



SAN FRANCISCO
Lyric
Chorus

Robert Gurney, Music Director

kaleidoscope



Saturday, April 21 & Sunday, April 22, 2007
Trinity Episcopal Church
San Francisco, California

San Francisco Lyric Chorus

Robert Gurney, Music Director

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Welcome to the Spring 2007 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 Osnes' *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*.

During 2005-2006, we joyously celebrated our 10th anniversary with a wide variety of choral music. In Fall 2005, we went from the English Renaissance composer Thomas Tallis's *Missa Puer Natus Est Nobis* to 20th century composer Ralph Vaughan Williams' *Fantasia on Christmas Carols*, as well as works by Benjamin Britten, Gustav Holst, and William Mathias. In Spring 2006, we performed Bay Area composers Ernest Bloch's *Sacred Service*, Ludwig Altman's *Choral Meditations*, and Kirke Mechem's *Give Thanks Unto the Lord*, as well as our commissioned work. We concluded our wonderful 10th Anniversary Year with 18th century composer Michael Haydn's rarely performed *Requiem* and Ralph Vaughan Williams' deeply powerful *Dona Nobis Pacem*, written in 1936, expressing his views on life, death and the tragedy of war.

Our Fall 2006 season was the beginning of our second decade of choral performances. We commemorated the 250th birthday of the incomparable Wolfgang Amadeus Mozart, with performances of the *Missa Solemnis*, K. 337 and *Kyrie in D*, K. 341, as well as one of his most beloved compositions, the *Ave Verum Corpus*, K. 618. In addition, we explored the richness of the English anthem tradition from Renaissance composer William Byrd's *Sing Joyfully* and moving *Ave Verum Corpus*, to one of classical music's giants, George Frideric Handel and his second *Coronation Anthem, The King Shall Rejoice*. We also performed 19th and 20th century classics by Charles Villiers Stanford, Charles Wood, Gerald Finzi and David Willcocks.

And now, as our Music Director, Robert Gurney says, "For something completely different!" We turn to music representing different areas of the world in our program, *Kaleidoscope: Different Cultures/Different Voices*. Each of the works we perform is a composed piece, incorporating the rhythm, language, energy and mood of a different culture. We share with you choral music from China, Korea, Japan, Mongolia, Israel, Spain, Zimbabwe, Scotland and the Inuit, Inca, and Aztec peoples. In addition, we are delighted to share again with you our 10th Anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, a setting of text by the wonderful naturalist, John Muir.

Please sign our mailing list, located in the foyer.

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

We are recording this concert for archival purposes

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

*No photography or audio/video taping during the performance. * No children under 5*

Please help us to maintain a distraction-free environment. Thank you.

Program

Hanacpachap Cusicuinnin	Juan Pérez Bocanegra
Xicochi, Xicochi	Gaspar Fernandes
Cassandra Forth, Erin Gray, Sophie Henry, Heather Irons, <i>Soprano</i> Caia Brookes, Catherine Lewis, <i>Alto</i> Kevin Baum, Jeffrey Kasowitz, Matthew McClure, <i>Tenor</i>	
<i>Tleicantimo Choquiliya</i>	Gaspar Fernandes
Cassandra Forth, <i>Soprano</i> , Caia Brookes, <i>Alto</i> , Kevin Baum, <i>Tenor</i>	
<i>Annua Gaudia</i>	J. David Moore
Kevin Baum, <i>Tenor</i> , Jared Pierce, <i>Bass</i>	
<i>Arirang</i>	Chen Yi
Kevin Baum, <i>Tenor</i>	
<i>Sakura</i>	Chen Yi
<i>Words Of The Sun</i>	Zhou Long
Kevin Baum, <i>Tenor</i> Robert Train Adams, <i>Conductor</i>	
<i>Naiman Sharag (Eight Chestnut Horses)</i>	Se Enkhbayar
Kevin Baum, <i>Tenor</i>	
Intermission 15 minutes	
<i>This Grand Show Is Eternal</i>	Lee R. Kesselman
Kevin Baum, <i>Tenor</i>	
<i>Highland Mary</i>	James Mulholland
<i>A Red, Red Rose</i>	James Mulholland
<i>Ma Navu (World Premiere)</i>	Josef Spivak,
Jared Pierce, <i>Bass</i> arr. Don Bennett	
<i>Shona Mass</i>	Lee R. Kesselman
<i>Tenzi (Kyrie)</i> Jared Pierce, <i>Bass</i> <i>Mbiri Kuna Mwari (Gloria)</i> <i>Akakomborwerwa (Benedictus)</i> <i>Hwayana Yamwari (Agnus Dei)</i> Kathryn Singh, <i>Soprano</i>	
<i>Nukapianguaq</i>	Stephen Hatfield
Cassandra Forth, Sophie Henry, Kathryn Singh, <i>Soprano</i> Catherine Lewis, <i>Alto</i>	

Robert Gurney, Music Director
Robert Train Adams, Assistant Conductor, piano
Allen Biggs, percussion

Program Notes

We share with you today the moods and energies of different cultures. Each composer has explored the rhythms and sounds of a particular culture and/or time, and distills for you his/her sense of that place. We tour the world and learn the sounds of different languages, the intricacies of different rhythms, the joys and sorrows and longings of people the world over. Hearing musical expressions of culture is an opening to universal understanding.

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.

Juan Pérez Bocanegra (?1598-fl. 1631)

Little is known about Franciscan monk, printer and composer Juan Pérez Bocanegra. He probably was born in Spain around 1598. He spent 40 years in Peru as a missionary, serving as a parish priest at Our Lady of Bethlehem Church in Cuzco, and later as the rector of a church in Andahuaylillas. He compiled the *Ritual formulario, e institucion de curas, para administrar a los naturales de este Reyno, los sanctos sacramentos del bautismo, confirmacion, eucaristia, y viatico, penitencia, extremauncion, y matrimonio: con aduertencias muy necesarias* (Manual of rites and ceremonies, with instruction for priests, for ministry to the native inhabitants of this realm: the blessed sacraments of baptism, confirmation, Eucharist, viaticum <for the sick>, penitence, extreme unction and marriage, with necessary warnings), published by Gerónimo de Contreras in Lima, Peru, 1631.

The Incas

The Incas were a people who flourished on the west coast of South America from the 12th century to the late 16th century. Originating in the highlands of Peru in the city-state of Cuzco, the Incas created an empire which included modern Ecuador, Peru, western and south central Bolivia, northwestern Argentina and north central Chile, the largest civilization in the Americas, with over 20 million people. Cuzco, the capital, was comparable in size to Paris and London.

Inca government was hierarchical. The ruler, the Inca, was supreme and divine, considered a descendant of the sun-god. Lower levels of the hierarchy included his immediate family, a confederation of tribes, a council of tribal elders, clans and clan leaders, and finally, the common people at the bottom. When the Incas conquered other groups, they appointed local leaders as proxy governors. The Inca hierarchy was rigid and vulnerable to assault from the outside. When Francisco Pizarro invaded with 168 Spanish soldiers in 1532, the Inca Empire had already been decimated by smallpox brought by the Spanish to Mexico, the Inca Emperor had died of the disease, and the Empire was racked by civil war. Through boldness and treachery, Pizarro captured and executed the successor Inca emperor, Atahualpa, in 1533. The Incas continued to resist for another 40 years, but by 1572, the Spanish had conquered the Inca Empire completely.

Although much of the Inca Empire contained poor soil, the Incas were masters at making good use of their environment. They farmed and practiced inventive agricultural methods, using their extraordinary engineering talents to create terraces for crops, as well as incredible road systems. They were well known for their architecture, pottery and textiles.

Quechua

Quechua was the tongue of the imperial Incas, and is a branch of the Andean-Equatorial language group. It still is spoken today, the most widely spoken of all the American indigenous languages. Possibly originating in Peru, the language spread with Inca conquests, as well as through its use by the Catholic Church, which used it to preach to indigenous peoples. Quechua is an official language in Peru and Bolivia, as well as Spanish and Aymara. The language uses only

three vowels: a, i, u, but contains a multiplicity of consonants.

Inca Music

Music heard in Cuzco in 1631 would have included traditional indigenous music, as well as music and musical styles imported by the Catholic Church from Spain. The Catholic Church often gave musical training to members of the indigenous population. Native composers often created works that resulted in a fusion of local and European styles. Instruments used included various types of flutes, panpipes, trumpets, drums, shakers and rattles.

Hanacpachap Cusicuinnin

Juan Pérez Bocanegra designed *Hanacpachap Cusicuinnin* as a processional composition to be sung by native parishioners as they entered their churches on Lady-Days. The composition is found in Bocanegra's 1631 *Ritual formulario*. Whether Bocanegra or an indigenous musician composed the music, or whether the work that we sing today is an arrangement of a genuine Inca text and tune is unknown, but it may have been based on an earlier Inca hymn to Pachamama. Christopher Moroney notes that the Inca religion had included worship of life-giving Mother Earth (Pachamama), and a strong connection was made by the Spanish missionaries between Pachmama and the Virgin Mary. The cathedral in Cuzco was built on the spot where Pachamama had been worshipped. The words Diosparampan and Diospamaman in the second verse reflect the fusion of the Incan & Catholic "mother goddess/mother of God" concepts. We sing the first two verses of a twenty-verse composition. *Hanacpachap Cusicuinnin* was the first polyphonic composition published in the New World.

Hanacpachap cussicuinnin
Huaran cacta muchas caiqui
Yu pai rurupucoc mallqui
Runa cunap suyacuinnin
Call pan nacpa quemi cuinin
Huaciascaita.

O tree bearing thrice-blessed fruit,
Heaven's joy! a thousand times
shall we praise you.
O hope of humankind,
helper of the weak.
hear our prayer!

Uyarihuai muchascaita
Diospa rampan Diospa maman
Yuractocto hamancaiman
Yu pas calla, collpascaita
Hua huar quiman suyuscaita
Ricuchillai.

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the Fruit of your womb!

