



Robert Train Adams
Music Director

The background of the entire page is filled with decorative, flowing musical notes and swirls in shades of brown and gold. At the top left, there are two treble clefs with musical notes. Below them, the title "Music Expresses" is written in a large, elegant, cursive script. The bottom half of the page is dominated by a large, intricate arrangement of musical notes and swirls that appear to be floating and moving across the space.

Music Expresses

*Music expresses what cannot be put into words
and which cannot remain unsaid.*

-Victor Hugo

Settings of
British Poetry and Folksongs

Saturday, April 24, 2010
Temple Emanu-El
Martin Meyer Sanctuary
San Francisco

Sunday, April 25, 2010
First Unitarian Universalist Church
San Francisco

San Francisco Lyric Chorus

Dr. Robert Train Adams, *Music Director*

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Welcome to the Spring 2010 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, our 10th Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* (West Coast premiere) and the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

In Fall 2009, the San Francisco Lyric Chorus celebrated the season with a variety of selections from a list of 50 favorite Christmas carols and other works chosen by major English and American choral conductors for the eminent British music publication, *BBC Music Magazine*.

And now, join with us as we explore a variety of wonderful settings of British poetry and folk songs.

Please sign our mailing list, located in the foyer.

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

*We are recording this concert for archival purposes
Please turn off all cell phones, pagers, and other electronic devices before the concert
Please, no photography or audio/video taping during the performance
Please, no children under 5*

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

Program

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Robert Adams

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Gerald Finzi

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Gerald Finzi

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Gerald Finzi

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Springtime of the Year

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I Love My Love

Gustav Holst

Dark Eyed Sailor

Ralph Vaughan Williams

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Looking for Love

Searching for Lambs

J. David Moore, arr.

Kevin Baum, Tenor

Like as the Culver

Halsey Stevens

Lay a Garland

Robert Lucas Pearsall

Loch Lomond

Jonathan Quick, arr.

Kevin Baum, Tenor

Intermission

IV

Shakespeare

Music to Hear

George Shearing

Music to Hear

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Is It for Fear to Wet a Widow's Eye

Blow, Blow, Thou Winter Wind

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Shakespeare Songs, Book I

Matthew Harris

Hark, Hark, the Lark

Full Fathom Five

Who is Silvia

Jane Regan, Alto

Serenade to Music

Ralph Vaughan Williams

Marianne Adams, Cassandra Forth, Kathryn Singh, Soprano soloists

Barbara Greeno, Catherine Lewis, Erin Simmeth, Alto soloists

Kevin Baum, Andrew Kaufteil, Tenor soloists

Sidney Chen, Peter Dillinger, Bass soloists

Jerome Lenk, Piano

Program Notes

THE THEME

'Music expresses what cannot be put into words and yet cannot remain unsaid'. Victor Hugo (1802-1885).

ROBERT TRAIN ADAMS (SEE BIOGRAPHY IN "THE ARTISTS" SECTION)

MUSIC EXPRESSES

'Music expresses what cannot be put into words and yet cannot remain unsaid'. This is a translation from the French *'Ce qu'on ne peut dire et ce qu'on ne peut taire, la musique l'exprime'*, a comment by Victor Hugo (1802-1885) from his 1864 work, *William Shakespeare*. Although the work is entitled *William Shakespeare*, it is a volume of literary criticism covering a number of authors, including Shakespeare. Victor Hugo was a French poet, playwright, novelist, essayist, visual artist, statesman, human rights activist and politician who had a huge impact on the artists and writers of his day and beyond. He is best known for two novels: *Les Misérables* and *The Hunchback of Notre-Dame*.

The composer writes: "It was cold outside: a crisp New England winter morning, the sun glistening off the snow. Inside, the reflected sun warmed me as I sat at the kitchen table, composing (translation: I sat there, enjoying the warmth, avoiding doing anything resembling work).

As I...worked...my eye caught a glimpse of a print hanging on the wall. It had a treble clef, with Victor Hugo's words entwined. The music pretty well wrote itself. The whole piece probably took about 15 minutes to finish, plus a little polishing. Because the text is short, it is essentially stated twice, giving the piece a rough two-part form.

Hugo caught the essence of music in one sentence. I hope you find that our music this evening expresses something to you that cannot be put into words."

FINZI PART SONGS

GERALD FINZI (1901-1956)

Born in London in 1901, Gerald Finzi was the youngest son of a wealthy Jewish shipbroker of Italian descent. His German Jewish mother composed music and played the piano. Finzi himself was an agnostic. He had three older brothers and a sister. His early years were marred by loss, which affected his approach to life and to music. His father died when he was seven, and he was educated privately. During World War I, his family moved to Harrogate, and in 1915 and 1916 Finzi began to study composition with composer Ernest Farrar (1885-1918), a friend of Ralph Vaughan Williams. Farrar joined the Army and was killed in 1918 at the Western Front. In addition, all three of Finzi's brothers died. Stephen Banfield comments, "By the age of 18 he had lost every male role model, including his father, his three brothers and his first composition teacher (Ernest Farrar, a Stanford pupil), for all of them died young, two in the final weeks of the First World War". These losses caused Finzi to look inward and turn to reading poetry for solace. He especially loved the poetry of Thomas Traherne (1636-1674), Thomas Hardy (1840-1928), Christina Rossetti (1783-1854), William Wordsworth (1770-1850), Robert Bridges (1844-1930) and Edmund Blunden (1896-1974), poets who examined the transience of life and/or the way the adult world disrupts the innocence of childhood.

Between 1917 and 1922, Finzi studied privately at York Minster with composer/organist Edward Bairstow. In 1922, he moved to Painswick, a village in Gloucestershire, where he began to compose. The peace and beauty of the countryside had a profound effect on his work. He published his first settings of Hardy poems, *By Footpath and Stile*, in 1923. In 1925, he followed

conductor Adrian Boult's suggestion and moved back to London to study counterpoint with R. O. Morris at the Royal College of Music. Here he joined a circle of young musicians, including Arthur Bliss, Howard Ferguson, Robin Milford, Edmund Rubbra, and Herbert Howells. He first met Ralph Vaughan Williams and Gustav Holst at this time. He also was able to partake of city life, going to concerts, exhibits and the theatre. He composed several of his best song cycles during this period.

From 1930 to 1933, Finzi taught harmony at the Royal Academy of Music. In 1933, he met and married artist and sculptor Joyce Black, and they moved back to the country, the village of Aldbourne in Wiltshire. His popular *Seven Partsongs*, setting the poetry of Robert Bridges, was published in 1934. In 1937, Finzi and his wife bought 16 acres of land and built a house at Ashmansworth, Hampshire, where Finzi devoted himself to composing, collecting and growing rare English apple varieties, and amassing a valuable library of 4000 volumes of English poetry, philosophy and literature that was given to the University of Reading after his death.

In 1935, Finzi and his wife began to catalog and publish the works of poet/composer Ivor Gurney, who suffered from posttraumatic stress disorder acquired through his service in World War I. Because of Finzi's efforts, Gurney's songs were published in four volumes, beginning in 1937. Finzi also collected the music manuscripts of composer C. Hubert Parry, which he gave to the Bodleian Library at Oxford.

Finzi only composed a few works in the 1930s, including *Dies Natalis*, a cantata for voice and orchestra, setting the poetry of Thomas Traherne. Because of the war, the work did not receive its premiere until 1940. In 1940, Finzi founded the Newbury String Players, a group of amateur musicians who performed in local churches, schools and halls. Since he was neither a pianist nor singer, the Newbury String Players were his main performance group. Through them, he advocated for many young performers and composers, as well as for 18th century English music. His conductor son, Christopher, continued the group after Finzi's death. At the same time, Finzi and his wife developed an interest in English folk music and early English music. He revised, edited and published compositions by William Boyce (1711-1779), Richard Capel Bond (1730-1790), John Garth (1722-1810), Richard Mudge (1718-1763), John Stanley (1712-1786) and Charles Wesley (1707-1788). He had the finest private library in England of music by English composers between 1740 and 1780, and it was donated to St. Andrews University, Fife, in 1965.

Between 1941 and 1945, Finzi worked in London in the Foreign Shipping Relations Division of the Ministry of War Transport, still conducting his String Players. A pacifist, he housed German and Czech refugees in his home. He continued composing a variety of works during the post war years, including *Lo, the Full Final Sacrifice*, a choral anthem (1946), *For St. Cecilia* (1947), with poetry by Edmund Blunden, 1947, his *Clarinet Concerto* (1949), a choral setting of Wordsworth's *Intimations of Immortality* (1950), his *Cello Concert* (1955) and *In Terra Pax* (1955), a setting of the Robert Bridges poem, *Noel: Christmas Eve, 1913* and part of the Christmas story from the Gospel of St. Luke.

In 1951, Finzi learned that he had Hodgkins lymphoma. He continued to compose and enjoy his other activities as much as possible. He died in 1956. He composed music in several different genres; works for orchestra; choral music, both accompanied and *a cappella*; works for solo voices with instrumental ensembles, and solo vocal works with orchestra and ensembles. His life experiences and interests affected his works, and his compositions alternate between sad and joyous. He was a thoughtful, introspective composer who understood the beauty and power of words and knew how to set them to music.

ROBERT SEYMOUR BRIDGES (1944-1930)

Born in Walmer, Kent, England in 1844, Robert Bridges studied at Eton College and later at Corpus Christi College, Oxford. He met poet Gerard Manly Hopkins at Oxford, a meeting that

began a long friendship. Bridges' 1916 edition of Hopkins' poetry brought Hopkins' talents to widespread public notice.

Robert Bridges studied medicine at St. Bartholomew's Hospital in London, where he was an emergency room physician. He had a career as a physician, serving from 1869 to 1882 when he retired because of lung disease. After working at St. Bartholomew's Hospital, he was an Assistant Physician at the Great Ormond Street Hospital for Children, and later, a physician at the Great Northern Hospital.

Bridges wrote poetry during the years he served as a physician. His first collection of poems was published in 1873. In 1884, he married Monica Waterhouse, and spent the rest of his life in seclusion, writing poetry and doing research. The family lived first in the Berkshire countryside near Yattendon, and later at Boar's Hill, Oxford.

Robert Bridges was England's Poet Laureate from 1913 until his death in 1930. Many of his finest poems were published in his editions of *Shorter Poems*. He received the Order of Merit for his long poem, *The Testament of Beauty* (1929). He wrote sonnets, six plays, and several masques. He was one of the founders of the Society for Pure English. His study of prosody led to two major publications: *Milton's Prosody* (1893) and *John Keats* (1895).

