

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*



BETWEEN EARTH AND SKY: SONGS OF NATURE AND HUMANITY

Music of

*Vaughan Williams
Stanford
Britten
Stroope*

*Whitaker
Gjeilo
Esenvalds
Dello Joio*

Poetry of

*Wm Barnes
Mary E. Coleridge
Christopher Smart
Langston Hughes
Robert Frost
R.Kipling
Silvestri
R. Tagore
Whitman*

Saturday, April 28 & Sunday, April 29, 2018 7pm

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

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, Music Director

Helene Whitson, *President*

Bill Whitson, *Treasurer*

Julia Bergman, *Secretary*

Monica Ricci, *Director*

Welcome to the Spring 2018 Concert of the San Francisco Lyric Chorus! Our program, *Between Earth And Sky: Songs Of Nature And Humanity*, marries beautiful music and gorgeous poetry as we celebrate nature and humanity.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, our 10th Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* and *Music Expresses* (West Coast premieres), as well as the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*. We are especially proud of our Summer 2015 performance of classical choral music performed at the 1915 Panama Pacific International Exposition, including the first American performance of Camille Saint-Saëns' oratorio, *The Promised Land*, since its American premiere and only American performance, which was given at the PPIE.

Please sign our mailing list, located in the foyer.

We are recording this concert for archival purposes

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

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

Please, no children under 5

Please help us to maintain a distraction-free environment.

Thank you.

PROGRAM

Linden Lea

Chillingham

The Blue Bird

Ralph Vaughan Williams

Charles Villiers Stanford

Charles Villiers Stanford

Cassandra Forth, soprano

Spring Carol (from *Ceremony of Carols*)

Benjamin Britten

Rejoice in the Lamb

Benjamin Britten

Alessandra Kameron, soprano

Alana D'Attilio, alto

Jesse Buddington, tenor

Lee B. Morrow, bass

Intermission

In Time Of Silver Rain

Z. Randall Stroope

The Pasture

Z. Randall Stroope

The Seal Lullaby

Eric Whitacre

Tundra

Ola Gjeilo

Cassandra Forth, Raime Heyneker, soprano

Justina Lai, Liz Podolinsky, soprano

Across The Vast, Eternal Sky

Ola Gjeilo

The Cloud

Eriks Esenvalds

My Song

Eriks Esenvalds

A Jubilant Song

Norman Dello Joio

Laura Bofill, alto

Jerome Lenk, Piano and Organ

PROGRAM NOTES

LINDEN LEA: Composer: Ralph Vaughan Williams (1872-1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music. Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, studying with well-known composers/teachers Charles Villiers Stanford and Hubert Parry, as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long musical friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman. Vaughan Williams felt the need of further musical education, studying with Max Bruch in Berlin (1897) and Maurice Ravel in Paris (1907.)

After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods. He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs and writing some himself. He also was a major contributor to the *Oxford Book of Carols*. In 1919, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. In 1921, he was appointed conductor of London's Bach Choir, a position he held until 1928, when he moved to the village of Dorking. For many years, he was involved in the Leith Hill Musical Festival, a competitive festival for village/town choruses in the Leith Hill area of Surrey, England. His later life was devoted to composition, conducting and occasional lectures. He visited the United States several times, lecturing at Bryn Mawr, Cornell, Indiana University, Yale, the University of Michigan and UCLA. He died in 1958.

Vaughan Williams was keenly aware of the horrors of war. He volunteered for service in World War I (1914-1918), enlisting in the Field Ambulance Service, where he was posted to France and Greece, and later serving as an officer in the Royal Garrison Artillery, where he served with the British Expeditionary Force in France. He was deeply affected by what he saw, and lost close friends in the war, including his wife's brother, Charles, music patron and conductor F. B. Ellis, composer George Butterworth, and later his own student, Ivor Gurney, a promising composer and poet, who had been gassed, shell-shocked and driven insane by his experiences in that war.

Ralph Vaughan Williams composed in a wide variety of genres, including works for stage, opera, symphonies, smaller works for orchestra, works for chorus and orchestra, *a cappella* choral music, songs, arrangements of English folksongs, arrangements of carols, chamber music, music for the theatre, music for films and music for radio programs. He was gifted in composing vocal music for choruses as well as for solo voice. He is recognized for his settings of English language poetry (including that of Walt Whitman, whose poetry he uses

in both the *Sea Symphony* and the *Dona Nobis Pacem*.) Among his better known works are *A Sea Symphony*, *Serenade to Music*, the *Fantasia on Greensleeves*, the operas *The Pilgrim's Progress* and *Sir John in Love*, the *Mass in G Minor*, *Hodie*, *Fantasia on Christmas Carols* and the *Fantasia on a Theme by Thomas Tallis*.

LINDEN LEA: Poet: William Barnes (1801-1886)

Born in Rushay, Dorset, England in 1801, English polymath, writer, poet, Anglican priest and philologist William Barnes was the son of a poor farmer. In spite of the fact that the family lived in a rough thatched cottage and young William's mother died when he was 15, the talented boy had a relatively happy childhood. He loved to read and learn. He loved the beautiful valley in which he lived and the hard-working people who were his neighbors. He loved the sound of his native language—the Dorset dialect.

Young William was able to gain some education. He went to a local private elementary school, held in the home of the teacher, and then to the Endowed Parish School in the nearby town of Sturminster Newton. His formal education ended when he was 13, but the young man continued to learn on his own. He loved languages and studied French, Latin and Greek, later adding Italian, German and Persian (Farsi). Because of his wonderful handwriting, he became a copy-clerk for a local Sturminster Newton lawyer. In 1818, he moved to Dorchester, the Dorset county seat, to become a proofreading/editing clerk for a law firm, a position he held until 1823. It was in Dorchester that he met Julia Miles, the love of his life, for whom he waited nine long years until they could be married. Her father, a tax collector, did not think the son of a farmer a suitable partner for the daughter of a tax collector. Barnes published his first book of poetry in 1820. He continued his own personal enrichment, teaching himself how to make woodcuts and copper plate engravings, as well as learning how to play the organ, flute and violin. He also studied mathematics, natural science, and geography.

In 1823, he decided to become a teacher. Upon the recommendation of a friend, he moved to the town of Mere in Wiltshire, a neighboring county, where the schoolmaster had passed away. Mere is a small town, and the school had closed. The three-street town was suffering from a depressed economy. Barnes went from door to door, soliciting students, and finally began to teach a few, using an upper room in a building near the center of town as a schoolroom. He spent four lonely years teaching in Mere, corresponding with Julia when he could. During his time in Mere, he published a book on philology, as well as a book of pastoral poems in the Dorset dialect. Julia's father finally accepted Barnes as a future son-in-law.

Alex Chedzoy writes "At last the chance came for the lovers, when Chantry House in Mere became available for rent. Hard by St. Michael's Church, it was large enough to accommodate a boarding school to support a man and wife. It had a garden that sloped down to a waterfall and pond. And it was here (in Wiltshire!) that the first of Barnes's Dorset dialect poems was written. He called the place 'Linden Lea.'" William Barnes and Julia Miles married in 1827 and managed Chantry House as a day and board school for boys and girls.

In 1835, William and Julia moved back to Dorchester, where they opened a school. They soon moved to another Dorchester location, near the office of an architect, who had taken

young writer Thomas Hardy as an apprentice. The architect was interested in literature and the classics, and when the architect and Thomas Hardy would have an argument about correct grammar, Hardy would check with Barnes for his opinion. At this time, William Barnes also came to know Alfred, Lord Tennyson, Gerard Manly Hopkins, Edmund Gosse, and other famous writers.

Barnes changed careers again in the 1840s. In 1848, he graduated from Cambridge University with a Bachelor of Divinity degree, and in 1851 was ordained an Anglican priest. He was the curate of Whitcombe Church in Whitcombe, Dorset, from 1847 to 1852. Between 1860 and 1863, he was the curate of Hooten Roberts in South Yorkshire. He was rector of St. Peter's Church, Winterborne Came, a small hamlet near Dorchester, from 1862 until his death in 1886, and is buried in the church yard.

William Barnes is representative of so many talented Victorians, both men and women—quiet and humble, but exhibiting knowledge and talents in many different fields.

LINDEN LEA: The Musical Work

Linden Lea is a happy marriage of words and music. William Barnes published his poem *My Orchet In Linden Lea* in 1859 in his book, *Hwomley Rhymes: A Second Collection Of Poems In The Dorset Dialect*. The second edition of the book, *Poems Of Rural Life In The Dorset Dialect*, published in 1863, changed the word *orchet* to *orchad* and *Linden* to *Lindèn*.

Ralph Vaughan Williams is well known as a collector and arranger of English folk songs, along with his colleagues Gustav Holst and Cecil Sharpe. These three men did much to preserve the English folk song, and *Linden Lea* has the feeling and mood of such a work, although Vaughan Williams' first collected folk song is *Bushes and Briars*. In 1901, Vaughan Williams composed *Linden Lea* as a solo song, when he was working on his Doctor of Music degree at Cambridge. It was published in 1902 in *The Vocalist*, a journal devoted to songs and singing. It was Vaughan Williams' first published work and is one of four Barnes' poems he set to music as solo songs, including *Blackmowre by the Stour*, *The Winter's Willow*, and *In the Spring*. We sing today the SATB version of the work, arranged by Arthur Somervell in 1912. There are a number of different arrangements of this song. It is among the most popular of Vaughan Williams' works and is among the works bringing him the most income. In a 1925 letter, Vaughan Williams wrote of "such sins of my youth as *Linden Lea*, which becomes every year more horribly popular."

My Orcha'd in Lindèn Lea

*'Tthin the woodlands, flow'ry gleäded,
By the woak tree's mossy moot,
The sheenèn grass-bleädes, timber sheäded,
Now do quiver under voot;
An' birds do whistle auver head,
An' water's bubblèn in its bed,
An' there vor me the apple tree
Do leän down low in Linden Lea.*

Linden Lea

Within the woodlands, flow'ry gladed,
By the oak tree's mossy moot,
The shining grass-blades, timber-shaded,
Now do quiver underfoot;
And birds do whistle overhead,
And water's bubbling in its bed,
And there for me the apple tree
Do lean down low in Linden Lea.

*When leaves that leätley wer a-springèn
Now do feäde 'ithin the copse,
An' painted birds do hush their zingèn
Up upon the timber's tops;
An' broun-leav'd fruit's a-turnèn red,
In cloudless zunsheen, auver head,
Wi' fruit vor me, the apple tree
Do leän down low in Linden Lea.*

*Let other vo'k meäke money vaster
In the air o' dark-room'id towns,
I don't dread a peevish meäster;
Though noo man do heed my frowns,
I be free to goo abroad,
Or teäke ageän my hwomeward road
To where, vor me, the apple tree
Do leän down low in Linden Lea.*

When leaves that lately were a-springing
Now do fade within the copse,
And painted birds do hush their singing
Up upon the timber-tops;
And brown-leaved fruit's a-turning red,
In cloudless sunshine, overhead,
With fruit for me, the apple tree
Do lean down low in Linden Lea.

Let other folk make money faster
In the air of dark-roomed towns,
I don't dread a peevish master;
Though no man may heed my frowns,
I be free to go abroad,
Or take again my homeward road
To where, for me, the apple tree
Do lean down low in Linden Lea.

CHILLINGHAM AND THE BLUE BIRD:

Composer: Charles Villiers Stanford (1852-1924)

One of the most important British composers, conductors and teachers of the late 19th-early 20th century, Charles Villiers Stanford was born in Dublin in 1852. His father was a prominent Dublin lawyer, and his mother came from a well-known family of lawyers. Both parents were talented amateur musicians. His father was a cellist and noted bass singer, who sang the title role in the 1847 Irish premiere of Mendelssohn's *Elijah*. His mother was a gifted amateur pianist. The Stanfords often had cultural evenings, when prominent musicians, professional and amateur, would come for an evening of music-making.

Young Charles received his early education at a private day school in Dublin, enrolled in a program that emphasized the classics. He showed great musical talent from an early age, and his parents supported his musical education in violin, piano, organ, and composition. He composed his first work at the age of four and gave his first piano recital at the age of nine. When he was ten, he spent a summer in London, studying piano with Ernest Pauer, a professor of music at the Royal Academy of Music, as well as studying composition with Arthur O'Leary. International music performers and companies would pass through Dublin on tours, and young Charles especially enjoyed attending opera performances, developing a life-long love of the genre.

Stanford's father had hoped his talented son would follow a legal career, but Stanford wanted a career in music. His parents supported that wish, but required that he get a traditional university education before specializing in music. In 1870, he received an organ scholarship to Trinity College, Cambridge. In 1871, he received a classics scholarship to Queen's College, Cambridge. Once at college, Stanford began emphasizing his musical life to the neglect of his classical studies. He composed a variety of works. He became involved with the Cambridge University Musical Society (CUMS), a federation of all the Cambridge instrumental and choral ensembles. He became assistant conductor and

a member of the organization's governing committee, as well as a piano soloist in some of the performances. In 1873, he was appointed organist at Trinity College, and conductor of the CUMS, an unprecedented recognition for an undergraduate. In Summer 1873, he went to Bonn, Germany, for a Schumann Festival, where he met Johannes Brahms, Robert and Clara Schumann, Franz Liszt, and other composers. That same year, he abandoned his classics studies to devote his life to music.

