

SAN FRANCISCO LYRIC CHORUS  
Robert Gurney, Music Director

# AN AMERICAN SAMPLER



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Trinity Episcopal Church  
San Francisco, California  
Saturday, April 26, 2008 - 8 pm  
Sunday, April 27, 2008 - 5 pm

# SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

## BOARD OF DIRECTORS

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

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

In Summer 2007, we presented Amy Marcy Cheney Beach's dramatic and melodious *Grand Mass in E Flat Major*, a monumental work by America's first major woman composer, in a performance that received an enthusiastic review by *San Francisco Classical Voice*, the online reviewing service. In addition, we presented two delights from the English Baroque—selections from John Blow's rarely performed *Begin the Song* and Henry Purcell's charming *Come Ye Sons of Art*.

In Fall 2007, we shared with you beautiful texts appropriate for that time of year: *Gloria* and *Magnificat*. Our centerpiece was Francis Poulenc's playful *Gloria*, a masterpiece of middle 20<sup>th</sup> century French composition. We also explored *Magnificats* by the 18<sup>th</sup> century Italian composer, Francesco Durante, the 19<sup>th</sup> century Austrian composer, Franz Schubert, and two 20<sup>th</sup> century composers, one of the masters of the English Cathedral School, Herbert Howells, and the contemporary Estonian composer, Arvo Pärt. In addition, we presented Herbert Howells' rarely performed *Hymn for St. Cecilia*.

And now, join with us as we explore an exciting variety of American choral music in *An American Sampler*. We'll raise the roof with shape note and traditional works, as well as sample a variety of music by modern and contemporary American composers. We are proud to present the West Coast premiere of *It Will Be Summer—Eventually* by our Assistant Conductor/Accompanist, Robert Train Adams.

*Please sign our mailing list, located in the foyer.*

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

# PROGRAM

1. *The Last Words of David* Randall Thompson
  2. *Cool Prayers from The Prairie* Lukas Foss
  3. *Four Southern Hymns:* Virgil Thomson  
*My Shepherd Will Supply My Need*  
*Morning Star*  
*Death 'Tis A Melancholy Day*  
*Green Fields*
  4. *It Will Be Summer—Eventually* Robert Train Adams  
*It Will Be Summer--Eventually*  
*That I Did Always Love*  
*If I Can Stop One Heart From Breaking*  
Caia Brookes, Tenor — Kevin Baum, Baritone — Michael Sterling, Bass  
*I Died For Beauty*  
*I Shall Keep Singing!*  
Marianne Adams, Soprano — Cassandra Forth, Soprano — Barbara Greeno, Alto  
Caia Brookes, Tenor — Kevin Baum, Baritone — Michael Sterling, Bass  
*Because I Could Not Stop For Death*  
*The Robin Is A Gabriel*  
Marianne Adams, Soprano — Caia Brookes, Soprano — Maureen Duffy, Soprano  
Cassandra Forth, Soprano — Barbara Greeno, Alto — Marianne Wolf, Alto  
*The Ones That Disappeared Are Back*
- Intermission
5. *Mother Ann's Song* Wordless Shaker Song
  6. *Northfield* Jeremiah Ingalls
  7. *Soar Away* Alfred Marcus Cagle
  8. *Three Madrigals* Emma Lou Diemer
  9. *The Monk and His Cat* Samuel Barber
  10. *Lobster Quadrille and Father William from Alice in Wonderland* Irving Fine
  11. *Close Now Thine Eyes* Daniel Gawthrop
  12. *Sleep* Eric Whitacre
  13. *I Have Had Singing* Steven Sametz
  14. *Down To The River To Pray* Sheldon Curry, arr.  
Caia Brookes, Alto
  15. *How Can I Keep From Singing* J. David Moore & Dare To Breathe, arr.  
Caia Brookes, Alto — Kevin Baum, Tenor — Sidney Chen, Bass

Robert Train Adams, Organ and Piano

*We are recording this concert for archival purposes and limited sales. Please observe the following: Turn off all cell phones, pagers, and other electronic devices before the concert. No photography or audio/video taping during the performance. No children under 5. Help us maintain a distraction-free environment. Thank you.*

