



Robert Gurney, Music Director

A decorative graphic at the top of the poster. It features a stylized organ pipe facade with several tall, silver pipes of varying heights. The pipes are set against a background of a red and yellow archway. Above the archway, numerous white snowflakes of various sizes are scattered across a blue and purple gradient background.

Celebration

Vierne *Messe Solennelle*

Schütz, Praetorius, Pearsall, and more

Saturday, December 6, 2008 8PM

Sunday, December 7, 2008 5PM

Trinity Episcopal Church
Gough & Bush Streets
San Francisco

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

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Welcome to the Fall 2008 Concert of the San Francisco Lyric Chorus.

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

In Spring 2008, we presented our *An American Sampler*, featuring a wonderful variety of American music, including the West Coast premiere of Robert Adams' *It Will Be Summer--Eventually* (settings of Emily Dickinson poems); Samuel Barber's delightful *Monk and His Cat*; Lukas Foss's reflective setting of *Cool Prayers* (from his cantata, *The Prairie*); Irving Fine's witty settings of *The Lobster Quadrille* and *Father William* from *Alice in Wonderland*; Virgil Thomson's sensitive settings of four Southern Hymns: *My Shepherd Will Supply My Need*, *Morning Star*, *Death*, *'Tis a Melancholy Day*, and *Green Fields*; Randall Thompson's dramatic *Last Words of David*; Emma Lou Diemer's charming settings of three Shakespeare texts; Daniel Gawthrop's tender *Close Now Thine Eyes*; Steven Sametz's pensive *I Have Had Singing*, and Eric Whitacre's luscious *Sleep*, as well as shape note music and traditional hymns.

Our Summer 2008 concert, *Te Deum!*, featured Handel's little known *Te Deum in A Major*, a miniature Baroque gem; Joseph Haydn's delightful *Te Deum in C (Hob. XXIIIc, No. 2)*; Benjamin Britten's dramatic *Festival Te Deum*, and Antonin Dvorák's passionate *Te Deum*, which captures all the charm and vigor of his Bohemian heritage, combined with the melody and fervor of grand opera.

And now, join with us in celebration as we welcome the return of the magnificent Trinity E.M. Skinner organ with a performance of the *Messe Solennelle* by Louis Vierne, as well as explore music of the holiday season, from German Baroque to contemporary America.

Please sign our mailing list, located in the foyer.

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

PROGRAM

Messe Solennelle

Louis Vierne

Kyrie

Gloria

Sanctus

Benedictus

Agnus Dei

Robert Gurney, organ

Intermission

Hodie Christus Natus Est

Heinrich Schütz

In Dulci Jubilo

Michael Praetorius

Psallite

Michael Praetorius

In Dulci Jubilo

Robert Lucas (de) Pearsall

Ave Maria

Javier Busto

Ave Maria Gratia Plena

Javier Busto

O My Dear Heart

Virgil Thomson

While All Things Were In Quiet Silence

Ned Rorem

Carol

William Bolcom & Joan Morris

Shepherd's Pipe Carol

John Rutter

Gloria

Randol Bass

Robert Train Adams, Organ

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

Today we celebrate the completion of the console restoration of Trinity's E.M. Skinner organ with a performance of Louis Vierne's dramatic *Messe Solennelle*. Vierne was a master organist and composer, working with symphonic organs in Paris. The Trinity organ is a similar instrument, and Vierne shows the symphonic possibilities of the organ, enhanced by choral textures and dynamics. In addition, we present a wonderful variety of music for the holiday season, from Baroque Germany to contemporary America.

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.

Louis Vierne (1870-1937)

Born 'legally blind' in Poitiers, France, Louis Vierne demonstrated his musical gifts by the time he was two. Suffering from congenital cataracts, the boy had limited sight. When he was two, he heard a piano for the first time as a pianist played a Schubert lullaby for him. He immediately was able to repeat the notes on the piano. When he was six, he had an operation that helped to restore some sight, so that he could recognize people, see items a short distance away, and read large print materials if they were close by. At this same time, he began studying solfège and piano.

In 1880, the Vierne family moved to Paris. In 1881, young Louis enrolled as a boarding student at the National Institute for Blind Children, where he studied solfège, harmony, piano, and violin. He remained at the school until 1888. The great composer, César Franck, often judged competitions at the school and noticed the talented youth. He suggested that Vierne study the organ, and in 1886, Vierne began organ studies with Louis Lebel. That same year, Vierne's father, a journalist, died and the 16-year-old Louis became the head of the family.

Vierne began private harmony studies with César Franck in 1888, as well as attending Franck's organ class at the Paris Conservatoire. In late 1890/early 1891, he became a full-time student at the Conservatoire, studying organ with Franck. Franck died in November 1891, and was succeeded by Charles-Marie Widor, another major composer/organist. Vierne studied organ with Widor between 1890 and 1893, as well as serving as Widor's assistant/substitute at the famous church of St. Sulpice. In addition, he taught the auditors in Widor's Conservatoire class. In 1894, he won a prize for his original playing. Recognizing Vierne's talent, Widor encouraged him to compose.

Alexander Guilmant succeeded Widor as Professor of Organ in 1896, and Vierne continued as a teaching assistant in the organ class. His students included many of the next generation of talented French organists, such as Joseph Bonnet, Henri Mulet, Marcel Dupré, Maurice Duruflé, and Nadia Boulanger. He was loved and admired by his students.

Vierne continued to compose as he studied and taught. He married in 1898, but the marriage was unsuccessful and was annulled in 1908. In 1898, he began work on his *First Organ Symphony*, as well as the *Messe Solennelle* that we perform today. The *Messe Solennelle* was completed in 1900 and premiered at St. Sulpice in 1901.

In May 1900, Vierne won a competition over 500 other organists to become the titular organist of Notre Dame Cathedral in Paris. E. Alan Meece notes, "He was chosen unanimously by the review committee, doubtless not only because of his auditions and his resume as a top student and virtuoso performer, but because his standing as a brilliant composer had already been well assured by his *First Symphony*, completed the previous year. In those days, after all, an organist

was expected not only to perform well, but to be skilled in improvisation and composition...” Vierne’s appointment as titular organist of Notre Dame was an immense honor. He was the first organist given that title since the 17th-century organist, Louis-Claude Daquin (1694-1772). The titular organist was the most important musical member of the Cathedral staff. A separate choirmaster and professional organist worked with the Cathedral choir of men and boys. Vierne served in this position from 1900 until his death in 1937.

While serving as organist at Notre Dame, Vierne continued his teaching at the Conservatoire. In addition, he gave concerts and recitals. He, along with Guilman, was one of the first organists to achieve international recognition as a concert performer.

Alexander Guilman died in 1911. Vierne had served as an unpaid assistant in the organ class for 19 years, and expected that he would be appointed Professor of Organ at the Conservatoire. Instead, Conservatoire officials appointed Eugène Gigout, another prominent French composer/organist, to the position. Vierne was both saddened and embittered by this action. Conservatoire officials by-passed him again in 1926, when they appointed his former student, Marcel Dupré, to the position. Vierne stopped teaching at the Conservatoire in 1911, accepting a position at the Schola Cantorum from 1912 to 1937. He also taught at the Ecole César Franck from 1931 to 1937.

Accidents, illness, and personal tragedy took their tolls on him. He lost his brother, René (also a composer/organist) in 1916 as a result of World War I. Many of his students died in that war, as well as his son, Jacques. Glaucoma deteriorated his fragile eyesight and he became blind once again. He injured his leg severely in an accident and took a year to re-learn his pedal technique.

Vierne gave brief concert tours in England in 1924 and 1925, and spent three months on a 1927 tour of the United States. He died on June 2, 1937 at the console of the Notre Dame Cathedral organ, as he was giving his 1750th organ recital.

Louis Vierne composed in several different genres, but is most widely known for his solo organ compositions, especially his six organ symphonies. In addition, he composed works for orchestra, chamber music, choral works, works for solo voice, songs, and works for piano. His organ works are dramatic, passionate, and Romantic in style and mood. His musical achievements were enhanced by the development of the symphonic organ created by the great French organ builder, Aristide Cavallé-Coll (1811-1899). Cavallé-Coll built or refurbished many major organs in Paris, including the ones at St. Sulpice and Notre Dame. Such organs have very different sounds from those used in Bach’s or Mozart’s time. Cavallé-Coll organs have similar characteristics to the symphonic organs of E.M. Skinner, such as the Trinity organ. Hearing the *Messe Solennelle* accompanied by the Trinity organ gives a sense of how the work might sound in St. Sulpice or Notre Dame.

Messe Solennelle

Composed between 1898 and 1900, the *Messe Solennelle* received its premiere in 1901 on the majestic Cavallé-Coll organ at St. Sulpice. The work is dedicated to French composer/organist Théodore Dubois. Vierne and his mentor, Widor, played in the first performance. The *Mass* was originally composed for two organs. We perform a 1979 edition arranged for one organ. There is no *Credo* movement.

The *Messe Solennelle* is a work of depth, feeling, and continuous forward motion. *Kyrie Eleison*, the first movement, is divided into three sections. The work begins with a forceful organ introduction that softens as the chorus enters, voice by voice. Vierne makes great use of chromatic passages and dynamic shadings in the two iterations of the *Kyrie*. The inner *Christe* section is more calm and gentle.

The *Gloria* is the most complex section of the *Mass*, with a variety of rhythms, textures, and moods. The initial *Gloria* is energetic, passionate, driven. There are dialogues between chorus

and organ. The mood changes at the *Domine Deus*, where each choral section sings a solo line, accompanied with a calm, 'rocking' organ accompaniment. The entire chorus enters again at the *Qui tollis*, in quiet, but clashing chords. Once again there is a dialogue between the chorus and the organ, with shaded variations in dynamics. The *Qui sedes* begins an intensely chromatic build-up to a return of the *Gloria* melody at the *Quoniam tu solus sanctus*. The movement ends with great energy.