Bridges also had a great interest in music. He wrote poems that were set by such English composers as C. Hubert Parry, Gustav Holst, and Gerald Finzi. He wrote musically adaptable texts that composers could set for his 1899 *Yattendon Hymnal*. He also translated historically important hymn texts for use in the *Song of Syon* and Ralph Vaughan Williams' 1906 edition of the *English Hymnal*. The texts include *Ah, Holy Jesus; Jesu, Joy of Man's Desiring; O Gladsome Light; and O Sacred Head, Sore Wounded*. He also published several texts on various aspects of music, including a preface to his *Ode for the Bicentenary Commemoration of Henry Purcell* (1896) and *About Hymns, a Practical Discourse on Some Principles of Hymn-Singing* (1899). In addition, he wrote the libretto for *Eden, an oratorio*, with music by Charles Villiers Stanford (1891).

Gerald Finzi set seven of Bridges' poems to music between 1934 and 1937: *I Praise the Tender Flower; I Have Loved Flowers That Fade; My Spirit Sang All Day; Clear and Gentle Stream; Nightingales; Haste On, My Joys!*, and *Wherefore Tonight So Full of Care*. They were not published as a set, although they can be performed as one. We perform three of those works today.

My Spirit Sang All Day

In *My Spirit Sang All Day* (No. 3), Finzi captures the happiness expressed by the poet through the use of rapid tempi and varied dynamics, with an emphasis on the word "joy" throughout the composition. As Finzi's wife was named Joyce, the composition must have had special meaning for both of them.

My spirit sang all day
O my joy.
Nothing my tongue could say,
Only My joy!

My heart an echo caught--
O my joy--
And spake, Tell me thy thought,
Hide not thy joy.

My eyes gan (*began*) peer around,--
O my joy--
What beauty hast thou found?
Shew (*show*) us thy joy.

My jealous ears grew whist (*quiet*);--
O my joy--
Music from heaven is't,
Sent for our joy?

She also came and heard;
O my joy,
What, said she, is this word?
What is thy joy?

And I replied,
O see, O my joy,
'Tis thee, I cried, 'tis thee:
Thou art my joy.

I Praise the Tender Flower

I Praise the Tender Flower (No. 1) is more pensive. The poem is in three stanzas, and Finzi sets each stanza slightly differently. The first stanza is set almost like a folk song, with full chorus singing. He slows the tempo at the end of the last phrase, “my heart tormented”. In Stanza 2, he repeats the quiet cheerfulness of Stanza 1, varying the dynamics to suit the text. He keeps the final phrase “fresh wings for soaring” in the original tempo. The last stanza begins similarly to the first, but varies as he brings the work to conclusion.

I praise the tender flower,
That on a mournful day
Bloomed in my garden bower (*arbor or
shelter in a garden*)
And made the winter gay.
Its loveliness contented
My heart tormented.

I praise the gentle maid
Whose happy voice and smile
To confidence betrayed
My doleful heart awhile:
And gave my spirit deploring
Fresh wings for soaring.

The maid for very fear
Of love I durst not tell:
The rose could never hear,
Though I bespake (*spoke to*) her well:
So in my song I bind them
For all to find them.

Haste On, My Joys!

Haste On, My Joys! (No. 6) is set for five voices—SSATB. Finzi begins the composition with a cascade of voices that express the swiftness of flight and joy in youthful beauty. The voices come together in Stanza 2, Lo, I have seen the scented flower... and continue on in a paean to youth in Stanza 3. He uses some dissonance in Stanza 4 at the phrase “the heart would spurn”, but returns to consonance by the conclusion.

Haste on, my joys! your treasure lies
In swift, unceasing flight.
O haste: for while your beauty flies
I seize your full delight.
Lo! I have seen the scented flower,
Whose tender stems I cull (*choose*),
For her brief date and meted (*measured*) hour
Appear more beautiful.

O youth, O strength, O most divine
For that so short ye prove;
Were but your rare gifts longer mine,
Ye scarce would win my love.
Nay, life itself the heart would spurn,
Did once the days restore
The days, that once enjoyed return,
Return, ah! nevermore.

ENGLISH FOLK SONG

A BRIEF OVERVIEW OF THE BRITISH FOLK SONG

By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright on Loch Lomond.
Where me and me true love were ever wont to gae
On the bonnie, bonnie banks o' Loch Lomond.

Refrain:

O ye'll take the high road an' I'll take the low road,
an' I'll be in Scotland afore ye,
but me and my true love will never meet again,
On the bonnie, bonnie banks o' Loch Lomond...

How many of you have sung these familiar words, by yourself, with the family around the piano or the campfire, in school, or elsewhere? It is a Scottish folk song, a song in which someone is telling a story set to music. Songs of love; songs of loss; songs of work; songs of war and peace; sea shanties; children's songs! Anonymous poets and composers have described many of our life experiences in simple words and songs. We will never know who they were, because those words and songs have passed down from individuals to other individuals, through families or groups, villages, towns, and even from country to country. Folk songs are anonymous. The songs spring from the experiences of ordinary people. They have narrators who relate stories about their own experiences ("When I was a weaver, I lived all alone"...) or experiences related by others:

"Early one morning just as the sun was rising,
I heard a maid sing in the valley below,
'Oh, don't deceive me! Oh, never leave me!'" ...

Because folk songs are part of the oral tradition, there may be many different versions of any one song. It's sort of like playing a game of telephone, where one person at the end of a line says something to the person next to him or her, and it comes out slightly different at the end of the line. When songs pass from one country to another, the words and situations often change to suit the life in that country. For example, we will be singing Ralph Vaughan Williams' version of *The Dark-Eyed Sailor*, a Scottish ballad. American folk song compilers John and Alan Lomax found a song entitled *The Dark-Eyed Canaller*, which has similar words, but whose main character is a river man who piloted a boat on the Ohio and Erie Canal.

Folk songs have two major structures. One type has many stanzas that progress from one to another, developing the story line. The familiar *Barb'ra Allen* (or *Barbara Ellen*, or *Barb'ry Allen*) is such a song:

In Scarlet town where I was born,
There was a fair maid dwellin'
Made every youth cry Well-a-day,
Her name was Barb'ra Allen.

All in the merry month of May,
When green buds they were swellin'
Young Willie Grove on his death-bed lay,
For love of Barb'ra Allen...

Others have verses and refrains, such as *Loch Lomond*. Singers sing the verse, sing a refrain, sing the next verse, repeat the refrain, etc.

Folk music has been an endangered species off and on throughout the centuries. Scholars and composers in the latter part of the 19th century were worried that much of this music would disappear. In many countries, they made a mission of discovering and recording their country's folk music heritage. One of the earliest of these scholar-musicians was the Czech composer, Leon Janáček (1854-1928). He was succeeded by Hungarian composers Béla Bartók (1881-1945) and Zoltán Kodály (1882-1967). Bartók is the most important of all folk music documentarians from this period. He published at least 2000 Hungarian and Romanian folk tunes, but collected many more on musical expeditions to Central Europe, Turkey, and North Africa. Donald Grout comments that, "No composer other than Bartók so perfectly exemplifies the integration of folk and art styles in the twentieth century."

Other countries had their folk music scholar-collectors, such as Felipe Pedrell (1841-1922) and Manuel Falla (1876-1946) in Spain, Heitor Villa-Lobos (1887-1959) in Brazil, and a number of Americans, including John A. Lomax (1867-1948) and his son Alan (1915-2002), poet Carl Sandburg (1878-1967), and members of the Seeger family: Charles (1886-1979), his sons, Pete (1919-), Mike (1933-), daughter Peggy (1935-), and second wife Ruth Crawford Seeger (1901-1953).

Great Britain enjoyed folk music from early days, but as it was the music of ordinary folk, many of the songs and dances were not recorded. By the 17th century, some texts and music had been documented. In 1651, London bookseller and publisher John Playford (1623–1687) published *The English Dancing Master*, a collection of dance tunes. British folk music text collection began with Samuel Pepys (1633-1703), the noted English diarist, Member of Parliament, and Secretary of the Admiralty. He collected English and Scottish ballad texts and willed his collection of over 1800 texts to Magdalene College at Cambridge University.

Englishman Thomas Percy (1729-1811), the Protestant Bishop of Dromore, Ireland, also was an antiquarian interested in the history of British folk music. He collected 176 English and Scottish ballads, publishing them in the *Reliques of Ancient English Poetry*, 1765. He claimed to have rescued this manuscript collection from the floor of his friend, Humphrey Pitt's house, where a maid was beginning to light a fire with them. This particular collection of texts had a great influence on 19th century English and German romantic poets.

Like folk songs, carols (celebratory songs for Christmas and other times of the year) often are anonymous works. Early 19th century English music collectors and scholars worried about the disappearance of this form of choral music and began to document and rescue traditional carols. In 1822, Davies Gilbert (1767-1839), a Cornish Member of Parliament, published the first modern collection of traditional Christmas carols, *Some Ancient Christmas Carols*. In 1833, William Sandys (1792-1874), a London lawyer, who appreciated history and things of the past, published *Christmas Carols Ancient and Modern*. William Chappell (1809-1888) compiled *A Collection of National English Airs* in 1838, and Robert Bell published his *Ancient Poems, Ballads and Songs of the Peasantry of England* in 1846. John Payne Collier (1789-1883) published *A Book of Roxburghe Ballads* in 1847. This collection of over 1300 17th century ballads was compiled from earlier collections by Robert Harley (1661-1724), first Earl of Oxford, and increased with later additions by John Ker (1740-1804), third Duke of Roxburghe.

In 1843, Reverend John Broadwood (1798-1864) published the first British folk song collection, *Old English Songs as Now Sung by the Peasantry of the Weald of Surrey and Sussex*. This collection included music. In 1846, he published the *Little Book of Carols*, a collection of wassail songs. Broadwood's niece, Lucy, a noted folk song collector and scholar, reissued her uncle's 1843 folksong collection in 1890 as *Sussex Songs*.

Lucy Broadwood (1858-1929) was an important figure in the folk song revival. She and Reverend Sabine Baring-Gould (1834-1924) collected folk songs in Cornwall. In 1893, Lucy Broadwood and John Alexander Fuller-Maitland (1856-1936) published *English County Songs*.