Gaspar Fernandes (ca. 1570-1629)

Gaspar Fernandes, musician and priest, was born in Evora, Portugal, between 1565 and 1570. Little is known about his early life or education. He first came to public attention in 1590, listed as a singer and organist at Evora Cathedral. He already was a priest, although it is not known when he was ordained. Portugal at this time was ruled by Spain, and there was much musical interchange between the two countries. Many Portuguese musicians migrated to Spanish territories, including those in the New World. Musicians in the New World had much more opportunity for advancement than they had in Europe.

In 1599, Fernandes left Portugal for a position as organist at the Cathedral in Guatemala City, Guatemala. In 1602, he took on additional duties as Chapel Master. He found an excellent, albeit disintegrating, collection of music scores at the Cathedral and had them all copied. The 1606 death of Pedro Bermúdez, Chapel Master at Puebla Cathedral in Mexico, led the clergy to invite Fernandes to take the vacant position, since Bermúdez had been his colleague in Guatemala. Fernandes accepted. In addition to serving as Chapel Master, he also was responsible for teaching and caring for the choirboys, as well as playing the organ. In 1608, he was able to relinquish his choirboy responsibility, only to have it thrust upon him again in

1616. Puebla Cathedral dismissed him from service in July 1618, because he and the choir had provided unauthorized music for a funeral. He was reinstated one month later. All of his duties began to affect his health, and in 1622, cathedral authorities hired Juan Gutierrez de Padilla to become his assistant. Padilla was to succeed Fernandes at Puebla and become one of the most noted Mexican Baroque composers. Fernandes died in 1629.

Gaspar Fernandes was one of the few 16th and 17th century Portuguese musicians to succeed in Latin America. He composed most of his work between 1609 and 1616, incorporating local language and rhythms. He wrote two masses and over 250 *chansonetas* and *villancicos*, sacred and secular poems set to particular musical forms. The music he composed for Puebla Cathedral is the largest surviving collection of 17th century music in the New World. Fernandes' career spanned the transition from Renaissance polyphony to the new Baroque style in the Americas, and he may be considered the first major Baroque composer in the New World.

Aztecs

By the time Gaspar Fernandes arrived in Puebla, the Spanish had ruled Mexico for almost 90 years. The original peoples of this area, the Aztecs, had gained great power from their humble 12th-century beginnings to the height of their power in the 15th and 16th centuries. Only the empire of the Incas in South America surpassed the Aztec empire in size. The Aztecs conquered other indigenous groups and absorbed elements of those cultures into their own. They had a centralized government, as did the Incas, often allowing conquered chiefs to retain some authority. Many whom they had conquered hated them. When Spanish conquistador Hernan Cortés and his troops invaded Mexico in 1519, he found many allies among those previously defeated by the Aztecs. Cortés captured the Aztec emperor Montezuma in 1519. Montezuma was killed in 1520 and succeeded by his brother, who died a few months later. By the middle of 1521, the Spanish conquest was complete, as they destroyed the Aztec capital of Tenochtitlan and built Mexico City on the ruins.

Elements of the Aztec culture survived, especially in language and music. The Aztecs were skilled in agriculture, engineering, art, architecture, mathematics and astronomy. The Aztec calendar is a marvel today with its 260-day year and its 52-year cycle. The Aztecs flourished in the arts, including textiles, sculpture, metalwork, poetry, songs, music and pictographic writing.

Classical Nahuatl

Classical Nahuatl was the language of the Aztecs at the time of Cortés. The language had many different dialects and used four vowels: a, e, i, o. Spanish became the dominant language after the conquest, although a modern version of Nahuatl exists today. When the Spanish arrived, Nahuatl was a pictographic language. The Spanish introduced Roman script, displacing the pictographs.

Aztec music

The Aztecs loved both music and dance, and these arts were an integral part of their sacred and secular cultures. They used rattles, whistles, trumpets, flutes, copper bells, shells, and various wind instruments. They also used many different kinds of drums.

Xicochi Xicochi Conetzintle

Xicochi is a lullaby to the holy child. It is macaronic, i.e., written in two different languages. In this case, it is written in Spanish and the Tlaxcalan dialect of Classical Nahuatl. It is set in the typical rhythm of the *villancico*, a 3/4 or 6/8 meter.

Xicochi xicochi conetzintle.
Caomiz huihui joco in angelos me,
Aleloya.

Gently sleep, little Child.
Cry no more, for the angels are here.
Alleluia.

Tleicantimo Choquiliya

Written in 1610, *Tleicantimo Choquiliya* is the first Christmas carol in the Americas to be set in an indigenous language—Nahuatl. It also is macaronic, combining Spanish and Nahuatl. It demonstrates the typical *villancico* style of verses (*coplas*) and refrain. The soloists sing the verses, and the chorus sings the refrain. *Villancicos* often have subtle syncopation and *hemíolas* in the rhythm.

Tleicantimo choquiliya
Mis prasedes, mi apisión.
Aleloia.

Dejal to el llando crecida,
miral to el mulo y el buye.
Ximoyollali, mi rey.
Tlein mitztolinia, mi vida?

Jesós de mi goraçón,
no lloreis, mi pantasia.

No sé por qué deneis pena,
tan lindo cara de rosa.
Noçpíholotzin, niño hermosa,
nochalchiuh, noasojena.

Tleicantimo choquiliya
Mis prasedes, mi apisión.
Aleloia.

We sing to you, little flower,
My pleasures, my passion.
Alleluia.

Leave thou the growing cry,
Behold the mule and the ox.
Take comfort, my king.
What bothers you, my beloved?

Jesus of my heart,
Do not cry, my fantasy.

I know not what pains you,
Such beautiful rosy face,
Beautiful one, of rosy countenance,
My pearl, my white-feathered bird.

We sing to you, little flower,
My pleasures, my passion.
Alleluia.

J. David Moore (1962-)

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

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

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

J. David Moore has founded and directed two professional a cappella ensembles: The Village Waytes, in Cincinnati and Dare To Breathe in St. Paul, Minnesota, as well as the women's chorus 'Muse'. Dare To Breathe received the prestigious McKnight Fellowship for Performing Artists. In addition, Moore has taught song writing workshops and coached high school choirs and small ensembles in Minnesota, Ohio and Wisconsin. In 2002, the Minnesota Opera chose Moore to be composer-in-residence at St. Paul's Four Seasons A+ Elementary School, where he and

a group of the schools' fourth grade students wrote a 20-minute opera about an invasion of aliens. In 2004 and 2006, he worked with students at Valley Crossing Community School in Woodbury, Minnesota, writing and performing biographical songs about the lives of Nobel Peace Prize laureates Jimmy Carter and Wangari Maathai.

Annu Gaudia

Annu Gaudia is a setting of a hymn to St. James of Compostela, found in Volume I of the 12th century Spanish *Codex Calixtinus*. This hymn is required to be sung every year on July 25, the Feast of St. James, commemorating the day when his relics came to Compostela. J. David Moore composed this work in 2004 for The Rose Ensemble, evoking the pace of the long pilgrim's walk to Santiago de Compostela.

St. James of Compostela

St. James, son of Zebedee, was one of the original disciples of Jesus. Legend says that Herod Agrippa murdered James in Jerusalem and some of James' followers took his body by boat to Galicia in northern Spain, where it was entombed. The tomb supposedly was discovered in the Ninth Century, and a church built on the site. The present Cathedral of Santiago de Compostela replaced that church. St. James was a major figure of veneration during the 12th century and later. Faithful European Christians attributed healings and blessings to his power and began to make pilgrimages to Santiago de Compostela to venerate his relics. St. James also was an important figure used in rallying Europeans to fight back against the Moors who had conquered Spain. The Moors were driven out in 1492. Today, thousands of pilgrims still journey on foot to Santiago de Compostela, undertaking the Camino de Santiago (Way of St. James).

Codex Calixtinus

The *Liber Sancti Jacobi*, or *Codex Calixtinus*, is housed in the Cathedral of Santiago de Compostela. This manuscript, written between 1130 and 1140, describes the history of St. James and his importance in removing the Moors from Spain. It is divided into five books:

1. Sermons and homilies about St. James and the official liturgies for his veneration, as well as including poetry and polyphonic music settings.
2. A description of miracles attributed to St. James.
3. The history of the transfer of St. James' body from Jerusalem to Spain.
4. A description of Charlemagne's battles in driving out the Moors.
5. A pilgrim's guide to the Road to Compostela.

The *Codex* is considered to be the first tourist guide.

*Annu gaudia, lacobe,
debita sunt biti danda,
Organa dulcia
conveniencia sunt resonanda.*

*Et tua celica facta
perhennia sunt reseranda.
Organa dulcia
conveniencia sunt resonanda.*

*Hec quoque splendida secla
per omnia sunt memoranda.
Organa dulcia
conveniencia sunt resonanda.*

*Tam pia, tam bona, tam rata dogmata
sunt imitanda.
Organa dulcia
conveniencia sunt resonanda.*

Fitting sounds of joy, O James,
are owed to you yearly.
Sweet sounds of music
fit for your feast must sound out.

And your heavenly deeds
must ever be revealed.
Sweet sounds of music
fit for your feast must sound out.

And these splendors must be
remembered throughout the ages.
Sweet sounds of music
fit for your feast must sound out.

These good and holy doctrines
so fine must be followed.
Sweet sounds of music
fit for your feast must sound out.

*Hec sacra commode, florida,
fulgida sunt adamanda.
Organa dulcia
conveniencia sunt resonanda.*

These sacred precepts, blossoming,
gleaming, should be adored.
Sweet sounds of music
fit for your feast must sound out.

Chen Yi (1953-)

Born in Guangzhou, China, in 1953 to a family of doctors interested in classical music, Chen Yi began her musical education at the age of three, studying violin and piano with Zheng Rihua and Li Suxin. During the Cultural Revolution of the 1960s, she tried to continue her musical studies, practicing her violin at home with a mute attached. Unfortunately, in 1966 she was sent into the country for two years as a laborer. She took her violin with her, entertaining farmers with melodies from government approved 'revolutionary operas' and practicing Western classical music when she was alone. During her time in the countryside, she learned about country life and folk music, knowledge that would serve her well in her later musical career.