The *Sanctus* expresses the same peaceful calmness of the *Domine Deus*, with voices entering one by one and coming together at the unison *Pleni sunt coeli*. The short *Hosanna* is intense, deliberate, and passionate. The *Benedictus* resumes the dialogue between singers and organ, with soft, chant-like utterances by the singers, interspersed with lyrical passages by the organ. The *Hosanna* is repeated with joyous intensity. The *Mass* closes with a quietly reverent *Agnus Dei*, as the chorus and organ complete their dialogue.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison.

Gloria

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

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

Gratias agimus tibi
Propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

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

Qui tollis peccata mundi,
Miserere nobis.

Qui tollis peccata mundi,
Suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
Miserere nobis.

Quoniam tu solus sanctus.
Tu solus Dominus
Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu
In gloria Dei Patris. Amen.

Sanctus

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

Kyrie

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

Gloria

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

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

We give thanks to thee
according to thy great glory.

Lord God, Heavenly King,
God the Father almighty.

Lord Jesus Christ, the only begotten Son.

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

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

Thou who takest away the sins of the world,
receive our prayer.

Thou who sittest at the right hand of the
Father, have mercy upon us.

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

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

Sanctus

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

Benedictus

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

Agnus Dei

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

Benedictus

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

Agnus Dei

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

Heinrich Schütz (1585-1672)

Born in Bad Köstritz, Thuringia, Germany, Heinrich Schütz is the most important German composer before Johann Sebastian Bach and one of the most influential composers of the 17th century. He was the first German composer to become an international figure. Schütz's father was an innkeeper, and in 1590, the family moved to the town of Weissenfels, where his father owned two inns. The boy received both a liberal and religious education. He also studied music with the local Kantor and church organist.

In 1598, Count Moritz of Hessen-Kassel, a composer and skilled musician, stayed overnight at one of the inns and heard young Heinrich sing. Moritz recognized the boy's talent and wanted to bring him to his court to study music and sing in his chapel choir. After a year of persuading Schütz's family, young Heinrich became a choirboy at Moritz's court. He also studied at the Collegium Mauritanum, a school Moritz founded for children of the Hesse nobility, sons of court servants, and boys in the chapel choir. Schütz was an excellent student, with special achievements in learning languages—Latin, Greek, and French. He received his musical education from Georg Otto, Moritz's Kappelmeister.

When Schütz's voice changed in 1609, he entered the University of Marburg to study law. He was a distinguished student, but did not complete his university education. Count Moritz wanted him to continue his musical education. He financed three years of composition and theory study in Venice with the incomparable Giovanni Gabrieli. Schütz was such an excellent music student, his somewhat skeptical parents funded additional study with Gabrieli. Schütz was one of Gabrieli's favorite students, and the two composers became very close friends. In 1611, Schütz published his first work, a book of five-part madrigals created as a product of his studies.

After Gabrieli died in 1612, Schütz returned to the court of Count Moritz as second organist, having studied organ while in Italy. Although his family did not want him to choose music as a career, Schütz continued to serve as a musician in Moritz's court, as well as compose. His reputation as a fine musician was spreading. In 1614, Elector Johann Georg I of Saxony applied to Count Moritz for Schütz's musical services at the baptism of the Elector's son. In 1615, the Elector asked Moritz to extend the service for two more years. As the Elector was of a higher rank, Count Moritz had no choice, but to agree. Schütz became the *de facto* head of Elector Johann Georg's chapel in Dresden. In 1617, Moritz was forced to relinquish Schütz to the Elector permanently. Schütz held the position of Kapellmeister for 55 years (1617-1672). His duties at the beginning included composing and otherwise providing music for court ceremonies, both religious and political, keeping the Chapel Choir properly staffed, monitoring the living conditions of the singers, and supervising the musical education of the choirboys.

In 1619, Schütz published his first collection of sacred music, the *Psalmen Davids*, polychoral music that was clearly influenced by Gabrieli. Manfred Bukofzer notes that “Schütz accomplished in the *Psalmen Davids* and his subsequent works as perfect a union of words and music in the German language as Purcell did in the English language... Perhaps no other German composer ever derived so much purely musical inspiration from the German speech rhythm...” In this same year, Schütz married Magdalena Wildeck, with whom he had two daughters. She was the love of his life, but died in 1625. He never remarried and placed his daughters with his wife’s mother for their upbringing.

In 1625 and 1626, Schütz concentrated on composing music for the *Becker Psalter*, psalms written by the German theologian, Cornelius Becker. In 1627, Schütz and the Chapel Choir spent a month in the town of Torgau, providing music for the wedding of Johann Georg’s daughter, Sophia Eleonora. Schütz’s pastoral tragic-comedy, *Dafne*, was one of the entertainments. It is considered to be the first German opera.

In the late 1620s, the Thirty Years War (a religious conflict between Protestants and Catholics that began in Germany in 1618 and affected the rest of Europe by its end in 1648) began to create economic hardships in Germany. Schütz petitioned Elector Johann Georg to visit Italy again, and the Elector finally agreed. Schütz returned to Venice, this time to study with Claudio Monteverdi, the most significant late 16th/early 17th century Italian composer. Italian music had changed since Schütz’s last visit, and he learned many new techniques and styles from Monteverdi, especially the use of dramatic monody in music. He published his first *Symphonie Sacrae* in Venice before he returned to Germany in late 1629. He came home, bringing the latest Italian musical styles, as well as additional musicians for the court.

In 1633, Crown Prince Christian of Denmark invited Schütz to Copenhagen to direct the musical events for the Prince’s wedding to Elector Johann Georg’s daughter. Later that year, Schütz was appointed Kapellmeister to King Christian IV of Denmark. He remained in Denmark until May 1635, returning once more to Johann Georg’s court in Dresden. Schütz continued composing during the time he was in Denmark, later publishing many of those works in a variety of publications. In 1636, he composed his most important funeral composition, the *Musicalische Exequien*, written for the funeral of Prince Heinrich Posthumus. That same year, he published the *Erste Theil kleiner geistlichen Concerten*, his first musical publication in seven years. Volume 2 was published in 1639.

Between 1639 and 1644, Schütz was employed as a musician/composer by various courts, including a return engagement with the Danes. In 1645, when he was 60, he asked Elector Johann Georg for permission to retire. The Elector allowed him to spend some time each year in his childhood town of Weissenfels, but would not let him retire completely. Schütz continued composing and publishing various compilations of his works. In 1651, he again asked to retire with a pension and the right to keep his title of Kapellmeister, but to no avail. Johann Georg died in 1656, and his son, Johann Georg II, became Elector. The new Elector allowed Schütz to retire with a pension and retention of his title. Schütz continued to compose works for special occasions, as well as revising various publications. His later works include the 1660 *Christmas History*, a dramatic telling of the Christmas story, and his three *a cappella Passions*—*St. Luke*, *St. John*, and *St. Matthew* (1665-1666). Schütz returned to Dresden around 1670 and died there in 1672.

Schütz composed over 500 works, mostly sacred and almost all with a vocal component, whether *a cappella* or for voices and instruments. Many of his works were unpublished during his lifetime and have been lost, due to fires and other disasters. Paul Steinitz notes that “Schütz stands high above other German seventeenth century composers not only because of his native musical gifts but because, as a result of two study visits to Italy, he developed a strong feeling for the natural declamation of words (derived from early Italian opera), colourful ‘italianate’ harmonies and, more significantly, the polychoral style which was in vogue at St. Mark’s Venice, where he studied (with

Giovanni Gabrieli) on his first visit (1609-1613). The fascination of writing for several separated groups of singers and instrumentalists with its resultant thrilling ‘stereophonic’ effects, never left the composer...”

Hodie Christus Natus Est, SWV 456

Schütz's *Hodie* is one of the selections in the *Kleine geistliche Konzerte*, composed between 1636 and 1639. This collection was composed for a small number of voices and keyboard, because the Thirty Years War had decimated the German economy and nobility could not afford large musical forces.

Hodie Christus Natus Est is the antiphon text for Christmas Day. This *Hodie* is in the form of a *rondo*, with various sections interspersed with a refrain of repeated *Alleluias*. The work demonstrates the influence of Gabrieli and the Italian style, with each individual section expressing a variety of moods, separated by joyous and energetic *Alleluias*.

Hodie Christus natus est.

Hodie Salvator apparuit.

*Hodie in terra canunt angeli,
laetantur archangeli.*

Hodie exsultant justi, dicentes:

Gloria in excelsis Deo

et in terra pax

hominibus voluntatis.

Alleluia.

Today Christ is born.

Today the Saviour has appeared.

Today the angels rejoice on earth,
and archangels rejoice.

Today the righteous rejoice, saying:

Glory to God in the highest

and on earth peace

to people of goodwill.

Alleluia!

Michael Praetorius (ca 1571-1621)

A major early German Baroque composer/organist/musicologist, Michael Praetorius was born in Creuzburg an der Werra, Thuringia, Germany, about 1571. His exact date of birth is unknown. His family name was Schultheiss/Schultze/Shulte or Schulteis, which means ‘mayor’ in German. He Latinized his name to Praetorius. Michael Praetorius is no relation to Hieronymus Praetorius (1560-1629), another famous German Baroque composer.

Michael Praetorius was the youngest son of a strict Lutheran pastor who had been a student of Martin Luther and an associate of Johann Walter, who worked with Luther on the Lutheran hymnal. Due to his fiery and dogmatic approach to Lutheranism, Michael Praetorius, Senior, was often in political trouble, and he family relocated often. In 1573, they moved to Torgau, in Saxony, Germany. Young Michael, was a talented and precocious child. He studied with Michael Voigt, the Kantor of the famous Torgau Latin School.

At the age of 12, Michael was admitted to the University of Frankfurt on the Oder River. He was prohibited from studying there because of his youth, so he attended the Gymnasium in Zerbst, a town where two of his sisters lived. Around 1585, he returned to the University of Frankfurt and studied philosophy. Apart from his brief periods of formal education, he was largely self-taught.