Charles Stanford was appointed organist at Trinity College in 1874. During the summers of 1874 through 1876, he studied piano and composition in Germany. Upon his 1876 return to Cambridge, he juggled his many responsibilities, including continuing to compose a great variety of works, conducting various CUMS performances, performing as a piano soloist for CUMS, as well as performing as organist for Trinity College. In addition, he arranged bringing prominent performers, conductors, and composers to Trinity for lectures and performances. In 1876, Stanford conducted the CUMS orchestra and chorus in one of the first British performances of the Brahms *Requiem*.

During the early 1880s, Stanford became one of the best known contemporary British composers, writing music in a variety of genres. In 1883, he was appointed Professor of Composition and conductor of the orchestra at the new Royal College of Music, a position he held for the rest of his life. He was very proud of instituting a class in opera at the Royal College, resulting in annual productions that he conducted between 1885 and 1915. In 1885, he became the conductor of the London Bach Choir, resigning in 1902. In 1887, he was appointed Professor of Music at Cambridge, a high honor, and a second position he was to hold until his death. Through his two positions teaching composition, he was to become the most influential British composition teacher of his time, with students including Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Frank Bridge, Arthur Bliss, Herbert Howells, Edward Bainton, George Dyson, Arthur Benjamin, George Butterworth, Rebecca Clarke, Walford Davies, Ivor Gurney, E.J. Moeran, Charles Wood, Eugene Goossens, Percy Grainger, and Leopold Stokowski.

In 1892, Stanford resigned his position as Trinity College organist. He remained the conductor of CUMS ensembles until 1893, so he could celebrate the organization's 50th anniversary. He brought Piotr Tchaikovsky, Camille Saint-Saëns, Arrigo Boito and Max Bruch to the University to receive honorary doctorates. He continued to accept conducting positions, serving as conductor of the Leeds Philharmonic Society from 1897 to 1900, and the Leeds Triennial Festival from 1901 to 1910. He composed a number of works between 1900 and 1914.

World War I affected him greatly. He moved from London to Windsor, in order to escape the air raids. Many of his students were touched by the war, including Arthur Bliss, who was wounded, Ivor Gurney, who suffered in a gas attack, and George Butterworth, who was killed. After the war, he resigned from conducting the Royal College of Music orchestra, succeeded by Adrian Boult. He continued to teach and compose. He died in 1924.

Charles Stanford composed over 200 works, including seven symphonies, other works for orchestra, works for the stage, nine operas, chamber music, works for piano and organ,

large choral works, including his highly regarded *Requiem* and *Stabat Mater*, several oratorios, sacred choral music, including his popular *Morning, Evening, and Communion Services*, anthems and motets, solo songs, part songs, and arrangements of various works. He also wrote a number of scholarly articles. He was the recipient of several honorary doctorates, including ones from Oxford, 1883; Cambridge, 1888; Durham University, 1894; University of Leeds, 1904, and Trinity College, Dublin, 1921. He was knighted in 1902 and was elected to membership in Berlin's Prussian Academy of Arts, 1904.

Blair Johnston comments: "Sir Charles Stanford has been called the most important single factor in the renaissance of English music during the late nineteenth and early twentieth centuries; indeed, even if one were to overlook Stanford's own vast catalog of compositions, it would be impossible to ignore the pronounced effect of Stanford's nearly 40-year teaching career had on several generations of British composers... He is, without a doubt, the greatest British composer of sacred music since Henry Purcell..."

CHILLINGHAM & THE BLUE BIRD

The Poet: Mary Elizabeth Coleridge (1861-1907)

Poet, novelist, short story writer, essayist, critic/ literary reviewer, and biographer Mary Elizabeth Coleridge was born in London in 1861 into an upper middle class family much like the family of Charles Stanford. In fact, her father and Charles Villiers Stanford were friends. Her father, Arthur Duke Coleridge, a grand nephew of the Romantic poet Samuel Taylor Coleridge, was a lawyer and an amateur musician, a talented tenor who performed twice with the Swedish opera singer Jenny Lind, but rejected a career in music. Her mother was a member of the Jameson Irish Whiskey Company family, and a cousin to Italian inventor Guglielmo Marconi. And, like the Stanford family, the Coleridges had evening gatherings at home for musicians, artists, literary figures, and others. They had a wide circle of notable friends and acquaintances. Arthur Duke Coleridge did not mix his talented friends. There would be musical nights (to which Charles Stanford often came), evenings for those involved in the fine and performing arts, such as the painter John Millais or the actress Fanny Kemble, evenings for intellectual/legal/philosophical discussions, and evenings for literary readings and discussions. In 1876, Arthur Coleridge, along with Jenny Lind and her husband, conductor Otto Goldschmidt, founded the London Bach Choir, a chorus that Charles Stanford later would conduct.

Above all, Arthur Coleridge loved poetry. His notable friends included such literary figures as Alfred, Lord Tennyson, Robert Browning, Anthony Trollope, and John Ruskin. Young Mary Coleridge was a quiet, shy child, but bright and inquisitive, and she often observed these various evenings, listening to and learning from the readings, discussions, and performances. She, too, especially loved poetry and was entranced when poet Robert Browning came to visit.

Mary Coleridge lived an upper middle class Victorian life. She and her younger sister were taught at home by a tutor. She never married, so spent her entire life living at home with her family, including an aunt. Her mother and aunt liked to travel, as did she, her sister, and her friends. She would go with her family when she was young, or with friends when she was older, taking vacations in various European countries, as well as in different

parts of Britain. She and her friends would visit museums and enjoy the wide variety of art. She loved to read in a wide variety of topics, including history and literature. She enjoyed Elizabethan plays and poetry, including Shakespeare, as well as the novels of Sir Walter Scott. When she grew older, she appreciated the works of contemporary authors, including Ibsen and Tolstoy. She loved languages, asking her father to teach her Hebrew when she was 13. She learned French, German, Italian, and later, Greek and Latin. She wrote her first poem when she was 13, as well as developing an interest in painting. When she was 14, she began to work with William Cory, who had been one of her father's teachers at Eton. He tutored her in a variety of topics, and she studied with him until his death in 1891. In 1884, he began teaching a weekly class on Greek literature for Mary and her friends.

In 1880, Mary Coleridge began to write reviews for various theatrical/literary publications, including *The Times Literary Supplement*, *The Cornhill*, and the *Monthly Review*. In 1891, she and a group of her friends began meeting weekly to discuss literature, and read poetry aloud. The group, called The Settee, included the husband of one of her friends. In 1893, she published her first novel, *The Seven Sleepers of Ephesus*. In 1894, she met poet Robert Bridges, who thought enough of her poetry to help her get her first book of poetry published. In 1895, she began teaching grammar and literature to young poor women, first at home, and then at the Working Women's College. Like many other upper middle class women of her time, she felt it was her duty to help the poor. *Fancy's Following*, her first book of poetry, was privately published in 1896 under a pseudonym, Anodos. She wrote four novels, two books of poetry, a biography of artist Holman Hunt, and a collection of essays. Although she was known for her prose during her lifetime, she is better known today for her poetry. She died in 1907.

CHILLINGHAM AND THE BLUE BIRD: The Musical Works

Mary Coleridge's poems were written at different times. These two poems show her ability to use lyrical, flowing phrases to depict beautiful, fleeting moments in nature. Stanford was known especially for the beauty of his choral music, sacred and secular, in which he incorporates the mood and feeling of the text seamlessly into the music. Both *Chillingham* and *The Blue Bird* are selections from his *Eight Part Songs*, op. 119, completed in 1910. All of the texts of that opus are settings of Mary Coleridge's poems.

Chillingham (1894)

O the high valley, the little low hill,
And the cornfield over the sea,
The wind that rages then lies still,
And the clouds that rest and flee!

O the gray island in the rainbow haze,
And the long thin spits of land,
The roughening pastures and the stony ways,
And the golden flash of the sand.

O the red heather on the moss-wrought rock,
And the fir tree stiff and straight
The shaggy old sheepdog barking at the flock,
And the rotten old five-barred gate!

O the brown bracken (*large fern*), the blackberry bough
The scent of the gorse* in the air!
I shall love them ever as I love them now.
I shall weary in Heav'n to be there.

* (*gorse=spiny, prickly European evergreen shrub with yellow flowers, found in the pea family*)

The Blue Bird (1905)

The lake lay blue below the hill.
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.

SPRING CAROL & REJOICE IN THE LAMB

Composer: Benjamin Britten (1913-1976)

Considered by many as the most important 20th-century English composer, Benjamin Britten was born in Lowestoft, England. His mother was an amateur singer, and he began composing at the age of five. English composer Frank Bridge noticed the talented youth at the 1924 Norwich Festival, and accepted young Britten as a pupil. Bridge helped Britten to develop excellent compositional technique, and introduced him to the music of other composers, from England as well as from abroad.

In 1930, Britten entered the Royal College of Music. There, he studied piano with Harold Samuel and Arthur Benjamin as well as composition with noted composer John Ireland. In 1935 he began composing music for documentary films created by England's General Post Office. It was during this period that Britten met and began collaborating on works with poet W. H. Auden. In the late 1930s Britten moved to the United States with his partner, the well-known tenor, Peter Pears. In 1942, he read an article about the English poet George Crabbe and, realizing that he missed his home, returned to England. The ship taking him and Pears home stopped in Halifax, Nova Scotia, where Britten bought a book of English poetry, *The English Galaxy of Shorter Poems*. The book inspired him to compose *A Ceremony of Carols* on board the ship.

The period 1936-1945 was a fruitful one for Britten, with a varied outpouring of music, including the song cycle with orchestra, *Our Hunting Fathers*, the opera *Paul Bunyan*, and *Rejoice in the Lamb*, which was published in 1943. During the war years, Britten and Pears,

both conscientious objectors, gave many public concerts as their contributions to the community in those dark days.

During and after the war, Britten continued his compositional activities in a wide variety of genres, including opera, instrumental music, music for children, and choral music. His 1945 opera, *Peter Grimes*, based on characters in the poems of George Crabbe, led to Britten's consideration as the most important English musical dramatist since Henry Purcell. His other operas composed during the 1940s and 1950s include *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd* (1951), and *Turn of the Screw* (1954). During this period, he also composed many of his most familiar works, including the cantata *St. Nicholas*, the *Spring Symphony*, the *Young Person's Guide to the Orchestra* and *Noye's Fludde* (the latter two for children).

During the 1960s Britten composed the choral parable *Curlew River* and the opera *A Midsummer Night's Dream*. In 1962, his monumental *War Requiem*, a setting of poems by the young World War I poet Wilfred Owen, celebrated the consecration of the new Coventry Cathedral. In 1970, he wrote the opera *Owen Wingrave* for BBC Television, and his opera *Death in Venice* was produced in 1973. Thereafter he wrote no more large-scale works, concentrating on smaller instrumental, choral, and song compositions until his death in 1976.

Michael Dawney comments, "Any survey of what Britten has contributed to English music is naturally dominated by his outstanding achievement in opera, on account both of its sheer magnitude and of the 'pioneering' element in it. This has slightly drawn attention away from the hardly less remarkable character, importance (and volume) of his output in the field of choral music, where the originality of his contribution, instead of standing out starkly against an almost blank background, is more subtly thrown into relief against, and merged into, a securely established and respectable tradition of composition."

SPRING CAROL (from *A Ceremony of Carols*): The Musical Work

Although we think of carols as songs for Christmastime, carols are joyful songs sung at all times of the year. The ceremony of *Nine Lessons and Carols* is a traditional part of an Anglican Christmas, consisting of hymns and other songs interspersed with Biblical readings.

In his 1942 *A Ceremony of Carols*, one of the most popular works of the holiday season, Britten uses the nine carols without the lessons to show the various moods surrounding the celebration of this most joyous event. Many of the carol texts express the mystery of the Christmas events. All of the texts are either of medieval or Renaissance origin. Britten places *Spring Carol*, a poem celebrating spring, sun, rebirth, and new crops, directly after *In Freezing Winter Night*, which so aptly expresses the deep cold of winter. The sprightly, leaping phrases remind one of spring energy, with lambs gamboling in the meadow and blade and branch springing forth from the earth. *Spring Carol* is set for treble voices.

Britten chose a text by William Cornysh (1465?-1523), an English composer, poet, playwright and actor who served in the courts of Henry VII and Henry VIII. In 1509, he became Master of the Children of the Chapel Royal, and was in charge of the music performed in the chapel. He also was responsible for the education of the boy choristers. He wrote and acted in theatrical events and pageants performed at court. He is well

known for his secular part songs, including *A Robyn*, *Gentil Robyn* and *Blow Thy Horne, Hunter*. Those songs and others show the influence of the medieval carol in their structure.