When Chen Yi was 17, she returned to Guangzhou, serving as concertmaster and composer with the Beijing Opera Troupe. She also began eight years of serious research into traditional Chinese music, as well as studying Western classical music theory with Zheng Zhong. Beijing's Central Conservatory reopened in 1977, and Chen Yi studied composition with Wu Zu-qiang and British guest composer, Alexander Goehr. She continued her violin studies with Lin Yao-ji. In 1983, she composed the first Chinese viola concerto. She received her Bachelor's degree in 1983, and in 1986 became the first woman in China to receive a Master of Arts degree in Composition. Several organizations joined together to sponsor a concert devoted entirely to Chen's orchestral works. In that same year, she came to the United States to study composition at Columbia University with Chou Wen-chung and Mario Davidovsky, received her Doctorate of Musical Arts (with distinction) in 1993.

Upon receipt of her degree, she was appointed to a three-year term as Composer-in-Residence for the Women's Philharmonic, Chanticleer, and the Aptos Creative Arts Program, all based in the San Francisco Bay Area. In June 1996, she gave three sold-out concerts of her works at Yerba Buena Center, presenting works completed during that period—the orchestral works *Ge Xu* and *Symphony No. 2*, her choral settings of Chinese folk songs and her *Tang Poems*, and the *Chinese Myths Cantata*, a multi-media work. In that same year, she joined the music faculty of the Peabody Conservatory at Johns Hopkins University, Baltimore. In 1998, she became the Cravens/Millsap/ Missouri Distinguished Professor in Composition at the Conservatory of the University of Missouri, Kansas City. In 2002-2003, she was the Karel Husa Visiting Professor at Ithaca College. She has guest lectured throughout China and the United States.

Chen Yi composes in many different genres: music for orchestra, vocal and choral music, chamber music, music for Chinese instrumental ensembles, and music for solo instruments. She combines Western musical techniques and Chinese musical traditions. She has received many commissions from major organizations, including the San Francisco Art Commission, Women's Philharmonic, Chanticleer, San Francisco Contemporary Music Players, Kitka, San Francisco City Winds and the San Francisco Girls' Chorus. Her music is performed world wide, and has been recorded on many different labels. She has received many honors and awards. Recent local performances of her works have included the world premiere of *Looking at the Sea*, premiered by the Peninsula Women's Chorus at Stanford in March 2007, and *Ning for Violin, Cello and Pipa*, by the Adorno Art Music Ensemble at the San Francisco Conservatory of Music, also in March 2007.

Chen Yi is married to Zhou Long.

Arirang

Chen Yi composed both *Arirang* and *Sakura* in 1994. *Arirang* is the most popular and best-known Korean folk song, both in Korea and abroad. There are hundreds of variations of the song, and the verses vary, often depending on the locality mentioned in the song. The song has

been extant for at least 600 years. The most famous version comes from Seoul. The South Korean government designated *Arirang* the official march of the U.S. Army's 7th Infantry Division after their service in Korea during the Korean War. Here Chen Yi sets the song in a thoughtful, dreamy mood.

Arirang, arirang, arario.

Arirang kogayro naumaukanda.

Nahrul baurigo kahsinen nimeun,

Shimrido motkasau palpyongnand.

Arirang, arirang, arario.

Arirang kogayro naumaukanda.

Chungchun hanylyen byuldo manko,

Woorinae salrimsali maldo manta.

Arirang, arirang, arario.

Arirang kogayro naumaukanda.

Poongnyuni on danae, poongnyuni oya yoo,

I kangsan samchunri poongnyuni oya yoo.

Arirang, arirang, arario.

Arirang kogayro naumaukanda.

Saesang mansarul haearini,

Mulwoiea doongdoong thun gupumira.

Arirang, Arirang Pass

I am crossing over Arirang Pass

The person who abandoned me here

Won't be able to walk far before his/her feet hurt.

Arirang, Arirang Pass

I am crossing over Arirang Pass

Just as there are many stars in the clear sky,

We experience many troubles.

Arirang, Arirang Pass

I am crossing over Arirang Pass

Plenty will come; a good time is coming

A plentiful time is coming through all the land.

Arirang, Arirang Pass

I am crossing over Arirang Pass

I thought about worldly things.

They seem like bubbles on the water.

Sakura (Cherry Blossoms)

This traditional Japanese folk song depicts Spring. It is probably the best known Japanese folk song. It is not an old song, but composed during the Edo Period (1603-1867) for children learning to play the *koto*, a 13-string Japanese zither. Chen Yi depicts the altos, tenors and basses as the *koto*, with the sopranos singing the melody.

Sakura, sakura

Yayoi no sorawa

miwatasu Kagari,

kasumika kumoka,

nioi zo izuru.

Izaya, izaya,

Miniyukan.

Cherry blossoms, cherry blossoms

As far as I can see across

the hills and valleys

Like the mist or the clouds

The fragrance is carried in to

The morning sun.

Zhou Long (1953-)

Zhou Long was born in Beijing in 1953. He came from an artistic family, as did his wife, Chen Yi. His parents were painters and taught vocal music, and he began piano studies as a young child. He also was affected by the Cultural Revolution, and in 1966 was sent to a state farm in a remote rural area where he drove a tractor. He, too, learned from his surroundings—the landscape, the people, and the harsh weather conditions. He enrolled when the Beijing Central Conservatory reopened in 1977, studying composition with Wu Zu-qiang, music theory, conducting and choral composition. He received his Bachelor's degree in 1983 and married his classmate, Chen Yi, that same year. After graduation, he worked for two years as the resident composer for the China Broadcasting Symphony Orchestra. He came to the United States in 1985, studying with Chou Wen-chun, George Edwards and Mario Davidovsky at Columbia University, and received his Doctorate in 1993. In 1989, he became the Artistic Director of Music from China, a New York ensemble. In 2002, he was the Music Alive! Composer-in-Residence for the Silk Road Project Festival of the Seattle Symphony Orchestra.

Zhou Long is a Visiting Professor of Composition at the University of Missouri at Kansas City. He also has been a Visiting Professor at Brooklyn College and Memphis University, and has

lectured on composition and given master classes at universities in China and the United States. He composes in a variety of genres, including works for orchestra, chamber music, songs and choral works, music for solo instrument, electronic music, and music for ballet, theatre and dance. He composes for traditional Chinese instruments, as well as for those of the West. He has received many commissions, both in the United States and abroad, as well as fellowships and grants from prestigious institutions such as the American Academy of Arts and Letters, the Guggenheim and Rockefeller Foundations, and the National Endowment for the Arts.

Zhou Long notes: 'I am very interested in different approaches to creativity. My own preference is to abstract the quintessence of various cultures and then assimilate them into new works rather than to make scissors-and-paste imitations which are supposed to "carry on and develop traditional cultures"':

Ai Qing, pseudonym of Jiang Haiching (1910-1996)

Ai Qing is considered one of the finest modern Chinese poets. He was born in Zhejiang province in eastern China. Between 1929 and 1932, he studied in France, learning about art and painters such as Renoir and Van Gogh, poets such as Mayakovsky and Verhaeren, and philosophers such as Kant and Hegel. He wrote his first poem in 1931, while he was in France.

In 1932, Ai Qing returned to Shanghai to fight against the Japanese. He was imprisoned for three years because of his opposition to the Kuomintang, writing many notable poems while he was in prison. He was released from prison in 1935, continuing to write free form, modernistic poetry. He joined the Communist Party in 1945 and was active in Communist literary circles in the 1940s and 1950s. In 1949, he went to Beijing to teach at the Institute of the Arts, as well as become an editor for a literary magazine.

Ai Qing traveled abroad again in the 1950s, writing many poems about his experiences. In 1958, he was suspected of 'right' leanings, and the Communist authorities exiled him to farms in Manchuria and Xinjiang. He was 'rehabilitated' in 1961, but was not allowed to publish his work until 1978. In 1980, he made a second visit to France, where French President François Mitterrand awarded him the title of 'Commander of the Order of Arts and Letters'. He continued to write and publish poems, and his later work is among the most profound, looking at the fate of humanity, and integrating both Chinese and Western poetry. He wrote 20 long, lyrical and narrative poems, 1000 short poems, and almost 200 essays on the arts. He died in 1996.

Words of the Sun

Ai Qing wrote this lovely, lyrical description of the morning sun in 1942. Zhou Long comments: 'I met Ai Qing in 1979 just after his return to Beijing, while I was a second-year student at the Central Conservatory. He autographed a recently published little book, which included *Words of the Sun*, written in 1942. I was immediately attracted to this poem, expressing the thoughts of a young intellectual during the dark period of the Anti-Japanese war. I first composed this piece for tenor and piano, using the original Chinese text. The Central Broadcasting Corporation of China commissioned the choral version for a recording by the Central Philharmonic Chorus of China. This English version was written at the request of the American vocal ensemble Chanticleer'. *Words of the Sun* is on Chanticleer's Grammy award winning recording, *Colors of Love*.

[text copyright - removed from web version of program]

Se Enkhbayar (1956-)

The second son of a herdsman, Se Enkhbayar was born in the Alisha Aimak area of the Inner Mongolian Autonomous Region, People's Republic of China. He grew up in a rural, pastoral environment and learned traditional folk songs, as well as learning to revere nature and the world around him. Both elements influence his musical style. He was one of the founders of the Mongolian Youth Choir in 1987 and has been composing for the group ever since. He is a singer with the performance troupe of the Inner Mongolian Radio and Television Station, specializing in the *urtyn duu* (long-songs), traditional Mongolian songs that cover a wide range of topics—religious, philosophical, and ceremonial—as well as more intimate subjects, such as feelings about family, nature, home, and animals. He has received national and international recognition for his compositions. *The Eight Chestnut Horses* won first prize in the 1991 Beijing International Choral Festival and was enthusiastically received at the 1996 IFCM Symposium in Sydney, Australia.