In 1587, Praetorius was appointed organist at Frankfurt's St. Mary's Church, a position he held for three years. He moved to Wolfenbüttel, Saxony, some time between 1590 and 1595, where he served as organist to Duke Heinrich Julius of Brunswick-Wolfenbüttel. In 1604, he became Kapellmeister for the Duke's court, responsible for training the choirboys and teaching music daily to the Duke's children. Duke Heinrich was as supportive of Praetorius as Count Moritz was of Schütz. Praetorius accompanied the Duke on various trips in the area, including a visit to Prague. The Duke allowed him to spend time at other courts, including time in 1605 and 1609 at the court of Count Moritz. Praetorius arranged many songs and hymns for the Lutheran Church, and Duke Heinrich encouraged him to have them published.

Duke Heinrich died in 1613. Elector Johann George of Saxony asked the Duke's successor, Friedrich Ulrich, to allow Praetorius to spend a year as deputy Kapellmeister at his court in Dresden. That year became two and a half years. In Dresden, Praetorius came in contact with composer/organist Heinrich Schütz (among others), as well as the exciting new musical innovations coming from Italy. From 1614 on, Praetorius held a number of part time positions at various courts and the Wolfenbüttel Chapel Choir did not receive much of his attention. In 1614, he was appointed Kapellmeister to the administrator of the Bishopric of Magdeburg. In 1616, he worked in the city of Halle, and in 1617, he worked with the chapel of the Counts of Schwarzburg at Sondershausen. In 1617, he stayed again with Count Moritz. In 1619, he traveled to several German cities, along with composers Heinrich Schütz and Samuel Scheidt. Unfortunately, his health was declining. He returned to Wolfenbüttel in 1620, but was not reappointed to his earlier position. As a result of earlier work and political contacts, he was a wealthy man and could retire. He died in 1621.

Michael Praetorius is an important figure in music history. His nine-volume *Musae Sioniae* (published between 1605 and 1610) contains his arrangements of 1244 songs and hymns, and is especially important in documenting early Lutheran and European music. *Polyhymnia Caduceatrix et Panegyrica* (1619) is a set of Italian influenced concertos, grounded in Lutheran hymnody. Walter Blankenburg and Clytus Gottwald comment in the *New Grove Dictionary*, "... it is the most valid counterpart to Monteverdi's *Vespers* (1610) in Protestant Germany." Praetorius' only known secular work, *Terpsichore* (1612), is a collection of instrumental French dances, widely known and loved by early music fans.

Praetorius also was a music scholar. His three-volume *Syntagma Musicum* (1619) documents the history and theory of western music from ancient times to 1619. Ruth Watanabe comments, "The *Syntagma Musicum* is not a piece of music, but a scholarly historico-theoretical masterpiece." Volume One is devoted to music history, including accounts of church and secular music history and descriptions of instruments used in both. Volume Two is the classification and description of instruments, with a supplement, the *Theatrum Instrumentorum*, containing 42 woodcut illustrations of the instruments. Volume Three defines and describes all the vocal forms used in late Renaissance/early Baroque music, and creates a textbook on music theory with a dictionary of Italian musical terms, as well as other assorted topics.

In Dulci Jubilo

It comes from the angels. Keyte and Parrott note "'*In dulci jubilo*' is usually said to have been taught to the mystic Heinrich Seuse (Suso) by angels. Suso (ca. 1295-1366) was a German Dominican monk...[who] studied with the great mystic Meister Eckhart". *In Dulci Jubilo* is one of the oldest German hymns, found first in a Leipzig University manuscript, about 1400. Robert Lucas de Pearsall did his own translation of the carol from a 1570 German service book written for the Protestant congregations of Zweibrücken and Neuburg. He says, "Even there it is called 'a very ancient song for Christmas-eve' so there can be no doubt that it is one of those very old Roman Catholic melodies that Luther, on account of their beauty, retained in the Protestant service."

In Dulci Jubilo is a dance song, written in 3/4 or 6/8 meter. It is *macaronic*--written in two languages—in this case, Latin and German. Throughout the centuries, its melody has been set by many composers including Michael Praetorius, Hieronymus Praetorius, Samuel Scheidt, Johann Sebastian Bach, Robert Lucas de Pearsall, John Rutter and Marcel Dupré. John Mason Neale translated the original words freely into a very familiar carol, *Good Christian Men/Friends, Rejoice*. The work has been set in many variations, from one voice with accompaniment, to many voices, both *a cappella* and accompanied. Michael Praetorius himself composed several different settings. We sing today a version for double chorus. The singers will be Chorus I and the organ will be Chorus II.

In dulci jubilo
Nun singet und seid froh:
Unsers Herzens Wonne
Leit in praesepio
Und leuchtet als die Sonne.
Alpha es et O.

In sweetest jubilation
now sing and rejoice:
Our heart's delight
lies in a manger
and shines like the sun.
He is first and last.

Psallite

Like *In Dulci Jubilo*, *Psallite* is found in Praetorius' *Musae Sioniae*. Keyte and Parrott comment that *Psallite* is a rewriting of an anonymous French chanson, *Ho la hé, par la vertu goy*, first published in a 1530 Paris work, *Trente et Six Chansons Musicales*... It was found in several 16th century German sources. *Psallite* at that time was performed both instrumentally and as a *macaronic* choral work in Latin and German. It also is a dance song, in a lively 2/2 meter.

Psallite unigenito
Christo Dei Filio,
Psallite, Redemptori
Domino, puerulo, jacenti in praesepio.

Sing psalms to Christ, the Son of God
Sing psalms to the Redeemer,
to the Lord, the little Child
lying in a manger bed.

Ein kleines Kindelein liegt in dem Krippelein;
Alle liebe Engelein dienen dem Kindelein,
und singen ihm fein,

A small Child lies in the manger;
All the loving angels adore the Child and sing
to him.

Robert Lucas (de) Pearsall (1795-1856)

Robert Lucas Pearsall was the son of an army officer, who was an amateur musician. Robert was born in Clifton in 1795, and in 1802, the family relocated to Bristol. The Pearsall ancestors had made money in the iron industry and had built a home in Willsbridge, near Bristol. Pearsall's father died in 1813, and in 1816, his mother bought the Willsbridge house from her brother-in-law. By 1817, Pearsall and his mother lived in Willsbridge. That same year, he married Harriett Elizabeth Hobday, daughter of painter William Armfield Hobday. They had three surviving children (one died in infancy)—Robert Lucas (1820), Elizabeth Still (1822), and Philippa Swinnerton (1824).

Pearsall's mother wanted him to become a lawyer and paid for him to be privately tutored. He was admitted to the Bar in 1821 and practiced law in Bristol from 1821 to 1825. In 1825, he suffered a slight stroke. Doctors recommended that he live abroad in order to recover his health. He and his family moved to Mainz, Germany, where they lived from 1825 to 1830.

In Mainz, Pearsall studied composition with Joseph Panny. In 1825, he wrote his earliest known composition—a Minuet and Trio in B flat. He continued composing, including an overture, Latin motets, and part songs.

In 1829, Pearsall returned to England for a year, leaving his family in Mainz. In 1830, he moved back to Germany, relocating his family to Karlsruhe. Karlsruhe was a wonderful base for Pearsall's many interests, which included travel, genealogy, heraldry, painting, and music. He also believed his children would receive a better education there.

The family remained in Karlsruhe from 1830 to 1842. Pearsall visited libraries in Paris, Munich and Nuremberg to research his topics of interest. In 1832, he met Kaspar Ett in Munich. Ett helped him learn early music by explaining the notation system. In 1834, Pearsall arranged the medieval carol, *In Dulci Jubilo*. That same year, he built a small theater at his home and composed his ballad-opera, *Die Nacht eines Schwärmers*. He and his family continued to take part in the intellectual life of Karlsruhe.

In 1836, Pearsall inherited his mother's house in Willsbridge. He returned to England for a year, selling the property in 1837. During that time, he apparently found a copy of Elizabethan composer Thomas Morley's *Balletts* and composed a madrigal using the text of *My bonny lass*. He continued to compose madrigals 22 in all, sometimes using his own texts and sometimes using the texts of others.

The English madrigal revival had begun in the early 18th century, and by the time Pearsall began composing madrigals, there were societies all over the country. The Bristol Madrigal Society was founded in January 1837, with Pearsall, a tenor, one of its first members. In addition to singing the classic Elizabethan madrigals, the Bristol singers were able to try out Pearsall's compositions

Pearsall returned to Karlsruhe in the summer of 1837. Between 1837 and 1841, he continued to compose madrigals and part-songs for the Bristol Madrigal Society. Those works remained in the Society repertoire, even when Pearsall was largely unknown elsewhere. *Lay a Garland*, his most famous part-song, was composed in 1840.

Family troubles mounted between 1837 and 1842, and Pearsall could no longer afford to live in Karlsruhe. His son had acquired debts, and his wife had become a Roman Catholic. In 1842 or 1843, Pearsall separated from his wife and moved with his daughter, Philippa, to Schloss Wartensee, near Lake Constance in Switzerland. He developed friendships with priests at nearby Catholic churches and began composing music for the Catholic service, in addition to composing for the Anglican church in Bristol.

After spending ten rather lonely years in Wartensee longing for more of a community, he move to a small house in the city of St. Gall at the suggestion of his friend, that city's Catholic Bishop. He gave Schloss Wartensee to his wife and son. He spent two years in St. Gall before taking ill and returning to Schloss Wartensee to be cared for by his wife. He died in August 1856, converting to Catholicism three days before his death.

Robert Pearsall composed in a variety of genres—sacred music for both Anglican and Catholic church services, 22 madrigals, over 60 part songs, ballad-operas, solo songs, a symphony, overtures, chamber music, a string quartet and trio, and dramatic works with music. He was an essayist and wrote articles on a variety of topics. In addition, he was an excellent translator, publishing translations of Schiller's *William Tell*, and Goethe's *Faust*. He has a wonderful sense of melody and harmony, and brought historic music forms and melodies into the 19th century.