One of the most significant collectors of English and Scottish ballad and song texts was an American, Francis James Child (1825-1896), the first Harvard Professor of English. His multi-volume set of 305 English and Scottish ballads, along with their American variants, is entitled *English and Scottish Popular Ballads*. This 10-volume set was published between 1882 and 1898, and was the most complete set of texts found at that time.

England's Folk-Song Society was founded in London in 1898 by a group of noted musicians who wanted to collect and preserve traditional folk songs, ballads, and tunes, and publish them when appropriate. Founding members of this group included Alexander Mackenzie (1847-1935), Principal of the Royal Academy of Music, Sir John Stainer (1840-1901), Professor of Music at Oxford, and Sir Charles Villiers Stanford (1852-1924), Professor of Music at Cambridge. Between 1899 and 1931, the Society published a journal that contained many transcriptions of English and Gaelic music, gathered in the countryside by noted musicians and scholars, including Ralph Vaughan Williams, Percy Grainger, E.J. Moeran, George Butterworth, Frank Kidson, and Cecil Sharp. The most important of these collectors and the center of the English folk music movement from 1899 until his death in 1924 was Cecil Sharp.

Cecil Sharp (1859-1924) was born in London in 1859. He received his education at Uppingham, an independent public school, and Cambridge University. He graduated with a B.A. in 1882, having studied music and mathematics. He emigrated to Australia in 1882 and found a job as a bank clerk. He studied law, and in 1884, became Associate to the Chief Justice. He stayed in this job until 1889, when he resigned and decided to devote full time to music. During his time as a clerk and a lawyer, he also was Assistant Organist at St. Peter's Cathedral, as well as conductor of two choral societies. He later became conductor of the Adelaide Philharmonic, in addition to becoming joint director of the Adelaide School of Music in 1889.

Sharp returned to England in 1892, becoming a music teacher at Ludgrave Preparatory School. In 1896, he became principal of the Hampstead Conservatory, a position he held until 1905. He joined the Folk-Song Society during this period. His interest in folk music was sparked by two incidents. At Christmas time in 1899, he saw a group of English Morris dancers performing their traditional dances to traditional tunes. Morris dancing was almost extinct at this time, and he wanted to preserve the tunes. In Summer 1903, he was staying at Hambridge in Somerset. He heard a gardener sing *I Sow the Seeds of Love* while mowing the Vicarage lawn. Sharp realized the importance of traditional British art and culture, and spent the rest of his life documenting British folk songs, carols, sea chanties, and other song texts and music.

In 1911, Sharp formed the English Folk Dance Society. This organization was charged with promoting and preserving English folk-dances in their traditional form. The Folk Dance and Folk Song Societies joined together in 1932 to become the English Folk Dance and Song Society. At one time, Vaughan Williams served as President of the EFDSS.

Sharp came to America in 1916 and stayed until 1918. He lectured on folk music, as well as touring and transcribing American folk songs and folk dance music of English origin. His extensive collections and collecting activities gave impetus to the American folk song and dance collection/preservation movement. He returned to England in 1918, spending the rest of his life collecting and preserving British music. He collected 4977 tunes, publishing 1118 and providing accompaniments for 501. He is responsible more than any other person for saving traditional English folk song and dance.

Sharp's songs were collected in the field in a traditional manner. He asked villagers, farmers, blacksmiths, housewives, gardeners, ordinary people to sing for him. He transcribed these songs by pencil into notebooks as they sang. He commented that most of his singers were over 60. He noted that one lady could sing only when she was ironing. Another could sing only when she was doing her laundry, so he sat on a tub in her washing house and transcribed a song she sang as she did her wash. Other English folk song collectors, including Ralph Vaughan Williams, George Butterworth, and E.J. Moeran, transcribed their folk songs in the same manner.

Australian-American composer Percy Grainger (1882-1961) is known for his transcription and arrangements of English and Celtic folksongs. He was one of the first to use a phonograph recording machine in the field, beginning in 1906. John Rowlands-Pritchard comments, "Grainger was deeply concerned to capture the entirety of the song: that is, not only its melodic outline and words, but the singer's personality and background, and the subtle and hitherto unnoted expressive pauses, declamation, pronunciation, and the musical decoration given to the song by the singers. By using the phonograph, the original recording machine, he was able to analyse these features. His transcriptions, published in the *Journal of the Folk-Song Society* in 1908, met with an ungenerous response from leading members of the Society, who deplored both his reliance on the machine and the extraordinary appearance of his scientific transcriptions. Grainger's viewpoint has now been vindicated and recording is now the rule for collectors, but at the time it was felt to be unsportsmanlike to use a machine..."

We take for granted our heritage of such songs as *Loch Lomond*, *Pop Goes the Weasel*, *The Foggy Foggy Dew*, *The First Nowell*, *I Saw Three Ships Come Sailing In*, and many more. But, most

might easily have been lost, and it is only through the work of dedicated scholars, musicians, and collectors that we have them today.

RALPH VAUGHAN WILLIAMS (1872-1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music. Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, studying with well-known composers/teachers Charles Villiers Stanford and Hubert Parry, as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long musical friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman. Vaughan Williams felt the need of further musical education, studying with Max Bruch in Berlin (1897) and Maurice Ravel in Paris (1907.) After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods. He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs and writing some himself. He also was a major contributor to the *Oxford Book of Carols*. In 1919, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. In 1921, he was appointed conductor of London's Bach Choir, a position he held until 1928, when he moved to the village of Dorking. For many years, he was involved in the Leith Hill Musical Festival, a competitive festival for village/town choruses in the Leith Hill area of Surrey, England. His later life was devoted to composition, conducting and occasional lectures. He visited the United States several times, lecturing at Bryn Mawr, Cornell, Indiana University, Yale, the University of Michigan and UCLA. He died in 1958.

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

Ralph Vaughan Williams composed in a wide variety of genres, including works for stage, opera, symphonies, smaller works for orchestra, works for chorus and orchestra, a *cappella* choral music, songs, arrangements of English folksongs, arrangements of carols, chamber music, music for the theatre, music for films and music for radio programs. He was gifted in composing vocal music for choruses as well as for solo voice. He is recognized for his settings of English language poetry (including that of Walt Whitman, whose poetry he uses in both the *Sea Symphony* and the *Dona Nobis Pacem*.) Among his better known works are *A Sea Symphony*, *Serenade to Music*, *the Fantasia on Greensleeves*, the operas *The Pilgrim's Progress* and *Sir John in Love*, the *Mass in G Minor*, *Hodie*, *Fantasia on Christmas Carols* and the *Fantasia on a Theme by Thomas Tallis*.

Vaughan Williams grew up in Gloucestershire, and heard folk songs in the countryside from childhood. The first folk song he remembers is *Dives and Lazarus*. When he found it in Broadwood and Fuller-Maitland's *English County Songs*, he said, 'Here, as before with Wagner, I had that sense of recognition—"here's something which I have known all my life—only I didn't know it."

James Day describes Vaughan Williams' first original transcription experience: "It was at Ingrave,

near Brentwood, where he was approached after one of his lectures on 3 December and asked if he would care to come to a tea-party at the vicarage for the old people of the parish, that his mind was, as he put it later, finally set to rest. At the party, Ralph was introduced to an elderly labourer, Charles Pottipher, who asked him to visit him the following day, when he would sing him some of the old songs. Thus on 4 December 1903, Ralph took down the first song of the total of over eight hundred that he was eventually to collect. It was called ‘Bushes and Briars’.

Vaughan Williams’ *Five English Folk Songs* was published in 1913. The entire work consists of his arrangements of five folk songs: *Dark Eyed Sailor*, *Springtime of the Year*, *Just as the Tide Was Flowing*, *The Lover’s Ghost*, and his still-very-popular eight-part arrangement of *Wassail*.

SPRINGTIME OF THE YEAR

Springtime of the Year sets just two of the song’s eight stanzas. Vaughan Williams transcribed this song in April 1908, as it was sung by Mr. Helton of South Walsham in Norfolk. The setting is a relatively straight-forward four-part arrangement of the song. What differentiates the work is the mood-setting humming chorus before and after the stanza.

As I walked out one morning,
In the springtime of the year,
I overheard a sailor boy,
Likewise a lady fair.
They sang a song together,
Made the valleys for to ring,
While the birds on spray
And the meadows gay.

GUSTAV HOLST (1874-1934)

Composer and teacher Gustavus Theodore von Holst was born in Cheltenham, England, in 1874. He came from a musical family. His great grandfather, Matthias, a composer and pianist of German ancestry, was a harp teacher to the Imperial Russian court at St. Petersburg. Born in Riga, Latvia in 1769, Holst’s great grandfather fled to England in 1799. Gustav Holst’s grandfather and father were also musicians. His father, Adolph, a pianist and organist, married one of his piano students. Although young Holst’s father taught him piano, the boy suffered from neuritis, which prevented him from preparing for a career as a concert pianist. He first studied the violin, and later the trombone, practicing the latter in the hopes that it would cure his asthma. When he was 12, he was required to learn a poem for a class at school. The poem so inspired him that he set it to music—and thus began his career as a composer. During his teen years, he also helped his father prepare music for church services. He was gifted enough that as a teenager he became a choirmaster and organist for TWO Cotswold area villages at the same time. By 1891, he had had a number of local performances of his vocal and instrumental compositions, including an 1892 operetta, *Lansdown Castle*. He studied counterpoint with George Sims, organist at Merton College Oxford, and in 1893, was admitted to the Royal College of Music. He studied counterpoint with Charles Villiers Stanford, one of 19th century England’s most prestigious composers. He also took classes with another major English composer, C. Hubert Parry.

In 1895, Holst met Ralph Vaughan Williams, who was to become his closest and life-long friend, as well as a major influence on his music. As a young man, Holst thought highly of the music of Richard Wagner, and some of his early works demonstrate Wagner’s influence. In 1896, he published his first work, a part song titled *Light Leaves Whisper*. Holst and Vaughan Williams admired the philosophy and poetry of Walt Whitman, as well as the work of English poet, artist and social reformer, William Morris. In 1896, he was asked to become conductor of the Hammersmith Socialist Choir, which rehearsed at Morris’ house. While studying composition

and trombone at the Royal College of Music, he began playing trombone as a freelance musician. At this time, he also became interested in Hindu literature, philosophy and religion, and studied Sanskrit at University College, London. That interest influenced his 1907-1909 setting of his own translation of *Hymns from the Rig Veda* and his 1903 chamber opera, *Savitri*, based on a story from the *Mahabharata*.