Mongols

The Mongols are an Asiatic people who live in The People's Republic of Mongolia, Inner Mongolia (part of the People's Republic of China), the Xinjiang and Qinghai provinces of China, Buryatia Republic (part of the Russian Federation), and along the Volga River in Russia. They belong to various tribes. They first came to world attention during the 11th and 12th centuries, and rose to Asian and European domination in 1206 under the leadership of Chinggis (Genghis) Khan. He unified these various tribes, and they developed a system of government, a code of law, and written language. The Mongol empire (1206-1368) reached from Korea to Hungary and Germany, from Siberia to India. By 1382, the empire had disintegrated, and the Mongols became part of China. Their international power waned as time progressed, and others governed them. Mongolia was split into an independent country (Mongolia) and Inner Mongolia (part of China) during the 1945 Yalta Conference.

The Mongols were a nomadic, pastoral people, tending herds of horses, cattle, camels, yaks, and sheep (depending upon their location), and remain so today, to some extent. Animal husbandry still is their major occupation. Agricultural practices are limited and difficult because of geography and climate—grassy plains, and harsh, cold, dry climate. There are some urban centers in Mongolia, such as the city of Ulaanbaatar.

Mongolian Language

The Mongolian language is a member of the Altaic language family. It has many different dialects, with a full range of vowels and consonants.

Mongolian Music

Mongolian music is primarily vocal. Traditional Mongolian music includes a variety of songs: the long-song; short-songs, which are alliterative and more satirical, situational, and full of dialogue; legends and tales; heroic epics; and songs performed before horse races, wrestling matches, and archery contests. Instruments that accompany those songs include strings, such as a two-string box fiddle or three-string lute, flutes, zithers, dulcimers, and various types of drums.

Naiman Sharag (The Eight Chestnut Horses)

Mongolian horses are small, stocky horses with short legs, a short back, a stiff mane, and a large head. They resemble wild horses, but are domestic. They are used for meat, milk and leather, as well as for work and for racing. Their mane and tail hair is used for braiding ropes, as well as violin bows. Very few of them wear horseshoes, and they are left to find food for themselves. Most horses are left to roam free. Only a few are trained for riding.

Mongolian songs often praise horses, real and legendary, reflecting the close relationship between horses and humans. A 13th century chronicle refers to the eight chestnut horses of Chinggis Khan, and they have thus become a symbol of national identity which embodies the

Mongol's love for their native language and culture. Indigenous Mongolian musical rhythms are often patterned after the rhythm of a running horse. Such rhythms represent one of the major ethnic features of Mongolian music, and can be found throughout this piece.

*Naran del ni namalsun shargad,
Saran suul ni sagsalsan shargad,
Delkhiin devjeed denselgesen shargad,
Delger tүүkheen devjүүлсen shargad.
Altan tuuraigaa tsavchilsan shargad,
Aziig sereen jantsгаасan shargad,
Agtiin suriig magtuulsan shargad,
Aldriin suldiig manduulsan shargad, minu zee.*

The sun-shaped manes fly as wings,
The moon-shaped tails wave behind,
These chestnut horses shook the world scene
And created history on this earth.
Their golden hooves beat the soil,
Their strong voices awoke Asia,
Making known the horses' might,
Earning much fame to our name – my chestnut horses.

*Joloo dugt'ran jirelsen shargad,
Zor'giig badraan termuulsen shargad,
Uudmiin kholiig tuulsan shargad,
Usnii tun'!(a)giig uusan shargad.
Bayar jargal khuvaaltsan shargad,
Bakhdam tuuliig buteeltsen shargad,
Bay'lag or'noon duursuulsan shargad,
Baatar tüm'neen duuluulsan shargad, minu zee.*

The horses that run ahead of time,
Encouraging my will and soul,
Are the horses that cover any distance,
Drinking the clearest of waters,
Sharing all my joy and sorrow,
Originating proud epics and tales
That spread the fame of this country
And of this heroic people – my chestnut horses.

*Ene shargad'n erdniin hölgүүд,
Ezen bidнү ermiin surгууд,
Ekh baigaliin ertnii дурсгал,
Egshiglen тугеkh enkhiin дуулal.*

These chestnut horses are a treasure to us,
A valuable gift of nature. Like a peaceful song
that sounds everywhere, so is the true image
of the Mongolian horse
worshipped by my nation.

*Mongal mor'diin, khangal sur,
Mini ardiin, shutekh, shutel,
Urmiin gerch, ukhaanii och,
Uragshilakh erchim, undrakh khuchin.*

This image is the source of my encouragement
And the flame of my insight and learning.
This image is the energy that we need for progress
And the might that leads us to prosper.

*Teng'riin unaa, temuulekh sanaa,
Domgiin gilbaa, dorniiim javkhaa,
limel saikhan khusliin naiman shargad, minu zee.*

Let us call it the will to reach high spheres
And the key to open wise myths.
Like the very brilliance of the East,
So are the eight chestnut horses of my dream.

Lee R. Kesselman

Composer Lee R. Kesselman has been Director of Choral Activities at the College of DuPage in Glen Ellyn, a suburb of Chicago, since 1981. He is Founder and Music Director of the New Classic Singers, a professional choral ensemble. He also directs the DuPage Chorale and College of DuPage Chamber Singers. A native of Milwaukee, he holds undergraduate degrees in piano and composition from Macalester College in Saint Paul, Minnesota, and a master's degree in conducting from the University of Southern California. In addition to teaching and composing, Mr. Kesselman is active as a conductor, pianist, clinician and lecturer. He is music director for a variety of opera and musical theatre productions. Mr. Kesselman was chosen the Outstanding Faculty Member at the College of DuPage for 1994-95.

He has taught at Doreen Rao's Choral Music Experience Institute since its inception in 1986. He has also taught in France for two summers on the faculty of the Académie International de Chant Choral in Parthenay. He has addressed state and divisional conventions of ACDA in sessions on repertoire and performance. Mr. Kesselman has accompanied many of Chicago's

finest singers in recital, including Maria Lagios, Robert Smith, Cynthia Anderson, and Donna Bruno. He has performed on the Talman Dame Myra Hess Memorial Concerts, the Live! From Studio One series on WFMT-FM in Chicago and conducted *Argento's Postcard from Morocco* for OperaWorks! in Madison, Wisconsin. Mr. Kesselman is a member of the American Society of Composers, Authors and Publishers (A.S.C.A.P.). He has received eight consecutive ASCAP awards for his works.

Mr. Kesselman has been honored as a composer with prizes in the Melodious Accord (New York) Composition Search, Chautauqua Chamber Singers Composition Contest, the Chautauqua Children's Chorale Composition Contest and the Illinois Choral Directors' Association Contest. Mr. Kesselman is best known as a composer of vocal works, including opera, music for chorus, and solo songs. Large works include the opera *The Bremen Town Musicians* (commissioned by Opera for the Young), *The Emperor's New Clothes* (a choral opera), *Love Phases* for baritone voice and piano, *Nights in Armor* for mixed chorus, *Shona Mass* for voices and African percussion, and *Infinity in the Palm of Your Hand*, a symphony for treble chorus and orchestra. *The Bremen Town Musicians* has been performed over 300 times for Wisconsin and Illinois schoolchildren. Mr. Kesselman's most recent works include *Freedom Chimes* for mixed chorus and concert band, *Play on Your Harp* for mixed chorus and harp, *Circle Songs* for soprano, double bass and piano, *Basses Three* for string bass trio and *In terra aliena, Hodie Christus natus est*, and *Mirabile mysterium* for mixed chorus.

Mr. Kesselman's works for children have brought him national attention and he has been commissioned to write for children's choirs, middle school, junior school, high school, college, community, church, and professional ensembles. Boosey & Hawkes, Roger Dean Music, Classic Artists Publishing, Lawson-Gould Music Publishers, Colla Voce and Plymouth Music Co have published Mr. Kesselman's works. He also serves as an editor for Boosey & Hawkes Music Publishers.

Mr. Kesselman lives in Glen Ellyn, Illinois and is the father of daughter Lindsay and son, Robin.

John Muir (1838-1914)

On April 21, 1838, John Muir was born in Dunbar, Scotland, a small fishing village on the Scottish coast. Son of a strict Calvinistic storekeeper, he attended local schools until he was eleven, studying reading and arithmetic, as well as history, French and Latin. Because of his father's deep religious convictions, the household was governed very strictly, and Muir and his brothers and sisters were required to memorize Bible verses and hymns. Whenever he had the chance, Muir would escape to admire and observe the countryside flora and fauna. Muir's father chafed under his life in Scotland, and in 1849 packed up his family—wife and seven children—and immigrated to Wisconsin. Although Muir's father wanted to farm, he chose land that had to be cleared, and all of the family had to work very hard to survive. Muir's father believed in a sparse life—work and religion—so young John had little time for much else. His father finally gave him permission to read books if he did so before the workday began at 5 a.m.

John Muir was a naturally gifted inventor, and in his off-hours would create mechanical devices from wood or metal scraps he found at home. He created waterwheels, barometers, compasses, and an ingenious alarm clock that tipped his bed up and woke him when it was time for work. His friends and neighbors encouraged him to display his creations at the 1860 Wisconsin State Fair in Madison. Muir was amazed at the statewide interest shown in his creations.

That same year, he enrolled at the University of Wisconsin, emphasizing botany, geology, and the natural sciences, as well as learning of the work of such philosophers as Emerson and Thoreau. He was a good student, but had to leave school in 1863 because of lack of funds. The Civil War intervened, and as a conscientious objector, he went to Canada in May 1864. Alternating among nature study, traveling in Canada, and working as a mechanic in a factory, he stayed in Canada until March 1866. Upon his return to the United States, he found employment in an Indianapolis carriage factory. In March 1867, he suffered an accident that was to change his life. He was adjusting some equipment in the factory, when a file slipped and pierced one of his eyes.

He became temporarily blind in both eyes. His sight returned after a month, and he resolved to spend the rest of his life experiencing and appreciating the beauty of the natural world.

