

San Francisco Lyric Chorus
Robert Gurney, Music Director

A Holiday Festival
for Chorus
and Harp

with Dan Levitan, harp

Sunday, December 7, 2003, 5 PM
Trinity Episcopal Church
Bush & Gough Streets
San Francisco, California

SAN FRANCISCO
Lyric
Chorus

THE SAN FRANCISCO LYRIC CHORUS

Robert Gurney, Music Director

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Welcome to the Fall 2003 Concert of the San Francisco Lyric Chorus, as we begin an exciting new year.

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) and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, and To Music* (San Francisco premieres).

Our 2002-2003 concert year was a year of adventure in which we performed several wonderful, but little known works. In our Spring 2003 concert, *Messe des Morts: Requiems from France* we presented André Campra's *Requiem*, a rarely performed jewel from the French Baroque, and Maurice Duruflé's *Requiem*, a beloved masterpiece of French Impressionism. In Summer 2003, we were privileged to present a special performance of arias and choral selections from two of San Francisco composer Kirke Mechem's operas, *John Brown*, a dramatic story of the Civil War, and *The Newport Rivals*, a delightful comedy of love and disguise. The composer was present to introduce his works, some selections being heard for the first time.

Join us now as we begin our 2003-2004 concert year with a variety of music for the holiday season.

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

PROGRAM

Ceremony of Carols

Benjamin Britten

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That Yongë Child

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Spring Carol

Kathryn Singh, Soprano

Catherine Lewis, Alto

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INTERMISSION (15 minutes)

Nova, Nova

All This Time

The Oxen

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The Snow That Never Drifts

I Sing of a Maiden That is Makeless

The Three Drovers

A Consort of Choral Christmas Carols

Throw The Yule Log On, Uncle John

O Little Town of Hackensack

Good King Kong Looked Out

Medieval carol

William Walton

Marjorie Hess

Steven Heitzeg

William Hawley

Arnold Bax

William Garrett James

P. D. Q. Bach

Dan Levitan, Harp

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 NOTES

We present today music that deals with winter and the holiday season, music old, music new, music of obvious joy, music of wistful and pensive thought, music which delights in the beauty of this time of year, and music which is just downright fun.

San Francisco Lyric Chorus Discovery Series

Our Winter Concert 1996 inaugurated a new aspect of the San Francisco Lyric Chorus' desire to feature unusual and innovative programming. The Discovery Series identifies compositions or composers that are not well known, but which are exceptional and of special interest.

Benjamin Britten (1913-1976)

Considered by many as the most important English composer since Henry Purcell, 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. Britten's early years with Bridge helped him to develop excellent compositional technique, as well as introducing him to the music of other composers, from England as well as from abroad.

In 1930, Britten entered the Royal College of Music, studying piano with Harold Samuel and Arthur Benjamin in addition to 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 companion, 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. A *Ceremony of Carols* was composed in 1942 on the ship bringing him home from the United States. While the ship was stopped in Halifax, Nova Scotia, Britten bought a book of English poetry, and used several texts from that work in *A Ceremony of Carols*.

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

During and after the war he 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. In the 1940s and 1950s he 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),

Benjamin Britten's creative work continued in the 1960s and 1970s. The 1960s brought the composition of his choral parable *Curlew River*, his opera *A Midsummer Night's Dream*, and his monumental 1962 *War Requiem*, setting to music poems by the young World War I poet Wilfred Owen for 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.

Ceremony of Carols

Carols are songs and dances of religious joy. 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. The familiar ceremony begins with a procession, in which the choir sings such hymns as *Once In Royal David's City*, and ends with a recessional to a favorite hymn such as *Adeste Fideles*. In *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. The singers serenely chant "Christ is born today! Glory to God in the highest! Alleluia!" in the beginning and ending processions. In between we find a variety of carols of rejoicing, tender lullabies, praises of Mary, descriptions of the power of this little child, and praise to God. Britten originally composed this work for treble voices, and that version was published in 1942. The mixed chorus version, which we sing today, appeared later.

1. Procession

The procession takes place with the sopranos singing the Gregorian chant for Christmas Vespers: *Hodie Christus natus est* (*Today Christ is born*).

Hodie Christus natus est:
hodie Salvator apparuit:
Hodie in terra canunt angeli:
laetantur archangeli:
Hodie exultant justi dicentes:
gloria in excelsis Deo. Alleluia!

*Today Christ is born;
today the Saviour has appeared;
today the Angels sing,
the Archangels rejoice;
today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!*

Anonymous

2. Wolcum Yole!

The first carol celebrates the twelve days between the Western Christian Church's Christmas Day and the end of Christmas, 12th night or Epiphany. Christmas begins on December 25 with the birth of Jesus and ends on January 6 with the Feast of the Epiphany, the day that three Kings arrive in Bethlehem, find the Christ Child, give him special gifts and acknowledge him as "the newborn King, the Savior..." The carol also mentions other feast days that occur during this time, as well as an acknowledgement that the old year is passing and a new year is coming. This period of time celebrates the winter solstice, the shortest day of the year, which can be cold and dark in many parts of the world, and looks forward to spring and a time of rebirth.

Wolcum!
Wolcum be thou hevenc king,
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum Yole!

*Welcome, Yule (an older, pagan winter solstice festival; also, the feast of Jesus' nativity, held on December 25))
Welcome be Thou, heavenly King,
Welcome born on this morning,
Welcome for whom we shall sing,
Welcome, Yule!*

Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes everyone,
Wolcum, Thomas marter one,
Wolcum Yole!

*Welcome be ye, Stephen and John (St. Stephen, the first Christian martyr, whose feast day is December 26, and St. John the Evangelist, whose feast day is December 27)
Welcome, Innocents, ev'ry one, (Holy Innocents Day, December 28, commemorating King Herod's slaughter of male children)
Welcome, Thomas, Martyred one (Thomas Becket, Archbishop of Canterbury, murdered in Canterbury Cathedral, December 29, 1170)
Welcome, Yule!*

Wolcum be ye, good Newe Yere,
Wolcum, Twelfth the day both in fere,
Wolcum, Seintes lefe and dere,
Wolcum Yole!

*Welcome be ye, good New Year,
Welcome, Twelfth day, almost here (twelfth day after Christmas; Epiphany, the last day of Christmas in the Western Christian calendar,*

Wolcum be ye, Candelmesse,
Wolcum be ye, Quene of bliss,
Wolcum bothe to more and lesse.
Wolcume Yole!

Wolcum be ye that are here,
Wolcum alle and make good cheer.
Wolcum alle another yere.
Wolcum Yole!

Anonymous

3. There Is No Rose

This carol refers to the Virgin Mary and the Nativity. Mary often is depicted holding a rose or found with rose images on her clothing. The rose is the queen of flowers and one of Mary's symbols. She is Eve without sin, a rose created without thorns. 'Rose' also refers to her womb, which held the infant king. Devotion to Mary was particularly strong during the medieval period. The *Ave Maria* prayer states:

Hail, Mary, full of grace, the Lord is with you;
Blessed are you among women,
And blessed is the fruit of your womb, Jesus.

The use of the word 'rose' in this carol is a double entendre, as the word 'rose' can refer at the same time to Mary and to her womb.

There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia. (Praise ye the Lord.)

For in this rose contained was
Heaven and earth in litel space,
Res miranda (How marvelous.)

By that rose we may well see
There be one God in persons three,
Pares forma (Of equal form.)

The aungels sungen the shepherds to:
Gloria in excelsis Deo.
Gaudeamus (Let us rejoice.)

Leave we all this worldly mirth,
And follow we this joyful birth.
Transeamus (Let us go hence.)

Anonymous

'fere' can mean 'well-nigh')
Welcome, Saints, loved and dear,
Welcome, Yule!

Welcome be ye, Candlemas (February 2, feast of
the purification of the Virgin Mary, held at a time
when it was believed that women were impure for
six weeks after giving birth.)
Welcome be ye, Queen of Bliss,
Welcome, both to more and less,
Welcome, Yule!

Welcome be ye that are here,
Welcome all, and make good cheer,
Welcome all, another year,
Welcome, Yule!

*There is no rose of such power, holiness
As is the rose (Mary and her womb) that bore Jesus.
Praise ye the Lord.*

*Within this rose (Mary's womb) was contained
Heaven and earth (the child Jesus, the Son of God,
and all his promise) in a little space.
How marvelous!*

*Through this unique birth, we can see that the
divine nature is made of three beings: the Father,
the Son, and the Holy Spirit.
They are equal.*

*The angels sang to the shepherds, "Glory to God in
the highest." Let us rejoice.*

*Let us leave worldly amusements
And follow this joyful birth by turning to spiritual
things.
Let us go hence.*

4a. That Yongë Child

The nightingale's song is supposed to be the most beautiful of all bird songs, but this poem notes that Mary's lullaby to the Christ Child far surpasses any earthly music, either by musicians or by the sweetest of bird songs.