As a professional trombonist, Holst joined various orchestras between 1897 and 1900. In 1901, he married one of the Hammersmith Choir sopranos, Isobel Harrison. At the end of 1903, realizing he could not support his family as a musician, he gave up his career, becoming a music teacher at James Allen's Girls' School in Dulwich. He added to his teaching load in 1905, taking a position as Head of Music at St. Paul's Girls' School in Hammersmith, a position he held to the end of his life. In 1907, the Holsts had a daughter, Imogen, who was to become a well-known English conductor, composer and writer.

Between 1907 and 1924, Holst was Director of Music at Morley College. He became quite fond of amateur/student musicals, and in 1911 supervised the first performance since 1695 of Henry Purcell's opera, *The Fairy Queen*. Because of his teaching commitments, Holst composed only on weekends, school holidays and in the summer. By 1916, he was becoming well known as a composer. In 1917, he composed one of his most important works, the *Hymn of Jesus*, a work for chorus and orchestra. Between 1914 and 1916, he composed his most popular work, the orchestral suite, *The Planets*. It was an immediate success upon its premiere in 1918, leading to performances of his other works. Because of World War I, Holst removed the 'von' from his name in 1918. After 1925, Holst continued to teach, although he devoted more time to composing. He came to the United States twice, to lecture at the University of Michigan, and to teach at Harvard, where Elliot Carter was one of his students. He died in 1934.

Gustav Holst composed in a variety of genres: music for the stage, choral works, music for orchestra and band, chamber music, music for solo instruments, and songs for voice and piano. He was known especially for his fine choral writing. He was considered an excellent and supportive teacher. Both he and Vaughan Williams were part of the English folksong revival, as well as the 20th century development of the English hymn. The two friends also were influenced by music of earlier times, such as the Tudor period. Holst was innovative in form, and was well aware of music by such contemporaries as Schönberg, Bartók and Stravinsky.

I LOVE MY LOVE

Gustav Holst arranged his *Six Choral Folksongs* in 1916 as a response to a request from his friend, W.G. Whittaker, who needed new music for his Newcastle choir. He took five of the selections from the collections of George B. Gardner and one from Sabine Baring-Gould's book, *Songs of the West*.

The set includes *The Song of the Blacksmith*, *I Sowed the Seeds of Love*, *There Was a Tree*, and *Swansea Town* (all Hampshire folk songs), *I Love My Love* (a Cornish folk song), and *Matthew, Mark, Luke and John*, from Baring-Gould's book.

I Love My Love is a tale of traumatic love. In contrast to Vaughan Williams' use of text, Holst follows the story through six stanzas, each ending with the refrain, "I love my Love because I know my Love loves me!" Holst varies the mood and voices to create a drama. This is the story of a young woman whose lover was sent to sea by his parents in order to break up the relationship. She becomes so distraught that she is sent to Bedlam. In fact, she is so upset that she is in chains! Located in London, St. Mary Bethlehem/Bethlem Hospital/Bedlam is the oldest mental/psychiatric hospital in the world. It was founded in 1247 as the priory of a religious order. By the 1350s, it was housing some patients with mental health problems. For many years it was known for cruel treatment of the mentally ill, but changed to positive practices some time ago.

Holst begins with the chorus as narrator, hearing the young woman singing over and over the text used as refrain. In Stanza 2, the chorus becomes the young woman, telling her story of what

happened. The sopranos repeat her phrase, while the lower three voices hum. In Stanza 3, the tenors continue the story, while the sopranos and altos repeat her phrase of love over and over. The basses take up the story in Stanza 4, representing the narrator. The narrator notices that, as the young woman is crying, her lover returns. The moment he hears she is in the asylum, he rushes to her. Holst indicates the passion of the moment by increasing tempo and dynamics, and adding the tenors to the basses. In Stanza 5, the sopranos become the young woman, asking if the young man is her lover who was sent away. Tenors and basses respond quickly and passionately as the young man's voice, saying that it is indeed he and he will right the wrongs caused by his parents. In the final Stanza, the tenors are the narrators of a happy ending, while the other voices reiterate the refrain.

Abroad as I was walking, one evening in the spring,
I heard a maid in Bedlam so sweetly for to sing;
Her chains she rattled with her hands,
And thus replied she: "I love my love because I know my love loves me!"

O cruel were his parents who sent my love to sea,
And cruel was the ship that bore my love from me;
Yet I love his parents since they're his although
They've ruined me: "I love my love because I know my love loves me!"

With straw I'll weave a garland,
I'll weave it very fine;
With roses, lilies, daisies,
I'll mix the eglantine (*sweetbriar; Old World white to pink rose*);
And I'll present it to my love
When he returns from sea.
"For I love my love, because I know my love loves me."

Just as she sat there weeping,
Her love he came on land.
Then hearing she was in Bedlam,
He ran straight out of hand.
He flew into her snow-white arms,
And thus replied he: "I love my love, because I know my love loves me."

She said: "My love don't frighten me;
Are you my love or no?"
"O yes, my dearest Nancy,
I am your love, also I am return'd to
Make amends for all your injury;
"I love my love because I know my love loves me."

So now these two are married,
And happy may they be
Like turtle doves (*wild pigeons*) together,
in love and unity.
All pretty maids with patience wait
That have got loves at sea;
"I love my love because I know my love loves me."

RALPH VAUGHAN WILLIAMS (1872-1958 SEE BIOGRAPHY ABOVE)

DARK-EYED SAILOR

Vaughan Williams arranged *Dark Eyed Sailor*, a Scottish ballad, as a drama. This song was sung to him by Mrs. Horsnell and her daughter on 4 December 1903. He later found other versions elsewhere.

The song begins with the chorus as narrator, describing a sailor and his ladylove out walking. The tenors/basses become the young man, and the sopranos/altos become the young woman, as they engage in dialogue about their situation. The altos then become the narrator, describing how the young lady's sailor lover left, taking half a gold ring as a token. The rest of the chorus hums underneath. The full chorus returns as narrator to tell the young lady about the young man who has returned with half a ring. Vaughan Williams increases the tempo to suggest excitement over the return. The sopranos/altos again become the young lady and the tenors/basses, the young man in the story. The chorus returns as narrator to tell the final ending to the story.

It was a comely (*beautiful*) young lady fair,
Was walking out for to take the air;
She met a sailor all on her way,
So I paid attention to what they did say.
Said William, "Lady, why walk alone?
The night is coming and the day near gone."
She said, while tears from her eyes did fall,
"It's a dark-eyed sailor that's proving my downfall.

"It's two long years since he left the land;
He took a gold ring from off my hand,
We broke the token, here's part with me,
And the other lies rolling at the bottom of the sea."

Then half the ring did young William show,
She was distracted midst joy and woe.
"O welcome, William, I've lands and gold
For my dark-eyed sailor so manly, true and bold."

Then in a village down by the sea,
They joined in wedlock and well agree.
So maids be true while your love's away,
For a cloudy morning brings forth a shining day.

LOOKING FOR LOVE

J. DAVID MOORE, ARR. (1962-)

Composer J. David Moore notes that this version of *Searching for Lambs* was arranged collectively by Dare To Breathe, an *a cappella* ensemble which performed and recorded from 1994-2005 under his leadership.

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

Moore wrote his first composition, *Ave Maria*, for his high school choir when he was a senior. He received his Bachelor's Degree in Composition from the Florida State University School of Music and a Master's Degree in Choral Conducting and Composition from the University of Cincinnati

College-Conservatory of Music, studying composition with Roy Johnson, John Boda, Darrell Handel and Scott Huston and conducting with André Thomas, John Leman and Earl Rivers. After graduation, he worked as a music copyist for the Cincinnati Pops Orchestra.

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

J. David Moore has founded and directed two professional a cappella ensembles: The Village Waytes, in Cincinnati and Dare To Breathe in St. Paul, Minnesota, as well as the women's chorus 'Muse'. Dare To Breathe received the prestigious McKnight Fellowship for Performing Artists. In addition, Moore has taught song writing workshops and coached high school choirs and small ensembles in Minnesota, Ohio and Wisconsin. In 2002, the Minnesota Opera chose Moore to be composer-in-residence at St. Paul's Four Seasons A+ Elementary School, where he and a group of the schools' fourth grade students wrote a 20-minute opera about an invasion of aliens. In 2004 and 2006, he worked with students at Valley Crossing Community School in Woodbury, Minnesota, writing and performing biographical songs about the lives of Nobel Peace Prize laureates Jimmy Carter and Wangari Maathai. The San Francisco Lyric Chorus performed Moore's composition, *Annua Gaudia*, in their Spring 2007 concert and *How Can I Keep From Singing*, in their Spring 2008 concert.

SEARCHING FOR LAMBS

In this English ballad, the narrator tells of a happy adventure on the moors. He is out for a walk and falls in love with a shepherdess. Within six verses they have become engaged. For the first two stanzas, a solo tenor tells the story. In Stanza 1, Moore adds bass voices in rhythmic pulsation that continues throughout the song, almost like a walking bass. Sopranos and altos speak for the shepherdess in Stanza 3, describing why she is out and about. In Stanza 4, both young man and shepherdess join voices, both speaking until the end of the story. Moore uses sparse, angular lines of music that always move the story forward.

As I walked out one May morning,
One May morning betime (*early*),
I met a maid from home had strayed
Just as the sun did shine.

“What makes you rise so soon, my dear,
Your journey to pursue?
Your pretty little feet, they tread so neat,
Strike off the morning dew.”

“I'm going to feed my father's flock,
His young and tender lambs.
That over hill and over dale
Lie waiting for their dams.”

“Oh, stay, oh, stay, you handsome maid,
And rest a moment here,
For there is none but you alone

That I do love so dear.

How gloriously the sun does shine,
How pleasant is the air;
I'd rather rest on a true love's breast
Than any other where.

For I am thine and thou art mine,
No man shall uncomfirt (*make uneasy*) me;
We'll join our hands in wedded banns (*public announcement of proposed marriage*)
And married we shall be."

HALSEY STEVENS (1908-1989)

Halsey Stevens was born in Scott, New York, in 1908. He received his K-12 education at the Homer Academy. He attended Syracuse University, where he studied composition with William Berwald and piano with George Mulfinger, and received a Bachelor's Degree in Music (1931) and Master Degree in Music (1937). In 1944, he traveled west to study with Ernest Bloch at the University of California, Berkeley.

