN AMERICAN SUMMER: The Old Testament in the New World**



**Aaron Copland** *In The Beginning*  
**Randall Thompson** *The Peaceable Kingdom*  
**A Selection of Spirituals**  
**William Dawson** *Ezekiel Saw de Wheel*  
**Stacey V. Gibbs** *Way Over in Beulah Land*  
**Jester Hairston** *Elijah Rock*  
**Moses Hogan** *The Battle of Jericho*  
**Undine Moore** *Daniel, Daniel, Servant of the Lord*  
**André Thomas** *Swing Down, Chariot*

#### **Performances:**

Saturday, **August 27, 2011** at 7PM  
Sunday, **August 28, 2011** at 5PM

#### **Rehearsals Begin:**

**Monday, May 23, 2011**  
Rehearsals: Monday, 7:15-9:30 pm  
Macondray Hall  
First Unitarian Universalist Church  
Franklin & Geary Streets  
San Francisco

For audition and other information, call **Music Director Robert Adams** at  
**(415) 721-2044** or email **radams@sflc.org**

**[www.sflc.org](http://www.sflc.org)**

# *San Francisco Lyric Chorus*

## SOPRANOS

Marianne Adams +  
Meryl Amland  
Annie Anzalone +  
Adeliz Araiza +  
Natalie Balfour  
Rachel Bloom  
Didi Boring #  
Lindsay Burstedt +  
Cassandra Forth +  
Cristina K. Gerber  
Sophie Henry \*+  
Megan McClintic-Gilbert  
Pauline White Meeusen #  
Mary Lou Myers  
Susan Norris  
Liz Podolinsky #  
Lisa-Marie Salvacion #+  
Melissa Santodonato +  
Rebecca Slater  
Helene Whitson #  
Marianne Wolf

## ALTOS

Laura Bannett  
Anna Barr  
Caia Brookes  
Shirley Drexler  
Jamie Freedman #+  
Barbara Greeno \*  
Barbara Landt  
Emily Leathers  
Judith Leff+  
Eleni Nikitas  
Cecelia Shaw  
Karen Stella #+

## TENORS

Steven C. Aldridge +  
Cal J. Domingue +  
Nanette Duffy  
Andrew Kaufteil #\*  
Loren Kwan  
Peter Larsen  
Jim Losee

## BASSES

Albert Alden  
Jim Bishop +  
William Carlson +  
Geoffrey Turnbull +  
Bill Whitson #+

#Board of Directors

\*Section Representative

+ Soloists