That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passed alle minstrelsy.
The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.
Anonymous

*That young child when it began to cry
With song she lulled him to sleep.
Her song had such a sweet melody that
It surpassed all the playing by minstrels.
The nightingale also sang.
Her song is hoarse and nothing.
Who listens to the nightingale's song (earthly music)
And not the mother's is taking the wrong path.*

4b. Balulalow

Baloo and *Balulalow* mean *lullaby* in old Scottish. Benjamin Britten uses only the last two verses of this 1567 Scottish translation of Martin Luther's Christmas Eve hymn for children, *Vom Himmel Hoch*, a lullaby to the Christ Child. James, John and Robert Wedderburn, three brothers, were Scottish poets and religious reformers, who lived from the latter part of the 15th century to the middle of the 16th. All three brothers attended St. Andrews University in Scotland. They were iconoclasts, and all three were accused of heresy at different times, fleeing to France and Germany. John Wedderburn went to Wittenberg, Germany, where he met the German reformers and became acquainted with Lutheran hymns, which he brought back to Scotland. He is considered one of the major authors of the 1567 *Compendious Book of Psalms and Spiritual Songs*, which contains (among other things) hymns translated from German, metrical versions of the Psalms, and a variety of ballads and satirical poems against the Catholic church and clergy. His brother, Robert, also was involved in the publication of this work.

O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.
But I sall praise thee evermoir
With sanges sweit unto they gloir:
The knees of my hert sall I bow,
And sing that richt Balulalow.
James, John and Robert Wedderburn

*O my dear heart, young Jesus sweet
Prepare thy cradle in my spirit,
And I shall rock thee in my heart
And never more from thee depart.
But I shall praise thee evermore
With sweet songs to thy glory:
The knees of my heart shall I bow
And sing that good lullaby.*

Martin Luther's original text:

*Ach, mein herzliebtes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhen in mein's Herzens Schrein,
Dass ich nimmer vergesse dein.
Davon ich allzeit froehlich sei,
Zu springen, singen immer frei
Das rechte Susannine schon,
Mit Herzen Lust den suessen Ton.*

Translation, Catherine Winkworth, 1855:

*Ah, dearest Jesus, holy child,
Make thee a bed, soft, undefiled,
Here in my poor heart's inmost shrine,
That I may evermore be thine.
My heart for very joy doth leap,
My lips no more can silence keep,
I too must sing, with joyful tongue,
That sweetest ancient cradle song.*

These texts would fit Benjamin Britten's music for *Balulalow*.

5. As Dew In Aprille

This poem is among the most familiar of the English medieval poems praising Mary. It celebrates her perfection, the Annunciation that she would bear the Son of God (which is celebrated on March 25), and the Incarnation, which is the union of divinity and humanity in Jesus. Many different composers have set this text, and in this concert we perform Benjamin Britten's version, as well as one by English composer Arnold Bax.

I sing of a maiden
That is makeles: (*unmatched, without sin*)
King of all kings
To her son she ches. (*chose*)
He came al so stille
There his moder was,
As dew in Aprille
That falleth on the grass.

He came al so stille,
To his moder's bour, (*bower*)
As dew in Aprille
That falleth on the flour. (*flower*)
He came al so stille
There his moder lay,
As dew in Aprille
That falleth on the spray.

Moder and mayden
Was never none but she:
Well may such a lady
Goddës moder be.

Anonymous

I sing of a maiden who is without peer, without sin. She chose the King of Kings to be her son. He came as silently to where his mother was as the April dew that falls on the grass. (In medieval times, the formation of dew was seen as a miraculous occurrence, rather than a natural result of water condensation resulting from cool air. Jesus' conception also was a miracle and a mystery.)

He came as silently to his mother's bower (bed-chamber, inner room, womb (?)) as the April dew which falls on the flower. He came as silently to where his mother lay as the April dew that falls on flowering branches.

Mary is both a maiden (without sin), yet also a mother. She is the only such person. Certainly such a lady can be the Mother of God.

6. This Little Babe

Britten next sets selections from two poems by the English Catholic poet and martyr, Robert Southwell (1561-1595). Southwell was born in Horsham, England and brought up as a Catholic at a time when English Catholics were oppressed. He was educated at Douai in France, and became a Jesuit priest in 1580. In 1586, he returned to southern England to minister to English Catholics. In 1592, he was arrested and sent to prison. He was betrayed, tortured, tried for treason, and after admitting he was a priest, hanged. He was beatified in 1929. He is known especially for his deeply religious and devotional poetry.

For *This Little Babe*, Britten chose the last four stanzas of Southwell's eight-stanza poem entitled *New Heaven, New War*. The first four stanzas speak of heaven coming to earth in human form in the person of the baby Jesus. Britten sets the section that tells what this tiny baby will do. The energy of the music underscores the battle that will take place between the forces of good and evil.

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight. (*pitched*)
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

Robert Southwell

7. Interlude (Harp Solo)

8. In Freezing Winter Night

Britten also chooses verses from Southwell's *New Prince, New Pomp*, a poem that again speaks of the baby who to mortal eyes is a poor child in a manger, but in reality is indeed a heavenly prince. Britten omits the italicized lines in his setting. The soft shirring of the harp and the ascending phrases remind one both of the cold, shivering night, and of the sounds of the animals who also are present in the manger.

Behold, a silly tender babe, in freezing winter night,
In homely manger trembling lies; alas, a piteous sight!
The inns are full; no man will yield, this little pilgrim bed.
But forced he is with silly beasts, in crib to shroud his head.
Despise him not for lying there, first, what he is enquire,
An orient pearl is often found in depth of dirty mire.
Weigh not his crib, his wooden dish, nor beasts that by him feed;
Weight not his mother's poor attire nor Joseph's simple weed.
This stable is a Prince's court, this crib his chair of State;
The beasts are parcel of his pomp, the wooden dish his plate.
The persons in that poor attire, his royal liveries wear;
The Prince himself is come from heav'n; this pomp is prized there.
With joy approach, O Christian wight, (*being/person*) do homage to thy King;
And highly praise his humble pomp, which he from Heav'n doth bring.

Robert Southwell

9. Spring Carol

Although we think of carols as songs for Christmastime, carols are joyful songs sung at all times of the year. Britten places this carol celebrating spring, sun, rebirth, and new crops, directly after the previous carol, 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.

William Cornysh (1465?-1523) was 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*, *Joly Robyn* and *Blow Thy Horne, Hunter*. Those songs and others show the influence of the medieval carol in their structure.

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

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

William Cornysh

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

10. Deo Gracias

This anonymous 15th century text refers to Adam's consumption of the apple, an act which kept mankind in bondage until the coming of Jesus. However, if Adam HADN'T eaten the apple, Mary never would have become the Queen of Heaven. This poem has been set to music by many different composers, including Benjamin Britten and his English contemporaries, Peter Warlock and Boris Ord.

Deo gracias! (*Thanks be to God!*)
Adam lay ibounden
Bounden in a bond;
Four thousand winter
Thought he not to long.
And all was for an appil,
An appil that he tok,
As clerkes finden
Written in their book.

*Thanks be to God!
Adam (and through him all mankind) lay
constrained,
Bound by a tie, a cord (by the sin which Adam had
committed in the Garden of Eden).
Humanity lived with this sin for four thousand
winters (until The Messiah was born.)
It all was because of an apple, the apple that Adam
took,
As clerics and scholars have discovered written in
their book (the Bible?)*

Ne had the appil take ben,
The appil take ben,
Ne hadde never our lady
A ben hevene quene.
Blessed be the time
That appil take was.
Therefore we moun singen
Deo gracias!

*If Adam hadn't eaten the apple (to set the stage for
the coming of The Messiah),
Mary never would have become Queen of Heaven
(Mother of Jesus, the Redeemer.)
Blessed was that time when Adam ate the apple
(because it led to the coming of The Messiah).
Thus we may sing, Thanks be to God!*

Anonymous

11. Recession

Hodie Christus natus est:
hodie Salvator apparuit:
Hodie in terra canunt angeli:
laetantur archangeli:
Hodie exultant justi dicentes:
gloria in excelsis Deo.
Alleluia!