Pearsall's name has been found in two forms—Robert Lucas Pearsall and Robert Lucas de Pearsall. The 'de' was added by his daughter, Phillipa, after his death.

In Dulci Jubilo

Robert Pearsall's arrangement of *In Dulci Jubilo* leaves the work in its dance song format, scoring it in 3/2 meter. It also is *macaronic*, with verses in Latin and English. Pearsall translated the German part of the text into English. There are several variants of the English text.

When sung slowly and lyrically, it shows Pearsall's ability to bring dynamics and emotion, depth and texture to the work, true hallmarks of the Romantic period. Pearsall contrasts sections between a solo quartet and the full chorus, giving a sense of drama to the story.

In dulci jubilo (In sweetest jubilation)
Let us our homage shew (show)
Our heart's joy reclineth
In praesepio, (In a manger)
And like a bright star shineth
Matris in gremio. (On his mother's lap)
Alpha es et O! (Thou art Alpha and Omega)

O Jesu, parvule, (O tiny Jesus)
My heart is sore for Thee!
Hear me, I beseech Thee,
O puer optime, (O best of boys)
My prayer let it reach Thee,
O princeps gloriae. (O prince of glory)
Trabe me post te! (Draw me after Thee)

O Patris caritas! (O love of the Father)
O Nati lenitas! (O gentleness of the Son)
Deep were we stainèd
Per nostra crimina; (Through our sins)
But Thou hast for us gainèd
Coelorum gaudia. (The joy of heaven)
O that we were there!

Ubi sunt gaudia (Where are joys)
If that they be not there?
There are angels singing
Nova cantica (New songs)
There the bells are ringing
In regis curia. (In the king's court)
O that we were there!

Javier Busto (1949-)

A self-taught musician, Javier Busto was born in 1949 in Hondarribia, part of Spain's Basque Country. He received his medical degree from the University of Valladolid, specializing in cardiology. During his student days, he met conductor Erwin List, from whom he took his first classes in choral conducting. From 1971 to 1976, Busto conducted the Ederki Choir in Valladolid. In 1978, he founded the Eskifaid Choir, which he conducted until 1994. In 1995, he founded the Cantemus Women's Choir. He has won numerous competitions and prizes, taught choral conducting, and been a juror of competitions for choruses and composers.

Ave Maria

Ave Maria Gratia Plena

We present two settings of *Ave Maria* by Javier Busto. The first, published in 1992, was composed for SATB chorus. The work is calm and reflective, with note clusters and subtle rhythmic patterns, especially contrasting at the text '*ora pro nobis...*' Sopranos/Altos and Tenors/Basses conduct a short dialogue at the text, '*benedicta tu et mulieribus.*'

In 1998, Busto published *Ave Maria, Gratia Plena*, to be sung unaccompanied by four-part treble voices. Busto repeats the same soft and lyrical calmness of the SATB version, making the most of the vocal timbre. The piece begins with a single line of dialogue between sopranos and altos. A third voice is added at '*benedicta tu,*' and a fourth voice at "*ventris tui, Jesus*". At "*Jesus*", a fifth voice enters momentarily, making this section the climax of the composition. The use of three and four voices continues in the next section at *Sancta Maria, Mater Dei*, gradually decreasing to three voices singing softly. The composition continues quietly and prayerfully until the end.

Ave Maria, gratia plena,
Dominus tecum:
benedicta tu in mulieribus,
et benedictus fructus ventris tui Jesus.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, mother of God,
pray for us sinners,
now and in the hour of our death.
Amen.

Virgil Thomson (1896-1989)

Composer and critic Virgil Thomson was born in America's heartland, Kansas City, Missouri, in 1896. Son of a non-musical postal clerk, his cousin gave him his first piano lesson when he was five. He began taking piano lessons in 1908 and organ lessons in 1909. He began playing the organ in his family's church (Calvary Baptist), as well as in other area churches. The American Protestant music he heard in those churches had a great influence on the style and subjects of his musical compositions.

Thomson attended his first theatre performance when he was six, and he fell in love with theatre, opera, and language. He attended his first concert when he was 12, whetting his appetite for more musical experiences.

During his high school years (1908-1914), Thomson began to study with a succession of qualified piano teachers. He paid for his lessons by working as a page in the local public library. In 1915, he enrolled in the local junior college.

Thomson joined the National Guard in 1917, serving in the 129th Field Artillery, a regiment in which a certain Harry Truman was captain of Company D. Thomson trained in radio telephony at Columbia University and in aviation at a school in Texas. World War I ended before he saw action.

After his military service, Thomson decided to become a professional musician. In 1919, with the financial help of family and friends, he entered Harvard University. Three faculty members were influential in his musical future: his composition teacher Edward Burlingame Hill, with whom he studied orchestration and modern French music; Archibald T. Davison, the director of the Harvard Glee Club (and a well-known editor of choral music), for whom Thomson became an assistant and accompanist; and S. Foster Damon, a poet and scholar who specialized in the work of William Blake and who introduced Thomson to the music of French composer Erik Satie and the writings of Gertrude Stein.

After his first semester at Harvard, Thomson was appointed as an instructor and organist at a local Unitarian church. In 1920, he composed his first work, *Vernal Equinox*, a song for soprano, with text by Amy Lowell.

In the summer of 1921, Thomson joined the Harvard Glee Club on a tour of Europe, occasionally serving as conductor. He received a fellowship to remain in Paris and studied organ with Nadia Boulanger at the Ecole Normale, and counterpoint with her privately. He also met writers, artists and musicians, including Jean Cocteau, Igor Stravinsky, members of Les Six (Honneger, Poulenc, Milhaud, Auric, Durey, Tailleferre), and Erik Satie. Satie was a major influence on his compositions.

During his year in Paris, Thomson wrote his first works of criticism—music reviews for the *Boston Evening Transcript*. In 1923, he graduated from Harvard and became organist and choirmaster at Boston's King's Chapel. He spent 1924 in New York, studying conducting with Chalmers Clifton and counterpoint with Rosario Scalero. He began working as a music critic at this time, contributing articles to *Vanity Fair* and H.L. Mencken's *American Mercury*.

Thomson returned to Paris in 1925 and, apart from occasional trips, did not return to the United States until 1940. He continued studying with Nadia Boulanger and composing. He met Gertrude Stein in 1926 and set some of her texts to music. The two collaborated on the opera, *Four Saints in Three Acts*, which was completed in 1928 and premiered in Hartford, Connecticut in 1934.

In 1928, Thomson began one of his most unusual types of compositions—musical portraits of people he knew. By the time of his death, he had created over 300 of these portraits, most of which are unpublished.

Between 1928 and 1935, Thomson composed a variety of works, as well as arranging for performances of his music, traveling, and meeting with various artists, musicians, and literati. In 1936, he composed music for documentary filmmaker Pare Lorentz's monumental film, *The Plow That Broke The Plains*. He incorporated themes from his own Midwestern childhood into the music. Two years later, he scored another Lorentz documentary, *The River*. In this work, Thomson used southern hymnody melodies from *The Sacred Harp* and *Southern Harmony*.

In 1937, Lincoln Kirstein commissioned Thomson to compose the music for a ballet, *Filling Station*, a story about a cheerful gas station attendant. *Filling Station* was the first successful ballet on an American subject and the first written for and performed by Americans.

Thomson wrote his first book, *The State of Music*, in 1939. In 1940, he became the music critic for the *New York Herald Tribune*, a position he held until his retirement in 1954. He became one of the most prominent music critics of the era.

In 1945, Thomson began a second operatic collaboration with Gertrude Stein, *The Mother Of Us All*, an opera about Susan B. Anthony and the suffrage movement. The libretto was completed just before Stein's death in 1946. The opera was premiered in 1947, and is the most recognized of Thomson's operas.

In 1948, Thomson composed the score for Robert Flaherty's film, *Louisiana Story*, using folk music and themes of the Acadian region. He received the 1948 Pulitzer Prize for Music, marking the first time the prize was awarded for a film score.

After his retirement in 1954, Thomson continued to compose, write, lecture, and conduct. His last major composition was an opera, *Lord Byron*, which was completed in 1968 and premiered in 1972. Virgil Thomson was the recipient of numerous honors and awards. He died in 1989.

O My Deir Hert

Virgil Thomson composed this beautiful lullaby in 1921 and revised it in 1978. The original hymn, Von Himmel Hoch, was a 15-verse Christmas Eve lullaby to the Christ Child, written for children by Martin Luther in 1535.

Thomson uses three verses of a Scottish translation found in the 1567 *Compendious Book of Psalms and Spiritual Songs*, which contains (among other things) hymns translated from the German, metrical versions of the Psalms, and a variety of ballads and satirical poems against the Catholic church and clergy.

One of the main authors of this book was John Wedderburn. He and his two brothers, James and Robert, were Scottish poets and religious reformers who lived from the latter part of the 15th century to the middle of the 16th. All three attended St. Andrews University in Scotland. They were iconoclasts, and during their lives each was accused of heresy, causing them to flee to France and Germany. In Wittenberg, John met the German reformers and became acquainted with Lutheran hymns, which translations he brought back to Scotland and included in the *Compendious Book of Psalms and Spiritual Songs*. His brother, Robert, assisted in the publication of this work as well.

We sing this composition in Early Modern English, the English pronunciation used between 1500 and 1650. *Baloo* and *Balulalo* are old Scottish words for *lullaby*.

O, my deir hert, young Jesus sweet,
Prepare thy credil in my spreit,
And I sall rock thee in my hert,
And never mair from thee depart.

But I sall praise thee ever mair,
With sanges sweet unto thy gloir;

*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 hert sall I bow,
And sing that richt Balulalo.

Praise be to God eternally,
Whilk gave his only Son for me,
The angel's joy as for to hear,
The gracious gift of this New Year.