Highly respected as a teacher, musicologist, and composer, Stevens taught at a number of universities, including Syracuse (1935-1937), Dakota Wesleyan (1937-1944), Bradley Polytechnic Institute, College of Music (1941-1946), the University of Redlands (1946), and the University of Southern California, (1946-1976). At USC, he was Chair of the Composition Department (1949-1975), Composer in Residence (1972-1976), and Andrew W. Mellon Professor in the Humanities (1974-1976). His students at USC included Morten Lauridsen, Williametta Spencer, Donald Grantham, and Robert Xavier Rodriguez. Stevens also served as a Visiting Professor at Pomona College (1954), University of Washington (1958), Yale (1960-1961), University of Cincinnati (1968), and Williams College (1970).

A noted musicologist, Halsey Stevens wrote the definitive biography of Belá Bartók. In addition, he wrote many scholarly articles on various aspects of music, as well as writing program notes for the Los Angeles Philharmonic (1946-1951) and the Coleman Chamber Music concert series. He lectured widely on different aspects of music. He received many awards and honors, including Guggenheim Fellowships in 1964 and 1971, the Friends of Harvey Gaul Award (1960), a National Institute of Arts and Letters Grant (1961), an honorary DLitt from Syracuse University (1967), the USC Distinguished Faculty Award (1973), the Ramo Music Faculty Award (1974), and the Abraham Lincoln Award from the American Hungarian Foundation (1978).

Halsey Stevens was a distinguished composer, who received many commissions. He composed music in a variety of genres, including music for orchestra, chamber music, music for a variety of solo instruments, solo songs, and choral works. He is known as a master of part song composition, and the composition we sing today, *Like as the Culver*, is an excellent example of that genre. Several of his important choral works include *The Ballad of William Sycamore*, for chorus and orchestra (1955), the cappella settings of Thomas Campion poems in the *Campion Suite* (1967), *Go, Lovely Rose* (1942), *Magnificat* (1962), *Songs from the Paiute* (1976), *The Way of Jehovah* (1963), and *In te, Domine* (1964). He died in 1989.

EDMUND SPENSER (1552-1599)

One of the major Tudor poets, Edmund Spenser was born in London, ca. 1552. Little is known of his early life. His father may have been a local clothmaker or tailor, although that fact is uncertain. Young Edmund attended the Merchant Taylor's school around 1561. He probably received a classical education, including studying the works of Roman poets, playwrights, and historians. He also may have studied some Greek and Hebrew. His education was funded partly through a bequest from the brother of the Dean of St. Paul's Cathedral. Spenser may have begun writing poetry at this time. After graduation, he attended Pembroke College, Cambridge, as a

scholarship student, funded through the same bequest. He had to work to pay for meals and lodging. His time at Pembroke was important for meeting influential people, including Sir Philip Sidney, Sir Walter Raleigh, and Robert Sidney, Earl of Leicester.

Spenser received his Bachelor's degree in 1573 and his Masters in 1576. He took a position in Kent, as Secretary to John Young, Bishop of Rochester. He continued writing while doing this job, and possibly wrote *The Shepherdes Calender*, a series of pastoral writings and Spenser's first major work. It was published in 1579. That same year, he became Secretary to Robert Sidney, Earl of Leicester and returned to London. Sir Philip Sidney, English poet and courtier, was Leicester's nephew, so Spenser had the opportunity to interact with important English intellectual and literary figures.

In 1580, Spenser was appointed Secretary to Lord Grey, the Lord Deputy of Ireland. He moved to Ireland with Lord Grey and lived there for the rest of his life, except for two visits back to England. He served Lord Grey, as well as serving in other positions. In 1588 or 1589, he was awarded lands and the Castle of Kilcolman in County Cork. Here he wrote the first part of *The Faerie Queene*, a long allegorical poem glorifying Queen Elizabeth and Elizabethan England, as well as Protestantism. Sir Walter Raleigh read the draft and thought the work should be published. He sponsored Spenser's 1589 visit to London and presented Spenser to the Queen. The first part of *The Faerie Queene* was published in 1590. Soon after, Spenser returned to Ireland. He married a wealthy woman, writing *Amoretti*, a collection of sonnets in honor of their courtship, and *Epithalamion*, a marriage ode, in honor of their wedding. Both works were written in 1595. Spenser, his wife, and their four children had a happy life living at Kilcolman Castle. Unfortunately, the Castle was burned down during Tyrone's Rebellion in 1598. Spenser and his family escaped, but many of his writings were lost. Sir Thomas Norris sent him to London with a message for the Privy Council, and he died in early 1599, soon after arriving.

Edmund Spenser is considered a master of the poetic form. For *The Faerie Queene*, he created a nine-line stanza pattern, called the Spenserian stanza, a format that was used by many other writers. In addition to writing long poems, such as *The Faerie Queene*, he wrote many shorter poems and sonnets.

LIKE AS THE CULVER

Like as the Culver is a sonnet, a 14-line poem. Halsey Stevens sets this pensive sonnet for five voices, SSATB.

Like as the culver (*dove*), on the barèd bough,
Sits mourning for the absence of her mate;
And in her moan sends many a wishful vow
For his return, that seems to linger late;
So I alone, now left disconsolate,
Mourn to myself the absence of my love.
And wandering here and there all desolate,
Seek to match that mournful dove.
No joy of aught (*anything*) that under heaven doth hove (*present itself*),
Can comfort me, but her own joyous sight
Whose sweet aspect (*appearance*) both God and man can move,
In her unspotted (*innocent*) pleasance (*pleasure*) to delight.
Dark is my day, whiles her fair light I miss,
And dead my life that wants such lively bliss.

ROBERT LUCAS PEARSALL (1795-1856)

Robert Lucas Pearsall was born in Clifton in 1795. He was the son of an army officer, who was an amateur musician. In 1802, the family relocated to Bristol, near Willsbridge, where the Pearsall

family had a home built with money made in the iron industry. In 1816, a few years after her husband's death, Mrs. Pearsall bought the Willsbridge house from her brother-in-law and within a year, mother and son were living in the family home. That same year, Pearsall married Harriett Elizabeth Hobday, daughter of painter William Armfield Hobday. They had three surviving children, Robert Lucas (1820), Elizabeth Still (1822), and Philippa Swinnerton (1824).

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

In Mainz, Pearsall studied composition with Joseph Panny. In 1825, he wrote his earliest known composition, *Minuet and Trio in B flat*. Over the next few years, he continued composing, including an overture, Latin motets, and part songs.

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

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

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

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

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

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

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

Robert Pearsall composed in a variety of genre: sacred music for both Anglican and Catholic church services, 22 madrigals, over 60 part songs, ballad-operas, solo songs, a symphony,

overtures, chamber music, a string quartet and trio, and dramatic works with music. He was an essayist and wrote articles on a variety of topics. In addition, he was an excellent translator, publishing translations of Schiller's *William Tell*, and Goethe's *Faust*. His wonderful sense of melody and harmony brought historic music forms and melodies into the 19th century.

LAY A GARLAND

Lay a Garland, a madrigal, is probably Robert Lucas Pearsall's most famous composition. Madrigals are secular, polyphonic (multi-voice) part songs that originated in the Renaissance. These unaccompanied songs range from two to eight parts, and singers often sat around a table reading from individual parts. Pearsall took a known form, but adds Romantic sensibilities through a variety of techniques. He uses dynamics to great effect. He also layers voices, such as the downward cascade of voices on the text "Maidens, willow branches wear" or the upward AND downward layering at "Her love was false". He uses full chorus at the beginning, "Lay a garland..." and at the end, "Upon her buried body lie lightly, thou gentle earth". His use of long suspensions and flowing lines add to the Romantic feeling of this work. Pearsall re-used the music in a motet, *Tu es Petrus*, published in 1854.

Pearsall takes his text from Act 2, Scene 1 of *The Maid's Tragedy*, a play by Francis Beaumont and John Fletcher. Aspatia is betrothed to Amintor, a nobleman, but finds that the King has canceled the betrothal. The King requires Amintor to marry Evadne, sister of Amintor's best friend. Evadne is the King's secret lover. Such a marriage will be used to cover-up the affair. Aspatia loves Amintor and doesn't understand why she has been cast aside. She is sad, and thinks Amintor has broken his vows. She sings:

Lay a garland on my hearse
of the dismal yew.
Maidens, willow branches wear,
say I died true.
My love was false, but I was firm
from my hour of birth.
Upon my buried body lie
lightly, gentle earth.

Pearsall changes the narrator to the third person. This is the text we sing today:

Lay a garland on her hearse,
of dismal yew (*evergreen tree, symbolic of everlasting life*).
Maidens, willow branches (*symbolic of lost love*) wear,
Say she died true.
Her love was false, but she was firm (*steadfast*).
Upon her buried body lie
lightly, thou gentle earth.

FRANCIS BEAUMONT (1584-1616)

Born in Grace Dieu, Leicestershire, England, this English playwright is known for his literary collaboration with John Fletcher. Beaumont's father, Sir Francis Beaumont, was a distinguished lawyer and Justice of Common Pleas. Young Francis entered Broadgate Hall (later known as Pembroke College), Oxford, when he was 13. His father died in 1598, and the youth left Oxford without receiving a degree. He decided to become a lawyer, entering London's Inner Temple in 1600. He was not a good lawyer, and turned to literature. He became a student of playwright/poet Ben Jonson and joined the "tribe of Ben", the circle of playwrights and poets who associated with Jonson and Shakespeare. Beaumont's first work, the poem *Salmacis and Hermaphroditus*, was

published in 1602. His major comedy, *The Knight of the Burning Pestle*, was performed in 1607 and published in 1613. He may have begun collaboration with John Fletcher in 1607, when both contributed congratulatory verses to an edition of Ben Jonson's comic masterpiece, *Volpone*. Both writers collaborated on the ca. 1608 drama, *The Maid's Tragedy*, published in 1610, as well as the 1609 tragicomedy, *Philaster*, which was published in 1620. Beaumont married in 1613 and withdrew from writing. He died in 1616.