*Today Christ is born;
today the Saviour has appeared;
today the Angels sing,
the Archangels rejoice;
today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia!*

Anonymous

Nova, nova

Caroles originally were secular round dances, i.e., dances performed in a circle, existing long before the word 'carol' was used to apply to religious songs that had verses and a refrain. They can be traced back to the seventh century. The traditional English carol, a set of verses with a refrain, came into being in the early 15th century. The French carol translated into English as *Ding*, *Dong Merrily on High*, began as a Renaissance dance, *Branle de l'official*, found in Thoinot Arbeau's

Orchésographie, a 1588 dance lesson manual. *Nova, nova* is an anonymous 15th century English carol set to a tune probably used for a much earlier dance form. It is a *macaronic* carol, i.e., set in two languages, here English and Latin. The refrain is in Latin and the verses in modern English, adapted from the original 15th century English. The refrain “Nova, nova ‘Ave’ fit ex ‘Eva’” means “News, news: ‘hail’ is made from ‘Eve;’ i.e., “The good news is that Eve’s original sin was forgiven by God when the Angel Gabriel announced to Mary that she would bear the Son of God. ‘Ave’ (‘hail’ in Latin) is ‘Eva’ (the Latin spelling of ‘Eve’) spelled backwards.

Refrain: *Nova, nova. Ave fit ex Eva.*

Gabriel of high degree,
he was sent from the Trinity,
to Nazareth in Galilee.
Nova, nova.

He met a maiden in that place;
there he knelt down before her face
and said, “Hail Mary, full of grace.”
Nova, nova.

When the maiden heard his song,
she was filled with confusion strong
and feared that she had done a wrong.
Nova, nova.

Said the angel, “Have no fear;
by conception without compare
the Savior Jesus shall you bear.”
Nova, nova.

“There are yet but six months gone
since Elizabeth conceived John*.
to be the herald of God’s Son.”
Nova, nova.

Said the maiden,
“Verily, I am your servant right truly,
the handmaid of the Lord now see.”
Nova, nova.

*Elizabeth was a relative of Mary, and her son, John, was John the Baptist, cousin of Jesus and a preacher who preached about the coming of the Messiah.

William Walton (1902-1983)

Born in 1902, William Walton is one of England’s noted composers who appeared during the era of musical giants Ralph Vaughan Williams and Benjamin Britten. The son of a choir conductor and a singer, he sang in his father’s church choir and at age 10 won a scholarship as a chorister in Oxford University’s Christ Church Cathedral. Enrolled as a cathedral choir student until 1918, he sang in the choir and studied violin and piano, as well as starting to compose music. *A Litany*, his choral work written in 1916 and revised in 1930, is a remarkably mature work for a 14-year-old youth. In 1918, Walton entered Oxford University but left in 1920 before receiving his degree. He spent a lot of time in the university library, studying music of such contemporaries as Debussy, Richard Strauss, Schönberg, Ravel, Prokofiev and Stravinsky, as well as learning about orchestration. While at Oxford, he met the literary Sitwell family (Osbert, Edith and Sacheverell), who invited him to live in their home free of charge. He did so for more than ten years, spending much of his time composing music. He also was able to attend the ballet and opera and go to jazz clubs. Support from the Sitwells allowed him to compose as well as to meet such musical and literary luminaries as Ernest Ansermet, Peter Warlock, Frederick Delius, Igor Stravinsky, George Gershwin, T.S. Eliot and Ezra Pound. He began his first major work, a piano quartet, as an Oxford student, completing it for performance in 1923. During the mid-1920s, Walton played piano with a jazz band for a year. *Façade*, an instrumental setting for a concurrent reading of Edith Sitwell’s poetry, was presented to the public in 1926, and became popular almost immediately. It established Walton’s reputation as a talented composer. His concert overture *Portsmouth Point* (1926), expressive *Viola Concerto* (1928-1929) and his dramatic cantata, *Belshazzar’s Feast* (1930-1931), enhanced his growing reputation.

In the early 1930s, Walton left the Sitwell circle to explore other opportunities. He had several other patrons, including Siegfried Sassoon, Mrs. Samuel Courtauld and Lady Alice Wimbourne. At this time in addition to composing in traditional forms of music, he began composing scores

for radio and for motion pictures, later composing for television. He would compose for “the media” throughout the rest of his career. His motion picture scores include *Escape Me Never*, *The Foreman Went to France*, *The First of the Few*, *As You Like It*, *Major Barbara*, *Henry V* (nominated for an Academy Award), *Richard III*, *The Battle of Britain*, and *Three Sisters*. Television scores include *March: A History of the English-speaking People* (ABC-TV), *Preludes*, *Call Signs and End Music* for Granada TV, and *Title Music for the BBC Shakespeare Series*. Between 1947-1954, he composed an opera, *Troilus and Cressida*. The opera was a success at its Covent Garden premiere, as well as in New York and San Francisco productions, although it was not a success at La Scala. It was revised several times, the last between 1972-1976. His second opera, *The Bear*, was completed between 1965-1967.

Walton excelled in many different genres. He was known for his stately ceremonial music, similar to that of Edward Elgar. He wrote one of his most popular works, the *Crown Imperial March*, for the coronation of George VI in 1937 and the *Orb and Sceptre March* for the coronation of Elizabeth II. He also wrote very expressive works for solo instruments, including the *Viola Concerto* (1928-1929), *Violin Concerto* (1936-1939), and *Cello Concerto* (1955-1956), chamber music, such as his *String Quartet in A Minor* and the *Sonata for Violin and Piano*, two symphonies and other orchestral music, music for band and brass ensembles, choral music and solo vocal music. He was knighted in 1951, and died in 1983.

All This Time

William Walton's 1970 setting of this 16th century carol text resembles an early English carol in tempo and structure. It also has a *macaronic* refrain (in English and Latin): “All this time this song is best: *Verbum caro factum est*,” i.e., “All this time this song is best: the word is made flesh.” The refrain is set in *hemiolas*, a syncopated rhythm typical of Renaissance dance and dance-based music.

Refrain: All this time this song is best:

‘Verbum caro factum est.’

This night there is a child yborn
That sprang out of Jesse's thorn; (Jesse, son
of Obed and father of David, from whom the
Messiah descends)

We must sing and say thereforen,

All this time this song is best:

‘Verbum caro factum est.’

Jesus is the childes name,

And Mary mild is his dame;

All our sorrow shall turn to game:

All this time this song is best:

‘Verbum caro factum est.’

It fell upon high midnight:

The starres shone both fair and bright;

The angels sang with all their might,

All this time this song is best:

‘Verbum caro factum est.’

Now kneel we down on our knee,

And pray we to the Trinity

Our help, our succour for to be;

All this time this song is best:

‘Verbum caro factum est.’

Marjorie Ann Hess, a.k.a. Maura Bosch (1958-)

Minnesota composer Marjorie Ann Hess (also known as Maura Bosch) was born in Reading, Pennsylvania, and studied at the Hartt College of Music (Bachelor of Music, 1978) and at Princeton University, where she received her MFA in 1982. Her Princeton teachers included Alexander Lepak, Milton Babbitt, Edward T. Cone and Peter Westergaard. As a young composer, she took part in the Berkshire Music Festival program at Tanglewood, Massachusetts, where she met her husband, composer Jeffrey Brooks. They spent some time in Bath, England, where Jeffrey Brooks was composer-in-residence at Bath College. They returned to the United States and settled in Minneapolis.

A McKnight Foundation award winner, Maura Bosch is a performance artist as well as a composer. She also does technical writing for American Express. She believes that her compositions “arise

from a basic premise of performing music as theatre” and that they should be presented in their own theatrical space, rather than in traditional performance sites. She co-founded Corn Palace Productions, a Minneapolis music theatre company, to perform her operas and other works. She has composed works in a variety of genres. She has explored the drama of opera in *The Disappearance of Luisa Porto* (1989), *Mirabell’s Book of Numbers* (1991), and *The Damnation of Felicity* (1994). She has written vocal and choral works, often setting her own texts, including *3 Hymns* (1995), *My Purity* (1995), and the *Zelda Songs* (1997), as well as setting texts by others, including the *Bronte Songs* (1996) and *The Oxen* (1993). She also has written instrumental works, including *Santuario* (1992), a work for orchestra and *About the Night* (1993), an expressive string quartet, which she wrote after a trip to Morocco. The latter was first performed by the Alexander String Quartet, San Francisco State University’s resident string quartet. Maura Bosch has her own band, Blackstone Bosch.

Thomas Hardy (1840-1928)

Born near the town of Dorchester, Dorset County, England in 1840, novelist and poet Thomas Hardy was the son of a stonemason and builder. Both of his parents loved music and literature, and shared their passion with their son. Hardy’s mother loved the rural Dorset countryside and influenced her son’s affection for the area. Thomas Hardy received his education in the local public schools, although because of ill health, he did not begin until age eight. When he was 16, he helped his father work on drawings for the restoration of a local castle. The castle’s owner, an architect, was so impressed with young Hardy’s work that he took the youth as an apprentice.