Spring Carol

*Pleasure it is
To hear iwis, (certainly)
The Birdes sing.
The deer in the dale,
The sheep in the vale,
The corn springing.*

*God's purveyance (foresight)
For sustenance,
It is for man.
Then we always
To give him praise
And thank him than.*

*It certainly is a pleasure to hear
The birds sing,
The deer in the dale,
The sheep in the valley,
The grain springing forth.*

*God had the foresight to
Provide support and nourishment
For mankind.
We praise him
And thank him for that.*

REJOICE IN THE LAMB

The Poet: Christopher Smart (1722-1771) & The Musical Work

Set to selected texts from 18th century English poet Christopher Smart's long work *Jubilate Agno*, only published in 1939, Benjamin Britten wrote his 1943 Festival Cantata *Rejoice in the Lamb* in celebration of the fiftieth anniversary of the consecration of St. Matthew's Church, Northampton. Christopher Smart (1722-1771) was the son of a steward of large estates in Kent, England. When he went to Pembroke College, Cambridge, he became a profligate, sleeping in class, only awake when he was drinking in the tavern. In spite of his dissipations during his college years, he continued to write. He became a fellow of Pembroke College, lecturing on philosophy. At the age of 30 he left Cambridge and went to London to earn his living as a journalist.

Christopher Smart was committed to an asylum for three years. He had demonstrated signs of mental illness during his college years, and the illness became more pronounced as he grew older. He would ask people on the street to pray with him, and fall on his knees and say his prayers in the street. While in the asylum, he wrote, although he was given no pen or paper. Some say he wrote on the walls with a key. After his release from prison, he was funded by his friends, but would not stop drinking and could not get a job. He was thrown into debtor's prison, where he died at age 49.

Rejoice in the Lamb is a work that celebrates the nature of God in all things, from Old Testament characters to Smart's own cat Jeoffry, a brave mouse, flowers, and musical instruments. Smart even mentions his own troubles, noting that Jesus will save him from his hardships. Britten has set the work following the moods and topics of the different sections, from the beginning calm, yet emphatic praise to God, to the cat-like melody and phrasing in describing Jeoffry, the dark and stressful sounds of Smart telling of his own torments, finishing with serene acknowledgement of the artist's relationship to God.

Rejoice in the Lamb

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.

Let Nimrod, the mighty hunter, bind a leopard to the altar, and consecrate his spear to the Lord.
Let Ishmail dedicate a tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an ass, and bless the Lord his people, and his creatures for a reward eternal.
Let Daniel come forth with a lion, and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a chamois, and bless the name of Him that cloatheth the naked
Let Jakim with the satyr bless God in the dance,
Let David bless with the Bear —the beginning of victory to the Lord—to the Lord the perfection of excellence.
Hallelujah from the heart of God, and from the hand of the artist inimitable,
And from the echo of the heavenly harp in sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeoffry.
For he is the servant of the Living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him in the variety of his movements.
For there is nothing sweeter
Than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

For the Mouse is a creature of great personal valour.
For —this is a true case—Cat takes female mouse, male mouse will not depart,
but stands threat'ning and daring.
.....If you will let her go, I will engage you, as prodigious a creature as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

For the flowers are great blessings.
For the flowers have their angels even the words of God's creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly the poetry of Christ.

For I am under the same accusation with my Savior—
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman smites me with his staff.
For Silly fellow! Silly fellow! is against me, and belongeth neither to me nor to my family.
For I am in twelve HARSHIPS, but he that was born of a virgin shall deliver me out of all.

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.

For the instruments are by their rhimes,
For the shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the like.
For the clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound and the like.

For the TRUMPET of God is a blessed intelligence
And so are all the instruments in HEAVEN.
For GOD the Father Almighty plays upon the HARP of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah from the heart of God, and from the hand of the artist inimitable,
and from the echo of the heavenly harp in sweetness magnifical and mighty.
Hallelujah, hallelujah.

IN TIME OF SILVER RAIN & THE PASTURE

The Composer: Z. Randall Stroope (1953-)

American composer, conductor, and university professor Z. Randall Stroope was born in Albuquerque, New Mexico in a farm-style ranch home filled with music. His father sang tenor and his mother played piano by ear. Stroope began studying piano when he was eight, and became a church accompanist when he was twelve. He began composing when he was ten. Although his parents did not have an extensive educational background, reading and learning were important in his family. His father wrote poetry,

and Stroope learned early the importance and beauty of poetry and words. When he was in middle school, he went to a summer school program in Dallas, where he learned improvisation, group singing, and basic counterpoint. By the time he went to high school, he had experience in composing and performing music. The encouragement of his high school choir director led him to choose a career in music. Stroope received a Bachelor of Music Education degree in voice and piano, a Master of Music degree in vocal performance from the University of Colorado, Boulder, and a Doctor of Musical Arts degree in Choral Conducting from Arizona State University. He studied composition privately with Cecil Effinger and Normand Lockwood, both students of famous teacher Nadia Boulanger. He studied conducting privately with Margaret Hillis, noted conductor of the Chicago Symphony Chorus.

At present, Z. Randall Stroope is Professor of Music and Director of Choral/Vocal Studies at Oklahoma State University. He previously held similar positions at the University of Nebraska, Omaha, and Rowan University, Glassboro, New Jersey. He is welcomed as a guest conductor world wide, and has been a conductor of 24 international summer music festivals in England, Germany, Spain, and Italy. In 2017 and 2018 he was chosen to conduct summer sessions for the Italian National Choral Federation. He is well-known to American choral groups, having conducted 41 American all-state choirs. He is the recipient of many different awards, including the Douglas R. McEwen Award for National Choral Excellence (Arizona State University), the Doug and Nickie Burns Endowed Chair in Choral Music (Oklahoma State University), and appointment as an Oklahoma State University Regents Distinguished Professor of Research. He received an Australian-American Fulbright scholarship to study music in Australia.

Z. Randall Stroope has composed 165 works, both instrumental and choral. He is especially drawn to the poetry of Emily Dickinson, Sara Teasdale, Christina Rossetti, Robert Frost, James Agee, George Herbert, and Rainier Maria Rilke. He says,

“The relationship between text and music defies a finite explanation. Perhaps this is because the “human variable” is so great an influence. The way a particular human being relates or responds to a poem, for instance, is different in many ways from any other person’s perception. And, if that person sets the poem to music, then those unique skills, perceptions, and emotions take equally unique journeys on the printed page... I believe that the listener of music—certainly choral music—has a window into the composer’s soul. And somehow, in peering through that window, audiences better understand their own souls. A composer’s success is really not based on *how he or she relates to the listener*, but how *the listener relates to and better understands himself* after listening to the composer’s music...”

IN TIME OF SILVER RAIN

The Poet: Langston Hughes (1902-1967)

American poet, novelist, playwright, columnist, and critic Langston Hughes was born in Joplin, Missouri in 1902 to Caroline Mercer Langston, a school teacher, and James Nathaniel Hughes, who would later become a lawyer and a land owner in Mexico. The couple divorced when Langston was a young boy, and James Hughes left the United States to escape the racism. Young Langston was sent to live with his maternal grandmother,

Mary Patterson Langston, in Lawrence, Kansas. Mary Patterson Langston was one of the first women to attend Ohio’s Oberlin College. She married twice. Her first husband was a member of John Brown’s group and was killed at Harper’s Ferry. Her second husband, Charles Langston, also was an abolitionist, as well as an educator and a civil rights activist.

Young Langston was lonely in Kansas without his mother, but his grandmother would tell him stories about African-American history, life, and culture, emphasizing the strength, resilience, and courage of African-Americans as they faced so many of life’s hardships. The boy discovered reading and found solace in literature and books. His grandmother died when he was 13, and he went to live with his mother and her second husband in Lincoln, Illinois. He began to write poetry while in Lincoln, being elected class poet in his grammar school. By the time he was ready for high school, the family had moved to Cleveland, Ohio. Langston Hughes was actively engaged in writing. He wrote poetry, as well as writing articles for the school newspaper, editing the school yearbook, and writing short stories and plays. He wrote his first jazz poem, *When Sue Wears Red*, when he was in high school. Jazz poetry is an African-American literary form that grew out of jazz music. Poets such as Langston Hughes used the syncopated rhythms and repetitive phrase structure of jazz in their poetry. Sometimes the poem would be read to the music of a jazz combo playing in the background. The format came to prominence during the Harlem Renaissance of the 1920s. Langston Hughes was a lover of jazz all his life, and wrote many jazz poems.

Langston Hughes graduated from high school in 1920. In 1919, he lived with his father in Mexico, but returned to Cleveland to finish school. After graduation, he went back to Mexico to live with his father, hoping to convince his father to help him go to Columbia University. Hughes’ father wanted him to go abroad and study engineering, but Langston Hughes wanted to go to Columbia. His father agreed to support him financially if he would study engineering at Columbia. Hughes spent 1921 at Columbia, enrolled in an engineering program. He discovered the African-American community in Harlem and spent time there, to the neglect of his engineering studies. He also continued to write poetry. His well-known poem, *The Negro Speaks of Rivers*, was published that year in the NAACP journal, *The Crisis*. During his lifetime, he would have many poems published in *The Crisis*.

Langston Hughes withdrew from Columbia in 1922 because of racial prejudice. He stayed in New York for a short time, working at such jobs as assistant cook, bus boy, working in a laundry. He decided to travel for six months, and in 1923, served as a member of the crew of the S.S. *Malone*, visiting West Africa and Europe. He lived in Paris briefly, continuing to write poetry. He returned to the United States in 1924, going to live with his mother in Washington, D.C. He was becoming known as a poet, one of the new African-American writers associated with the Harlem Renaissance. In 1925, he found employment as a personal assistant to historian Carter G. Woodson at the Association for the Study of African American Life. The job was too time-consuming, leaving him little time to write. He quit, taking a job as a bus boy at the Wardman Park Hotel. Here he met poet Vachel Lindsay, and shared some of his work. Lindsay was impressed and publicized Hughes’ work to his many friends and contacts. Hughes had been publishing his poems in various magazines, and in 1926, he published his first collection of poems, *The Weary Blues*.

In 1927, Hughes enrolled in Lincoln University, located near the town of Oxford,

Pennsylvania. He received his Bachelor's degree in 1929 and moved back to Harlem. He also had a home in Westfield, New Jersey. In 1930, he published his first novel, *Not Without Laughter*. It won the Harmon Gold Medal for literature. He continued his creative activities throughout the 1930s, as one of the founders of the theatrical company, New York Suitcase Theater. In 1934 he published his first collection of short stories, *The Ways of White Folks*, completing that book in Carmel, California.

In 1935, Langston Hughes received a Guggenheim fellowship. Still in California, he created a theater company in Los Angeles. He became involved in the film world by co-writing the screenplay for the 1939 movie, *Way Down South*. In 1944, he founded The Skyloft Players, a Chicago theater company that supported presentation of works by African-American playwrights. He also began writing columns for the *Chicago Defender*, a major African-American newspaper. Although he rarely taught, in 1947, he gave one class at Atlanta University, and in 1949, he lectured at the University of Chicago Laboratory Schools. He continued to write until his death in 1967.

Langston Hughes was a multi-talented writer. He was a major contributor to American literature and thought. He wrote poetry, plays, novels, essays, operas, short stories, newspaper columns, and children's books. He wrote a two-volume autobiography, *The Big Sea and I Wonder as I Wander*. He received numerous honors, awards, and honorary degrees. He was the first African-American writer to earn his living from writing.

IN TIME OF SILVER RAIN: The Musical Work

In Time of Silver Rain is the first composition in Z. Randall Stroope's *Where the Earth Meets the Sky* (translated from the Mohawk word *Karoniakatatie*), "a set of three works, the ethnicity of which exemplifies the rich cultural heritage that so permeates America." We sing the first two of those compositions today. Stroope comments, "The set highlights the contribution of American poets from distinctly different cultures, woven together by an American composer. The contribution of each diverse culture creates a wonderful unity and the set enhances the artists' mutual feelings of respect for the splendor of nature and earth's gifts – hence the title, *Where the Earth Meets the Sky*. *In Time of Silver Rain* vibrantly sets to music poetry of Langston Hughes, which embodies the African American experience."

In Time of Silver Rain

In time of silver rain
The earth puts forth new life again,
Green grasses grow
And flowers lift their heads,
And over all the plain
The wonder spreads of life.

In time of silver rain
The butterflies lift silken wings
To catch a rainbow cry,
And trees put forth new leaves to sing of life.

In time of silver rain,
When spring and life are new.