JOHN FLETCHER (1579-1625)

John Fletcher was born in 1579 in Rye, Sussex. His father, Richard Fletcher (1544-1596) was Chaplain to Queen Elizabeth, Dean of Peterborough, and Bishop of Bristol, Worcester, and London (in that order). Richard Fletcher was present at the execution of Mary, Queen of Scots. The family had several literary notables. John Fletcher was cousin to poet Phineas Fletcher. Young Fletcher was 17, when his father died. He and seven siblings were reared by their uncle Giles, a poet and diplomat.

In 1591, John Fletcher entered Corpus Christi College, Cambridge. Knowledge of his life during his academic years is sparse. In 1606, he became an author for the Children of the Queen's Revels. In 1607, he met Francis Beaumont. The two playwrights collaborated on plays for almost ten years, first for the Children of the Queen's Revels, and later, for the King's Men (Shakespeare's company).

Fletcher's partnership with Beaumont ceased upon Beaumont's 1613 marriage. He began to work more closely with the King's Men and with Shakespeare. He is thought to have collaborated with Shakespeare on *Henry VIII* and *Two Noble Kinsmen*. He also collaborated with other writers, including Philip Massinger. He succeeded Shakespeare as the playwright for the King's Men. He was a popular author of tragicomedies and comedies of error throughout his career. He died in 1625.

JONATHAN QUICK, ARR.

Jonathan Quick has been a prominent musician in Vancouver for many years, receiving his Bachelor of Music and Bachelor of Education degree from the University of British Columbia, studying voice with David Meek. His wide range of musical interests has allowed him to work as a conductor, composer and arranger, sound engineer, music typesetter, and singer. In October 2008, he was appointed director of the Gallery Choir, a Vancouver, B.C. chorus. He has directed vocal workshops with ensembles of all ages and experience levels, and was appointed director of the Vancouver Welsh Men's Choir in 2004. He has sung with the critically acclaimed a capella group *musica intima* since 1994. Jonathan has been featured on numerous recordings with local ensembles, and has appeared as a soloist with the Vancouver Chamber Choir, the Vancouver Cantata Singers, the West Coast Mennonite Chamber Choir, the Pacific Baroque Orchestra, Kawasha's Crew, the Burney Ensemble, Early Music Vancouver, and New Music Vancouver. He arranged this edition of *Loch Lomond* for *musica intima*.

LOCH LOMOND

Loch Lomond is a lake in Scotland, the largest lake in the United Kingdom. The origins of the Scottish ballad bearing its name are unknown. The story is thought to be about two Scottish soldiers who served Bonnie Prince Charles (Prince Charles Edward Stuart, 1720 –1788, claimant to the throne of Great Britain and Ireland.) They were captured during the Jacobite Rebellion of 1745 (the attempt of Prince Charles and his followers to regain the throne) and put in prison. One soldier was to be executed and the other would be released to go home. The spirit of the deceased soldier would return home on the "low" road, long before his companion struggled home on the "high" road over hills and mountains. Jonathan Quick reflects this interpretation as the basis for his relatively dark and almost martial musical interpretation.

By yon bonnie (*pretty*) banks (*ground bordering a lake*) and by yon bonnie braes (*hillsides by rivers*),

Where the sun shines bright on Loch Lomond (*Scottish lake*).

Where me and me true love were ever wont to gae (*go*)

On the bonnie, bonnie banks o' Loch Lomond.

O ye'll take the high road an' I'll take the low road,

an' I'll be in Scotland afore ye,

but me and my true love will never meet again,

On the bonnie, bonnie banks o' Loch Lomond.

'Twas there that we parted in yon shady glen (*secluded, narrow valley*),

On the steep, steep sides o' Ben Lomond (*mountain in Scottish highlands*),

Where deep in purple hue the Highland hills we view,

And the moon coming out in the gloamin' (*twilight*).

O ye'll take the high road an' I'll take the low road

an' I'll be in Scotland afore ye,

But me and me true love will never meet again,

On the bonnie, bonnie banks o' Loch Lomond.

The wee birdies sing and the wild flowers spring,

And in sunshine the waters lie sleeping.

But the broken heart will ken (*know*) nae (*no*) second spring again,

And the world knows not how we are grieving.

Ye'll take the high road 'n I'll take the low road,

'n I'll be in Scotland afore ye,

But me and me true love will never meet again,

On the bonnie, bonnie banks o' Loch Lomond.

SHAKESPEARE

WILLIAM SHAKESPEARE (1564-1616)

Immortal Shakespeare! Bard of Avon! Considered the greatest writer in the English language and the world's most eminent playwright, William Shakespeare was born (or not) in Stratford-upon-Avon, England, in 1564. His father, John, was a glove maker, as well as tanner and dealer in farm products. In addition, John Shakespeare held various municipal offices, including petty constable, city treasurer, and bailiff. Shakespeare's mother, Mary, was the daughter of a wealthy local landowner.

Documentation of William Shakespeare's early life is sparse, but scholars believe that he studied at the King Edward VI School in Stratford, a free school chartered in 1553. English education at that time was intensive and comprehensive. Shakespeare probably would have learned Latin grammar, studied Latin classical authors, and learned catechism, both in English and Latin. He probably did not have a university education.

When Shakespeare was 18, he married pregnant, 26-year-old Anne Hathaway. Their daughter, Susanna, was born six months later. Shakespeare and his wife had twins in 1585—Hamnet, a boy, and Judith, a girl. Hamnet died in 1596.

Shakespeare's life and career are undocumented between 1585 and 1592. No one is certain when he began writing, or what—poetry or plays. His first published works were two poems, *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594). Several of his plays were being produced on the London stage by 1592. His first play, *Henry VI, Part 2*, probably was written in 1590, and was published in 1594. His most important poems—his sonnets—were published in 1609, although

they probably were written in the 1590s.

After 1594, only the Lord Chamberlain's Men performed Shakespeare's plays. A group of actors, including Shakespeare, owned this company. Shakespeare's popularity as a playwright continued to grow. By 1598, he was well known enough to have his name appear on the title page of his plays.

In 1599, the Lord Chamberlain's Men built their own outdoor theatre—the Globe—on the south bank of the Thames River. The company changed its name to the King's Men after Queen Elizabeth's death in 1603. They received a royal patent from King James I. They bought the Blackfriar's indoor theatre in 1608.

The King's Men did well, as did Shakespeare's sales of his works. He continued to act in his own plays, as well as the plays of others. Shakespeare's real estate investments also paid off, and he became a wealthy man. In 1597, he bought a large house called New Place, in Stratford. He spent time both in Stratford and in London. He wrote fewer plays after 1606-1607, and none after 1613. William Shakespeare died in 1616 and was buried in Holy Trinity Church, Stratford. He wrote 36 plays, 154 sonnets and two long, narrative poems, some of the most profound literary works of all times.

SIR GEORGE SHEARING (1919-)

Anglo-American jazz pianist and composer George Shearing was born in Battersea, London, in 1919. His father delivered coal and his mother cleaned trains. He is the youngest of nine children. Blind from birth, Shearing began to learn piano when he was three. As a youth, he listened to recordings of such jazz greats as Earl 'Fatha' Hines, Fats Waller, Teddy Wilson, and Art Tatum, learning different jazz styles and techniques. His only formal musical training came at the Linden Lodge School for the Blind, which he attended from age 1937 to 1941. He was offered scholarships to attend college, but needed to earn money, which he did by playing piano and accordion at a local pub for \$5 a week. During this period, he also joined a band made up of all blind musicians. In addition, he made his first BBC radio appearance.

Shearing was a member of several bands during the early 1940s, and his talents were recognized early. He received the *Melody Makers* award for seven straight years.

In 1947, Shearing moved to New York. He developed his own style, which was influenced by swing, bop and classical music. He played with the Oscar Pettiford Trio and in a quartet with Buddy DeFranco. In 1949, he formed the George Shearing Quintet, with vibraphone, electric guitar, bass, drums, and piano. Over the years, many major artists appeared with this group, and the Quintet made many recordings. Shearing created what is known as the 'Shearing sound' through using this combination of instruments, plus the use of a 'locked-hands' style of playing. He composed his two most popular works, *September in the Rain* and *Lullaby of Birdland*, during this time.

George Shearing became a naturalized American citizen in 1956. At this time, he also began to perform classical concertos with symphony orchestras. In addition, he created orchestral arrangements for his Quintet. He was influenced by the music of Claude Debussy and Erik Satie.

Shearing disbanded his quartet in 1978. After that time he played in various combos, as well as performing solo. He collaborated with many famous singers, including Nat King Cole, Peggy Lee, Carmen McRae, Nancy Wilson, Marian McPartland, and especially, Mel Tormé. He continued to perform until 2004, when he retired from the stage.

George Shearing composed over 300 works and made over 100 recordings. He has received numerous honors and awards, including two Grammy Awards (1983 and 1984), the Horatio Alger Award for Distinguished Americans (1978), honorary Doctorates of Music from Westminster College, Salt Lake City (1975), Hamilton College, New York (1994), and De Pauw

University (2002), the Ivor Novello Award for Lifetime Achievement (1993), the American Music Award from the National Arts Club, New York (1998), and the Lifetime Achievement Award from BBC Jazz (2003). He has performed for three American Presidents: Gerald Ford, Jimmy Carter, and Ronald Reagan. He performed for Queen Elizabeth and Prince Philip, and in 1996 received the Order of the British Empire. He was knighted in 2007.

Music to Hear

Music to Hear was commissioned by the Dale Warland Singers and first performed by that group during their 1985-1986 season, with Shearing playing the piano part. Shearing comments:

“The idea for this work came to me as a result of a commission I received from the Dale Warland Singers in 1985... It occurred to me that, obviously, I would need a first-rate lyricist... one who wouldn't be too busy to help. Fortunately, almost immediately William Shakespeare appeared and offered his literary service. But then I had another question: “Could the musical conception of this work stretch from ol' William's period to the present time?” Hearing no Shakespearean objection, I went to work. In the opening selection, *Music To Hear*, my admiration for the works of Frederick Delius somehow seems to shine through. Then, bowing to the style of music composed during Shakespeare's time, I wrote *Is It For Fear To Wet A Widow's Eye? And Shall I Compare Thee To A Summer's Day?* Finally, segueing into the music I know and love best, I composed *Sigh No More Ladies* and *Blow, Blow Thou Winter Wind.*”

MUSIC TO HEAR

Music To Hear (Sonnet 8)

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lovest thou that which thou receivest not gladly,
Or else receivest with pleasure thine annoy (*boredom*)?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide (*scold*) thee, who confounds (*destroys*)
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire and child and happy mother
Who all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: 'thou single wilt prove none.'