In 1862, Hardy moved to London to work for architect Arthur Bloomfield. At the same time, he began to write poetry based on his rural experiences and observations. He also had the opportunity to sample the cultural life of London, including visiting art galleries, taking evening classes in French at King’s College, going to the opera and theatre, and reading widely, including works by Charles Darwin, Herbert Spencer, and John Stuart Mills, who had a great impact on the young man. He wrote poems and submitted them to various publishers, but they were rejected. Because of poor health, he returned to Dorset County in 1867. He again took up employment in architectural work.

In 1870, he met his future wife, Emma Gifford, who encouraged him to continue writing. Advised by novelist George Meredith to write novels, he published his first novel, *Desperate Remedies*, in 1871. Many of his novels were set in a thinly disguised Dorset County. In 1872, he published his first successful novel, *Under the Greenwood Tree*. Successful publication of *A Pair of Blue Eyes* (1873) and *Far From the Madding Crowd* (1874) convinced him to devote himself to novel writing as a full-time career, including the creation of *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the D’Urbervilles* (1891) and *Jude the Obscure* (1896). Both *Tess of the D’Urbervilles* and *Jude the Obscure* offended Victorian morality with their unconventional topics and exploration of the darker sides of life. Because of public outcry over these works, Hardy announced in 1896 that he would no longer write fiction and turned once again to writing poetry. He published his first book of poetry, *Wessex Poems*, in 1898 and published seven other volumes of poetry before his death in 1928.

The Oxen

San Francisco Lyric Chorus Discovery Series

One of the medieval folk tales about Christmas notes that all animals will kneel down on Christmas Eve in honor of the Christ Child’s birth. Composed in 1993, Maura Bosch/Marjorie Hess sets *The Oxen* as a quiet, reflective composition, with the altos at times representing the oxen lowing in the stable, and the other voices expressing the sentiments of the farmers gathered by their firesides, imagining what the oxen were doing. One also can picture the rural farmers of Thomas Hardy’s Dorsetshire as they spent a quiet Christmas Eve in their snug cottages.

Christmas Eve, and twelve of the clock.

“Now they are all on their knees;”

An elder said as we sat in a flock
By the embers in hearthside ease.

We pictured the meek mild creatures where
They dwelt in their strawy pen,
Nor did it occur to one of us there
To doubt they were kneeling then.

So fair a fancy few would weave
In these years! Yet, I feel,
If someone said on Christmas Eve,
“Come; see the oxen kneel,

“In the lonely barton (*farm-yard, pen for poultry*)
by yonder coomb (*small valley*)
Our childhood used to know;”
I should go with him in the gloom,
Hoping it might be so.

Steven Heitzeg (1959-)

Born on a dairy farm in southern Minnesota, Steven Heitzeg studied guitar and piano as a child and began composing, including a rock opera. He did his undergraduate studies at Minnesota's Gustavus Adolphus College, and received his PhD in Music Composition from the University of Minnesota, studying with Dominick Argento. Named Minnesota's composer of the year in 2000, Heitzeg has written over 90 works, including works for orchestra, chorus, chamber groups, and television programs. He notes that it is a privilege to be a composer, because “music breaks down artificial boundaries and brings us all together.”

Heitzeg celebrates nature in his works, often composing music to texts and themes related to important social and ecological issues. He incorporates the use of natural items, such as stones, tree bark, bones and seashells, into his compositions. His orchestral works include the *Symphony to the Prairie Farm* (2002), *Voice of the Everglades* (2000), *What The River Says* (1997), and the *Nobel Symphony* (2001), a work celebrating the 100th anniversary of the Nobel Prize. He has written two works based on texts for children, *The Tin Forest* and *On The Day You Were Born*, an award-winning animated children's video. In 2000, he received a regional Emmy Award for his score to the PBS documentary *Death of the Dream: Farmhouses in the Heartland*. He also composed a score for the 1991 PBS program *A Marriage: Georgia O'Keefe and Alfred Stieglitz*. His 2003 work, *We Are Met At Gettysburg* (co-composed with Philadelphia composer Amy Scurria) commemorates the 140th anniversary of the Civil War Battle of Gettysburg. He is the recipient of a 2001 McKnight Foundation Fellowship, an American Composer's Forum grant, and several Meet the Composer grants. During 1993-1994, he was composer-in-residence at the University of St. Thomas. He has taught at Mankato State University and Gustavus Adolphus College. His works have been performed by such groups as the Atlanta, Detroit and Houston Symphony Orchestras, Chanticleer and the Dale Warland Singers. He lives in Saint Paul, Minnesota.

e. e. (edward estlin) cummings (1894-1962)

One of 20th century America's most innovative writers and poets, e. e. cummings was born in Cambridge, Massachusetts in 1894. His father was a Harvard professor of sociology and political science before becoming a minister of a Boston Unitarian church, a man who had a great influence on cummings's life. cummings, a gifted child, received much encouragement from his parents. Multi-talented in art and writing, he created in both fields throughout his life. He entered Harvard at age 17, studying Greek and other languages. He received his B.A. in 1915, graduating *magna cum laude* and delivering the commencement address on the topic of “The New Art.” In 1916, he received his M.A. degree. During his Harvard years he contributed poems to Harvard periodicals and met many writers and artists of future fame, including John Dos Passos and Gilbert Seldes. He participated in World War I as an ambulance driver in France, where he and a friend, William Slater Brown, were arrested and falsely interned for three months in a French prison camp, based on a French Army censor's suspicions regarding Brown's letters home. cummings refused to leave his friend, and both men were released only as a result of cummings's father's efforts. That experience was the basis for his novel *The Enormous Room* (1922), a literary attack on authoritarianism. cummings arrived back in the United States in 1918, living briefly in New York until he was drafted. He was discharged after the Armistice and returned to New York. In 1921, he and John Dos Passos traveled to Portugal, Spain and Paris, where he stayed and studied art for the next two

years. In 1924, he returned again to New York where *The Enormous Room* and his first collection of published poetry, *Tulips and Chimneys* (1923) both received favorable reviews. In 1925, he began to write and draw for the famous magazine, *Vanity Fair*. He also published another book of poetry, *XLI Poems*. Employment with *Vanity Fair* allowed him to travel and to settle into his lifelong work pattern of painting in the afternoon and writing at night. His father was killed and his mother seriously injured in a 1926 accident, an event that greatly influenced cummings's writing, as he turned to composing poetry about more serious and thoughtful aspects of life. His play, *Him*, was published in 1927 and produced in 1928 by a New York company. His art book *CIOPW (Charcoal, Ink, Oil, Pastel and Watercolors)* was published in 1931, and he had the first show of his paintings that same year. He also traveled to Russia, publishing *Eimi*, (1933), a book about the experience. During the rest of his life he would continue the pattern of traveling, painting/drawing and writing. He received an Academy of American Poets fellowship in 1950, a Guggenheim fellowship in 1951, and the Bollingen Prize in Poetry in 1958. He died in 1962.

cummings is noted especially for his style of writing, using lower case letters and varying punctuation (if any) and spacing to create letters and words as artistic patterns. Often his poems appear as run-on sentences until the reader studies and digests the text. He often uses words in an unorthodox, compressed and/or juxtaposed manner, such as using adverbs as nouns. Many of his poems express joy and innocent observations as if made by children, such as in the text of *little tree*.

little tree

San Francisco Lyric Chorus Discovery Series

Probably the most widely known of Heitzeg's work, *little tree* was premiered in 1990 by the Dale Warland Singers. Heitzeg sets this wonderful e.e. cummings poem of a child's conversation with the family Christmas tree in a soft, gentle manner, mirroring the innocence of the text.

little tree

little silent Christmas tree
you are so little
you are more like a flower

who found you in the green forest
and were you very sorry to come away?
see I will comfort you
because you smell so sweetly
I will kiss your cool bark
and hug you safe and tight
just as your mother would,
only don't be afraid

look the spangles
that sleep all the year in a dark box
dreaming of being taken out
and allowed to shine,
the balls the chains red and gold
the fluffy threads

put up your little arms
and I'll give them all to you to hold
every finger shall have its ring
and there won't be a single place dark
or unhappy

then when you're quite dressed
you'll stand in the window for everyone to see
and how they'll stare!
oh but you'll be very proud

and my little sister and I will take hands
and looking up at our beautiful tree
we'll dance and sing
"Noel Noel"

William Hawley (1950-)

American composer William Hawley's music has been heard in London, Tokyo, Paris, the Netherlands, Berlin, Darmstadt, Los Angeles, San Francisco, Seattle, Minneapolis, and other cities in the United States, Europe and Asia, as well as in the concert halls of New York City, where he makes his home with his wife, Jyoti.