THE PASTURE: The Poet: Robert Frost (1874-1963)

Beloved American poet and educator Robert Frost was born in San Francisco in 1874, in an apartment on Washington Street. His father was a teacher and journalist, who worked as an editor for the *San Francisco Evening Bulletin*, later to merge with the *San Francisco Examiner*. His mother was a teacher, an immigrant from Scotland. Young Robert spent his first ten years in San Francisco until his father's 1884 death from tuberculosis. In 1885, Robert, his mother, and his sister moved to Lawrence, Massachusetts, to live in the home of his father's parents. Robert's grandfather was an overseer in a textile mill. The Frost family had its roots in 17th century Massachusetts.

Robert Frost attended Lawrence High School. He loved reading and writing poetry, and decided he wanted to become a poet. He was appointed class poet and had his first poem published in the high school magazine. He met his future wife, Elinor White, in high school. They were co-valedictorians for their 1892 graduating class.

After graduation, Frost attended Dartmouth College in Hanover, New Hampshire, just long enough to be accepted into a fraternity. He then returned home, writing poetry, while at the same time working at a variety of jobs, including bobbin boy at a cotton mill, cobbler, teacher, newspaper delivery person, and editor of the *Lawrence Sentinel*. In 1894, Frost sold his first poem, *My Butterfly: An Elegy*, for \$15 to the *New York Independent*. It was published in the November 8 issue. Frost was so excited by this success that he had two copies privately printed of six of his poems, titling the volume *Twilight*—one for him and one for Elinor. He proposed to Elinor, but she was attending St. Lawrence University, and wanted to finish college first. They married in 1895.

Frost continued writing, but sold very few poems. Between 1897 and 1899, he attended Harvard, withdrawing because of illness. His grandfather purchased a farm in Derry, New Hampshire for Robert and Elinor, and they worked diligently for nine years on the farm without much success. Frost arose early every day to write poetry before attending to the farm's daily activities. Many of his famous poems come from this time period. The Frosts had a family of children to feed, as well.

Robert Frost decided he was not made to be a farmer, and turned to teaching. Between 1906 and 1910, he was an English teacher at New Hampshire's Pinkerton Academy. In 1911, he became an English teacher at the New Hampshire State Normal School in Plymouth. In 1912, discouraged by continually receiving rejection slips for his poetry, he and his family set sail for England. He and the family lived in Beaconsfield, a small town outside of London, and he finally was able to devote his time to writing. He didn't make much money, but he was able to meet a number of important contemporary writers, including T.E. Hulme and Ezra Pound. In 1913, Frost published *A Boy's Will*, his first book of poetry, and in 1914, he published *North of Boston*, his second. *North of Boston* included his famous poem, *The Pasture*, which we sing today.

Because of the outbreak of World War I, Robert Frost and his family returned home in 1915, moving to a farm in Franconia, New Hampshire. Instead of being rejected by publishers, he now was courted and celebrated. He began his lifelong career of writing poetry,

teaching, and giving occasional poetry readings. He taught English at Amherst College in Massachusetts from 1917 to 1920, 1923 to 1925, 1926-1938. Between 1921 and 1927, he was a teaching fellow at the University of Michigan, Ann Arbor. During that time, he was given a life time appointment as a University of Michigan Fellow in Letters. For 42 years, between 1921 and 1962, he taught English in summer and fall at the Bread Loaf School of English, Middlebury College, in Ripton, Vermont. He had a great influence on the development of the Middlebury creative writing program. In 1934, he began spending the winter months in Florida, becoming more involved in the Miami community and giving talks at the University of Miami. He became America's unofficial poet laureate.

Robert Frost published at least 26 collections of poetry. He received Pulitzer Prizes for four of them: *New Hampshire: A Poem With Notes and Grace Notes* (1924), *Collected Poems* (1931), *A Further Range* (1937), and *A Witness Tree* (1943). He wrote four plays. He received over 40 honorary degrees, including degrees from Princeton, Oxford, Cambridge, and two from Dartmouth! In 1960, he was awarded a U.S. Congressional Gold Medal in recognition of his contribution to American poetry and letters. In 1962, he received the Edward MacDowell Medal from the MacDowell Colony for his 'outstanding contribution to the arts'. He was nominated for the Nobel Prize in Literature 31 times. Many Americans can remember him reading a poem at the 1961 inauguration of President John F. Kennedy. He had written a poem for the occasion, but the sun was so bright that he couldn't read it. Instead, he recited his poem, *The Gift Outright*. He died in 1963.

THE PASTURE: The Musical Work

Stroope comments about *The Pasture*, the second composition in *Where the Earth Meets the Sky*, "The pastoral and European influences in Robert Frost's writings lend themselves to the American setting of 'The Pasture'." "

I'm going out to clean the pasture spring;
I shan't be long.
I'll only stop to rake the leaves away;
I shan't be long.
(And watch the water clear, I may):
I sha'n't be gone long.
You come too.

I'm going out to fetch the little calf:
I shan't be long.
The calf that's by the mother,
I shan't be long.
It is so young, it is so young it totters
when she licks it with her tongue.
I shan't be gone long.
You come too.

THE SEAL LULLABY: The Composer: Eric Whitacre (1970-)

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

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

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

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

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

Eric Whitacre is a full-time composer, conductor, and lecturer/work-shop leader. His musical/opera *Paradise Lost: Shadows and Wings*, won the ASCAP Harold Arlen award, as well as the Richard Rodgers Award for most promising musical theater composer. He has received commissions from the Kings Singers, BBC Proms, Chanticleer, Tallis Scholars, and London Symphony Orchestra, among others. In 2001, he received the American Choral Directors Association Raymond C. Brock Commission, a prestigious award. In 2011, he collaborated with film composer Hans Zimmer in composing the *Mermaid Theme* for the film, *Pirates of the Caribbean: On Stranger Tides*. In September, 2011, he conducted the winning entries in the Abbey Road 80th Anniversary Anthem Competition. His recording, with the Eric Whitacre Singers, *Eric Whitacre: Light and Gold*, received the 2012 Grammy Award for Best Choral Performance. That year, he was named Alumnus of the Year by the University of Nevada, Las Vegas. In January 2013, he was a speaker at the World Economic Forum in Davos, Switzerland, leading a discussion on the role of arts in society and the impact of technology on the arts. In May 2013, he and the Eric Whitacre Singers performed at a ceremony honoring Anglican Archbishop Desmond Tutu. In November 2013, he spoke at the Ciudad de las Ideas "Brilliant Minds" conference, a gathering celebrating innovative ideas in science, business and culture. Whitacre conducted the Eric Whitacre Singers at the 2014 iTunes Festival. In June 2014,

he conducted a Kennedy Center Flag Day massed chorus of 400 singers in a celebration of the 200th anniversary of *The Star-Spangled Banner*.

Eric Whitacre has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. He has appeared as a conductor, both here and abroad, conducting his music in Japan, Australia, China, Singapore, South America, and Europe. He also lectures and gives seminars, especially to high school and college/university music students.

In 2010, he founded the Eric Whitacre Singers, a professional choir. In 2016, he was appointed the Swan Family Artist-in-Residence with the Los Angeles Master Chorale, after completing a five year (2011-2015) Composer-in-Residence appointment at Sidney Sussex College, Cambridge University.

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

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

Whitacre then wondered if he could create a virtual choir—a choir of recorded individuals all following his direction, all linked together and making music. He recorded a video of himself silently conducting another one of his compositions, *Lux Arumque*, and asked singers to record themselves following his directions. He received 185 responses from 12 countries, which were fashioned into *Virtual Choir 1*. *Virtual Choir 2*'s recording of *Sleep* featured 2052 contributions from singers in 58 countries. *Virtual Choir 3*, released April 2, 2012, features 3746 singers from 73 different countries singing *Water Night*. *Virtual Choir 4*, released in 2013, used the song *Fly to Paradise*, a selection from his musical, *Paradise Lost*. The choir had 5905 singers from 101 countries, singing in a sophisticated, animated video.

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

THE SEAL LULLABY: The Poet: Rudyard Kipling (1865-1936)

English author, poet, and writer of children's stories, Joseph Rudyard Kipling was born in Bombay, India, to John Lockwood Kipling and Alice Macdonald Kipling. John Kipling was an English art teacher, illustrator, and museum curator. His wife, Alice, was well-connected. Two of her sisters married famous painters—Sir Edward Burne-Jones and Sir Edward Poynter. Future Prime Minister Stanley Baldwin was a nephew. John and Alice Kipling married in 1865 and moved to Bombay, India, where John had been appointed the first Principal of the Jeejeebhoy Art School. Rudyard was born in December of that year. He lived in Bombay for the first six years of his life, learning Hindustani as a second language and incorporating the sights, sounds, and feelings of India into his being. Three years later, he was joined by a little sister, Alice.

In 1871, the six-year-old Rudyard and his three-year-old sister were sent to England to board with a foster family while going to school, a common practice for 19th century English families living in India. They sent their children to England so that the Indian environment would not compromise the children's health. Rudyard's experience was Dickensian. Mr. and Mrs. Holloway were totally unsuitable as foster parents. While they indulged little Alice, hoping some day she might marry their son, Rudyard was bullied, beaten, and subjected to evangelical harassment, experiences that left him psychologically traumatized. In 1878, his family rescued him from the Holloways and sent him to the United Services College at Westward Ho!, a Devon school founded to prepare boys for joining the armed forces. Critic Edmund Wilson describes Kipling's thinly-veiled depiction of that school in the Kipling story, *Stalky & Co*, as "a hair-raising picture of the sadism of the English public school." Kipling again was bullied, but came through the experience and formed strong friendships, as well as developing a love of literature. While he was at the school, he wrote poetry and edited the school magazine.

Kipling did not have the grades for and his family did not have the money to send him to Oxford, so he returned to India when he was almost 17. His family had moved to Lahore (now in Pakistan), where his father was Principal of the Mayo College of Art and Curator of the Lahore Museum. His father found him a job as a journalist for the *Lahore Civil and Military Gazette*. Kipling loved his job and worked six days a week, churning out articles. He was driven to write, and in 1886 published his first collection of poems, *Departmental Ditties*. His family spent some summers in the cool hills around Shimla, and he used these experiences and characters in his first prose collections, *Plain Tales From The Hills* (1888). Many of these stories originally appeared in the *Gazette*. In 1887, he was transferred to Allahabad, to work for the Gazette's larger sister newspaper, *The Pioneer*.

Kipling wrote and published as fast as he could create. In 1888, he published six collections of short stories, including his children's tale, *Wee Willie Winkie*. He continued to write articles and essays for *The Pioneer*. In 1889, he was discharged from the paper after an apparent dispute. He decided to return to England. He did it in a six-months, round-about way, traveling to San Francisco via Rangoon, Singapore, Hong Kong, and Japan. He then traveled around the United States and Canada, including visiting Yellowstone National Park. He arrived in Liverpool, England, in October 1889. In

1890, he published his first novel, *The Light That Failed*. During this period, he met Wolcott Balestier, an American writer and publishing agent, and the two collaborated on an unsuccessful novel, *The Naulahka*. Kipling met and fell in love with Balestier's sister, Caroline, and the two were married in London in 1892.

The Kiplings decided to go first to the United States for their honeymoon, and then go to Japan. When they reached Japan, they found that their bank had failed, and they had little or no money. They returned to the United States to rent a house near Caroline's family in Brattleboro, Vermont. Their first child, Josephine, was born in that rental house at the end of December 1892. Kipling wrote *The Jungle Books* (1894, 1985) while he was in Vermont.

In 1896, the family returned to England, after a quarrel with Caroline's brother. Kipling wrote his novel, *Captains Courageous*. In 1899, he wrote *Stalky & Company*, his novel about his school experiences. In 1899, the family visited New York, and daughter Josephine contracted pneumonia and died. Kipling dealt with his grief through writing, creating one of his finest short stories, *They*, and finishing *Kim*, a novel he had begun in 1892. In 1902, he published his *Just So Stories for Little Children*. His next two collections for children—*Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910)—would be his last major works for children.

In 1907, Kipling was awarded the Nobel Prize for Literature, the first British author to receive that honor. During World War I, he wrote pamphlets and other literature supporting the United Kingdom's war effort and condemning the Germans for their actions. He encouraged his 18-year-old son, John, to join the military. The boy was eager to go, but was rejected because of poor eyesight. Kipling was able to get him a position in the Irish Guards, but the boy was killed at the Battle of Loos in 1915. Kipling was both heartbroken and bitter, perhaps because he helped his son to join. He became a member of the Imperial War Graves Commission, which cared for British war graves and cemeteries along the Western Front. In the 1920s, he began writing travel columns for the British press. He also became more involved in political activities. His often right-wing views were out of touch with those of most of his countrymen. He died in 1936, and is buried in the Poet's Corner of Westminster Abbey, next to Charles Dickens and Thomas Hardy.

THE SEAL LULLABY: The Musical Work

The Seal Lullaby is the introductory verse to Kipling's *The White Seal*, one of the tales in *The Jungle Book*. Eric Whitacre says, "...I received a call from a major film studio...and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited... [and] said yes. The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's *The White Seal*... *The White Seal* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup."