Shall I Compare Thee To A Summer's Day? (Sonnet 18)

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate (*moderate*):
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair (*beauty*) from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:

So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

Is It For Fear To Wet A Widow's Eye (Sonnet 9)

Is it for fear to wet a widow's eye
That thou consumest thyself in single life?
Ah! if thou issueless shalt hap to die,
The world will wail thee, like a makeless (*without a mate; widow*) wife;
The world will be thy widow and still weep
That thou no form of thee hast left behind,
When every private widow well may keep
By children's eyes her husband's shape in mind.
Look what an unthrift (*lack of thrift*) in the world doth spend
Shifts but his place, for still the world enjoys it;
But beauty's waste hath in the world an end,
And kept unused, the user so destroys it.
No love toward others in that bosom sits
That on himself such murderous shame commits.

Sigh No More, Ladies, Sigh No More (*Much Ado About Nothing*, Act II, Scene 3)

Sigh no more, ladies, sigh nor more,
Men were deceivers ever;
One foot in sea, and one on shore,
To one thing constant never.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps* so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy (*leafy*).
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey, nonny, nonny.

* A dump or domp(e) is a late 16th/early 17th century composition for lute or keyboard. Many were variations over repeated notes/phrases in the bass part, and were often slow pieces or laments. *My Lady Carey's Dompe*, ca. 1525 is the earliest known.

Blow, Blow, Thou Winter Wind (*As You Like It*, Act II, Scene 7)

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:

Then, heigh-ho! the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:

Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

Heigh-ho! sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho! the holly!
This life is most jolly.

MATTHEW HARRIS (1956-)

Born in Sleepy Hollow, New York in 1956, Matthew Harris's interests and talents led him to attend the Aspen Music Festival for three years when he was a teenager. After graduation from high school, he studied at the New England Conservatory of Music for one year and then attended the Juilliard School of Music, where he studied with Elliott Carter, Milton Babbitt, and Roger Sessions. He received Bachelor's, Master's and Doctoral degrees from Juilliard. His post-doctoral studies include work at Harvard, the Berkshire Music Center, and the American Conservatory in Fontainebleau, France, where he and fellow American composer David Conte were the last American students of famed teacher Nadia Boulanger.

In addition to his work as a composer, Harris is a musicologist, and brings his knowledge of music history and styles to bear on his compositions. He has taught at Fordham University and at Kingsborough College, a branch of the City University of New York.

Matthew Harris has composed over 100 works in many different genres, including music for orchestra, chamber music, opera (*Tess*, based on Thomas Hardy's *Tess of the d'Urbervilles*), solo songs, and choral works, both *a cappella* and accompanied. Harris has been a composer-in-residence at the Aspen Music Festival, and received many commissions. He has received numerous awards and honors, including two Composer Fellowships from the National Endowment for the Arts, fellowships and grants from the New York Foundation for the Arts, Tanglewood, Meet The Composer, the MacDowell Colony, and Yaddo.

Shakespeare Songs, Book I

Harris composed five "books" of Shakespeare songs. He comments: "*Shakespeare Songs* are my musical settings of the lyrics to songs in Shakespeare's plays... *Book I* was completed in 1989.

I first wrote "Hark, Hark! The Lark" for my wife's a cappella group as something to sing at our wedding in December 1988. The music has a dignified, processional character for the occasion. I later wrote two more Shakespeare songs for the group: the somber "Full Fathom Five (whose "Hark!" would allow me to refer to the first song) and the spirited "Who is Silvia?"

Regarding the last song, the small, informal group of friends I was writing for had a repertoire of both pop arrangements and classical pieces, so when I began "Who is Silvia?, I thought it would be interesting to write this duality into the music itself.

The bard's texts, far from inhibiting such behavior, seemed to encourage it. After all, the songs in Shakespeare's plays were in the popular style of the day, sung by actors, not classical singers. Shakespeare's lyrics are consequently a lot simpler than his poetry and are sprinkled with fun-tossing nonsense words (e.g. "Hey nonny, nonny", just like many lyrics in popular music.

Book I was first publicly performed by the Dale Warland Singers in Saint Paul on September 27,

1989 as part of the Jerome Foundation Reading/Commissioning Project. Special thanks go to the MacDowell Colony, where I wrote the second two songs in the summer of 1989.”

SHAKESPEARE SONGS, BOOK I

Hark! Hark! The Lark (*Cymbeline*)

Hark! hark! the lark at heaven's gate sings,
And Phoebus (*Apollo; sun*)'gins arise,
His steeds to water at those springs
On chalic'd (*cup-shape inside of a flower*) flowers that lies;
And winking Mary-buds (*marigold*) begin
To ope their golden eyes;
With everything that pretty is,
My lady sweet, arise:
Arise, arise!

Full Fathom Five (*The Tempest*)

Ariel's Song

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them—Ding-dong, bell.

Who Is Silvia? (*Two Gentlemen of Verona*)

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heavens such grace did lend her,
That she might admiréd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

RALPH VAUGHAN WILLIAMS (1872-1958 SEE BIOGRAPHY ABOVE)

SERENADE TO MUSIC (*from Merchant of Venice*)

One of his most popular works, Vaughan Williams' *Serenade to Music* was commissioned, composed and performed in 1938. In January of that year, noted conductor Sir Henry Wood asked Vaughan Williams to create a work for an October concert celebrating the 50th anniversary

of his *début* as a conductor. He wanted a choral work that would have a broader life than just a particular performance. He suggested a work for 16 British soloists with whom he had worked at various festivals, as well as the Promenade Concerts.

For a text, Vaughan Williams chose William Shakespeare's *Merchant of Venice*, Act V, Scene 1, in which lovers Lorenzo and Jessica wait for Portia's return from Venice. The two sit and listen to music, watch the stars, and comment on the inspirational qualities of music. Vaughan Williams edited the text to create a cohesive passage about music. He assigned specific lines to each of the 16 singers, taking into account their individual vocal qualities and talents. He put their initials by the individual lines they were to sing. They also served as a chorus. The work premiered on October 5, 1938. Christopher Palmer comments, "One of its greatest admirers on the occasion of that memorable first performance was Rachmaninov, who, having played his Second Concerto in the first half of the concert, joined Lady Wood, and other guests in her box for the second half, where he heard the *Serenade*. The conductor, Felix Weingartner (also in the box) recalled that Rachmaninov sat at the back, his eyes filled with tears; later Rachmaninov told Sir Henry... that he had never before been so moved by music."

In 1939, Vaughan Williams created an instrumental version of the *Serenade*. He later arranged a version for chorus and orchestra, the version in which it usually is performed.

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.

...Look how the floor of heaven
Is thick inlaid with patines (*covered with a patina*) of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls;
But, whilst the muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Come, ho! and wake Diana (*goddess of the hunt*) with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.

I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
...The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagem and spoils;
The motions of his spirit are as dull as night,
And his affections dark as Erebus (*son of the God, Chaos, and personification of darkness*);
Let no such man be trusted.

Music! Hark! ...It is the music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it...
How many things by season season'd are
To their right praise and true perfection!

Peace, ho! The moon sleeps with Endymion (*a handsome shepherd or astronomer beloved by Selene, goddess of the moon*),

And would not be awak'd!
...Soft stillness and the night
Become the touches of sweet harmony.

Program notes by Helene Whitson

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The Artists

ROBERT TRAIN ADAMS, MUSIC DIRECTOR (1946-)

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

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

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

Dr. Adams has conducted the San Francisco Lyric Chorus in the West Coast Premiere of his compositions, *It Will Be Summer—Eventually*, a setting of eight Emily Dickinson poems and *Christmas Fantasy*, a work that he composed for our Fall 2009 program. In addition, he

conducted the Chorus in Stephen Chatman's *Two Rossetti Songs*, and Mendelssohn's *There Shall A Star From Jacob* from the oratorio, *Christus*. He has conducted the sopranos and altos of the Chorus in Javier Busto's *Ave Maria Gratia Plena* and the tenors and basses in Mendelssohn's *Beati Mortui* and *Say Where Is He Born*, also from *Christus*.

JEROME LENK, PIANO

Jerome Lenk currently serves as Director of Music and Organist for Mission Dolores Basilica in San Francisco. His duties include administration of a music program of four choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, San Mateo Masterworks Chorale, San Jose Symphony, San Francisco Concert Chorale, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated with Robert Shaw, Eugene Butler and Jörg Demus.

Mr. Lenk has recently become a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released from GIA Publications in Chicago. He actively composes and arranges primarily liturgical music for the Basilica and has written several psalm and mass settings.

Mr. Lenk began his musical studies on piano at the age of seven and on the organ at age nine. He holds the Bachelor of Music degree in piano performance with an organ minor from Central Methodist College, Fayette, Missouri, and the Master of Fine Arts degree in performance from the University of Iowa. His principal teachers have included Groff Bittner, Thomas Yancey, John Ditto, John Simms and Delores Bruch.

Mr. Lenk is also experienced as a vocal coach and assistant conductor. His credits include the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose/Cleveland Ballet, San Jose State University Opera Workshop, and The University of Iowa.

Mr. Lenk can be heard on recording with the Basilica Choir, the San Francisco Concert Chorale, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores.

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

MARIANNE ADAMS, SOPRANO

Marianne Adams has been singing for as long as she can remember. Her first official solo - the first verse of *What Child is This?*, was in the sixth grade. She is a graduate of the U.C. Berkeley, where she was a member of Treble Clef, the Mixed Chorale, and Chamber Singers, and studied voice with Milton Williams and Renee Blowers. After graduation, she kept singing, most notably as a member of Oure Pleasure, the Attleboro, Massachusetts-based ensemble that originally performed *It Will Be Summer...* As a member of that group, she was the soloist in the premiere performances of this work, as well as in other works, including the Schubert *Mass in G*. Other solo performances have included Bernstein's *Chichester Psalms* at the University of California, Berkeley and with the University Chorus of Southeastern Massachusetts University, the Bach *Magnificat* with the New Bedford Choral Society, and Robert Adams' *Needham Psalter* with the Needham Ecumenical Choir. When she's not singing, Marianne can be seen knitting, most often in her shop, The Yarn Boutique in Lafayette. She has been a soprano soloist in the San Francisco Lyric Chorus performances of Robert Train Adams' *It Will Be Summer—Eventually* (West Coast premiere) and *Christmas Fantasy*, Robert Lucas Pearsall's *In Dulci Jubilo*, and Harold Darke's *In The Bleak Midwinter*.