William Palmer Hawley was born on November 4, 1950 in Bronxville, New York, into the family of an English professor and poet. He was drawn early to the arts, and, following the path of music,

found his *métier* as a composer during his student years at the Ithaca College School of Music and the California Institute of the Arts (BFA, 1974; MFA, 1976). Although his mentors were of the *avant-garde* (Morton Subotnick, Harold Budd, Earle Brown, Morton Feldman), upon entering the professional world he felt compelled to reconsider the fundamental cultural role of music composition, with a view towards re-integrating the emotional and spiritual elements of pre-20th century Western classical music with the technical and conceptual acquisitions of Modernism, as well as the then newly-rediscovered influences of Indian and East Asian classical forms. Beginning his creative life primarily as an instrumental composer, he gradually found his work assuming a deeper expression in the realm of vocal music, unaccompanied as well as with instruments in chamber and orchestral combinations, which through the illustration and illumination of poetry in sound, has through the ages borne the ability to elevate and enlighten the human mind and spirit.

Recent commissions and performances have included his *Drei Momente*, settings of three Rilke poems for the vocal ensemble Singer Pur, premiered in Schwäbisch-Gmünd, Germany; *A Song for St. Cecilia's Day*, premiered in London by the New London Singers, Ivor Setterfield, conductor; *Tre Rime di Tasso*, commissioned and premiered by Chanticleer in San Francisco and in the Temple of Dendur in New York's Metropolitan Museum; his *Miserere*, commissioned and given its World Premiere by the Alexandra Choral Society, the Kennedy Center Terrace Theatre, Washington, D.C.; *Four Reveries*, performed by Vocal Essence, Philip Brunelle, conductor, in Minneapolis and over National Public Radio; *Ave Regina Coelorum*, commissioned and premiered by the Saint Mary's College Women's Choir, Nancy Menck, conductor; and *Seattle*, a setting of Chief Seattle's 1854 Treaty Oration, for four vocal soloists, women' choir, chorus and orchestra premiered in Seattle's Benaroya Hall by the Seattle Choral Company, Fred Coleman, conductor.

The 2002-2003 season saw the publication of *Fuggi, fuggi, dolor* from his *Tre Rime di Tasso* in Chanticleer's Silver Jubilee Anthology of Choral Music (Hinshaw edition) and recorded along with *Labbra vermiglio e belle* by Chanticleer on their newly released CD, *Our American Journey* (Teldec Classics); new choral works commissioned by The Heartland Chamber Chorale of Indiana and New Jersey's Arcadian Chorale; *In Paradisum*, premiered by the South Bend Chamber Singers in Notre Dame, and the Seattle Choral Company's World Premiere of his *The Snow That Never Drifts* for chorus and harp.

Current projects include a new *Magnificat* for SSAA choir and brass ensemble commissioned by the Wellesley College Choir, to be premiered on December 7, 2003 at Christmas Vespers in Wellesley's Houghton Chapel, conducted by Lisa Graham; a newly commissioned *Salve Regina* for the Saint Mary's College Women's Choir, conducted by Nancy Menck; the release of the Premiere Recording of the complete set of his *Six Madrigals*, by the Woodley Ensemble, Frank Albinder conducting (Arsis CD, *Love Songs*, reviewed in *Fanfare Magazine*, September/October Issue); the Premiere Recordings of *Celia* and *In Paradisum* on The South Bend Chamber Singers' new CD, *Millenium* (Pro Organo), and Boosey and Hawkes' publication of his *Ave Maris Stella* for the Christmas season.

(Biography from William Hawley's web site)

Emily Dickinson (1830-1886)

Considered one of America's greatest poets, Emily Dickinson was born in Amherst, Massachusetts, in 1830. Her family was financially comfortable and well educated. Her father was a lawyer, an elected representative of the Massachusetts General Court, and a Massachusetts representative to the United States Congress in 1854-1855. Her grandfather founded Amherst College. Between 1841 and 1847, she attended Amherst Academy, where she studied French, Latin, history, geology, botany, and philosophy. She often was ill and could not attend school on a regular basis. She was interested in poetry at an early age and used her father's extensive library, copying poems she read there in newspapers and books, often adding her own interpretations and embellishments. She also knew Greek and Roman history and literature in translation, the *Bible*, Shakespeare, and the work of such contemporary authors as Thoreau, Hawthorne, Charlotte, Emily and Anne Bronte, Robert and Elizabeth Barrett Browning, Keats, Ruskin, Tennyson and George Eliot. During her school years, she was much like other young women of her age--bright and witty with many

friends, enjoying social life together. After graduation from Amherst Academy, she attended Mt. Holyoke Female Seminary in South Hadley, Massachusetts, and several miles from Amherst. She withdrew after one year, returning home because she was both sick and homesick.

Upon her return to Amherst, Emily Dickinson spent her time helping her mother with household chores, as well as taking care of her mother when she was ill. At this time, she also established relationships with students and faculty members at Amherst College. In the 1850s, she began writing poetry seriously. Her first poem was published in the Amherst College magazine, and in 1852, she had a poem published in the *Springfield Republican*. Only seven of her poems were published during her lifetime. By 1858, she was writing prolifically and organizing her poetry into string-tied packets she called 'fascicles.' She enjoyed corresponding with friends and often would tuck a poem into the correspondence. Some her poems were seen by various publishers, but the publishers were not interested in publication, because the poems did not fit conventional nineteenth century style. Around 1860, something happened (no one knows exactly what) to cause her to withdraw from worldly activities and become a recluse. She performed her household chores during the day and wrote and revised her poetry at night. She dressed only in white and often would walk by herself in the countryside near her home. She continued writing poetry in her own unique style, with simple, pointed lines, direct in imagery and often quite philosophical. By the late 1860s, she would not leave her family's acreage, and after her father's death in 1874, she never again left her house. She died in 1886. After her death, her sister found the packets of her poems, containing almost 1800 poems. She was able to have some of them published in 1890. Additional poems were published in 1893, 1896, 1929, 1935 and 1945.

The Snow That Never Drifts (*San Francisco premiere*)

San Francisco Lyric Chorus Discovery Series

William Hawley composed this delightful unpublished work for Fred Coleman and the Seattle Choral Company as a thank-you gift for the commission of a larger work, the oratorio, *Seattle*. We became aware of the work and wrote to Mr. Coleman to learn more. Mr. Coleman was most obliging and commented, "When Bill offered to gift us with something for this holiday concert (2002), I immediately suggested a piece with instrumental accompaniment on a secular, winter theme. What we came up with was a piece comprising excerpts from two Emily Dickinson poems...." Mr. Coleman and the composer chose verses from two poems: *The Snow That Never Drifts* and *Snowflakes*. When we expressed interest in performing the work, Mr. Coleman suggested we contact Mr. Hawley for permission to do so. We did, and Mr. Hawley generously gave his assent.

The work begins with the first verse of *The Snow That Never Drifts*, the smooth, legato choral parts evoking an image of snow everywhere, shimmering, covering the ground and filling the air, while the rippling effect of the harp chords underneath mirrors quiet and gentle snow falling. The mood changes as the composer sets the text of *Snowflakes*. The transition from the first to the second part is still one of quiet smoothness, but gradually the snowflakes fall with more abandon, and the choral setting becomes dance-like, as one imagines the snow whirling energetically about in all directions.

The Snow That Never Drifts (*Verse 1 only*)

The snow that never drifts—
The transient, fragrant snow
That comes a single time a Year
Is softly driving now—

Snow Flakes

Snow flakes.
I counted till they danced so
Their slippers leaped the town,
And then I took a pencil
To note the rebels down.

And then they grew so jolly
I did resign the prig (*petty thief*),
And ten of my once stately toes
Are marshaled for a jig!

Arnold Bax (1883-1953)

Born into a wealthy English family in 1883, Arnold Bax began exploring music at an early age through going to concerts with his father. By the time he was 13, he was composing music on a regular basis. He attended the Royal Academy of Music between 1900 and 1905, studying with Frederic Corder. Bax was an excellent pianist, but chose not to be a career performer. He occasionally appeared as an accompanist at the London Music Club, where such composers as Debussy and Schoenberg heard him perform. His comfortable private income allowed him to travel widely, as well as to devote himself to composition. He visited Dresden in 1906, where he heard performances of Richard Strauss' *Salomé* and *Der Rosenkavalier*, and Russia in 1910, where he was able to attend performances of music by Russian composers. His brother, a writer and playwright, introduced him to the works of the Irish poet W.B. Yeats and to Ireland, experiences that influenced the direction of his life and his music. He first visited Ireland in 1902 and later moved to Dublin for a time, as well as living in rural Ireland for extended periods. He learned Irish Gaelic and wrote poetry, short stories and plays under the pseudonym 'Dermot O'Byrne.' The British government banned his work, *A Dublin Ballad and Other Poems*, which concerned the 1916 Easter uprising in Dublin. Many of his major works, especially his tone poems and symphonies, were heavily influenced by the Celtic (Irish and Scots) culture, politics, and natural environment.