Whitacre continues, "I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I

could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn't hear anything from them for weeks and weeks, and I began to despair." It turns out the film studio was going to do another production instead. Whitacre finishes, "So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep... And a few years later the Towne Singers graciously commissioned this arrangement of it..."

Oh! Hush thee, my baby,
the night is behind us.
And black are the waters that
Sparkled so green.
The moon, o'er the combers,
looks downward to find us,
At rest in the hollows
that rustle between.

Where billow meets billow,
then soft be thy pillow.
Oh weary wee flipperling
curl at thy ease!
The storm shall not wake thee,
nor shark overtake thee,
Asleep in the arms
of the slow swinging seas!

TUNDRA & ACROSS THE VAST, ETERNAL SKY:

The Composer: Ola Gjeilo (1978-)

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

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

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

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

Ola Gjeilo has composed over 30 published choral works, both a cappella and accompanied, that have been performed world-wide. He also has composed music for solo piano, instrumental ensembles, and orchestras. He composes jazz, as well as classical music. He has received a number of commissions, from various artists and groups, including American soprano Barbara Bonney, the Phoenix Chorale, Philip Brunelle, the Edvard Grieg Society, St. Olaf College, Ensemble Mendelssohn, the Choral Arts Ensemble, and Voces Nordicae. His choral music has been performed by the Kansas City Chorale, Conspirare, the World Youth Choir, VocalEssence, Mogens Dahl Chamber Choir, Brigham Young University Singers, Norwegian Soloists' Choir, the Swedish Broadcasting Corporation's Radiokören, and Voces8. His choral music has been recorded by such groups as the Choir of Trinity College, Cambridge, the Choir of royal Holloway, the Flemish Radio Choir, and Voces8.

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

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

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

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

TUNDRA & ACROSS THE VAST, ETERNAL SKY: The Lyricist: Charles Anthony Silvestri (ca. 1965-)

Poet, lyricist, painter, neo-medieval illuminator, calligrapher, speaker, and teacher Charles Anthony Silvestri is a native of Las Vegas, Nevada. He received his B.A. degree in 1987 from Loyola Marymount University, Los Angeles, with a major in history and minor in art history. In 1992, he received a Master's degree in history and in 1995, a Ph.D in Roman and medieval history, with a minor in church history, both from the University of Southern California. He is best known for his choral collaborations with Eric Whitacre, creating the texts for *Sleep, Lux Aurumque, Her Sacred Spirit Soars*, and *Leonardo Dreams of his Flying Machine*. He and Eric Whitacre often give joint master classes to choruses concerning the creative collaboration between a poet and a composer, the impetus for, history and meaning of these works, the relationship between text and music, and the creative process and the lyricist's art. He accepts commissions for both choral texts and art works. He has been commissioned to write texts for compositions by Ola Gjeilo, Dale Jergenson, Dan Forrest, Costas Dafnis, and Udo Marx. He also has written texts on

commissions from such groups as The King's Singers, the San Francisco Gay Men's chorus, the Houston Opera, Westminster Choir College, and Westminster Abbey. A widower, he and his children live in Lawrence, Kansas. He has taught students from kindergarten through college and at present is a Lecturer in History at Washburn University, Kansas.

TUNDRA: The Musical Work

Tundra is a work for treble voices. Ola Gjeilo comments, "The lyrics for *Tundra* were written by Charles Anthony Silvestri, specifically for this work. I asked Tony to write a text based on the title, and some photos of a part of my native Norway that is very dear to me; the Hardangervidda mountain plateau. It's pretty close to where my father grew up, a ski resort town called Geilo, in the mountains between Oslo and Bergen.

This area is quite barren, and intensely beautiful. It is easy to feel that you are treading on sacred land, which Tony so wonderfully expresses in his text:"

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.

ACROSS THE VAST, ETERNAL SKY: The Musical Work

Charles Silvestri comments, "When Ola first approached me about a text for this piece we discussed several premises, including beginning with the last line of a previous collaboration, *Tundra*. The line, "Across the vast, eternal sky," was the starting point of a discussion which eventually came around to the idea of a phoenix, a twist on the theme of rebirth (and the subject of other collaborations with Ola). The legend of the firebird offered creative opportunities to explore the themes of spiritual growth and renewal.

It is interesting how a piece of music takes shape, especially one which is the product of dynamic collaboration. Ola shared with me some early musical material with which he was already experimenting, and I began to write a lyric to match what he had given me... "

This composition is the story of the phoenix, rising from ashes. It begins with the last phrase of *Tundra*. Sopranos, altos, and tenors sing "Sunlight shines on my face", while the basses repeat "Across the vast, eternal sky". All then come together to sing:

This is my grace, to be
Restored,
born again,
In flame.

The sopranos sing the full description of the firebird:

When I was young I flew in the velvet night;
Shining by day, a firebird bathed in light!
Grey now my feathers, which once were red and gold;
My destiny to soar up to the Sunlight

The altos, tenors and basses sing pieces of the stanza, all joining in on a repeat of:

Sunlight shines on my face;
This is my grace, to be
Restored,
born again,
In flame.

The last stanza returns to the linking phrase, "Across the vast, eternal sky":

Do not despair that I am gone away;
I will appear again
When the sunset paints
Flames across the vast eternal sky.

THE CLOUD & MY SONG: The Composer: Eriks Esenvalds (1977-)

Born in Priekule, Latvia, while the country was still under Soviet control, Eriks Esenvalds began his musical education at an early age. His father was an ambulance driver, and his mother was the music teacher in the local primary school. She taught him musical basics, as well as children's songs. Priekule also had a Children's Music School in which Esenvalds studied from age seven to fourteen. He learned piano (solo and duo), music theory, voice, and music history.

Esenvalds also took chorus, and it was in this class that he was inspired to write down his first 'composition'—eight bars of music. He showed his work to the chorus teacher, who played it on the piano and who encouraged him to try composing something simple, e.g., a song. In an interview with Andrea Angelini, Esenvalds notes that he did just that. When he was about ten, he wrote several songs, inspired by the music of American popular singer Whitney Houston. Her recordings were available in the Soviet Union, but her sheet music was not. So, he learned those songs by ear and played them on the piano.

When Esenvalds was 14, the Soviet Union collapsed, and Latvia became a free, independent country. Another musical avenue opened, because churches now were allowed to operate. Esenvalds became a Christian, joining the Baptist Church in Priekule. The church hymnal had good lyrics, and he could set them to the melodies he was composing. His first composition was performed by the church choir.

At age 15, Esenvalds changed direction. He decided to study mathematics and physics, and dropped out of the Music School. When he was 17, he enrolled as a psychology student at the University of Latvia in Riga. After a while, he decided that psychology was not for him, and withdrew. By that time, all the other academic institutions had closed their enrollments. In 1995, he enrolled in the one open institution—the Latvian Baptist Theological Seminary. After two years, he realized that music was the major driving force in his life and withdrew from the Seminary.

In 1997, Esenvalds enrolled in the Latvian Academy of Music as a composition student. He studied at the Academy for seven years, taking a variety of courses. During that time, he was able to take composer master-classes abroad with a number of composers, including Michael Finnissy, Jonathan Harvey, Phillipe Manourty, Klaus Huber, and others. Between 1998 and 2002, he taught at Riga's High School No 31. He also served as Music Minister at Riga's Vilande Baptist Church. He received his Bachelor's degree in 2002 and his Master's degree in 2004, studying composition with Selga Mence.

A tenor, Esenvalds was a member of the Latvian State Choir from 2002-2011. From 2011-2013, he served as Fellow Commoner in Creative Arts in Trinity College, Cambridge University. At present, he is a professor of composition at the Latvian Academy of Music. He also is in demand worldwide as a composer, creating works for orchestra, chamber groups, and choruses. He has composed two operas: *Joseph Is A Fruitful Bough* and *The Immured*, as well as the film score for the 2016 Latvian film *Mellow Mud*, a story about a Latvian girl's coming of age.

Esenvalds' music has been performed all over the world by such groups as the Boston Symphony Orchestra, the King's Singers, Trinity College Choir, Cambridge University, Polyphony, The Crossing, the Latvian Radio Choir, and the Latvian State Choir, and many more. His music has been performed by Bay Area groups, including the Golden Gate Men's Chorus, Valley Concert Chorale, as well as choral groups from California State University, East Bay, San Jose State University, and Hayward's Mt. Eden High School.

Esenvalds has served as an adjudicator at various choral and composer competitions. His music also is popular at international music festivals, and has been performed in festivals in Austria, Germany, France, the Netherlands, Canada, the UK, the United States, and Latvia. Esenvalds composed the anthem for the 2014 World Choir Games in Riga. Livermore's Valley Concert Chorale sponsored an Eriks Esenvalds Choral Festival in May, 2017. Esenvalds was artist-in-residence, and several Bay Area choruses participated in concerts of Esenvald's music given in Hayward and in Mission Dolores Basilica. Esenvalds spoke at those concerts. San Francisco Lyric Chorus Music Director Robert Gurney was the organist for performances of Esenvalds' *Trinity Te Deum*.

Much in demand, Esenvalds has received commission requests from such groups as the Yale Glee Club, Saint Louis Chamber Singers, California's Cabrillo Chorus and Monterey Chamber Orchestra, Germany's Rundfunk Chor Berlin, the National Youth Choirs of Great Britain, the New Zealand Youth Choir, the South Dakota Chorale, and many more. His music has been recorded by such labels as hyperion Records, Decca Classics, Deutsche Grammophon, and Delphian Records. He has won numerous awards and

honors, including the Latvian Grand Music Award (2005, 2007, 2015), the International Rostrum of Composers first prize, for *The Legend of the Walled-in-Woman* (2006), and the Philadelphia Inquirer's Year's New-Composer Discovery (2010).

Most of all, Esenvalds is concerned with the feelings, emotions, and passion expressed in music. To him, the human voice creates some of the most beautiful sounds. He has a special affinity for the poetry of Sara Teasdale and would love to compose music for a film about her life.

THE CLOUD: The Poet: Sara Teasdale (1884-1933)

American lyric poet Sara Teasdale was born in St. Louis, Missouri, to an established, religious family of means. Her father owned a successful wholesale business selling dried fruit, nuts, and beans. Her parents were in their 40s when she was born, and her sister, her nearest sibling, was 17 years older. She was what is known as a 'delicate' child, and suffered from poor health all her life. Her parents were concerned and were quite protective. She wasn't allowed to go to school or play with other children her age and had a nurse-companion to help her if needed. She was home-schooled by her sister until she was nine. She was an incredibly gifted, creative, imaginative child, especially because she spent so much time on her own. She loved to read, learn, and memorize stories and poems. Contrary to many who seek companionship, she did not mind having time to herself.

When she turned nine, Teasdale was sent to Mrs. Ellen Dean Lockwood's school for boys and girls on the next block. She enjoyed her time at that school, and flourished. In 1898, when she reached eighth grade, she was sent to Mary Academy, one of the best girls' schools in St. Louis. Her crowded but trip to the school tired her, so in 1899, her parents transferred her to Hosmer Hall, an exclusive private girls' school with a far less stressful bus ride. The school prided itself on preparing young women for entry into some of the leading women's colleges of the day. Many talented future women artists, writers, photographers, etc., attended the school.

Sara Teasdale made many friends at Hosmer, friends she would keep all her life. A group of the girls formed an artistic/literary society called The Potters. They created a hand-crafted monthly publication called *The Potter's Wheel*, for which they submitted poetry, stories, art work, etc. Sara Teasdale's poems first appeared in this publication.

In 1903, Teasdale graduated from Hosmer Hall. In 1905, she and her mother went on a three-month tour of the Holy Land, Egypt, and parts of Europe. In 1907, Teasdale's first published poem appeared in *Reedy's Mirror*, a St. Louis newspaper. Her first book of poetry, *Sonnets to Duse, and Other Poems*, appeared the same year. She continued writing at a steady pace. Her second book, *Helen of Troy and Other Poems*, was published in 1911. Her fame grew, and Teasdale began to meet prominent figures in the East Coast artistic/library world.

Dynamic, passionate, young Sara Teasdale had a number of suitors, including poet Vachel Lindsay (1897-1931) and businessman Ernst Filsinger (1880-1937). Lindsay was madly in love with Teasdale and desperately wanted her to marry him, but he did not have the

funds to support her. Although she cared for him, she chose Filsinger, and they were married in 1914. In 1915, the Filsingers moved to New York City, where Sara would live for the rest of her life. That same year, her next book of poems, *Rivers to the Sea*, was published.

Teasdale continued to write, and her collection, *Love Songs*, was published in 1917. In 1918, she won the Columbia University Poetry Society prize (the first Pulitzer Prize for Poetry), as well as the Poetry Society of America prize for *Love Songs*. In 1919, she published *Flame and Shadow*, and in 1926, published another collection, *Dark of the Moon*.