James, John and Robert Wedderburn

*The knees of my heart shall I bow
And sing that good lullaby.*

*Praise be to God eternally
Which gave his only Son for me,
The angel's joy as for to hear,
The gracious gift of this New Year.*

The selections from Martin Luther's original text are as follows:

*Ach, mein herzliebtes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruben 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.*

*Lob, Ehr sei Gott im hoechsten Thron,
Der uns schenkt seinen ein'gen Sohn,
Des freuen sich der Engel Schaar
Und singen uns solch's neues Jahr.*

They are translated by Catherine Winkworth in 1855 as:

*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.*

*Glory to God in highest heaven,
Who unto man His Son hath given;
While angels sing with tender mirth,
A glad new year to all the earth.*

Ned Rorem (1923-)

“Why do I write music? Because I want to hear it—it’s as simple as that. Others may have more talent, more sense of duty. But I compose just from necessity, and no one else is making what I need.”

Considered America's foremost composer of art songs and a significant American of letters, Ned Rorem was born in Richmond, Indiana. His parents were Quakers. His father was a medical economist, professor at Earlham College in Richmond, Indiana, and a founder of Blue Cross. His mother was a civil rights activist

When Rorem was very young, his family moved to Chicago. Rorem demonstrated an early interest both in music and in writing. As a youth, he wrote stories and poems, and kept a diary. Ewen quotes Rorem, “When I was young,... it was a toss-up whether I would be a composer or a writer, so I became a little of both.” He also began musical studies. He studied piano with Margaret Bonds, who inspired him to become a composer. In 1938, he enrolled in Chicago's American Conservatory to study music theory with Leo Sowerby.

Rorem was very interested in contemporary music, especially the music of Stravinsky and the French Impressionists, including Debussy and Ravel. He also liked the music of jazz/blues singer Billie Holiday.

Between 1940 and 1942, he attended Northwestern University's Music School. In Summer 1941, he studied composition with Max Wald at the Chicago Musical College. In 1942, he received a scholarship to the Curtis Institute in Philadelphia. At that institution, he studied counterpoint with Rosario Scalero, and composition and orchestration with Gian Carlo Menotti.

Rorem left Curtis in 1943 and became the copyist for and secretary to composer Virgil Thomson. He never studied composition with Thomson, but learned much in terms of orchestration and setting of text. He also studied privately with David Diamond. From 1944 to 1948, he attended the Juilliard School of Music, studying composition with Bernard Wagenaar. During the summers of 1946 and 1947, Rorem was a scholarship student at Tanglewood, taking Aaron Copland's

composition class. Both Thomson and Copland were strong influences in Rorem's career.

In 1947, while still a student at Juilliard, Rorem composed the music for the song, *The Lordly Hudson*, set to a text by Paul Goodman. The Music Library Association described the composition as "the best published song of the year". Rorem paid for some expenses by serving as an accompanist for choreographer Martha Graham and for noted mezzo-soprano Eva Gauthier's voice classes. Gauthier encouraged and helped Rorem. He received his Bachelor's degree (1946) and Masters in Music (1948) from Juilliard.

In 1949, Rorem moved to Paris, but took an extended "vacation" in Morocco, living there between 1949 and 1951. He notes that his career as a composer really began in Morocco. ". The *Overture in C* (1949), won the Gershwin Prize and was performed by the New York Philharmonic Orchestra at Carnegie Hall. He also composed a ballet, *Melos*, in 1949 (which won the Prix de Biarritz in 1951) and his first opera, *A Childhood Miracle*, based on a Nathaniel Hawthorne story.

Rorem received a Fulbright Fellowship in 1951 to study with Arthur Honegger at the Ecole Normal de Musique in Paris. He remained in Paris until 1958, composing and partaking of the influential Parisian musical and literary circles. He met such artists as Jean Cocteau, Georges Auric, Francis Poulenc, and Darius Milhaud. He also found a patroness, the Vicomtesse Marie Laure de Noailles, and lived in her home. His interaction with contemporary French composers influenced his compositional style.

Growing interest in his compositions necessitated Rorem's 1958 return to the United States. He also received a Guggenheim Fellowship in 1957. He continued actively composing and writing. Between 1959 and 1961, he was composer-in-residence at the State University of New York, Buffalo. In 1965, he became a Professor of Composition at the University of Utah, Provo. In 1967, he became composer-in-residence at the same institution.

Between 1967 and 1980, Rorem concentrated on composing and writing. David Ewen quotes him in *American Composers*: "I am never *not* working, yet I never catch myself in the act. At the end of each year, I've somehow produced around an hour of music, and that hour is not a few sheets of penciled whole notes, but hundreds of pages of inked orchestration. Work is the process of composing—making it up as it goes along, which is the only precise description since Homer. The action is at once so disparate and so compact that the actor is unaware, which is doubtless why I 'never mind myself,' etc..."

Between 1980 and 1986, Rorem taught composition at the Curtis Institute. In 1980, 1982, 1985, and 1990, he was composer-in-residence at the Santa Fe Chamber Music Festival. He spends most of his time in composition and writing. He has received commissions from many distinguished musical organizations, including the Ford Foundation, Lincoln Center Foundation, Koussevitzky Foundation, Atlanta Symphony, and Carnegie Hall. The Atlanta Symphony recording of his orchestral works *String Symphony* (written in 1985), *Sunday Morning* (written in 1977) and *Eagles* (written in 1958) won the 1989 Grammy for Outstanding Orchestral Recording.

Rorem has been the recipient of numerous awards, including the 1976 Pulitzer Prize for Music for *Air Music*, two Guggenheim Fellowships (1957 and 1978), a Fulbright Fellowship, Ford Foundation grants, the ASCAP-Deems Taylor Award in 1971, 1975, and 1992, and the Lili Boulanger Award. In 1981, he received a fellowship from the National Endowment for the Arts. He was named *Musical America's* 1998 Composer of the Year. In 2003, he received ASCAP's Lifetime Achievement Award. In 2004, the French government appointed him a Chevalier of the Order of Arts and Letters. In 1979, Rorem became a member of the American Academy and Institute of Arts and Letters. From 2000 to 2003, he was President of the American Academy of Arts and Letters.

Ned Rorem has composed music in a wide variety of genres. He has composed over 700 works, including over eight operas, from his first, *A Childhood Miracle* (1951), to his latest, a setting of

Thornton Wilder's *Our Town*, premiered at Indiana University in 2007. He has composed over 500 art songs, many in song cycles, setting a number of distinguished poets and writers. He also has composed choral works, both accompanied and unaccompanied, chamber music, ballets, incidental music for theater productions, symphonies, concerti, and works for keyboard.

Retired American Symphony League President Henry Fogel comments in Morton and Collins' *Contemporary Composers*, "...From his earliest works of the 1940s, Rorem has written lean, elegant and very conservative music... Transparency of texture, clarity of vision, simplicity of structure and elegance of thought are the hallmarks of Rorem's work... When it comes to setting words, Rorem is virtually without equal among today's composers. His ear is sensitive to both the meaning and the sound of the words in his texts, and he marries those words to music that feels uncannily right to the listener... For over almost half a century he has written successfully in virtually every musical idiom possible, and he is one of the most prolific and consistent composers of the post-World War II era."

Rorem has had a parallel career as a noted literary figure. He has written 16 books, including five volumes of diaries, and collections of lectures and criticism. Most important are his diaries, from the earliest, *The Paris Diary* (1966) and *The New York Diary* (1967), which speak of the early years of his career, to the latest, *Facing the Night: A Diary (1999-2005) and Musical Writings*, which address his life after the 1999 death of his partner of 32 years, Jim Holmes.

While All Things Were In Quiet Silence

(Antiphon of Matins, Christmas I)

This composition is one of seven works in a 1986 set of a *cappella* motets titled *Seven Motets for the Church Year*. Each motet serves a different occasion in the liturgical year. The text of *While All Things Were in Quiet Silence* is taken from the Antiphon of Matins for Christmas I.

The work is written in four sections. The first section covers the text "While all things were in quiet silence, and that night was in the midst of her swift course, Thine Almighty Word." The work is basically homophonic. The altos and basses sustain the text, while the sopranos and tenors have a slight bit of counterpoint. This section never rises above *mezzo piano*.

The second section, "O Lord, leaped down out of the royal throne", is more intense, still keeping sustained notes, with a little counterpoint in each voice.

The third section, "Alleluia" is the climax, repeated over and over, with crescendo and diminuendo. Only the basses keep an unembellished line.

In section four, Rorem repeats the text, music, and quiet mood of the first section, "While all things were in quiet silence," closing with a prayerful and reverent "Alleluia".

While all things were in quiet silence,
And that night was in the midst of her swift course,
Thine Almighty Word,
O Lord, leaped down out of the royal throne.
Alleluia.

William Bolcom (1938-)

Well-known for his expertise in ragtime, jazz and other forms of American popular music, William Bolcom was born in Seattle, Washington, in 1938. His father was a lumber salesman and his mother, a teacher and amateur pianist. Young William began studying piano and composing when he was five. He heard recordings of Stravinsky's *Rite of Spring* and Ives' *Concord Sonata* when he was eight, and these works greatly influenced him. He studied piano with Evelyn Brandt in Seattle, Gunnar Anderson in Bellingham, and mostly importantly, Berthe Poncy Jacobson, Head of the Piano Department at the University of Washington in Seattle.

The Bolcom family moved to Everett, Washington, in 1949. While he was still a public school student in Everett, he began his studies with Berthe Poncy Jacobson, traveling once a week by bus to the University of Washington. He was admitted as a special student when he was eleven. He also studied theory, composition and orchestration with John Verrall and George Frederick McKay. Bolcom wrote his first string quartet when he was twelve.