Arnold Bax composed in a wide variety of genres. His early music, mostly songs and works for piano, was often quite complex. He was known especially for his romantic and programmatic orchestral music that included tone poems such as *Into the Twilight* (1908), *In the Faery Hills* (1909), *Roscatha* (1910), *Spring Fire* (1913), *Garden of Fand* (1913-1917), *November Woods* (1917), and *Tintagel* (1917-1919), and seven symphonies, written between 1922 and 1938-1939. He commented that "Nearly all my longer compositions...are based upon aspects and moods of extreme nature and their relation to human emotion..." He composed works for solo instruments and orchestra, concertos, chamber music, works for piano, solo songs, choral music, and two film scores, *Malta GC* (1942) and *Oliver Twist* (1948), both popular concert works. He was knighted in 1937 and appointed master of the King's Music in 1942, a position he held until his death. In that position, he composed *Morning Song* (1946), a short work for piano and orchestra, composed for Princess Elizabeth's 21st birthday, fanfares for her 1947 wedding to Philip, and the *Coronation March* for her 1953 coronation. He died in 1953.

I Sing Of A Maiden That Is Makeless

San Francisco Lyric Chorus Discovery Series

The San Francisco Lyric Chorus commemorates the 50th anniversary of Arnold Bax' death with this performance. This beautiful part-song, composed in 1923, makes wonderful use of chromatic passages and syncopated rhythms, separated by chorale-like sections. It is incredibly dense and complicated, and has surprisingly jazz-like harmonies.

I sing of a maiden

That is makeless (*unmatched, peerless*):

King of all kings

To her son she ches (*chose*).

He came all so still

There his mother was

Like dew in April

That falleth on the grass.

He came all so still,

To his mother's bower

Like dew in April

That falleth on the grass

He came all so still

There his mother lay.

Like dew in April

That falleth on the spray.

Mother and maiden

Was never none but she,

Well may such a lady

Goddès mother be.

I sing of a maiden

That is makeless:

King of all kings

To her son she ches.

The Three Drovers

This lovely 20th century Australian carol, with text by John Wheeler and music by William G. James, seems a most unlikely setting for a Christmas carol—a song of joy for Christmas—since it takes place on the vast plains of Australia’s wide expanses, in the heat of Australia’s summer. Yet, although the location may be unfamiliar to Bay Area residents, the story of the three wise men and their amazement and awe remains the same. Brought to the Bay Area by Andrew Stewart, a Professor of Art at the University of California, Berkeley, this work has become a favorite of Bay Area choruses.

Across the plains one Christmas night,
Three drovers riding blythe and gay,
Looked up and saw a starry light,
More radiant than the Milky Way;
And on their hearts such wonder fell,
They sang with joy “Noel! Noel!
Noel! Noel! Noel!”

The black swans flew across the sky,
The wild dogs called across the plain,
The starry lustre blazed on high,
Still echoed on the Heavenly strain;

And still they sang “Noel! Noel!”,
Those drovers three, “Noel! Noel!
Noel! Noel! Noel!”

The air was dry with summer heat
And smoke was on the yellow moon;
But from the Heavens, faint and sweet,
Came floating down a wond’rous tune,
And as they heard, they sang full well,
Those drovers three, “Noel! Noel!
Noel! Noel! Noel!”

P.D.Q. Bach (1807-1742)?

Created by the fertile and fiercely satirical brain of composer, author, satirist and musician Peter Schickele, P.D.Q. Bach, the 21st, last and black sheep son of the beloved master composer Johann Sebastian Bach has been entertaining audiences in legend since the 1770s and in reality since 1965. For a composer of rather ‘unusual’ origins, he has created a remarkable number of varied works for an incredible variety of instruments and people. Peter Schickele notes that “although P.D.Q. Bach was born on April 1, 1742 and died on May 5, 1807, the dates on his first tombstone (before he was moved to an unmarked pauper’s grave) were inscribed “1807-1742” in a transparent attempt to make it appear that he could not have been the son of J.S., who died in 1750...” Professor Schickele goes on to say that P.D.Q. Bach’s life was “divided into three creative periods: the Initial Plunge, the Soused Period, and Contrition.” P.D.Q. did lots of composing during all three periods. If you want to know more about P.D.Q. Bach, you can read *The Definitive Biography of P.D.Q. Bach* (in English or in German) and listen to many recordings of his works.

Peter Schickele (1935-)

Born in Ames, Iowa, Peter Schickele studied at Swarthmore College in the 1950s, studying music with Sigvald Thompson. During that time he also studied briefly with Roy Harris and Darius Milhaud. From 1958-1960, he attended Juilliard, studying composition with Vincent Persichetti and William Bergsma, receiving his MS degree in 1960. Between 1960-1961, he was composer-in-residence for Los Angeles high schools, returning to a teaching position at Juilliard from 1961-1965. Although best known for his creation of P.D.Q. Bach, a character through whom he could spoof classical music, Peter Schickele is well known as a serious composer. He has composed music in a wide variety of genres, including chamber music, symphonies, choral music, and jazz, and has composed scores for television (*Sesame Street*), films (*Fantasia 2000*), musical theatre (*Oh! Calcutta!*) and composed/arranged songs for such folk singers as Joan Baez and Buffy Sainte-Marie.

The last time the San Francisco Lyric Chorus deteriorated into such folly (presenting P.D.Q. Bach) was in our Spring 1996 concert when we courageously presented the P.D.Q. Bach *Liebeslieder Polkas*. You can see the real P.D.Q. himself at Davies Hall this coming Friday, December 12, at 8 p.m.

A Consort of Choral Christmas Carols

Isthay otnay isay ittenwray inay unway ofay Eeterpay lckeshay’s avoritafay iterarylay anguageslay-igpay atinlay. Ehay ashay aay abithay ofay itingwray ogrampray otsnay inay ifferentday anguageslay-

-oray otnay. lshay ogrampray otsnay amay avehay othingnay ootay ooday ithway ethay extay ofay ethay usicmay atay allay. Eehay esribesday esethay electionsay asay ollowsfay:

This note is written in one of Peter Schickele's favorite literary languages—pig Latin. He has a habit of writing program notes in different languages—or not. His program notes may have nothing to do with the text of the music at all. He describes these selections as follows:

“Nobody’s perfect.” There is no more convincing illustration of that adage than P.D.Q. Bach, whose father Johann Sebastian Bach’s track record with regard to bringing beauty into the world was otherwise unblemished and perhaps unequaled.

P.D.Q. Bach, who was called “a pimple on the face of music” by his brother J.C. Bach, apparently left no musical form undisturbed. This set of thankfully secular Christmas carols (*Throw the Yule Log On, Uncle John, O Little Town of Hackensack* and *Good King Kong Looked Out*) was probably composed during the final years of P.D.Q.’s stay in Wein-am-Rhein, a time of transition from the clumsy excesses of the Soused Period to the clumsy excesses of the Contrition Period. As is the case with most of P.D.Q.’s vocal music, the original manuscript has never been found. The only extant copies are those published, in English and without any lyricist or librettist mentioned, by the composer’s old friend Jonathan “Boozey” Hawkes, who left Wein-am-Rhein and returned to his native Liverpool soon after P.D.Q.’s timely death. He also married P.D.Q.’s cousin Betty-Sue, but that’s another story.’

Listen closely, because we are doing our very best to make some sense out of these pieces.

Throw the Yule Log On, Uncle John

The tradition of the Yule log goes back to the Vikings, who invaded Europe and Britain between the 8th and 10th centuries. It was burned in honor of the gods, as well as to bring luck in the coming year. The British adopted the Viking tradition and to this day, burn a Yule log on Christmas Eve, while they pass their time in merriment, music, fun, and games. Uncle John probably is not the same John (St. John the Evangelist) referred to in Britten’s *Wolcum Yole*. This delightful carol celebrates a family or group of friends gathering together in a home on Christmas Day and all that can happen on such occasions. One can see that all kinds of foods are served, including pickles. As with most of P.D.Q. Bach’s choral works, there are many levels of meaning in the text. At times, there is no meaning whatsoever.

Throw the Yule log on, Uncle John,
Throw the Yule log on, Uncle John,
Throw the Yule log on,
Throw the Yule log on,
Throw the Yule log on Uncle John.

(Complicated refrain.)

Put the pickle down, Uncle John,
Put the pickle down, Uncle John,
Put the pickle down,
Put the pickle down,
Put the pickle down Uncle John.

(Complicated refrain.)

Ten o’clock on Christmas morn and all
the guests are coming to the door;
Ten o’clock on Christmas morn and
Uncle John’s already on the floor.