Filsinger and Teasdale loved each other, but his business career blossomed and he often was away on business trips abroad for several months at a time. Teasdale was very lonely, and often did not feel well. The couple gradually grew apart. Teasdale divorced Filsinger in 1929. They remained friends, but their marriage was unworkable. In 1930, Teasdale published a book of poetry for children, *Stars To-night*. The poem, *The Cloud*, is in that collection, as well as the very popular *Stars*, also set by Esenvalds.

After her divorce and because of her health, Teasdale became more reclusive, staying in her hotel apartment and writing. In 1932, she felt well enough to go abroad by herself, but developed double pneumonia and had to come home. She could not seem to get well. Her illness left her weak, tired, and dispirited. Since she felt she had no chance of recovery, she took her own life in January 1933. Her final book of poetry, *Strange Victory*, was published posthumously in 1933.

The Cloud

I am a cloud in the heaven's height,
The stars are lit for my delight,
Tireless and changeful, swift and free,
I cast my shadow on hill and sea —
But why do the pines on the mountain's crest
Call to me always, "Rest, rest"?

I throw my mantle over the moon
And I blind the sun on his throne at noon,
Nothing can tame me, nothing can bind,
I am a child of the heartless wind —
But oh the pines on the mountain's crest
Whispering always, "Rest, rest."

MY SONG: The Poet: Rabindranath Tagore (1861-1941)

Born in Calcutta, India, to a Brahmin family with a wide range of cultural interests, poet, writer, composer, artist, and humanist Rabindranath Tagore demonstrated his many gifts at an early age. His family was supportive of arts and culture, and had many literary, dramatic, and musical events in their home. Tagore was educated at home, and began writing poetry when he was eight. He rejected formal schooling, learning from observation and activities. When he was 16, he published a set of his poems, using a pseudonym. The poems were so well-crafted that experts thought they had found some lost classical works. At this time, Tagore also began writing short stories and plays, publishing them under his real name.

Tagore's father wanted him to become a lawyer, and in 1878, he sent the boy to a public school in Brighton, England. The 17-year-old enrolled in the law program at University College, London, but dropped out to study Shakespeare on his own. While in London, he became acquainted with English, Irish, and Scottish folk music, musical traditions that he later would combine with his own Bengali music.

He returned to India in 1880 and resumed writing and publishing poems, stories, and novels. In 1890, he began managing some of his family's properties, still setting aside time to write. In 1901, he moved to the town of Santiniketan, where he founded an ashram (religious retreat/school). Here he continued writing, as well as experimenting with his own ideas concerning education. In 1922, the school was expanded into the internationally attended Visva-Bharati University.

In addition to writing, Tagore composed music, creating over 2,000 songs. Two of those songs became national anthems. *Amar Shona Bangla* is the national anthem of Bangladesh. *Jana Gana Mana* is the national anthem of India. In 1912, Tagore published his most famous work, *Gitanjali*, a collection of poems based on traditional Hindu themes. In 1913, he won the Nobel Prize for Literature, the first non-European to do so. The book and the award brought him and his writings international attention. He spent many years traveling all over the world, visiting more than 30 countries on five continents, giving lectures and readings of his poetry, as well as performances of his music. He was able to meet many of the leaders of his time, from heads of state to writers, artists, musicians, scientists, and others interested in the arts, literature, culture, politics, science, and the health and welfare of the earth and environment. He wanted to bring all of these experts and creators together to share and pool their knowledge for the benefit of humanity. He was interested in all coming together to form one world.

Rabindranath Tagore is best known as a poet, publishing over 50 volumes of poetry. He wrote a number of plays, as well as dramas with music and dramas with dance. He published several volumes of short stories, essays on a wide variety of topics, novels, travel diaries, and two autobiographies. Later in life, he turned to the visual arts, creating 2,500 paintings and drawings, as pursuing an interest in science. There are five museums dedicated to his work, three in India and two in Bangladesh. He died in 1941.

THE MUSICAL WORK: My Song

Eriks Esenvalds composed *My Song* for the 2014 World Choir Games held in Riga, Latvia.

My Song

This song of mine will wind its music around you like the fond arms of love.

This song of mine will carry your sight into the heart of things like a faithful star in the dark night over your road!

My song will be like a pair of wide wings to your dreams, like the fond arms of love it will wind its music around you.

My song will take you to the verge of unknown.

When you are in a crowd it will surround you with its strength.

When you are alone it will stay by your side like a faithful star in the dark night over your road!

My song will be like a pair of wide wings to your dreams, like the fond arms of love it will wind its music around you. Oh!

My song will be like a pair of wide wings to your dreams, like the fond arms of love it will wind its music all around you; my song of love!

And when my voice is silent, my song will live in you.

A JUBILANT SONG: The Composer: Norman Dello Joio (1913-2008)

Born in New York City in 1913, American composer and educator Norman Dello Joio was a descendant of three generations of Italian church musicians. His father, an organist, pianist, and vocal coach to Metropolitan Opera stars, emigrated to the United States from Italy and married an American woman. Soon after he arrived, he was hired as the organist for the Church of Our Lady of Mt. Carmel in Manhattan. At home, Norman was surrounded by music and musicians. He became familiar with Italian opera (especially Verdi) through listening to his father coaching different opera singers.

Norman Dello Joio began studying piano with his father when he was four, later adding organ and theory. He learned much of the standard musical literature through playing four-hand piano with his father, and listening to his father's performances. In church, he became familiar with Gregorian chant and sacred music, experiences that would influence his future compositions. He could sight read almost anything. By the time he was 12, he was good enough at playing the organ to assist his father at church. In his teens, he began to study organ with his godfather, composer and St. Patrick's Cathedral organist Pietro Yon (composer of that Christmas favorite, *Gesú Bambino*). He continued those lessons between 1930 and 1932.

In 1926, Dello Joio was able to attend high school at New York's All Hallows Academy, graduating in 1930. Between 1932 and 1934, he attended the College of the City of New York. From 1933 to 1938, he was a full-time student at New York's Institute of Musical Art, where he studied piano and organ with Gaston Déthier. He loved the popular music of the teens and '20s, especially jazz, and had been performing in various jazz groups since he was 16. While a student at the Institute, he organized a jazz band, serving as the group's pianist. The band gave performances all over the East coast.

In 1937, Dello Joio began serious composition activities, creating several chamber music works for various musical forces. In 1937, his *Piano Trio* won the Elizabeth Sprague Coolidge Award. Between 1939 and 1941, he attended graduate school at Juilliard on a three-year fellowship. He studied composition with Bernard Wagenaar. At the same time, he was employed as a church organist at several local churches, including New York's St. Anne's Church. His experiences as a church organist made him realize that he did not want a career as a church musician. He needed to become a composer.

Compositional activities led to employment. In 1940, Dello Joio finished the score for a ballet, *The Duke of Sacramento*, which was produced in 1943 by Eugene Loring's Dance Players. Between 1941 and 1943, Dello Joio served as Music Director of the dance company.

In Summer 1941, Dello Joio enrolled in the first Berkshire Music Center program at Tanglewood, Massachusetts, studying composition with Paul Hindemith. Hindemith's advice had a major influence on his musical and compositional career. Hindemith said to him, "Your music is lyrical by nature, don't ever forget that". He didn't, and that statement guided his future compositional style and choices. Dello Joio continued studying with

Hindemith at Yale until 1943. In February 1943, he completed his *Piano Sonata, No. 1*, his first work to be published. That same year, his *Magnificat* won the Town Hall Composition Award and was nominated for the New York Critics Circle Award.

Dello Joio received Guggenheim Fellowships in 1944 and 1945. In 1945, he began his teaching career at Sarah Lawrence College, serving as Professor of Composition until 1950. In 1945, he also received a grant from the American Academy of Arts and Letters. His compositions began to bring him wider public attention. Several major orchestras performed his compositions, including the Pittsburgh Symphony Orchestra and the New York Philharmonic. In 1948, he received the New York Critics Circle Award for his orchestral work, *Variations, Chaconne and Finale*. Clarinetist and bandleader Artie Shaw commissioned his 1949 *Concertante for Clarinet and Orchestra*. Dello Joio received a Whitney Foundation grant to write an opera, and presented his first opera, *The Triumph of St. Joan*, in 1950 at Sarah Lawrence. He withdrew that version of the opera, but re-used some of the material in other orchestral works. He also rewrote the opera two more times. In 1956, it was presented nationwide on NBC Opera Theatre as *The Trial at Rouen*, and in 1959, the New York City Opera presented it as *The Triumph of St. Joan*. Dello Joio received a New York Music Critic's Circle Award for the 1959 version.

Between 1956 and 1972, Dello Joio was a Professor of Composition at Mannes College of Music in New York. In 1957, he received the Pulitzer Prize in Music for his *Meditations on Ecclesiastes*, a work for string orchestra. In 1958, CBS Television featured him in a one-hour special, *Profile of a Composer*. Between 1959 and 1973, Dello Joio was associated with a Ford Foundation-supported project he created, the Contemporary Music Project for Creativity in Music Education, in which young composers were sent to various high schools throughout the country to compose music for the school ensembles. At least 90 young composers took part in this project.

In 1961, the San Francisco Opera gave the world premiere of Dello Joio's third opera, *Blood Moon*, the story of Adah Menken, a Civil War-era actress. That same year, he was elected to the National Institute of Arts and Letters. In 1964, the U.S. State Department sent him on a cultural tour to Bulgaria, Rumania, and the Soviet Union. In 1965, he received an Emmy Award for his score for the NBC television special, *The Louvre*. In 1972, Dello Joio moved to Boston to become Professor of Music at Boston University. From 1972 until 1978, he served as the Dean of Boston University's School of Fine and Applied Arts. He held honorary doctorates from Lawrence College, Wisconsin (1959), Colby College, Maine (1963), and the University of Cincinnati (1969). He retired from Boston in 1978 and returned to New York City, where he continued to accept commissions and compose.

Norman Dello Joio composed in a wide variety of genres, including ballets, operas, a number of television scores, works for orchestra and for band, choral music, masses, chamber music, works for solo instruments, and works for solo voice. He was able to infuse his music with many elements, including popular music and jazz, sacred music, such as Gregorian chant, and Italian opera. His compositions are well-crafted and expressive of many different moods and feelings. Norman Dello Joio died in 2008.

A JUBILANT SONG: The Poet: Walt Whitman (1819-1892)

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

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

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

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

A JUBILANT SONG: The Musical Work

A Jubilant Song (Dello Joio's Text Adapted from Walt Whitman's A Song Of Joys)

Walt Whitman's *A Song of Joys* is a poem about the joys of life, of being alive, and of appreciation for all the many things that are in the world around us. Norman Dello Joio selects and adapts various passages of Whitman's poem to express the joys he notices. His composition is divided into three sections. The first is fast and exuberant, exhibiting the 'uncaged spirit'. The second section is more thoughtful, reflective, as he talks about lofty ideals and universal love. The third section returns to the energy of the first section, as the singers' joy in life cannot be caged. They must shout and exult about life.

O! Listen to a jubilant song! O! Listen to a jubilant song!

The joy of our spirit-it is uncaged, the joy of our spirit is uncaged,
it darts like lightning!
My soul it darts like lightning!

Listen to a jubilant song, Listen to a jubilant song,
For we sing to the joys of youth, and the joy of a glad light-beaming day.
For we sing to the joy of life, and youth, and the joy of a glad light-beaming day. O!

O! Our spirit sings O! Our spirit sings a jubilant song that is to life full of music, a
life full of concord, of music, a life full of harmony.

We sing prophetic joys, we sing prophetic joys of lofty ideals, lofty ideals.
We sing a universal love awaking in the hearts of men.
We sing prophetic joys we sing of lofty ideals—
we sing of love,—of love—awaking in hearts of men,—of men—a universal love.

O! to have life, a poem of new joys, a poem of new joys,
to shout! shout! shout! shout! shout! shout! shout!
to dance, exult, to shout, and leap, to dance and exult, shout and leap.
O! to realize space and flying clouds, O! to realize space, the sun and moon,
O! to be rulers of life, O! to be rulers of destiny, of life, of destiny, and of life.

O! O! la la la la la...
Listen, listen, O! Listen to a song, a jubilant song.
Listen to our song, the joy of our spirit, the joy of our spirit it is uncaged.
Listen, listen to a song. We dance, exult, we shout and leap.
O! O! O! Listen to our song. O!

Program notes by Helene Whitson

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THE PERFORMERS

Robert Gurney, Music Director

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

A resident of San Francisco since 1978, he has been an active church musician, organ recitalist, vocal coach, and has served as Interim Assistant Organist at Grace Cathedral, and Assistant Conductor-Accompanist for the San Francisco Choral Society, the Sonoma City Opera and the Contra Costa Chorale. For seventeen years he was Museum Organist at the California Palace of the Legion of Honor, where he performed over 300 recitals on the museum's E.M. Skinner organ.