After he graduated from high school, Bolcom entered the University of Washington as a regular student, continuing his music studies. He was supported for three years by a General Motors scholarship. In addition to music, he studied poetry with Theodore Roethke. He received his B.A. in 1958. He enrolled at Mills College in Oakland, and studied composition with Darius Milhaud. Between 1959 and 1961, he also attended the Paris Conservatoire, studying composition with Milhaud and Jean Riviere, counterpoint with Simone Plé-Caussade, and aesthetics with Olivier Messiaen. He was able to study with Milhaud and Riviere again in 1965 and 1966. In 1960, he attended a program for new music in Darmstadt, Germany, where he learned about the twelve tone technique, as well as the music of Pierre Boulez and Luciano Berio.

Bolcom received his M.A. in 1961 while he was in Paris, and returned to California that same year. He entered Stanford University, studying advanced composition with Leland Smith. He also served as Smith's teaching assistant. He graduated in 1964 with a Doctorate in Musical Arts, the first granted by Stanford.

Bolcom's talents were recognized early. In 1960, he won the William and Norma Copley Award and the Harriet Hale Wooley Award, both on recommendations from Milhaud. In 1961, he won the Kurt Weill Foundation Award. In 1963, he met poet, playwright and librettist Arnold Weinstein, with whom he collaborated on a one-act satirical/pop opera, *Dynamite Tonite!*, a provocative work about war. The work was produced off-Broadway with the aid of a grant from the Rockefeller Foundation. Bolcom's score made use of historic American popular music styles.

In 1964, Bolcom received a Guggenheim Fellowship and returned to Paris to study at the Paris Conservatoire for a year. David Ewen comments in *American Composers*, "In 1965, he was awarded the Second Prix de Composition for his *String Quartet no. 8*, missing first prize because one of the themes in the last movement was in the style of rock 'n' roll".

Bolcom returned to the University of Washington, Seattle, in 1966 to fill a one-year temporary position as Assistant Professor of Music. In 1966, he went to New York. Between 1966 and 1968, he was a lecturer and then Assistant Professor of Music at Queens College, City University of New York. An excellent pianist, Bolcom began developing his own style of ragtime playing at this time. He began composing rags and sharing his talents with the public through concerts and recordings. Between 1967 and 1970, he wrote 14 rags.

Between 1968 and 1969, Bolcom was a visiting critic at the Yale University Music Theatre Drama School. A second Guggenheim Fellowship paid for part of his salary. He resigned this position in late 1968 to accept a position as composer-in-residence in New York University's Theatre Arts Program. That position lasted until 1971, supported in part through a Rockefeller Foundation grant.

In 1973, Bolcom was appointed a faculty member in the University of Michigan School of Music, serving until his retirement in 2008. He was an Assistant Professor (1973-1976), Associate Professor (1977-1983), Professor (1983-1994), Ross Lee Finney Distinguished University Professor of Music in Composition (1994-2003), and Chair of the Composition Department (1998-2008).

In 1975, Bolcom married his third wife, mezzo-soprano Joan Morris, who has collaborated with him in many concerts and 24 recordings of historic American parlor/music hall songs from the late 19th-early 20th century. Their first recording, *After the Ball*, won a Grammy.

William Bolcom composes in many different genres, creating both popular and classical compositions. His popular works include cabaret songs and rags. His classical works include

symphonies, chamber music, concerti, sonatas, operas, film scores, works for keyboard and other solo instruments, scores for theatrical productions, songs, and choral works. Recent compositions have included *Canciones de Lorca* for tenor and orchestra (2006). Works premiered in 2008 include his *Eighth Symphony* (for chorus and orchestra), *Octet: Double Quartet* (created for the Guarneri and Johannes String Quartets), *Ballade* (for piano), *Lucrezia*, a one-act comic opera, *Four Piedmont Choruses* and *A Song for St. Cecilia's Day*.

Bolcom has received commissions from the Vienna Philharmonic, New York Philharmonic, Berlin Domaine Musical, American Composers Orchestra, St. Louis Symphony, Boston Symphony, MET Orchestra, Lyric Opera of Chicago, Mendelssohn Quartet, Guarneri Quartet, Emerson Quartet, Johannes Quartet, cellist Yo-Yo-Ma, violinist Nadja Salerno-Sonnenberg, and mezzo soprano Marilyn Horne. He also has served as composer-in-residence with the Detroit Symphony Orchestra (1987-1988), Ithaca College (1990-1991) and the New York Philharmonic (1995).

Bolcom also has received many awards and honors, including the 1988 Pulitzer Prize for Music, for his *Twelve New Etudes for Piano*. His most significant work is *Songs of Innocence and Experience*, a setting of 46 William Blake poems, premiered in 1984. The 2004 Naxos recording of this work won four 2005 Grammy Awards: Best Choral Performance, Best Classical Contemporary Composition, Best Classical Album, and Producer of the Year, Classical. In 1993, Bolcom was elected a member of the American Academy and Institute of Arts and Letters. He was named *Musical America's* 2007 Composer of the Year. He received the 2006 National Medal of Arts.

In addition to his compositional skills, William Bolcom also is an author. He collaborated with Robert Kimball on *Reminiscing With Sissle and Blake* (1973, reissued 1999), a book about African-American songwriters and musical comedy team Noble Sissle and Eubie Blake. Bolcom also edited the essays of George Rochberg, in a book titled *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music* (1984).

Joan Morris (1943-)

Wife of composer William Bolcom, mezzo soprano Joan Morris was born in Portland, Oregon in 1943. She studied at Gonzaga University in Spokane, Washington. She then attended the American Academy of Dramatic Arts, receiving a 1968 diploma in speech and acting. She studied voice privately with Frederica Schmitz-Svevo. Morris gave her 1973 debut recital at Brooklyn College, City University of New York, singing classic American songs by Berlin, Kern, George Gershwin, Cole Porter, Rodgers and Hart, etc. She is an expert on the history of American song from Colonial to modern times. She joined the University of Michigan faculty in 1981.

Arnold Weinstein (1927-2005)

Poet, playwright and librettist Arnold Weinstein collaborated with many contemporary composers, including William Bolcom, Henry Threadgill and Philip Glass. Born in New York, he grew up in Harlem and then the Bronx. He served in the Navy in World War II. The GI Bill paid for his post-war attendance at Hunter College. He did graduate work at Harvard and went to Oxford on a Rhodes scholarship. He also received a Fulbright Fellowship and went to Florence, Italy. He wrote an anti-war opera/theatre piece titled *A Comedy of Horrors*, and sent it to Darius Milhaud. Milhaud sent it to his student, William Bolcom. Weinstein and Bolcom reworked the show into *Dynamite Tonite!* They continued to collaborate on other operas. Weinstein also collaborated with Paul Sills, founder of Chicago's Second City Theatre. Weinstein died in 2005. Bolcom commented, "He had such a gift for writing words that were singable, and that gave character. He was more influential on a lot of other people than people have taken into account."

Kenneth Grahame (1859-1932)

Born in Edinburgh, Scotland in 1859, author Kenneth Grahame was the son of a lawyer. His mother died when he was five, and his father sent Kenneth and his three siblings to live with their

grandmother at Cookham Dean, a peaceful village on the banks of the River Thames in Berkshire, England. Grahame's childhood experiences and memories of the countryside and river would give him background material for his most famous literary work, *Wind in the Willows*.

Grahame attended St. Edward's School, Oxford from 1868 to 1875. He was an excellent student and enjoyed playing sports. He wanted to attend Oxford University, but his family had no money, so he had to go to work. He moved to London and in 1879 found a job as a clerk with the Bank of England. Bored with his clerical job, he turned to writing as a creative outlet. He first submitted articles and stories to journals, including *St. James Gazette*, *the National Observer*, *St. Edward's Chronicle* and *The Yellow Book*. In 1893, he published his first book, *Pagan Papers*, a collection of essays. He published two succeeding collections of stories, *The Golden Age* (1895) and *Dream Days* (1898). *Dream Days* contains his most famous short story, *The Reluctant Dragon*.

Grahame was appointed Secretary of the Bank of England in 1898. In 1899, he married Elspeth Thomson. They had one child, a son, Alistair, nicknamed 'Mouse'. The marriage was not a happy one, and Alistair was both a sickly and temperamental child. Grahame was devoted to his son. On Alastair's fourth birthday, Grahame began to tell him a bedtime story about a group of animals that lived on a river bank. The stories continued at bedtime and in letters, and turned into the classic children's book, *Wind in the Willows*. Grahame published the book in 1908, and it was a huge success.

Because of health problems, Grahame retired from the bank in 1907. The family moved to Blewbury, Oxfordshire, England, and Grahame was able to write and travel. In 1920, Alastair was found dead near the railroad tracks in Oxford, a possible suicide. Grahame was grief-stricken, and withdrew from much social contact after that time. He died in 1932.

Carol (Neighbors On This Frosty Tide)

San Francisco Lyric Chorus Discovery Series

Carols are songs of English origin that deal with any subject. Often they cover seasonal subjects, such as the *Spring Carol* in Benjamin Britten's *Ceremony of Carols*. Most often, they are associated with the Virgin Mary and/or Christmas.

Neighbors On This Frosty Tide is an adaptation of a song from Kenneth Grahame's *Wind in the Willows*. This archetypical work of English literature recounts the adventures of four friends—Rat, Mole, Badger and the irrepressible Mr. Toad, who all live by the bank of a river. *Carol* is sung in the wintertime, when Rat and Mole visit Mole's old home, after Mole's long absence. They hear a noise outside, and Mole explains what the noise is. "I think it must be the field-mice," replied the Mole, with a touch of pride in his manner. "They go round carol-singing regularly at this time of year. They're quite an institution in these parts. And they never pass me over—they come to Mole End last of all..." The field-mice sing the following song:

Villagers all, this frosty tide,
Let your doors swing open wide,
Though wind may follow, and snow beside,
Yet draw us in by your fire to bide;
Joy shall be yours in the morning!