In September 1867, he began a 1000-mile walk from Indiana to the Cedar Keys in Florida. After a long siege of malaria, which he contracted in Florida, he headed west by ship from Cuba to Panama, across the Isthmus on land, and then again by ship up the West Coast to San Francisco, where he landed in March 1868. Then, he walked across the San Joaquin Valley to Yosemite and the Sierras. For the next five years, he lived in Yosemite Valley, exploring the valley and the surrounding mountains, and working as a shepherd and in a sawmill in the Valley whenever he needed money. Through observation and experience, he became an expert on Sierra fauna and geology. He developed a controversial theory of Yosemite Valley glaciation that brought him to the attention of such noted scientists and intellectuals as Joseph LeConte and Ralph Waldo Emerson.

Muir began his writing career in 1874, penning nature articles for various publications. Between 1873 and 1880, he traveled in the West, exploring Mt. Shasta, the Great Basin, Southern California mountains, the Coast Range, and even Alaska, supported by revenue from his articles. During this time he began actively to think about conservation/preservation of the natural world.

In the mid-1870s, Muir became acquainted with Dr. John Strenzel, a Forty-Niner, Polish refugee, physician and prominent horticulturalist, who lived in the Alhambra Valley, today's Martinez. Friends played matchmaker between Muir and Strenzel's daughter, Louie Wanda, an accomplished pianist and businesswoman, who helped to manage the family farm. Although Muir did not like the trappings of civilization, he longed for the warmth of a family. He married Louie Strenzel in 1880 and became the successful and fairly wealthy manager of the Strenzel orchards and vineyards, a position he would hold for the next seven years. In the late 1880s, Louie Muir knew that her husband needed to return to the mountains and outdoors for long periods of time and encouraged him to do so. Relatives and hired workers helped her with farm management, and she sold part of the acreage.

Muir began to venture back into the wild country. His 1889 trip to Yosemite and Tuolumne Meadows with Robert Johnson, editor of *Century Magazine*, sparked the beginning of Muir's interest in national preservation activity. He noticed how sheep were destroying the environment and wrote two articles about how the California-run Yosemite Park should be made a national park. In 1903, he invited President Theodore Roosevelt to visit Yosemite with him. Roosevelt was inspired by Muir and Yosemite, and became an ardent conservationist, establishing the first National Monuments through Presidential Proclamation and making Yosemite a National Park. Muir's efforts to protect national wild lands resulted in the creation of Yosemite, Sequoia, Mt. Rainier, Petrified Forest and Grand Canyon National Parks. In 1892, Muir and a group of supporters founded the Sierra Club. He served as President from 1892 until 1914. His last great fight was to keep San Francisco from damming the Tuolumne River in the Hetch Hetchy Valley to create a municipal reservoir and hydroelectric power source, a battle that he lost. He died in 1914.

Writer and photographer Don Weiss notes: "But perhaps the greatest tribute ever given to Muir took place in a private conversation between two great contemporary mountaineers. Galen Rowell once asked Reinhold Messner why the greatest mountains and valleys of the Alps are so highly developed, why they have hotels, funicular railways, and veritable cities washing up against sites that, in America, are maintained relatively unencumbered by development. Messner explained the difference in three words. He said, 'You had Muir.'"

This Grand Show Is Eternal **San Francisco Lyric Chorus Discovery Series**

The composer writes: "For a composer, each new piece represents the convergence of the strands of his life, his ears, the music he has heard, performed and written, the words he has read and the people he has known. One can read a resumé or a biography, but one never quite sees the detail which leads to the present moment."

“More than a decade ago, I met a conductor named Robert Gurney while I was teaching at the Académie International de Chant Choral in Parthenay, France. Robert made an impression on me—a soft-spoken, gentle soul with a will to grow and learn and what appeared to be a profound spirit. Little did I know that in June of 2005, he and his San Francisco Lyric Chorus would be asking me to write a new piece in honor of their 10th Anniversary season. I was indeed honored.”

“I am most fortunate that my life has been filled with great models—conductors and teachers who taught me the glories of performance and of composition, the genuine joy of the marriage of great words and music. Some of those teachers were conductors Dale Warland and Charles Hirt, composer/pianist Donald Betts, pianist Gwendolyn Koldofsky, poet Roger Blakely. My time at Macalester College in Minnesota was hugely important to my understanding of word and music; so was my time at USC in Los Angeles, and the vibrant intellectual life of my family in Milwaukee, Wisconsin.”

“When I lived in Los Angeles in the 1970’s, I did everything I could to explore the West—a region that drew me from the Midwest and fascinated me in its natural wonders, its ethnicity, and its modernity. While in LA and en route from the Midwest in three years of cross-country drives, we visited the great national parks—Zion, Bryce, Rocky Mountain, Yosemite, Sequoia, the Grand Canyon—and took in so many other wonders of the west, including the great California cities, the coast drives, the mountains, and the deserts. It was then that I first became aware of John Muir, his impact on our country and his writings. At some point, more than two decades ago, I joined the Sierra Club, increasingly aware of the fragility of the world ecosystems and the glory of our national geography.”

“In 1989, while vacationing in Door County, Wisconsin, I attended a performance of an original folk-musical by the Heritage Ensemble, an unusual ‘theatre in the woods’, sponsored by the Wisconsin Department of Natural Resources. The title of that show was, *The Mountains Call My Name: The Life Of John Muir In Story And Song*. I learned much more about the life of Wisconsin’s foster-son Muir that night, even as my home state’s legendary mosquitoes were enjoying our family as a feast. I saved the program booklet and tossed it into my ‘text-file’ for future use.”

“About two years ago, I set a few of Muir’s words in another musical composition, for chorus and orchestra. I realized at the time that I wasn’t done with Muir’s words as the raw-material for compositions. I find Muir’s words grand and eloquent, profound, as he describes the beauty of the natural world. His prose is rich and romantic, his manner highly spiritual and evocative of the higher truths reflected in Nature. His language is monumental and calls out for musical setting. Muir seems persistently amazed at what he saw, a Holiness which surrounded him on his now-famous treks. He was uncompromising in his view that this land should, must be protected as respect for the Power that created it.”

“I have tried to evoke Muir’s spirit in *This Grand Show Is Eternal*. The organ plays an essential role in painting pictures larger than human. I have tried to capture the rhythmic energy and strength that Muir sensed in Nature, while retaining a grounding in the tonal foundation of his deeply held values. Some of the text is painted with descriptive music, while other words are treated in a more abstract way.”

“Like many compositions, this piece aspires to some degree of Truth and Beauty. I also try to write music that is gratifying to perform. But if I have captured some small shadow of John Muir’s love of Nature and belief in its importance, then this music will have been successful.”

Lee R. Kesselman

“Most people are on the world, not in it; have no conscious sympathy or relationship to anything about them, undiffused, separate, and rigidly alone like marbles of polished stone, touching but separate.”

John Muir

Texts

The composer continues: "This tone poem for chorus and organ is meant to evoke the grandeur of John Muir's profound and eloquent words and the monumental landscapes he is so famous for describing to the world. The organ plays an essential role in painting pictures larger than human. At the same time, it is important that the words are ever-present and that a careful ear toward balance is maintained. The organist and conductor are free to experiment with colorful registrations within this context. Muir's words are rich and Romantic; dynamic extremes and a great variety of vocal colors are in order. *Rubato* should be exercised where it will enhance the romantic nature of the text. *This Grand Show is Eternal* was written to be premiered at Trinity Episcopal Church in San Francisco, and to be played on the historic 1924 E. M. Skinner organ at that church." *This Grand Show Is Eternal* will be published by noted music publishers Boosey and Hawkes.

"This grand show is eternal. It is always sunrise somewhere; the dew is never dried all at once; a shower is forever falling; vapor is ever rising. Eternal sunrise, eternal sunset, eternal dawn and gloaming, on sea and continents and islands, each in its turn, as the round earth rolls."

"The morning stars still sing together, and the world, though made, is still being made and becoming more beautiful each day."

"There is a musical idea in every form. See, hear, how sharp, loud and clear-ringing are the tones of the sky-piercing peaks and spires; and how deep and smooth and massive those of the swelling domes and round-backed ridge-waves; and how quickly the multitude of small features in a landscape suggest hurrying trills and ripples and waves in melody. Everything breaks forth into form, color, song, and fragrance – an eternal chorus of praise going up from every garden and grove, a wide range of harmonies leading into the inner harmonies that are eternal."

John Muir

James Quitman Mulholland (1935-)

Born in Laurel, Mississippi in 1935, James Mulholland was exposed to music and literature when he was very young. His mother sang as she went about her household tasks, and his father would read poetry and other great literature to him, even though he didn't understand the words. Mulholland started playing piano at an early age, and by the time he entered high school, he had studied with five different teachers. In addition to piano, he studied trumpet, voice and organ. He began singing solos in church when he was eight. By the time he was ten, a local Presbyterian church had hired him as a soloist. When he was 15, the church choir director left, and he was hired to help the assistant choir director. He graduated from high school when he was 15, and attended Southern Mississippi University for a year, so that he could live at home. He entered Louisiana State University on a full scholarship the following year, receiving his Bachelor's and Master's degrees in voice and composition. He took four years of advanced study at Indiana University. In 1964, he joined the Butler University music faculty, where he teaches composition, choral arranging and music history. Professor Mulholland is highly regarded as a choral composer. He accepts 12 commissions per year, and has written over 600 choral compositions.

James Mulholland comments: 'I consider my music to be an extension of the text. When I sit down to write, I want the words and music to become one entity... I am a romantic, and I create in a romantic idiom that is neither Baroque nor Classical.'

Robert Burns (1759-1796)

Auld Lang Syne. Comin' Through The Rye. Flow Gently Sweet Afton. Tam o'Shanter. The words of these poems and songs, and many more, are known and loved worldwide. They were written by Robert Burns, universally beloved as the Bard of Scotland. Burns was born into a farm family in Alloway, Ayrshire, Scotland. His father built the little two-room clay cottage in which they lived.