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

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus' *Discovery Series* has introduced an eight-part *Ave Maria* by Tomás Luis de Victoria, the West Coast premiere of *Four Motets To The Blessed Virgin Mary*, by Robert Witt, music of Amy Beach, including her monumental *Grand Mass in E Flat* and the *Panama Hymn*, written for San Francisco's 1915 Panama-Pacific Exposition, John Blow's 1684 St. Cecilia's Day Ode, *Begin the Song*, Georg Frideric Handel's *Te Deum in A Major*, Michael Haydn's *Requiem*, Canadian composer Srul Irving Glick's *The Hour Has Come*, Thomas Tallis' *Missa Puer Natus Est Nobis*, late 18th/early 19th century Afro-Brazilian composer José Maurício Nunes Garcia's *Requiem*, Antonín Dvořák's *Six Moravian Choruses* (arranged by Janáček), the 1945 *Mass* by Belgian composer Joseph Jongen, premieres of works by San Francisco composer Kirke Mechem, including selections from his operas *John Brown* and *The Rivals*, and the San Francisco Lyric Chorus' 10th Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman. He conducted the San Francisco Lyric Chorus in its special Summer 2015 20th anniversary concert, celebrating classical choral music at San Francisco's 1915 Panama Pacific International Exposition, and featuring Camille Saint-Saëns' oratorio, *The Promised Land*, which had not been performed in the United States since its American premiere and sole performance at the PPIE.

Jerome Lenk, Piano and Organ

Jerome Lenk currently serves as Director of Music and Liturgy, as well as Principal Organist for Mission Dolores Basilica in San Francisco. His duties include administration of a music program of two choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year, as well as coordinating the Basilica organ recitals and guest concert series. Mr. Lenk conducts the Basilica Choir in their ever-popular annual Candlelight Christmas Concerts. Mr. Lenk has also served on the San Francisco Archdiocesan Music Commission. 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, Golden Gate Men's Chorus, San Francisco Concert Chorale, San Francisco Lyric Chorus, 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 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 University, 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 conductor. His credits include Opera on Tap, the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose State University Opera Workshop, and The University of Iowa.

Mr. Lenk has performed solo recitals at the Oakland Cathedral as well as San Francisco's Grace Cathedral, and has been a recitalist at the California Palace of the Legion of Honor. In 2017 he was the featured organist for the Lou Harrison centennial concerts with the Other Minds Festival of New Music, performing two of Harrison's solo organ works.

Mr. Lenk is a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released through 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 can be heard on recording with the Basilica Choir, the San Francisco Concert Chorale, the San Francisco Lyric Chorus, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores.

Mr. Lenk's professional memberships include the American Guild of Organists, the National Association of Pastoral Musicians, and Phi Mu Alpha Sinfonia Music Fraternity.

Mr. Lenk has accompanied the San Francisco Lyric Chorus in performances of George Shearing's *Music to Hear*, Ralph Vaughan Williams' *Serenade to Music*, Maurice Duruflé's *Requiem*, Felix Mendelssohn's double chorus *Te Deum*, Heinrich Schütz's *Hodie Christus*

Natus Est (SWV 315) and *Jauchzet dem Herren*, Giovanni Gabrieli's *Hodie Christus Natus Est* and *In Ecclesiis*, Daniel Pinkham's *Christmas Cantata*, Stephen Hatfield's *Take A Step*, Gabriel Fauré's *Madrigal*, Donald Patriquin's arrangements of *Ah! Si Mon Moine Voulait Danser* and *J'Entends le Moulin*, Robert Adams' *Christmas Fantasy*, Ola Gjeilo's *The Ground*, Camille Saint-Saëns' *Christmas Oratorio*, Franz Schubert's *Mass No. 2 in G*, Antonín Dvořák's *Tě Deum* and *Six Moravian Choruses*, arranged by Leos Janáček, Alice Parker's *Harmonious Herbst*, John Stafford Smith's *Adams and Liberty*, Stephen Paulus' *Afternoon on a Hill*, Daniel Gawthrop's *Night, Sleep, Death and the Stars*, Eric Whitacre's *The Seal Lullaby*, *Animal Crackers*, and *little tree*, Marc-Antoine Charpentier's *Messe de Minuit pour Noël*, Norman Dello Joio's *The Holy Infant's Lullaby*, Conrad Susa's *Three Mystical Carols*, Aaron Copland's *The Boatmen's Dance* and *The Golden Willow Tree*, Kirke Mechem's *Blow Ye The Trumpet*, David Conte's *The Waking*, Irving Fine's *The Lobster Quadrille* and *Father William* (from *Alice in Wonderland*), Hector Berlioz' *Shepherd's Farewell* from *L'Enfance du Christ*, Marjorie Hess's *The Oxen*, William Bolcom's *Carol*, Frank Ahrold's *The Bells*, John Rutter's *What Sweeter Music*, Steven Heitzeg's *little tree*, Johannes Brahms' *Ein Deutsches Requiem*, Gabriel Fauré's *Cantique de Jean Racine* and *Requiem*, Ralph Vaughan Williams' *Five Mystical Songs*, Benjamin Britten's *Festival Tě Deum*, and Zoltán Kodály's *Missa Brevis*. Mr. Lenk was our concert organist for our very special Summer 2015 concerts of classical choral music performed at San Francisco's 1915 Panama Pacific International Exposition, which included Amy Beach's *Panama Hymn*, Georg Frideric Handel's *And The Glory of the Lord* and the *Hallelujah Chorus* from *The Messiah*, Joseph Haydn's *Awake the Harp* and *The Heaven's Are Telling* from *The Creation*, Felix Mendelssohn's *He, Watching Over Israel* from *Elijah*, Richard Wagner's *Pilgrim's Chorus* from *Tannhäuser*, the 100-year Panama Pacific International Exposition anniversary performance of Camille Saint-Saëns' rarely-performed oratorio, *The Promised Land*.

Cassandra Forth, Soprano

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including in Marc Antoine Charpentier's *In nativitatem Domini canticum*, H314 and *Messe de Minuit pour Noël*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Ralph Vaughan Williams' *Serenade to Music*, Franz Schubert's *Mass in G*, Felix Mendelssohn's *Tě Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315), Camille Saint-Saëns' *Christmas Oratorio*, the *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*, J. David Moore's *How Can I Keep From Singing?*, *Eyze Sheleg* from Eric Whitacre's *Five Hebrew Love Songs*, Bob Chilcott's *God So Loved The World*, Alice Parker's *Harmonious Herbst* and *Hark, I Hear The Harps Eternal*, Benjamin Britten's *Festival Tě Deum*, and the *Tě Deum* from Giuseppe Verdi's *Four Sacred Pieces*.

Raime Heyneker, Soprano

Raime Heyneker joined the San Francisco Lyric Chorus in January 2015. A lifelong music lover, she started singing in church choir in preschool. She participated in choir throughout school, sang with the Southwestern University Chorus, and played classical guitar. Also an avid musical theater lover, she has performed in several productions; including *Hair!* at City Lights Theater. She currently loves singing with the SFLC and taking her 14 month old son to music class.

Justina Lai, Soprano

Justina Lai joined the San Francisco Lyric Chorus in 2014. Justina has been singing in choirs since elementary school including singing in Vestal Voices during high school and Stanford Symphonic Chorus during business school.

Alessandra Kameron, Soprano

While active as a soloist in recital, opera, with choruses and orchestras, Ms. Kameron's credits included performances as Cho-Cho San in *Madama Butterfly*, tours with Robert Page's Concert Choir, and recordings of two world premieres, one of which was with the Philadelphia Orchestra. Having set aside her singing career in order to focus upon raising her son and daughter and to pursue a Master's degree in Counseling Psychology, Ms. Kameron is now a therapist at a Bay Area outpatient treatment center. She has been the soprano soloist at Trinity+St. Peter's Episcopal Church in San Francisco since 1976. She has been the San Francisco Lyric Chorus' soprano soloist in performances of Ralph Vaughan Williams' *Dona Nobis Pacem*, André Campra's *Requiem*, Maurice Duruflé's *Requiem*, and Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore*, K339.

Liz Podolinsky, Soprano

Liz Podolinsky has sung with the San Francisco Lyric Chorus for nine years, and joined the chorus soon after she moved to San Francisco. She has also sung with the Gregorian Singers, an early and new music ensemble directed by Monte Mason in St. Paul, Minnesota; and the University Singers, a women's chorus directed by Michel Marc Gervais at UC-Santa Barbara. Her international choral career includes singing during Easter services at Le Couvent des Tourelles in Languedoc, France, which she describes in her recently published memoir!

Laura Bofill, Alto

Laura Bofill has been involved in the performing arts from a young age. She studied the alto saxophone throughout school and sang with several school choirs in performances at places such as the Portland Grotto, Grace Cathedral, and a Portland Trailblazers game. In her hometown of Tillamook, Oregon, she has appeared in a number of community productions including *Little Shop of Horrors* and *Anything Goes*. After moving to San Francisco three years ago, she was thrilled to get back into performing by joining the San Francisco Lyric Chorus for their winter concert, *What Cheer!*

Alana D’Attilio, Alto

Music has been all around me from the beginning. My mother sang opera, and as the first child, I was her captive and captivated audience. At six years old I demanded violin lessons, and played throughout my childhood. It was in seventh grade that I began to sing. On a whim I auditioned for the school chorus, motivated by the chance for a break from a heavy academic schedule.

Classical music and singing bring me great joy, and this year I am pleased to be singing with the San Francisco Lyric Chorus, in addition to the Concert and Chancel Choirs of the First Presbyterian Church of Berkeley, conducted by Li-Wen Monk. Earlier this year I sang the Brahms *Requiem* with Derek Tam and his Festival Chorus.

Directly following these performances, I will be flying to Paris to sing the Duruflé *Requiem*, as part of a festival chorus organized and conducted by Mitchell Covington.

Jesse Buddington, Tenor

Tenor/Countertenor Jesse Buddington’s lifelong love of singing began at age 6, when he joined the Ragazzi Boys’ Chorus. After attending the San Francisco School of the Arts as a vocalist, he completed a Vocal Performance degree at UC Santa Cruz with an emphasis in Renaissance/Baroque vocal technique. While studying for his degree, Jesse participated in UCSC’s renowned opera department in a variety of roles, working alongside many of the musicians that would later create Loudr, a music licensing startup that was acquired by Spotify in 2018. Although helping composers get paid takes up the bulk of his time these days, Jesse is happiest on stage - whether as the director of Ragazzi’s Young Men’s Ensemble or performing with its elite alumni ensemble, Ragazzi Continuo. He is also currently the tenor soloist at Trinity+St. Peter’s Episcopal Church in San Francisco. In his questionably-existent free time, Jesse likes to practice Tuvan throatsinging and play video games - his Pokemon of choice is Snorlax.

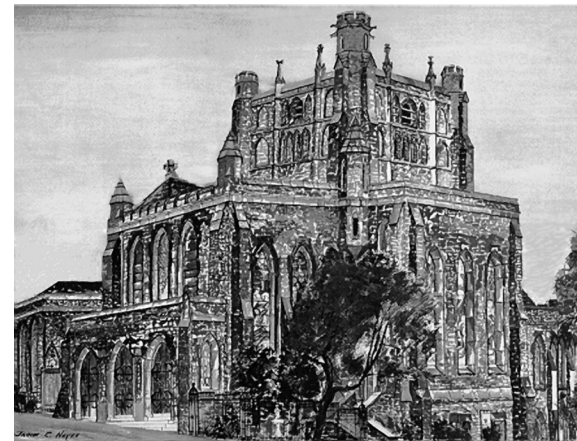
Lee B. Morrow, Bass

Born in Cleveland, Ohio, Lee Morrow received his Bachelor of Music degree from the Oberlin College Conservatory of Music, studying with Richard Miller. He also did graduate work in voice at the University of Michigan, studying with John McCollum. He has sung with a number of choruses, including the San Francisco Symphony Chorus, the San Francisco Community Chorus, the Presidio Army Base Protestant Choir, the Grace Presbyterian Church Choir, Walnut Creek, the Macedonia Missionary Baptist Church Choir, the New Antioch Baptist Church Choir, and the San Francisco Lyric Chorus. He has studied voice locally with David Tigner, Jay Moorhead, Randy Brown, and Jimmy Kanziell. He was a bass soloist in the San Francisco Lyric Chorus performances of Benjamin Britten’s *Rejoice in the Lamb*, the spiritual, *Nobody Knows The Trouble I’ve Seen*, and the West Coast premiere of Robert Witt’s *Four Motets to the Blessed Virgin Mary*.

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

The members of the San Francisco Lyric Chorus are thrilled to perform once again in the Sanctuary of Trinity+St. Peter’s Episcopal Church, the site of our 1995 debut concert. Trinity+St. Peter’s Episcopal Church, founded in 1849, was the first Episcopal congregation west of the Rocky Mountains. Some of the parish pioneers were among the most prominent San Franciscans of their day: McAllister, Turk, Eddy, Austin, Taylor, and many others.

The parish’s significant role in the history of San Francisco continues today. Notable among Trinity’s many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.