Here we stand in the cold and the sleet,
Blowing fingers and stamping feet,
Come from far away you to greet--
You by the fire and we in the street--
Bidding you joy in the morning!
For ere one half of the night was gone,
Sudden a star has led us on,
Raining bliss and benison--

Bliss to-morrow and more anon,
Joy for every morning!

Goodman Joseph toiled through the snow--
Saw the star o'er a stable low;
Mary she might not further go--
Welcome thatch, and litter below!
Joy was hers in the morning!

And then they heard the angels tell
`Who were the first to cry NOWELL?
Animals all, as it befell,
In the stable where they did dwell!
Joy shall be theirs in the morning!'

Arnold Weinstein adapted the text as follows:

Neighbors on this frosty tide,
The wind is blowing, there's snow beside,
So let us sit by your fireside,
And joy shall be yours in the morning.

Here we stand in cold and sleet,
Blowing fingers and stamping feet,
You by the fire and we in the street,
And bidding you joy in the morning.

A star from afar has led us on
And gave us light before the dawn.
For bliss tomorrow and joy anon,
And joy for ev'ry morning.

Good Joseph saw across the snow
The star above the manger low.
He made a bed for his Mary, so
That joy would be hers in the morning.

And in the stable where they did dwell,
Who were the first to sing Noel?
Donkey and cow, for it befell
That joy would be theirs in the morning.

So neighbors on this frosty tide,
The wind is blowing, there's snow beside,
So let us sit by your fireside,
And joy will be yours in the morning.

Joan Morris composed the melody for *Carol*, and William Bolcom arranged it. Published in 2000, the carol is dedicated to Judith Clurman, conductor of the New York Concert Singers.

John Rutter (1945-)

John Rutter was born in London to an organic chemist and his wife. He began to compose long before he attended school. As a little boy, he improvised his own compositions on the family's piano. He also sang in the choir at Primrose Hill School. He received his first musical education as a chorister in North London's Highgate School, where composer John Tavener was one of his classmates. He was a member of the boys' chorus that sang in the premiere recording of Benjamin Britten's *War Requiem* (1963).

Rutter attended Clare College, Cambridge, University, from which he received his B.A. (1967), Music B. (1968), and M.A. (1970). He studied harmony and counterpoint with Sir David Willcocks, who has been a tremendous influence on his work and career. Willcocks recognized the young man's ability very early and convinced Oxford University Press to publish his compositions.

After graduation, Rutter taught music at the University of Southampton, returning to Clare College in 1975 as Director of Music. He also taught at the Open University from 1975 to 1988. He left his Clare College position in 1979 in order to devote more time to composing.

In 1981, Rutter founded the Cambridge Singers, a professional chorus whose members all have Cambridge connections. The Cambridge Singers are a recording chorus, performing Rutter's music, as well as the music of others. In 1984, Rutter created his own record label, Collegium Records. In 1995, he established his own publishing series, the *Collegium Choral Series*. In 1995, he created the *Oxford Choral Classics*, anthologies of choral music. He is co-editor, with Sir David Willcocks, of the popular Oxford University Press Christmas anthologies *Carols for Choirs* (the green, orange, blue, and white books well-known to carolers). He also is editor of three special Oxford University Press anthologies: *Opera Choruses* (1995), *European Sacred Music* (1996) and *Christmas Motets* (1999). Many choruses use his edition of Fauré's *Requiem*.

In 1980, Rutter was made an honorary fellow of Princeton, New Jersey's prestigious Westminster Choir College. In 1988, he became a Fellow of the Guild of Church Musicians. In 1996, the Archbishop of Canterbury presented him with a Lambeth Doctorate of Music in recognition of his contribution to church music.

In addition to composing, Rutter also gives lectures and workshops around the world.

John Rutter is a multi-faceted artist. He is a composer, arranger, conductor, editor, and teacher. He concentrates on composing, especially choral music. He writes many of his own texts, as well as using the texts of others. He composes both sacred and secular works and has received many

commissions. He is most widely known for his many Christmas songs and carols, as well as his anthems and part songs. He is a well-known arranger of folk songs and other choral works. In addition, he has composed larger works, including *Gloria* (1974), *Requiem* (1985), *Tē Deum* (1988), *Magnificat* (1990), and *Mass of the Children* (2002), composed after the sudden, accidental death of his son, Christopher.

Shepherd's Pipe Carol

John Rutter wrote the words and music for this delightful carol when he was still at Highgate School. It is one of his most popular and most recorded works. He described its creation to Jeremy Nichols: "Well, the Shepherd's Pipe Carol was almost the first thing I wrote that was published. Every composer wants to write the Great Masterpiece but I started the opposite way round. I wasn't experienced in writing in big forms, so I thought if I write something big and ambitious at eighteen – which I was at the time – it will probably fall flat on its face. If I start small, then even if it's terrible, it will only be terrible for three minutes. I was in the choir at my school in Highgate, North London, at an absolutely incredible time. Among my immediate contemporaries were John Tavener, Nicholas Snowman who now runs Glyndebourne, Howard Shelley, David Cullen, who's Andrew Lloyd Webber's orchestrator and a string of others.

What came out of that was that it seemed natural to compose – and we all did. The annual carol service was a highlight – John [Tavener] and I would write a carol each year and compare notes – so carols and singing were part of the furniture. That's where the Shepherd's Pipe Carol came from."

Rutter commented to Vicki Mabrey about Christmas: "I love Christmas. It's the child in me," says Rutter. "Maybe I've never quite grown up. I still feel just for those few magic days a year, that we have the world as it might be."

Going through the hills on a night all starry
On the way to Bethlehem,
Far away I heard a shepherd boy piping
On the way to Bethlehem.

Angels in the sky brought this message nigh:
'Dance and sing for joy that Christ the new-born King
Is come to bring us peace on earth,
And he's lying cradled there at Bethlehem."

'Tell me, shepherd boy piping tunes so merrily
On the way to Bethlehem,
Who will hear your tunes on these hills so lonely
On the way to Bethlehem?'

'None may hear my pipes on these hills so lonely
On the way to Bethlehem;
But a King will hear me play sweet lullabies
When I get to Bethlehem.'

Angels in the sky brought this message nigh:
'Dance and sing for joy that Christ the new-born King
Is come to bring us peace on earth,
And he's lying cradled there at Bethlehem."

'Where is this new King, shepherd boy piping merrily
Is he there at Bethlehem?'
'I will find him soon by the star shining brightly
In the sky o'er Bethlehem.'

May I come with you, shepherd boy piping merrily,
Come with you to Bethlehem?
Pay my homage too at the new King's cradle,
Is it far to Bethlehem?'

Angels in the sky brought this message nigh:
'Dance and sing for joy that Christ the new-born King
Is come to bring us peace on earth,
And he's lying cradled there at Bethlehem."

Randol Alan Bass (1953-)

Born in Fort Worth, Texas, Randol Alan Bass grew up in Midland, Texas, where he studied piano, sang in local choral ensembles, and worked in community theatre. He received a Bachelor's degree from the University of Texas at Austin (1976), a Master of Music degree in Choral Conducting from The College-Conservatory of Music in Cincinnati, Ohio (1980), and entered doctoral study programs in choral and wind conducting at Ohio State University's Robert Shaw Institute in Cincinnati and the University of Texas at Austin.

Randol Bass is a composer, singer, pianist, arranger, and conductor. He has sung with the Dallas Symphony Chorus and Turtle Creek Chorale. He has performed as a piano soloist with the Coast Guard Academy Band in New London, Connecticut, in his wind ensemble transcription of Ernst Von Dohnanyi's *Variations on a Nursery Tune*. Since the late 1970s, he has arranged music and composed original music for choruses and orchestras around the country. His music has been performed in the United States and abroad. He served as Music Director of the Austin Symphonic Band from 1982 to 1986. In 1993, he became Music Director and Conductor for the Metropolitan Winds of Dallas, a community-based civic wind ensemble.

Gloria

Randol Bass' Gloria was composed especially for 1990 performances by the New York Pops Orchestra, conducted by Skitch Henderson, and the Texas Christian University Choirs. Bass sets this text, "Glory to God in the Highest", in varying moods and tempi. The composer notes, "This particular setting of the "Gloria" text makes use of multi-metric rhythmic patterns and is reminiscent of the dance music found in much of Eastern Europe. It contains moments of bittersweet lyricism as well as much fanfares brass writing".

Gloria in excelsis Deo.

Et in terra pax

Hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi

Propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Jesu, Filius Patris.

Domine Deus, Agnus Dei, Christe, Filius Patris.

Qui tollis peccata mundi,

Miserere nobis.

Qui tollis peccata mundi,

Suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

Miserere nobis, Jesu.

Quoniam tu solus sanctus.

Tu solus Dominus

Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu

In gloria Dei Patris. Amen.

Glory to God in the highest.

And on earth peace

to all those of good will.

We praise thee. We bless thee.

We worship thee. We glorify thee.

We give thanks to thee

according to thy great glory.

Lord God, Heavenly King,

God the Father almighty.

Lord Jesus Christ, the only begotten Son.

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

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

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

Thou who takest away the sins of the world,
receive our prayer.

Thou who sittest at the right hand of the Father,
have mercy upon us.

For Thou alone art holy.

Thou alone art the Lord.

Thou alone art the most high, Jesus Christ.

With the Holy Spirit

in the glory of God the Father. Amen.

Program notes by Helene Whitson

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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, premieres of works by San Francisco composer Kirke Mechem, and the San Francisco Lyric Chorus' 10th Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman.