Though the weather’s bitter cold there’s
not a frown to mar the festive mood;
Wait ‘til they discover that old Uncle John
has eaten all the food.

Hear the hall clock strike, Uncle John,
Hear the hall clock strike, Uncle John,
Hear the hall clock strike,
Hear the hall clock strike,
Hear the hall clock strike Uncle John.

(Complicated refrain.)

Please will you come to Uncle John?
Please will you come to Uncle John?
Gather around poor Uncle John.
Please will you come to Uncle John?
The no-good good-for-nothing,
when will you come to Uncle John?
When will you come to Uncle John?
Oh, when will you come to, Uncle John?

O Little Town of Hackensack

P.D.Q. Bach sets this lovely, quiet Christmas Eve carol in a gentle, dream-like mood, much like the more familiar *O Little Town* carol. Peter Schickele was born in Iowa and grew up in Washington, D.C., and Fargo, North Dakota, which of course is why P.D.Q. sets this carol in New Jersey. P.D.Q. Bach shares his detailed knowledge of American geography, as Santa journeys to several New Jersey towns, beginning with Hackensack, the county seat of northeastern New Jersey's Bergen County. Hackensack, a city of 42,000, is situated on the Hackensack River, just west of New York City's Hudson River and Manhattan Island. Originally settled by the Dutch in 1647, it now is an industrial, manufacturing town, producing furniture, clothing, textiles, machinery and processed food. Santa continues flying over New Jersey bedroom communities as he passes Tenafly, a residential suburban borough of 13,300 along the Hudson River's Palisades. He passes quickly over Peapack, another residential borough of 2100 inhabitants in north central New Jersey near Morristown, and finally flies over Secaucus, a industrial town of 14,000 also located on the Hackensack River next to Jersey City

O little town of Hackensack,
How still we hear thee snore;
The snow-deck'd streets that reindeer feet
Will soon be prancing o'er.
Thy winsome children wond'ring if
Old Santa Claus will show;
They need not fear; methinks I hear,
methinks I hear
His endless ho, ho, ho.

O little town of Hackensack,
How yet we see thee lie;
St. Nick hath gone, by now he's on
His way to Tenafly.

Then gifts galore to Peapack and Secaucus
will he bring;
He toucheth down in ev'ry town,
in ev'ry town
He doeth now his thing.

O little town of Hackensack,
At least the dawn doth glow'
The sky is clear, no longer hear
We Santa's ho, ho, ho.
Wake up! 'tis time to check out all
The things you got, and then
To drink thy fill and eat until, and eat until
You're back to sleep again.

Good King Kong Looked Out

This carol also celebrates Christmas Eve as Good King Kong looks out (from somewhere) and sees a variety of things, including Santa Claus and his sleigh. Note especially the onomatopoeic refrains, as P.D.Q. Bach tries to capture the sounds of the evening--the 'squinch' of the snow, the 'honk' of a flat proboscis, the 'hear' of ears he can't see, and the 'dong' of bells.

Good King Kong looked out on his feet
And he saw that they were large,
"Ho, ho," he said, "we go," he said,
"To make some tracks in the snow,
Forsooth our feet are very large."

(Refrain)

Good King Kong looked out on his nose
And he saw that it was flat.
"Oh, no," he said, "when we blow," he said,
"The pitch must not be too low,
The royal nose must not be flat."

(Refrain)

Good King Kong looked out on his ears
And his ears he could not see.
"Oh dear," he said, "it's clear," he said,
"We must see if we can hear,
Because our ears we cannot see."

(Refrain)

Good King Kong looked up in the sky
And he saw St. Nick's red sleigh;
"Ho, ho," he said, "Whad-d'-ya know," he said.
"Will you look at that old guy go," he said,
"Uh oh, whoa, past us please do not go.
Yell yells," he said, "Ring the bells," he said,
Though a couple don't work very well,
Let's welcome St. Nick and his sleigh."

(Refrain)

THE ARTISTS

Robert Gurney, Music Director

Founder and Music Director Robert Gurney is Organist-Choir Director at San Francisco's historic Trinity Episcopal Church, Organist at Marin County's Temple Rodef Sholom, and one of the Museum Organists at the California Palace of the Legion of Honor.

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

A native of Ohio, he received his education at Youngstown State University and the Cleveland Institute of Music, studying conducting with William Slocum. At Youngstown, he served as Student Assistant Conductor of the Concert Choir which 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, and premieres of works by San Francisco composer Kirke Mechem.

Dan Levitan, Harp

Dan Levitan, principal harpist and frequent concerto soloist of the San Jose, Marin, and Fremont Symphonies, also has played with the San Francisco Symphony, Opera, and Ballet orchestras, as well as the San Jose Chamber orchestra, the Mendocino Music Festival, and the Nova Vista Symphony. A master of many genres, he plays both classical and popular music. Born and educated in Philadelphia, he received his Bachelor of Music Performance and Bachelor of Music Education degrees from Temple University, both *magna cum laude*. At graduation, he received the award for "Most Promising Musician." He studied with Margarita Montanaro, Associate Principal Harpist with the Philadelphia Orchestra, internationally acclaimed harpists Susann McDonald and Susanna Mildonian, as well as noted San Francisco Bay Area harpists Anne Adams, Marcella DeCray and Phyllis Schlomovitz.

A semi-finalist in the prestigious 10th International Harp Competition in Israel, Dan also won first prize in the Trenton Symphony Harp Competition, the San Jose Music Study Club Competition, and the Bay Area Inez Stafford Harp Competition. He has made numerous television and film recordings. His first solo CD, *10th Anniversary Concert*, was released in November 1995. He has released several commercial cassettes: *Shades of Love*, and *Moonlight*. Mr. Levitan served as the San Francisco Lyric Chorus concert harpist for our Winter 1997 program.

Leah Grant, Soprano

Leah Grant began her singing career in the fourth grade and has continued with roles and solos in oratorios and musicals since high school. She was a soloist for *OperaFest* at Marx Meadows, an intercollegiate opera festival, and sang Carmina Burana with the Oakland Ballet. She performed in *Lohengrin*, *Carmen*, *The Bartered Bride* and *La Traviata* with the Portland Opera, *Once Upon a Mattress*, *Sweeney Todd*, *The Good Doctor* and *Grease* with the Portland Civic Theatre, and recently performed in Donizetti's *Don Pasquale* with the San Francisco Lyric Opera. She has sung with various Bay Area choruses, including the San Francisco Community Chorus, the Sanford Dole Ensemble, Soirees, and the San Francisco Symphony Chorus, where she participated in two Grammy Award winning

recordings and the sound track recording for *Godfather III*, as well as several smaller choral and Christmas choruses. Ms. Grant joined the San Francisco Lyric Chorus for our Summer 2003 season.

Barbara Greeno, Alto

Barbara Greeno is a native of San Francisco and studied vocal music with noted Mezzo-Soprano Donna Petersen. She twice won the Winifred Baker Chorale Scholarship, and has performed as soloist with the Winifred Baker Chorale, with Organist and Choirmaster Stephen Cram, and in the Marin Symphony Christmas Concerts, directed by Sandor Salgo and Gary Sheldon. She was a soloist in the San Francisco Lyric Chorus' Spring 1997 concert, singing *The Year's At The Spring* by America's first major woman composer, Amy Beach, a soloist in the Spring 1998 and Summer 2000 performances of *Chichester Psalms*, and a soloist in the Summer 2001 of Johann Sebastian Bach's *Magnificat*. Ms. Greeno has sung the alto solo in the Winifred Baker Singers' performance of Dvorák's *Mass in D*. She is a founding member of the San Francisco Lyric Chorus.

Catherine Lewis, Alto

Ms. Lewis joined the San Francisco Lyric Chorus in Summer 2003, participating in the week-long John Poole Festival and in our Summer concert of selections from *Kirke Mechem's Operas*. She is studying voice with Kaaren Ray and has studied jazz and opera vocals.

Kathryn Singh, Soprano

Ms. Singh studied voice with Marvin Hayes and Roberta Thornburg at the California Institute of the Arts, and studies presently with Miriam Abramovitsch. She also studied at the Ali Akbar College of Music. She sings with the Oakland Symphony Chorus, Bella Musica, the Berkeley Bach Cantata Group and The Arch Street Irregulars. She also is a soprano soloist for Berkeley's Trinity Methodist Church. She has given a solo voice recital in which she performed (among other works) the world premiere of Bay Area composer Ann Callaway's *Speak to me, my love* from her musical cycle, *The Gardener, No. 29*, with text by Rabindranath Tagore. Ms. Singh plays violin with the Berkeley Community Orchestra and has played violin professionally with the Ventura County Symphony, as well as other Southern California symphonies. She has sung solos in the San Francisco Lyric Chorus presentations of Giuseppe Verdi's *Quattro Pezzi Sacri* and Herbert Howells' *Requiem*.