Robert Burns was the eldest of seven children, and all of the family had to participate in the arduous farm tasks. The strenuous nature of this work was to affect Burns' health throughout his life.

Burns had little formal education, but his father, a self-made man, taught the children reading, writing, arithmetic, geography and history. In 1763, he studied Latin, French and mathematics with a tutor who had opened a local church-sponsored school. He learned of Shakespeare, Pope and Locke, as well as the Scottish poets. He also learned Scottish tales and legends from a cousin.

The Burns family struggled and moved from farm to farm. Burns spent time with working people—farmers, visitors to the local pubs, beggars, and other members of the common folk. Burns was interested in writing, and wrote his first song in 1774. By 1781, he had tried several agricultural jobs, but without success. He began to write poetry in 1783. The poems circulated widely, but were not published until 1786. Burns' father had died in 1784, and Burns and his brother, Gilbert, tried to keep the farm, but to no avail. He thought of emigrating to Jamaica to seek his fortune, but did not for various reasons. He had become involved with Jean Armour, and she was expecting twins. Her father rejected Burns as a son-in-law, and Burns, in turn, rejected Jean. In early 1786, he became infatuated with Mary Campbell, a young woman of Highland descent, and wanted her to go with him to Jamaica. In a secret Gaelic ritual, the young couple pledged themselves to each other. Burns sent Mary away to wait for him until he could raise the money to leave.

In 1786, Burns' published his first book of poetry, and it was a huge success. He went to Edinburgh to work on a new edition, and became the toast of fashionable circles. Jean also gave birth to twins, and he was delighted with his new family. He kept postponing his departure for Jamaica, and Mary Campbell became ill and died in October 1786, still waiting. That same year, Burns met James Johnson, a music engraver and music seller, who was collecting old Scots songs and tunes in order to preserve them. Burns enthusiastically joined in the search, ultimately contributing many of the songs in the 600-song collection, *The Scots Musical Museum*.

Burns married Jean Armour in 1788, and they, with their four children, moved to a farm at Ellisland. This venture failed, however, and the family moved to Dumfries in 1791. He worked as an exciseman, a tax assessor for the government, as well as becoming involved in local politics, and continued to write and publish his poetry. But years of hard work and dissipation took their toll, and his health began to decline. He died in 1796 at the age of 37.

Highland Mary

Highland Mary was written in 1792 to describe Burns' relationship with Mary Campbell.

Ye banks and braes and streams around
The castle o' Montgomery,
Green be your woods, and fair your flowers,
Your waters never drumlie! (muddy)
There simmer first unfauld her robes,
And there the langest tarry;
For there I took the last fareweel
O' my sweet Highland Mary.

How sweetly bloomed the gay green birk,
How rich the hawthorn's blossom,
As underneath their fragrant shade
I clasped her to my bosom!
The golden hours on angel wings
Flew o'er me and my dearie;
For dear to me as light and life
Was my sweet Highland Mary.

Wi' monie a vow and locked embrace
Our parting was fu' tender;
And, pledging aft to meet again,
We tore ourselves asunder;
But oh! fell Death's untimely frost,
That nipped my flower sae early!
Now green's the sod, and cauld's the clay,
That wraps my Highland Mary!

O pale, pale now, those rosy lips
I aft he kissed sae fondly!
And closed for aye the sparkling glance
That dwelt on me sae kindly!
And mold'ring now in silent dust,
That heart that lo'ed me dearly!
But still within my bosom's core
Shall live my Highland Mary.

A Red, Red Rose

Burns wrote this song in 1794, basing it on traditional sources.

O my luve is like a red, red rose,
That's newly sprung in June:
O my luve's like the melodie,
That's sweetly played in tune.

As fair art thou, my bonnie lass,
So deep in luve am I;
I will luve thee still, my dear,
Till a' the seas gang dry.

I will luve thee still, my dear,
While the sands of life shall run.
Till the seas gang dry, my dear,
And rocks melt with the sun!

As fair art thou, my bonnie lass,
So deep in luve am I.
I will come again, my luve,
Tho' it were ten thousand mile!

Raya and Josef (Yossi) Spivak

Raya Spivak is one of the founding choreographers of Israeli folk dancing, as well as a prominent dance teacher. She is well known for her work with children and youth. Her husband, Josef (Yossi) is an Israeli composer.

Don Bannett

Don Bannett is an avocational musician who enjoys writing arrangements for piano, small ensemble and chorus. His son, Michael, performed as a treble soloist with the Lyric Chorus several times between 2000 and 2003. His wife, Barbara, has been a member of the Lyric Chorus in seasons past and has accompanied the chorus on piano.

Ma Navu (World Premiere)

San Francisco Lyric Chorus Discovery Series

Don Bannett comments:

The song is from a beautiful old Israeli folkdance, choreographed by Raya Spivak to music composed by Yossi Spivak, with Hebrew text from *Isaiah 52:7*. My parents taught me the dance as a child, and I have always loved the music from it. So when I was producing my son Michael's first CD, *Beautiful Soup*, I wrote an arrangement of it for him – for alto voice, flute, oboe, classical guitar, dumbek, and tambourine. In collaboration with Michael's grandfather, I added a verse in English trying to keep to the spirit of the Hebrew, but with more emphasis on peace.

The Hebrew transliteration is:
Ma navu al heharim raglei hamevasser
Mashmi'a y'shu'a, mashmi'a shalom

which translates to:
"How beautiful on the mountains are the feet of
the messenger of good tidings.
He proclaims salvation, he proclaims peace."

My English lyrics are:

"High in the hills, how beauteous are the feet of a messenger nearing
Tidings of joy he brings to all,
and a promise of peace soon appearing
Hopes of Peace for all, his words proclaim,
Hopes of peace for our salvation
Hopes of peace to fill the world throughout,
with a peace that saves every nation"

Michael's recording of *Ma Navu* became a perennial "top-ten" favorite on Treble.net Internet radio, and I was urged by a number of listeners to write a choral arrangement of it. I did so for the San Francisco Boys Chorus, tailoring it to boys' voices. Finally, I rewrote it for an adult chorus and piano, which is what the San Francisco Lyric Chorus is now premiering.

Lee R. Kesselman

Shona Mass

The Shona People

'Shona' is the collective name of several peoples who live in Zimbabwe and Western Mozambique, at the southern part of the African continent. The Shona are the majority group in Zimbabwe, with the Ndebele the second largest. Zimbabwe is primarily an agricultural nation, with 20% of its population living in two major cities, Harare and Bulawayo.

The Shona language, one of the official languages of Zimbabwe, along with Ndebele and English, is one of the Bantu family of languages. It uses the vowels *a, e, i, o, u*, plus consonants often arranged in double consonant patterns, e.g., *mbiri, tinzwirei, nyasha, munobvisa, zvitadzo, zvepasi*. It includes 'whistling' sounds, transcribed as *zv*.

The Shona are an artistic people, known for their stone sculptures and their music. Their traditional music includes both solo and group performance. Traditional instruments include the *mbira* (thumb piano), *hosho* (gourd rattle) and *ngoma* (drums). The music is often cyclical, with repetitive patterns of varying lengths. It also is polyrhythmic, with the use of two or more rhythms at the same time. Lee Kesselman makes use of these patterns in the *Shona Mass*.

Shona Mass

The following four pieces were composed in the spirit of choral music Lee Kesselman heard at the Episcopal Cathedral in Harare, Zimbabwe during the summer of 1993. The music is representative of the majority tribe and language in Zimbabwe, the Shona tribe. All four pieces are written for any combination of voices and optional percussion accompaniment.

Tenzi is the Shona translation of the *Kyrie* of the Mass Ordinary. In this three-part section, the singers energetically call upon the Lord for mercy, tenderly ask Christ for the same, and return to the original happy request. *Mbiri kuna Mwari* is the Shona translation of the *Gloria*. The section begins softly with its praise to the glory of God, but the petitioners cannot contain themselves and fervently glorify the Lord, stopping for a gentle appeal for peace, then continuing their rejoicing. *Akakomborwerwa* incorporates the Shona translation of the *Benedictus* as well as some of the traditional Latin. The stately pace of this blessing increases its rhythmic syncopation as the singers proclaim their acclamation. *Hwayana yaMwari*, the *Agnus Dei*, presents the solemnity of a plea for mercy, followed by a joyful acknowledgement of the Lord and an ecstatic call for peace. The composer does not use actual Shona chants but bases his work on the Shona musical style.

Tenzi (Kyrie)

Tenzi tinzwirei nyasha.
Kristu tinzwirei nyasha.
Tenzi tinzwirei nyasha.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

Mbiri Kuna Mwari (Gloria)

Mbiri kuna Mwari kumosoroso
rugare kuna vanhu venyu pasi pano.

Glory to God in the highest
and peace to his people on earth.

Akakomborwerwa (Benedictus)

Akakomborerwa uyo
anouya muzita raTenzi.
Hosana kumosorosoro.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed are they who come
in the name of the Lord.
Hosanna in the highest.

Hwayana yaMwari (Agnus Dei)

Hwayana yaMwari,
munobvisa zvitadzo zvepasi;
(Tenzi) Tinzwirei nyasha.

Lamb of God,
who takes away the sins of the world,
(Lord) have mercy on us.

*Hwayana yaMwari,
munobvisa zvitadzo zvepasi;
(Tenzi) Tinzwirei nyasha.
Hwayana yaMwari,
munobvisa zvitadzo zvepasi;
Tipeiwo rugare rwenyu.*

Lamb of God,
who takes away the sins of the world,
(Lord) have mercy on us.
Lamb of God,
who takes away the sins of the world,
(Lord) grant us peace.

Stephen Hatfield (1956-)

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

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

Stephen Hatfield is a multi-talented artist. He conducts choirs, both classical and jazz. He has been a musical director, composer and performer for theatrical productions. His original compositions often use the moods and rhythms of various cultures. He continues his interest in education, literature and music, both in writing and in serving as a clinician and adjudicator at various workshops and festivals.