Robert Train Adams, Assistant Conductor and Concert Accompanist (1946-)

The San Francisco Lyric Chorus is delighted to be working with Dr. Robert Train Adams, who joined us in Fall 2006. Dr. Adams has been appointed the Assistant Conductor of the San Francisco Lyric Chorus, as well as our rehearsal and concert accompanist. In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel, Handbell, and Children's choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts and several other universities as music professor and department head for 25

years. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, with composition studies at the Paris and Amsterdam conservatories. He is an active composer, specializing in works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007. He has accompanied the San Francisco Lyric Chorus in performances of our 10th anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, James Mulholland's *Highland Mary* and *A Red, Red Rose*, the world premiere of Donald Bannett's arrangement of Josef Spivak's *Ma Navu*, John Blow's *Begin the Song*, Henry Purcell's *Come Ye Sons of Art*, Amy Beach's *Grand Mass in E Flat Major*, Francis Poulenc's *Gloria*, Francesco Durante's *Magnificat*, Franz Schubert's *Magnificat*, Herbert Howells' *Hymn for St. Cecilia* and *Magnificat Collegium Regale*, Randall Thompson's *The Last Words of David*, Lukas Foss' *Cool Prayers* (from *The Prairie*), Emma Lou Diemer's *Three Madrigals*, Samuel Barber's *The Monk and His Cat*, Irving Fine's *Lobster Quadrille* and *Father William* from *Alice in Wonderland*, Handel's *Te Deum in A Major*, Haydn's *Te Deum in C*, Britten's *Festival Te Deum*, and Dvorák's *Te Deum*. In Spring 2008, Dr. Adams conducted the San Francisco Lyric Chorus in the West Coast Premiere of his composition, *It Will Be Summer—Eventually*, a setting of eight Emily Dickinson poems.

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The Right Reverend Otis Charles, DD, STD
Trinity Episcopal Church, its vestry and congregation

Assistant Conductor, Accompanist

Robert Train Adams

Chorus Manager

Diana Thompson

Chorus Section Representatives

Cassandra Forth, Sopranos

Barbara Greeno, Altos

Jim Losee, Tenors

Terry Shea, Basses

Concert Day Volunteer Staff

Jody Ames

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Rebecca Brown

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Jim Hiney

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Bill Whitson

Ticket Sales & Treasurer Support

Cassandra Forth

Chorus Website Design

Sophie Henry

Website Maintenance

Bill Whitson

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Whitson Professional Services

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Video Recording

Jim Granato

Autonomy 16 Film & Video Productions

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Chorus Member Volunteers

Barbara Greeno, refreshments coordinator

Lois Kelley, refreshments coordinator

CONTRIBUTIONS

December 2007-November 2008

Sforzando (\$1000+)

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Helene & Bill Whitson

Fortissimo (\$300-\$999)

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Cassandra & David Forth
Susan Hendrickson
Sophie Henry
John Lee Fund
Jim & Carolyn Losee
Andrea Ogarrio
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Forte (\$100-\$299) - continued

Sharon & Kenneth Levien
Kate McGinnis
Pauline White Meeusen
Mary Lou Myers
Robin Pryor
Martin & Maria Quinn
Robert W. Regan
Steve & Mary Sandkohl
Suzanne Taylor

Mezzoforte (\$20-\$99)

Liane Curtis
Robert & Kiko D'Angelo
Paul Drexler
Shirley Drexler
Cristina K. Gerber
Florence Haimes
Connie & Ed Henry
Catherine Lewis
Janice R. Mokros
Michael Morris
Ruth K. Nash
Simona Nass
Liz Noteware
Varda Novick
Rev. Ted & Shirley Ridgway
Wanda Ross
Claudia M Siefer

ADOPT-A-SINGER CONTRIBUTIONS

(November 2008)

Julie Alden adopts the Bass Section

Sophie Henry adopts Cassandra Forth, Cristina Gerber, Hazlyn Fortune,
Helene Whitson, Nikki Arias, and Sophie Henry—a.k.a. the Soprano II's

Varda Novick adopts daughter Andrea Ogarrio

Jane Regan adopts the Bass Section

ACKNOWLEDGEMENTS (CONTINUED)

Pauline White Meeusen, chair,
Social Events Committee
Erin Gray
Jody Siker
Caia Brookes
Al Alden

Shirley Drexler
Linda Hiney
Marianne Wolf
and all others who pitched in for rehearsal
setup and cleanup

TRINITY EPISCOPAL CHURCH



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

Trinity 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 is in the final phase of an immaculate restoration by noted Bay Area Skinner specialist Edward Millington Stout III and Company. Ed and his assistant, Richard Taylor, have overseen a team of highly skilled artisans and searched for the finest materials to ensure the integrity of this exceptional instrument for many years to come.

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 instead of metal ones, and piano hammers instead of mallets. Six celestes for their 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.

Organ Restoration Celebration

The organ restoration will be celebrated with a series of recitals during Fall 2008-Spring 2009. All concerts are on Sundays at 5pm.

February 8, 2009	John Walko, First Presbyterian Church, Berkeley
February 15, 2009	David Hatt, Assistant Organist, St. Mary's Cathedral, San Francisco
February 22, 2009	David Hegarty, First Presbyterian Church, Saratoga; House Organist, the Castro Theatre
May 3, 2009	John Karl Hirten, St. Stephen's Episcopal Church, Belvedere
May 10, 2009	Benjamin Bachmann, Assistant Organist, Grace Cathedral, San Francisco
May 17, 2009	Mark Bruce, St. Luke's Episcopal Church, Los Gatos

Sohmer Piano

The 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.

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Thank you!

The listed choristers wish to thank those individuals who have inspired our efforts and have supported our singing commitment to the Lyric Chorus. They have shown patience, have shared their expertise and have given motivation and encouragement to us as we come together to make music.

Marianne Wolf

*In memory of Vera Seney, who taught me to read music before I learned to read books.
Thank you to Auntie Anna Garibotti for all those music lessons.
Thank you to Gabi Bay for all your support and understanding of my music addiction.
In memory of my dad, Paul Sedar, who never missed a concert.*

Jane Regan

*Thank you everyone for picking me up out of the street!
Thank you Lois Kelley for some mighty fine cake!
Thank you to my friends who lift me up and sing.
Thank you Nanette for a fabulous time on the ice!
Thank you Bill and Helene for doing all the worrying for us.*

Helene Whitson

Thank you to all of our choristers for such a wonderful trimester of music making! You generously have contributed your time and energy to making this beautiful music come alive. Thank you to our Music Director, Robert Gurney, for his sensitivity, inspired musicianship and choice of this beautiful program, and for making this chorus such a joy! Thank you to our Assistant Conductor and Accompanist, Robert Adams, for his fabulous keyboard skills, as well as his knowledge, wit, and patience. We're especially grateful for his marvelous guidance and keyboard skill when we sang at the Embarcadero. Thank you, Bill, for EVERYTHING you do for the Chorus! Thank you to Bill and to Linda Hiney, without whom this printed program would not exist! Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly. Thank you to our wonderful Board members, who help so much with their ideas and suggestions. Thank you to all who volunteer to help with our chorus tasks. All the work that you do makes a difference. Thank you to our generous donors and contributors and our wonderful audiences, who make our concerts possible. I want to offer a special thanks to Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity 'home' and create music in this beautiful place. - Helene

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SING SPRING 2009 WITH THE SAN FRANCISCO LYRIC CHORUS

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



Music from Canada & Brazil

José Maurício Nuñez García ⇨ *Requiem*
(1767-1830 - Afro-Brazilian composer)

Stephen Chatman	⇨ <i>Two Rosetti Songs</i>
Stephen Chatman	⇨ <i>Gloria</i>
Healey Willan	⇨ <i>O Sing Unto The Lord</i>
Healey Willan	⇨ <i>Rise Up, My Fair One</i>
Imant Raminsh	⇨ <i>Ave Verum Corpus</i>
Ruth Watson Henderson	⇨ <i>Sing All Ye Joyful</i>
Srul Irving Glick	⇨ <i>What I Have Learned Is This</i>
Srul Irving Glick	⇨ <i>The Hour Has Come</i>

REHEARSALS BEGIN MONDAY, JANUARY 12, 2009

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

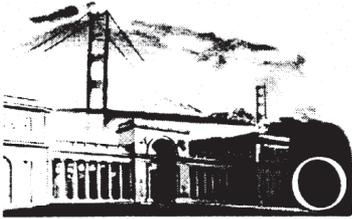
Performances: Saturday, April 26, 2009, 8 pm & Sunday, April 27, 2009, 5 pm

Rehearsals & performances all take place at
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

FOR AUDITION AND OTHER INFORMATION,

call Music Director Robert Gurney at 415-775-5111, email rgurney@sflc.org

or check website: <http://www.sflc.org>



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SAN FRANCISCO

Saturday, December 13
and Sunday, December 14

4 pm

with the San Francisco Lyric Chorus

Johann Pachelbel

Louis Claude Daquin

Irving Berlin

holiday favorites; "San Francisco"

Saturday, January 10
and Sunday, January 11

4 pm

Johann Sebastian Bach

Alfred Hollins, Bill Evans

Saturday, February 14
and Sunday, February 15

4 pm

Georges Bizet

Camille Saint-Saëns

George Gershwin

Saturday, March 14
and Sunday, March 15

4 pm

Scott Joplin, Marcel Dupré

Richard Rodgers

Saturday, April 11
and Sunday, April 12

4 pm

Eugene Gigout, Alexandre Guillmant,

Irving Berlin

Saturday, May 9
and Sunday, May 10

4 pm

Jean Joseph Mouret

Felix Mendelssohn,

Wolfgang Amadeus Mozart

Saturday, June 13
and Sunday, June 14

4 pm

Jean Joseph Mouret, Ennio Morricone,

Johann Strauss

SAN FRANCISCO LYRIC CHORUS

SOPRANOS

Marianne Adams∞
Nikki Arias∞
Cassandra Forth*∞
Hazlyn Fortune
Simi George
Cristina K. Gerber
Erin Gray∞
Sophie Henry∞
Linda Hiney
Lois Kelley
Eliza Leoni∞
Mary Lou Myers
Liz Podolinsky
Lisa-Marie Salvacion#∞
Helene Whitson#

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Catherine Lewis∞
Jane Regan∞
Jody Siker∞
Marianne Wolf∞

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#Board of Directors

*Section Representative

+Professional Singer

∞Chamber Chorus