The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of rough-hewn Colusa sandstone and features a massive castle-like central tower.

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

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

Three special circumstances, playing in concert, set apart the E.M. Skinner Organ Opus 477 from all other organs built in America from 1910 until the early 1930s: the influence

of organist Benjamin S. Moore, the acoustics of the church building, and the timing of the contract. The resulting performance is a true Ernest M. Skinner masterpiece - an organ of brightness, warmth and versatility typical of the more recent “classic” Aeolian-Skinner organs, and one whose flexibility and tonal variety support the performance of the entire wealth of organ literature.

Moore was organist and Director of Music at Trinity Episcopal Church from 1921 until his death on February 12, 1951. Trained in England, he was a great organist. He was also a fine pianist, chamber music player and accompanist whose all-around musicianship Skinner greatly admired. Opus 477 - the organ Moore wanted - is Skinner’s diligent and faithful response to the demands of his revered friend. Skinner continually refined the organ, incorporating his latest discoveries in pipe construction and voicing, and in mechanical equipment. The acoustical ambiance of the building is live and supportive. The organ speaks from specially built organ chambers behind zinc pipes, which are mounted in beautifully crafted walnut cases high above opposite sides of the chancel. The Great and Pedal divisions are on the north side, along with Choir and Solo; the Swell is on the south. The organ is voiced throughout to suit this distinctive installation.

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

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

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

Sohmer Piano

The restored historic 1896 Sohmer nine foot concert grand piano and has been used occasionally in Lyric Chorus performances. This fine instrument, built during an era

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

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

ACKNOWLEDGEMENTS

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

Music Director Robert Gurney, who continues to lead and inspire.

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

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

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

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

Music Director

Robert Gurney

Chorus Section Representatives

Cassandra Forth, Sopranos

Julia Bergman, Altos

Jim Losee, Tenors

Jim Bishop, Basses

Concert Day Manager

Meri Bozzini

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Website Maintenance

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DONATING TO SAN FRANCISCO LYRIC CHORUS

San Francisco Lyric Chorus

thanks you for your support!

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

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

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

Donation envelopes are available at the box office.

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

Treasurer, San Francisco Lyric Chorus,

1650 Spruce St.

Berkeley, CA 94709.

You can also donate online to our Generosity campaign at

www.sflc.org/generosity.htm

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

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

Adopt-A-Singer Programs

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

CONTRIBUTIONS

(May 2017 - April 2018)

Fortissimo + (\$1000+)

Anonymous (Vanguard Charitable)
Robert Gurney
Valerie Howard
Helene & Bill Whitson

Fortissimo (\$500-\$999)

Anonymous
Ken Lindahl & Lynn Fraley
Jim & Carolyn Losee
Malcolm Cravens Foundation

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Ackerman's Servicing Volvos, Inc
Albert & Julie Alden
Debra Golata
Mary Lou Myers

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Kristine L. Chase
William C. Diebel
Nanette Duffy
Twyla Ehmcke
Cassandra & David Forth

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Billy & Jill Karp
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Brenda Lee
Abigail Millikan-States
Ruth K. Nash
Liz Podolinsky
Mary Sandkohl

Mezzo-Forte (\$30-\$99)

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Alice D' Atillio
Richard Hawks
Sophie Henry
Elaine B. Larkin
Rhishikesh Limaye
Joanne I. Muench
National Instruments Matching
Grant (Rhishikesh Limaye)
ThermoFisher Scientific Matching
Grant (Brenda Lee)
Alicia & John Weeks
Susan B. Williams

Adopt-a-Singer Contributions (Spring 2018)

John M.Hunt adopts *Nanette Duffy*
Albert & Julie Alden adopt *the Soprano Section*
Justina Lai adopts *the Alto Section*
Jim Losee adopts *the Tenor section*
John M.Hunt adopts *the Bass section*

CHORUS THANK-YOU'S

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

Cassandra Forth

To Robert Gurney: *Thanks, Robert, for your patience, insistence on high standards, and for maintaining a sense of humor.*
To the SFLC Board of Directors: *Thanks for everything you do!*

Alana D'Attilio

To Cassandra Forth: *Thanks, Cassandra, for inviting me to sing again with the Chorus, and for graciously transporting me home after rehearsals.*

To Helene Whitson: *Thank you for your enthusiasm, appreciation, and indispensable help in securing concert day volunteers.*

To Robert Gurney: *Thank you, Robert, for broadening my music horizons, and for leading us with your good nature, good humor, and dedication to the music.*

To Alice D'Attilio: *Thank you for the music genes, and the early music education.*

Helene Whitson

Thank you, Lyric Choristers, for this wonderful Spring of beautiful words and music! We truly are making a joyful noise, and we get to perform once again in beautiful Trinity Church after nine long years. That fact makes this concert even more special. We certainly couldn't have done it without you and all of your hard work!

Thank you, Robert, for your wonderful leadership, patient guidance, sense of humor, and sensitive teaching and conducting skills. You inspire and challenge us to be the very best we can, so that our community of singers can share the beauty of choral music with all who hear us.

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

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

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

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

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

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

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We are proud to support the *San Francisco Lyric Chorus*, and their commitment to inclusion, creativity, and musical excellence.

Mention the SFLC the next time you bring your Subaru or Volvo to Ackerman's and we will **donate five percent of your invoice directly to the SFLC.**



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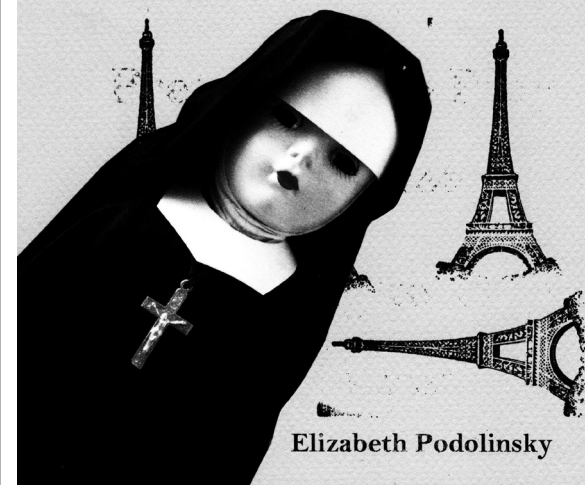


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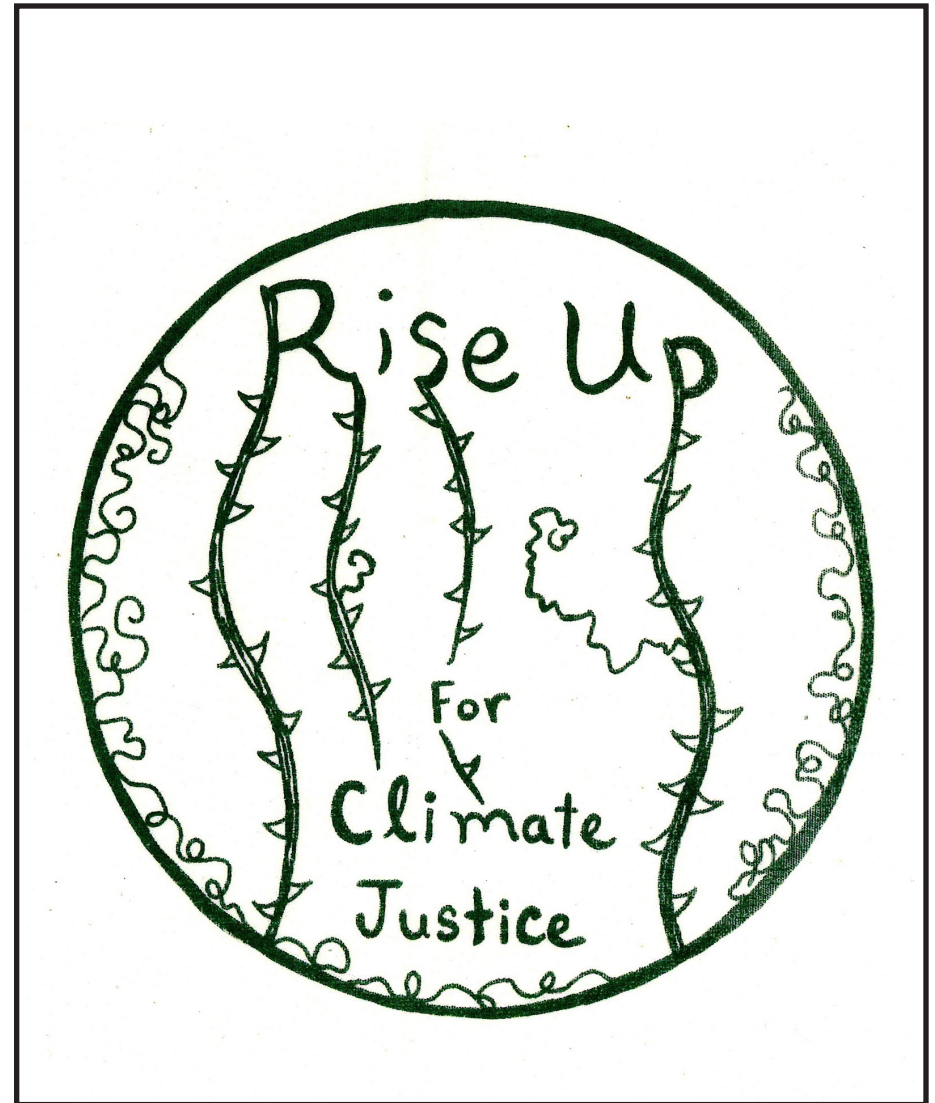
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SO I GAVE MY GARDEN PARTY

The shower was over that quiet pale day
 So I gave my garden party and every body came.
 Tall pear tree and peach were a quick show.
 Losing their leaves didn't keep them away,
 Nor a robin chasing a sparrow like
 Truculent children in outdoor play.
 A sense of deep green everywhere I turned,
 Though splashes of color hung silent, here and there.
 Borage herbs, dramatic in stature, like Shakespearean actors,
 Petalled in pinkish blues.
 Patches of poppies and nasturtiums, so orangey bright
 We didn't need the sun, they lit up the scene.
 Loved white yarrow, at the edge of the crowd
 All lacy, and quivering when wind rippled through
 Served sparkling rain water in fallen autumn leaves
 And we all raised a toast to a lovely wintry day.

Rosabelle Howard
 December, 1997



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Looking Forward to our Fall 2018 Season:

Happy Holidays!

Will Todd *Christus Est Stella*

Will Todd *None Other Lamb*

Will Todd *The Christ Child*

Philip Stopford *Lully, Lulla, Lullay*

Philip Stopford *Tomorrow Shall Be My Dancing Day*

Philip Stopford *Wexford Carol*

and more!

Rehearsals begin Monday, September 10, 2018

Performances:

Saturday, December 8, 2018, 7 pm

Sunday, December 9, 5 pm

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

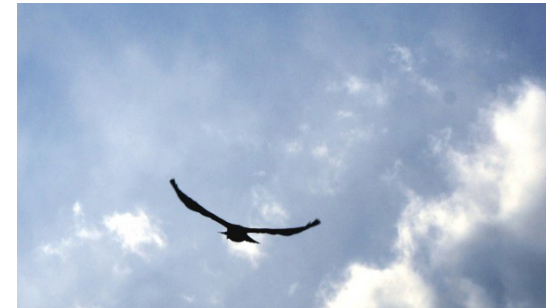
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SONG OF THE UNIVERSAL

John Corigliano ~ *Fern Hill*

Eric Whitacre ~ *Five Hebrew Love Songs* ~ *This Marriage*

Ola Gjeilo ~ *Luminous Night of the Soul* ~ *Song of the Universal*

With piano and strings

Performances:

Saturday, August 25, 2018, 7 pm ➔ Sunday, August 26, 2018, 5 pm

REHEARSALS & AUDITIONS BEGIN MONDAY, May 21, 2018

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

Trinity+St. Peter's Episcopal Church, St. Peter's Hall, 1620 Gough Street, SF
(between Bush Street and Austin Alley)

For audition and other information, call Music Director Robert Gurney
at 415-721-4077 or email rgurney@sflc.org Website: <http://www.sflc.org>



SAN FRANCISCO LYRIC CHORUS MEMBERS

Sopranos

Susan Alden
Cassandra Forth *
Kim Gerard
Raime Heynecker
Valerie Howard
Alessandra Kameron %
Justina Lai
Maren McMullan
Mary Lou Myers
Liz Podolinsky
Monica Ricci #
Lara Robeznieks
Waldy San Sebastian

Altos

Claire Alexander
Julia Bergman #
Laura Bofill
Alana D'Attilio
Nora Klebow
Barbara Landt
Dorothy Read
Karen Stella
Fran Weld
Helene Whitson #

Tenors

Jesse Buddington %
Nanette Duffy
Chris Evans %
Ron Lee
Jim Losee *

Basses

Jim Bishop *
Lee B. Morrow
Philip Prinz
Thomas Wade %
Bill Whitson #
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