Ava Soifer, Rehearsal Accompanist

Ava Soifer is a graduate of the Cincinnati College-Conservatory of Music and received her Masters in piano performance from the S.F. Conservatory of Music. She has performed in vocal, solo, and chamber music recitals throughout the Bay area with ensembles: Trio della Rosa, Montage, and with members of the Kronos Quartet, S.F. Symphony, San Jose Symphony, and the S.F. Opera orchestra. Ms. Soifer is artistic director of the chamber music series, Music on the Hill and artist-in-residence at San Francisco School of the Arts (SOTA) where she heads the piano and chamber music departments. Ms. Soifer has served as rehearsal accompanist for the San Francisco Lyric Chorus since the Fall 2002 trimester. She was our concert accompanist in our Fall 2002 program, *Music of Thanksgiving and Harvest* and our Summer 2002 program, *Kirke Mechem's Operas*.

ACKNOWLEDGEMENTS

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

Trinity Episcopal Church, San Francisco
Reverend Richard Vettel-Becker, Rector, Trinity Episcopal Church
Richard Turley, Administrator, Trinity Episcopal Church
and to

Susan Hendrickson, for creating and donating our beautiful raffle quilt

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The San Francisco Lyric Chorus has been chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501c(3) organization. This status means that the Chorus may accept charitable donations, and donors may claim those donations as tax-deductible.

The San Francisco Lyric Chorus is a young chorus, and we have grown tremendously in musical ability during our few short years. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premier choral ensembles. We would like to perform more works with chamber orchestra and other combinations of instruments, continue to employ an accompanist for rehearsals and occasionally perform in other sites. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

Monetary gifts of any amount are most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail rgurney@sflc.org or call (415) 775-5111. Donations also may be mailed to the following address: San Francisco Lyric Chorus, 950 Franklin St. #49, San Francisco, CA 94109.

Adopt-A-Singer

For as little as \$20, 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 esteemed Music Director, Robert Gurney. All contributors will be acknowledged in our concert programs. Donations to this program are tax-deductible.

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sponsor of Katherine Rose, who valiantly
sang both Alto & Tenor during rehearsals

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SAN FRANCISCO LYRIC CHORUS 2003 RAFFLE QUILT

Passionate Duet

by Susan E. Hendrickson

The fourth in a series of music-inspired quilt designs, *Passionate Duet* is based on the music in today's concert. As these two operas, *John Brown* and *The Newport Rivals*, appear at first to have nothing in common, my challenge was to find the common thread. The first and most obvious was the composer, Kirke Mechem, whose spirit is expressed in each. The second was the sense of movement. Perhaps because I came to music through dance, motion is always my first impression of music. For me, Mechem's music is unique in its forward movement.

Vibrant and complex, both music and quilt move in the Mechem style. *John Brown*, a serious opera set in a pivotal time in our nation's history is represented by my interpretation of the traditional block design called "Underground Railroad." While the history of this design is unknown, the block was named to honor those who used this dangerous escape route and those who helped them. The off-center star is a variation of the traditional "Lone Star" or "Star of Bethlehem." Positioned in the lower left it appears to rise into the quilt. Stars are seen throughout quilt history and here the center yellow star represents the hope of young, romantic love we hear in Lydia's song in *The Newport Rivals*.

The traditional Lone Star or Star of Bethlehem block contains identical diamond shapes. In *Passionate Duet* the star contains several different shapes to accomplish the same eight-pointed star. By setting the star off-center and trimming the two outer rows on the lower and right side arms, the star appears to be rising. Stars are our eternal symbols of hope. They light the night sky to keep us from the dark.

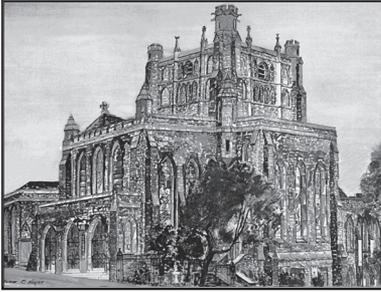
While the traditional Underground Railroad block is very much like the border design in this quilt, by modifying the design the path is elongated making the turns less abrupt. Unable to find this resulting design in any quilt encyclopedia, I named it "John Brown." (New designs are named by the quilt maker. For this reason blocks may have several names having been created by multiple quilters simultaneously.) I chose this design to signify the John Brown opera and set the block in a continuous diagonal setting to show the single path, while full of twists and turns, that lead to the fate of John Brown. The star is his also, as his life did not end in obscurity. his star shown on those who fought for their own freedom as well as those who fought for the freedom of others. And those who still fight today. The struggle for freedom is the struggle of every generation.

The single line of Flying Geese blocks represents the flight consistent in both operas - the soaring of the soul. Passion, whether romantic and frivolous or selfless, creative or born of abandon, is common to the human experience connecting us at our core.

If I had designed a quilt for *John Brown* alone, I might have used Civil War era reproduction fabrics so popular with quilters today. For *The Newport Rivals* I might have designed a more feminine, romantic quilt. But the combination of these two operas, full of complex, interesting music, inspired the vibrant color combinations. The music is provocative both in subject and in sound.

Your purchase of a raffle ticket will help the San Francisco Lyric Chorus offer future performances of new and exciting works as well as time-honored favorites. Please be generous in your support to the chorus and you could be the new owner of this one-of-a-kind quilt. Tickets cost \$1.00 each. Or increase your chances by purchasing six for \$5.00.

TRINITY EPISCOPAL CHURCH, SAN FRANCISCO



Trinity 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

roughhewn Colusa sandstone and features a massive castle-like central tower.

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 newly restored historic 1896 Sohmer nine foot concert grand piano is 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. The San Francisco Lyric Chorus has become a part of this tradition, thanks to the generous encouragement and nurturing of this vibrant congregation.

San Francisco Lyric Chorus Members'

Special Thank you's

Sophie Henry

Thank you Dylan: it's nice to come home late on Monday nights to a warm dinner. :-)

Cathy Lewis

Thanks, Didi, for introducing me to SFCLC!

Helene Whitson

To those who have so enriched my life through choral music, I offer my heartfelt thanks—Bill Whitson, Robert Gurney, John Poole, the San Francisco Lyric Chorus, Winifred Baker, Arlene Sagan, the Arch Street Irregulars and many, many more. I want to offer a special thanks to Trinity Episcopal Church for allowing the San Francisco Lyric Chorus to call Trinity "home."

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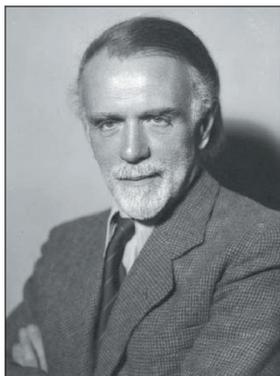
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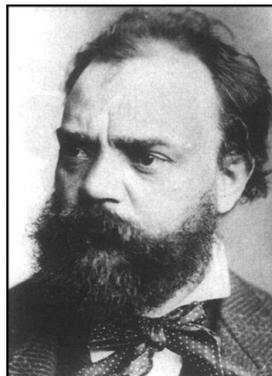
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Performances:

Saturday, April 24, 2004, 8 PM
Sunday, April 25, 2004, 5 PM

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Johann Strauss, Jr.
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J. S. Bach
Cesar Franck
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SAN FRANCISCO LYRIC CHORUS

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with the

San Francisco Lyric Chorus

Saturday, December 27, 2003, 4 PM

California Palace of the Legion of Honor

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Choruses from *Die Fledermaus*, by Johann Strauss, Jr.

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2004 SPRING CONCERT

Zoltán Kodály *Laudes Organi*

Antonín Dvořák *Mass in D*

David Hatt, Organ

Saturday, April 24, 2004, 8 PM

(place TBA)

Sunday, April 25, 2004, 5 PM

Trinity Episcopal Church

Bush and Gough Streets, San Francisco

2004 SUMMER CONCERT

Joseph Jongen *Mass*

Charles Marie Widor *Mass*

Pyotr Ilyich Tchaikovsky *Vespers (Selections)*

Sergei Rachmaninoff *Vespers (Selections)*

David Hatt, Organ

Saturday, August 28, 2004, 8 PM

(place TBA)

Sunday, August 29, 2004, 5 PM

Trinity Episcopal Church

Bush and Gough Streets, San Francisco

SAN FRANCISCO LYRIC CHORUS

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Marianne Cook
Barbara Folger
Cassandra Forth#
Cristina Gerber
Leah Grant
Sophie Henry*#
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Bill Whitson#

#Board of Directors

*Section Representative