The Inuit

The Inuit are an indigenous people who reside in Arctic Circle lands in Alaska, Canada, Greenland and Russia/Siberia. Traditionally nomadic hunters and fisherman, they survived using available wildlife such as whales, seals, caribou, and fish. They are known for their travel by dogsled. More recently, they have become settled into permanent/semi-permanent communities and work in various occupations, including mining, oil and gas activities, and construction. They are an artistic people, celebrated for their sculpture, carving, print making, and music.

Inuit Languages

The Inuit languages are part of the Inuit-Inupiaq/Eskimo-Aleut language group. There are many different Inuit language dialects. The language is composed of root words added on to expand the meanings, e.g., the Nunavut dialect word *tusaatsiarunnannngittualuujunga* (I can't hear very well) is composed of the root *tusaa* (to hear), plus *tsiaq* (well), *junnaq* (be able to), *nggit* (not), *tualuu* (very much), *junga* (I). Inuit words that have made their way into English include *parka* (a jacket), *mukluk* (boots) and *igloo* (temporary snow house).

Inuit Music

Inuit music is used in formal rituals, as well as in celebrating informal events. It is very much governed by the nature and/or topic of the particular ritual or ceremony. Inuit composers will compose songs for events, such as a healing song or a wedding, songs related to nature, such as a song in winter time wishing for the return of the sun, or songs expressing various emotions, such as joy or despair. Most Inuit composers will only compose one song in a lifetime, and become identified with that song. Someone else may sing that song occasionally, but the song 'belongs' to the composer. Song phrases, lengths and texts vary, depending on the region. Inuit

music most often uses five or six note scales.

These songs often accompany dances. The Drum Dance song and ceremony is the most important one, and is used by most Inuit groups. The songs have various stanzas, as well as refrains. Timothy McGee in *The Music of Canada* notes, "The vocable "ajaija" (Ayeyaaiya) is a popular refrain, and in some locations a Drum Dance song is actually called an "ajaija". Stephen Hatfield uses this refrain in *Nukapianguaq*. Inuit music often is accompanied by a drum, usually skin head drums with attached handles.

Nukapianguaq

Stephen Hatfield comments:

Nukapianguaq (pronounced Noo-kah-pee-ang-gwak) attempts to present Inuit music in a choral setting that remains as faithful as possible to the aesthetics of the original tradition. To this end, I have done as little arranging as possible, most particularly by eschewing concepts of harmony and thematic development which, while staples of most Western music, have no place in the kind of chant I was drawing inspiration from. Instead I have tried to keep the listener interested by focusing on the deceptively simple beauty of the chants themselves, as well as building in contrasts of timbre and mood.

Inuit chants are usually reflective in nature and spiritual in intent. They frequently aim at a kind of inner awareness and harmony with life that is comparable to the liturgical music of India and Tibet. A marked exception is the war chant which finishes the piece, which should end in a suitable frenzy.

The chants included here do not have lyrics. The syllables used on the field recordings on which this piece is based have been identified by an Inuit teacher as a kind of 'scat'. Often the singer will improvise with verbal sounds that rhyme with the name of the child who is being sung to sleep, or the name of the person the singer wishes to honor.

Much Inuit music is intended for the solo voice, which allows for both subtle variations in rhythm and a wide variety of understated vocal ornaments. These irregularities in the chant, so very much prized by the Inuit, have been to a considerable extent smoothed out in *Nukapianguaq*; otherwise none but a choir of virtuosi could ever hope to perform the piece.

The Inuit love heterorhythms – rhythms which are played simultaneously, but which are not intended to cohabit a common tempo or time signature... However, it was indeed my intention to create a unified whole in the piece in terms of placing the chants in such a way that they create a definite architecture, both in terms of an emotional development, and in terms of the rise, fall, and opening plateaus of the vocal landscape, beautiful and stern.

The Inuit believe that music is a state of grace and a respiration of the body. The chants are meant to be quite spiritual and meditative, with the exception of the last chant, which is based on war cries.

Many of the sources for *Nukapianguaq* come from the field recordings collected by Jean Malaurie. The piece is named for one of the Inuit's most prestigious singers, and the opening chant was written by his son in tribute.

The chorus is divided into four pods or groups that have different rhythms as well as different vocal sounds. There are numerous solos, different combinations of pods, clapping rhythms which all culminate in a frenzy of sound in the war chant at the end of the piece. There is no common theme, no particular harmonies, no words, no particular meaning other than an Inuit celebration of life.

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, and premieres of works by San Francisco composer Kirke Mechem.

Robert Train Adams, Assistant Conductor & Concert Accompanist

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 Music Director and Organist at John Knox Presbyterian Church in Dublin, CA, where he directs Chancel, Handbell, and Contemporary 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*, will be published in Spring 2007 by Augsburg Press.

Allen Biggs, Percussion

Allen Biggs has a Bachelor's degree from San Francisco State University, where he is now an instructor, and a Master's degree from the San Francisco Conservatory of Music. He is the principal percussionist with the Santa Rosa Symphony. He performs with the San Francisco Opera, the Bay Area Jazz Composers Orchestra, and the California, Marin and Napa Symphony Orchestras. *Legally Blonde*, Matthew Bourne's *Edward Scissorhands* and *Swan Lake* are Broadway shows Mr. Biggs has worked on in the past year. Recent recordings include the cast albums of *A Chorus Line* and *Happy End*. Mr. Biggs is a founding member of Orient Express, an exciting four-piece ensemble which performs music of the gypsy diaspora. He performed with Dave Brubeck in March 2007. He previously performed with the San Francisco Lyric Chorus in our presentations of Bernstein's *Chichester Psalms*, Hatfield's *Nukapianguaq*, Kesselman's *Shona Mass*, and Brahms' *Ein Deutsches Requiem*.

Cassandra Forth, Soprano

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has also sung with the Lafayette Presbyterian Church Concert Choir under David Morales, The Diablo Women's Chorale, and the Oakland Symphony Chorus under Magen Solomon. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. She spent one week during Summer, 2006 at Berkshire Festival 2006 at Canterbury, England, under David Hill (Musical Director of the London Bach Choir and Choir Director of St. John's College Choir, Cambridge). Ms. Forth was a soprano soloist in our Fall 2004 performance of Marc Antoine Charpentier's *In nativitate Domini canticum, H314*, and in our Fall 2006 performance of Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*.

Erin Gray, Soprano

Erin is enjoying her first year singing with the San Francisco Lyric Chorus. In the past she has sung with the UC Berkeley Alumni Chorus and Berkeley Opera. When she's not singing, she has lots of fun designing toys.

Sophie Henry, Soprano

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

Kathryn Singh, Soprano

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

Joseph Jongen's *Mass*, Op. 130, and Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337.

Heather Irons, Mezzo-Soprano

Heather Irons is singing her first trimester with the San Francisco Lyric Chorus. She has sung with a number of local choruses, including the Lafayette-Orinda Presbyterian Church Chorus, Berkeley Community Chorus and Orchestra, the Arch Street Irregulars, San Francisco Choral Society, Oakland Symphony Chorus, Baroque Choral Guild, University of California Alumni Chorus, Festival Opera Company (Walnut Creek) and the University of California Chamber Chorus. In addition, she has sung with the Bach Society of Baltimore, the Baltimore Choral Arts Society, Peabody Renaissance Ensemble, Guilford Camerata (Baltimore), Hardin-Simmons University Concert Choir (Abilene Texas), Aria Chamber Chorus (Dallas, Texas), Cellar Singers (Orillia, Ontario, Canada), and Nota Bene (Huntsville, Ontario, Canada). She studied voice with Kathryn Neale in Oakland, Carol Westcott in Baltimore, and currently studies with Kecia Ashford in Abilene, Texas. She also plays piano and viola da gamba.

Caia Brookes, Alto

Caia Brookes has been singing with various ensembles and choruses in the Bay Area for the past ten years, including a cappella groups *Flying Without Instruments* and *5 to the Bar*, Berkeley Jazzschool vocal jazz ensemble *Passatempo* and the San Francisco Lyric Chorus. Caia sings anything from soprano to tenor. She arranges a cappella versions of pop songs, and she has also been Director for *Flying Without Instruments* as they finish up their second CD, due out in June 2007. By day she works as a Business Systems Analyst at a finance company in San Francisco. She joined the San Francisco Lyric Chorus in Fall 2006.

Catherine Lewis, Alto

Ms. Lewis joined the San Francisco Lyric Chorus in Summer 2003, participating in the week-long John Poole Festival and in our Summer concert of selections from *Kirke Mechem's Operas*. She also has served as a member of the Board of Directors. She is studying voice with Kristin Womack. She has been an alto soloist in the San Francisco Lyric Chorus' performances of Benjamin Britten's *Ceremony of Carols*, Antonín Dvorak's *Mass in D*, Joseph Jongen's *Mass, Op. 130* and Marc Antoine Charpentier's *In nativatem Domini canticum, H314*.

Kevin Baum, Tenor

Kevin Baum is currently tenor section leader at Church of the Advent, a cantor at St. Ignatius Church, and a member of the ensembles *Schola Adventus*, *Schola Cantorum* and *AVE*. He is a 16-year veteran of the ensemble *Chanticleer*. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativatem Domini canticum, H314*, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337* and the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*.

Jeffrey Kasowitz, Tenor

This is Jeff's second concert with the San Francisco Lyric Chorus. Originally from New York, Jeff has lived in the Bay Area for roughly five years and currently lives in Hayes Valley. He is a Health Care Consultant by day. At Union College, he was manager of the men's a cappella group, The Dutch Pipers. He also attended UC Berkeley, where he received a graduate degree in health management. Jeff is a lover of music of all kinds and spends many evenings playing guitar and singing with friends.

Matthew McClure, Tenor

Born in Boston, grew up on the east coast, went to Phillips Academy, Andover for prep school. Graduated from Stanford in 1968 with a B.A. in History. Lived on the world's' largest

hippie commune for twelve years. Only musical background is singing with the San Francisco Lyric Chorus off and on since the first concert of Brad Osness' Hiroshima memorial piece (*Lamentations*, 1995): Let us not repeat the evil.