CASSANDRA FORTH, SOPRANO

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including Marc Antoine Charpentier's *In nativitate Domini canticum, H314*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Tleicantimo Choquiluya*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, and the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, and Franz Schubert's *Mass in G*.

KATHRYN SINGH, SOPRANO

Kathryn 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*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Lee R. Kesselman's *Shona Mass*, Stephen Hatfield's *Nukapianguaq*, José Maurício Nunes Garcia's *Requiem* and Franz Schubert's *Mass in G*.

BARBARA GREENO, ALTO

Barbara Greeno is a native of San Francisco and studied vocal music with noted Mezzo-Soprano Donna Petersen. She twice won the Winifred Baker Chorale Scholarship, and has performed as soloist with the Winifred Baker Chorale, with Organist and Choirmaster Stephen Cram, and in the Marin Symphony Christmas Concerts, directed by Sandor Salgo and Gary Sheldon. She has sung various alto solos with the San Francisco Lyric Chorus, including *The Year's At The Spring* by America's first major woman composer, Amy Beach, Leonard Bernstein's *Chichester Psalms*, Johann Sebastian Bach's *Magnificat*, Benjamin Britten's *Ceremony of Carols*, Antonín Dvořák's *Mass in D* and *God is My Shepherd*, Joseph Jongen's *Mass, Op. 130*, Wolfgang Amadeus Mozart's *Missa Solemnis*, Franz Schubert's *Magnificat*, and the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*. Ms. Greeno also has sung the alto solo in the Winifred Baker Singers' performance of Dvořák's *Mass in D*. She is a founding member of the San Francisco Lyric Chorus.

CATHERINE LEWIS, ALTO

Catherine 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 also sings part-time with the St. Stephen's Episcopal Church Choir in Belvedere. Ms. Lewis has been an alto soloist in the San Francisco Lyric Chorus' performances of Benjamin Britten's *Ceremony of Carols*, Antonín Dvořák's *Mass in D*, Joseph Jongen's *Mass, Op. 130*, Marc Antoine Charpentier's *In nativitate Domini canticum, H314*, Gaspar Fernandes'

Xicochi, Xicochi, Stephen Hatfield's *Nukapianguaq*, and Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore*, K. 339.

JANE REGAN, ALTO

Jane has been a choral singer all her life, beginning in second grade as Second Soprano in the St. Vincent de Paul School in Elmont, New York. She continued singing in High School as part of The Mary Louis Academy Glee Club in Jamaica Estates, New York. In college and beyond she kept up her singing in various rock bands in New York, and stands in with the occasional rock and blues band since moving to San Francisco. She sang for one season with the Oakland Opera Chorus performance of *Pagliacci* and *Cavalleria rusticana*. She also participated for ten years with the San Francisco Choral Society, performing at Carnegie Hall in New York and Davies Symphony Hall, until her job took her traveling worldwide, and she could no longer keep up with the practices. After a major career change, Jane joined the San Francisco Lyric Chorus in 2002, and has happily been a part of the Alto section and chorus family for the last eight years. This is her first solo with the Lyric Chorus.

ERIN SIMMETH, ALTO

Erin made her solo debut in the third grade, singing while sitting on top of the piano in her elementary school musical. However, she did not join a choir until the 10th grade, in order to avoid being enrolled in a certain dreaded Algebra class. She later sang with Providence College's Women's Choir and Concert Choirs, as well as with the Santa Clara University Liturgical Choir. Erin currently assists with the Mission Dolores School Upper Grades Choir, where she also teaches 8th grade. This is her second trimester with the San Francisco Lyric Chorus.

KEVIN BAUM, TENOR

Kevin Baum is currently tenor section leader at Church of the Advent as well as a cantor at St. Ignatius Catholic Church. He also is a member of the ensembles Clerestory, Schola Cantorum SF, AVE and the Philharmonia Chorale. In addition, he is an auxiliary member of the San Francisco Symphony Chorus. 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 nativitatem 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, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*; Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore*, K. 339, and Franz Schubert's *Mass in G*.

ANDREW KAUFTEIL, TENOR

Andrew serves as Director of Annual Giving at University of California-Berkeley, Boalt Hall School of Law. In addition to the San Francisco Lyric Chorus, Andrew has performed as a soloist for the Macalester College Concert Choir, and in the American Choral Directors Association Honor Choir. Andrew has also performed in a number of musical productions including *Into The Woods* and *The Secret Garden*, in addition to Studio ACT. He was briefly a member of the cast of *Shopping! The Musical*. This is his second trimester with the San Francisco Lyric Chorus.

SIDNEY CHEN, BASS

Sidney Chen is a founding member of The M6, a New York-based vocal sextet dedicated to performing the music of Meredith Monk, which has recently sung at the Whitney Museum, the

Stone and Symphony Space, and will appear on Monk's upcoming album *Songs of Ascension* on ECM Records. Last season he sang in Carnegie Hall's 45th-anniversary celebration of Terry Riley's minimalist masterwork *In C*. He has performed music for unaccompanied voice at Oakland's Garden of Memory 2008 and live on KUSF, and in 2006 he sang in Carnegie's Zankel Hall as part of the Meredith Monk Young Artists Concert. He has been featured throughout the Bay Area as a soloist, and has recorded vocals for the Kronos Quartet. He sings regularly with Volti, the acclaimed 20-voice contemporary music ensemble for which he serves as Artistic Advisor, and co-produced the group's critically acclaimed 2010 album *Turn the Page* (Innova). A graduate of Harvard University, he has been heard on NPR as the writer of The Standing Room, one of the earliest blogs about classical music. He has been the bass soloist in the San Francisco Lyric Chorus performances of Francisco Durante's *Magnificat*, Franz Schubert's *Magnificat*, J. David Moore's arrangement of *How Can I Keep From Singing*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore*, K. 339, and Franz Schubert's *Mass in G*.

PETER DILLINGER, BASS

Peter was born and raised in Thomasville, Georgia, where he sang in church choirs and played trombone in public school band. Music remained an appreciated diversion in college, starting with trombone in the Georgia Tech Jazz Ensemble but shifting to classical singing in college and church groups. He was probably unique in the Georgia Tech Men's Glee Club in ably singing 2nd tenor or 2nd bass based on ensemble need. He later sang with the Northeastern University Choral Society in Boston, and a smaller offshoot that regularly performed for a small church in Medford, Massachusetts. He is a Ph.D. candidate in Computer Science and started a software development job in San Francisco this past Fall. This is his second trimester with the San Francisco Lyric Chorus.

Donations

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.

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 the following address: San Francisco Lyric Chorus, 700 Rolph Street, San Francisco, CA 94112.

Adopt-a-Singer

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

Acknowledgements

The San Francisco Lyric Chorus sends a warm, special thanks to:
Dr. Robert Train Adams, for being willing to share his talent and joy in music with us.

Music Director

Dr. Robert Train Adams

Concert Accompanist

Jerome Lenk

Chorus Manager

Diana Thompson

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Barbara Greeno, Altos

Jim Losee, Tenors

Peter Dillinger, Basses

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Didi Boring

Lois Kelley

Barbara Greeno

Cece Shaw

Andrew Kaufteil

Karen Stella

and all others who brought rehearsal refreshments, and pitched in for rehearsal setup and cleanup

Contributions

May 2009 - April 2010

Sforzando (\$500+)

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Didi & Dix Boring
Cassandra & David Forth
Jim & Carolyn Losee
Mary Lou Myers
Helene & Bill Whitson

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Adopt-A-Singer Contributions *(April 2010)*

Didi Boring adopts the Music Director, Robert Train Adams & the Soprano Section

Barbara Greeno adopts the Alto Section

Nanette Duffy adopts the Tenor Section

Jim Losee adopts the Tenor Section

Julie Alden adopts the Bass Section

Lois Kelley adopts our professional singers Kevin Baum & Sidney Chen

Peter Dillinger adopts our concert accompanist Jerome Lenk

Connie & Ed Henry adopt daughter-in-law Sophie Henry

Advertisements

Thank you!

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

Jane Regan

Brian - Thank you for being such a great fan

Bob – For always supporting my singing, even when I practice in the car

Cathy, Didi + Cece for the fun times with June + actually learning the music

Robert Adams – for continually encouraging creativity

Bill & Helene – for their unceasing generosity

Erin Simmeth

Thanks to Joan Raab for being a wonderful “school mom” and for sharing your sandwiches and lunch duty with me! I would never have auditioned for SFLC without your encouragement.

Thanks to Drew for basically forcing me to audition for this choir, and for always reminding me to take time for the things I love most...like you!

Marianne Wolf

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

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

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

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

Helene Whitson

Our San Francisco Lyric Chorus Thank You Ads are a way for our chorus members to give special acknowledgement to those who have enriched their musical lives. First of all, I offer many thanks to our WONDERFUL CHORISTERS. Without you, there would be no chorus, no Lyric Chorus family. You are the ones who give of your time and energy to make our beautiful music come to life.

I offer deepest thanks and heartfelt gratitude to our wonderful Music Director, Dr. Robert Train Adams, who is leading us in exciting new directions in learning and performing choral music. Thank you for your patience, your energy, your knowledge, your teaching skills, your delightful senses of humor and fun, and your willingness to be our director. We are SO fortunate!

Thank you, Bill, for EVERYTHING that you do for the Chorus. We couldn't do half of what we do without you. Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly, and with a smile.

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

Thank you to our wonderful Board members, who help so much with their ideas, suggestions, and support.

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

Thank you to our wonderful donors and contributors and our marvelous audiences, who make our concerts possible.

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

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San Francisco Lyric Chorus

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Didi Boring
Cassandra Forth%
Hazlyn Fortune
Heather Ann Free
Sophie Henry*
Lois Kelley
Mary Lou Myers
Susan Norris
Liz Podolinsky
Kathryn Singh%
Helene Whitson#

%Soloists

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+Professional Singer

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Catherine Lewis%
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Nanette Duffy
Andrew Kaufteil%
Jim Losee*
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BASSES

Albert Alden
Bill Carlson
Sidney Chen+%
Peter Dillinger*%
Jan Gullett
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The San Francisco Lyric Chorus is an auditioned volunteer chorus that performs a repertoire representing all periods of choral music, with a special interest in presenting little known, rarely performed works of exceptional merit.

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