Jared Pierce, Bass

Jared Pierce has been singing since he was about seven years old. Born in Yokohama, Japan, he spent his early childhood in New Jersey, where he sang in a church boy's choir. His family moved to Hong Kong when he was 10, and he took a "singing hiatus," learning to play the trumpet while attending Hong Kong International School. Upon moving to California at age 15, he joined his local high school's *a cappella* singing group for his final two high school years.

During his college years, Mr. Pierce sang with the Humboldt State University Chorus and the Vocal Jazz Ensemble, the San Francisco State University Chorus and the San Francisco State University Chamber Singers. He also studied voice privately. After graduating from college, Mr. Pierce has devoted much of his spare time to composing music. He joined the San Francisco Lyric Chorus in Fall 2003 and was one of the soloists in our medieval carol, *Nova, Nova*, as well as a bass soloist in our Spring 2004 performance of Antonín Dvořák's *Mass in D*, the Summer 2004 performance of Joseph Jongen's *Mass, Op. 130*, the Fall 2004 performance of Marc Antoine Charpentier's *In nativitatem Domini canticum, H314*, and the Fall 2006 performance of Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*. Mr. Pierce also sings with the International Orange Chorale.

Financial Support

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

We are an independent, self-supporting community chorus, with an average annual budget of about \$40,000. Approximately 25% of our income is from membership dues, 35% comes from ticket sales, and 40% comes from contributions by members and friends. Thus we rely heavily on contributions over and above dues and ticket sales, and need your financial support.

The San Francisco Lyric Chorus is now twelve years old, and we have grown tremendously in musical ability during time. We will continue to provide beautiful and exciting music for our audiences. We would like more often to perform works with chamber orchestra and other combinations of instruments, and employ a part time staff person to handle some of the operational work. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

Monetary gifts of any amount are most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077. Donations also may be mailed to: San Francisco Lyric Chorus, 950 Franklin Street, #49, San Francisco, California 94109.

Adopt-A-Singer

For as little as \$20, you can support the San Francisco Lyric Chorus by adopting your favorite singer. For \$100, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150, you can adopt our esteemed Music Director, Robert Gurney.

Acknowledgements

The San Francisco Lyric Chorus sends a warm, special thanks to:
Reverend James R. Tramel
Trinity Episcopal Church, its vestry and congregation

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Robert Train Adams

Rehearsal and Concert Accompanist

Robert Train Adams

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Jane Regan

Forte (\$100-\$299)

Julie Alden
David Baker & Rodney Omandam
Bernadette Barberini
James Campbell
Rev. Robert & Anne Cromey
Nanette Duffy
Barbara Greeno
Elizabeth Hendrickson
John Lee Fund
Jeffrey Kasowitz
Lois Kelley
Sharon & Kenneth Levien
Simona Nass
Andrea Ogarrio
Robert Outis
Albert & Mary Pierce
Martin & Maria Quinn
Steve & Mary Sandkohl
Suzanne Taylor

Mezzoforte (\$20-\$99)

Lindsey Angelats
Barbara & Don Barnett
Kristine Chase
Christine Crawford
Shirley Drexler
Jack Fong
Brian Forth
Erin Gray
Zulfiqar Haider & Claudia Siefer
Florence Haimes
Connie & Ed Henry
Valerie Howard
Catherine Lewis
Ruth K. Nash
Barbara Ogarrio
Robert & Rosemary Patton
Marge Poore
Rev. Ted & Shirley Ridgway
Kenric Taylor
Nancy A. Zimmelman

Adopt-A-Singer Contributions (Spring 2007)

Lois Kelley adopts
the Soprano Section
Jane Regan adopts
the Alto II Section
Cathy Lewis adopts
the Tenor Section

Julie Alden adopts
the Bass Section
Shirley Drexler adopts
Cathy Lewis, "a flower of the altos"

Trinity Episcopal Church, San Francisco



Trinity Episcopal Church, founded in 1849, was the first Episcopal congregation west of the Rocky Mountains. Some of the parish pioneers were among the most prominent San Franciscans of their day: McAllister, Turk, Eddy, Austin, Taylor, and many others.

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

The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry

Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of rough-hewn Colusa sandstone and features a massive castle-like central tower.

The Trinity organ was built in 1924 by Ernest M. Skinner and is one of the finest remaining examples of his artistry. Built after his second trip to Europe, it reflects the influence of his long, creative association with the great English builder Henry Willis, III. The instrument's four manuals and pedal contain many of the numerous orchestral imitative voices perfected by Skinner. Among them, the Trinity organ contains the French Horn, Orchestral Oboe, Clarinet, Tuba Mirabilis, and eight ranks of strings. This wealth of orchestral color provides a range of expressiveness evocative of a symphony orchestra.

The 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.

Advertisements

Lyric Chorus Thank-you's

Cathy Lewis

Thanks, Peggy, for sticking with the altos!

Jane Regan

Barb Greeno—Thanks for coming to practice even tho' you couldn't be here for the concert!

Peggy Trimble

Thanks, Tom, for listening to me try to sing Red Red Rose at home without tearing up!

Jane Regan

Thanks, Sophie, for making our new web site so easy to update and ready for audio files!

The Altos

Thanks to Heather for coming from Texas to sing.

Anon

Thanks to Helene & Bill – BECAUSE!

Cassandra Forth

Thanks to Kevin Baum – great voice – great person

Sophie Henry

Thanks to Evelyne for being my inspiration: xicochi xicochi conetzintle.

Matthew McClure

Leela – Thanks for everything!

Erin Gray

Thanks for always coming to my concerts, Riki & Steve. I love having you here.

Erin Gray

Happy Birthday, Josh!

Helene Whitson

What a marvelous trimester we have had! Thank you, Robert, for your inspired conducting and fabulous choice of music! Thank you, Bill, for EVERYTHING you do for the Chorus! Thank you, Robert Adams, for your wonderful keyboard and conducting skills! Thank you, Linda Hiney, for your language expertise and patient coaching. Thank you, choristers, for working so hard on this program. Without you, we wouldn't have a chorus. 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.

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E. M. Skinner Organ

regularly

on the

second weekend

of every month

at the

California Palace

of the

Legion of Honor

Lincoln Park,

San Francisco

Saturday, May 12 and
Sunday, May 13, 4 pm,
Dietrich Buxtehude
Cesar Franck
Scott Joplin

Saturday, June 9 and
Sunday, June 10, 4 pm
Johann Sebastian Bach
George Gershwin
John Phillips Sousa

***Sing This Summer 2007 with the
San Francisco Lyric Chorus!***



This Summer, we will sing

***Amy Marcy Cheney Beach
Grand Mass in E Flat Major***

**Herbert Howells
*A Hymn for St. Cecilia***

**Henry Purcell
*Selections from Ode on St. Cecilia's Day***

**George Frideric Handel
*Selections from Ode on St. Cecilia's Day***

Rehearsals Begin Monday May 14, 2007

**Rehearsals: Mondays, 7:15-9:45 pm
Trinity Episcopal Church
Bush & Gough Streets, San Francisco**

**Performances:
Saturday, August 25, 2007, 8 pm
Sunday, August 26, 2007, 5 pm**

**For audition and other information, contact
Music Director *Robert Gurney*
phone: 415-775-5111 email: rgurney@sflc.org
website: <http://www.sflc.org>**

We are a friendly, SATB, 35-voice auditioned nonprofessional chorus dedicated to singing beautiful, interesting classical choral music with passion, blended sound and a sense of joy and fun!

San Francisco Lyric Chorus 2007-2008 Concerts

2007 SUMMER CONCERT

Amy Marcy Cheney Beach *Mass in E Flat Major*
Herbert Howells *A Hymn For St. Cecilia*
Henry Purcell Selections from *Ode on St. Cecilia's Day*
George Frideric Handel Selections from *Ode on St. Cecilia's Day*

Saturday, August 25, and Sunday, August 26, 2007
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

2007 FALL CONCERT

Franz Schubert *Mass in A Flat Major*
Gerald Finzi *In Terra Pax*
Antonin Dvorák *Tě Deum*

Saturday, December 1, and Sunday, December 2, 2007
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

ANNUAL NEW YEAR'S POPS CONCERT

Robert Gurney, Organ
with the San Francisco Lyric Chorus
Choruses from *Die Fledermaus*, by Johann Strauss, Jr.,
San Francisco; holiday favorites

Saturday, December 29, 2007, 4 pm & Sunday, December 30, 2007, 4 pm
California Palace of the Legion of Honor, Lincoln Park, San Francisco

2008 SPRING CONCERT

CONTEMPORARY AMERICAN CHORAL COMPOSERS

Robert Adams <i>It Will Be Summer—Eventually</i>	Stephen Paulus <i>Old Church</i>
Daniel Gawthrop <i>Sing Me To Heaven</i>	Jean Belmont <i>Sand County</i>
Z. Randall Stroope <i>Amor de mi alma</i>	Stephen Sametz <i>I Have Had Singing</i>
Dan Locklair <i>Break Away</i>	Samuel Barber <i>The Monk And His Cat</i>
Rene Clausen <i>Set Me As A Seal</i>	Eric Whitacre <i>Sleep</i>
J. David Moore <i>How Can I Keep From Singing</i>	

Saturday, April 26, and Sunday, April 27, 2008
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

The Chorus

Sopranos

Cassandra Forth
Simi George
Erin Gray
Sophie Henry
Linda Hiney
Lois Kelley
Mary Lou Myers
Andrea Ogarrio
Lisa-Marie Salvacion
Kathryn Singh
Lynn Tao
Helene Whitson

Altos

Caia Brookes
Shirley Drexler
Heather Irons
Cathy Lewis
Jane Regan
Peggy Trimble

Tenors

Kevin Baum
Jeff Kasowitz
Brian Mark
Matthew McClure

Basses

Al Alden
Ben Noggle
Jared Pierce
Terry Shea
Bill Whitson