## PROGRAM NOTES

This spring, the San Francisco Lyric Chorus presents an exciting sampler of American choral music. We'll look at traditional American sacred music, such as shape note/sacred harp compositions and hymns. We'll explore classical choral music by modern and contemporary American composers, including the West Coast premiere of *It Will Be Summer—Eventually* composed by our Assistant Conductor/Accompanist, Robert Train Adams. We'll sing pairings of music and literature—music of wit and humor and music for contemplation, showing how wonderful texts can influence the creation of music. All of these compositions are examples, some influenced by other cultures and traditions; some born right here, of the great variety of music we call American. We're delighted to share this music with you.

### SAN FRANCISCO LYRIC CHORUS DISCOVERY SERIES

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

#### I. RANDALL THOMPSON (1899-1984)

Noted composer and influential teacher Randall Thompson was born in New York on April 21, 1899. His father was an English teacher at the Lawrenceville School, Lawrenceville, New Jersey, as well an editor of poetry anthologies for use in schools. His father's love of literature was a major influence on Randall Thompson's delight in literature, as well as his choice of texts for his choral works and songs.

Thompson grew up in Lawrenceville. He began piano lessons when he was four or five, and also studied organ at an early age. He entered Lawrenceville School in 1911 and continued his keyboard studies, taking organ lessons from Francis Cuyler van Dyck. When Mr. van Dyck became ill, young Randall, who was fifteen, took over his teacher's duties as a professional organist.

Randall Thompson entered Harvard in 1916, studying with Archibald T. Davison, an early music specialist, who influenced Thompson's love of early music. He also studied with Edward Burlingame Hill and Walter Spalding. In addition, George Herbert Palmer, professor of religion and philosophy, had a great influence on the young man.

Thompson composed music while at Harvard, creating songs, chamber music, works for piano, and works for chorus. He received his B.A. in 1920. After graduation, he studied privately in New York with Ernest Bloch. He returned to Harvard in 1921 to take his Master's degree, graduating in 1922. In that year, he received a three-year fellowship to study at the American Academy in Rome. His fellow students included Howard Hanson and Leo Sowerby. During this time, he studied with Gian Francesco Malipiero, who exposed him to the music of the Renaissance and early Baroque, especially the music of Palestrina and Monteverdi. He returned to the United States in 1925.

In 1927, Thompson was appointed organist and lecturer in music at Wellesley College, Wellesley, Massachusetts. He remained in that position until 1929, when he received a Guggenheim Foundation fellowship. He began his study of music education, devoting the next several years to this topic. He was commissioned by the Association of American Colleges to study music curriculum. His final report, *College Music* (New York, 1935), was a significant statement concerning the music education curriculum. He advocated that music students receive a broader liberal arts education, rather than emphasize music lessons and recitals/performances.

Thompson returned to teaching in 1937, as a Professor of Music at the University of California, Berkeley (1937-1939). He served as Dean of the Curtis Institute of Music (1939-1941); Head of

## Randall Thompson

the Music Division, School of Fine Arts, University of Virginia, Charlottesville (1941-1946), and Professor of Music at Princeton (1946-1948). He returned to Harvard in 1948, where he became Professor of Music, serving as chair of the department for five years. He retired from teaching in 1965, and devoted his time to composing and conducting. Randall Thompson's students include Leonard Bernstein, Lukas Foss, Leo Kraft, Ivan Tcherepnin, and Kirke Mechem. He was the recipient of many awards and honors, including four honorary degrees, membership in the National Institute of Arts and Letters (1938), the Elizabeth Sprague Coolidge Medal for service to chamber music (1941), and appointment as a Cavalier of the Republic of Italy.

Randall Thompson wrote in different genres, including musical drama, works for orchestra, chamber music, an opera, works for solo keyboard, and choral music. Writing in a rich, melodic, harmonic style, Randall Thompson is best known for his choral music. His most famous choral work is *Alleluia*, an *a cappella* composition written in 1940. He wrote for a wide variety of vocal ensembles, from part-songs to large choral works, in addition to composing many songs for solo voice. He often used Biblical texts, the texts of American and English poets, and texts that describe events in American history. He loved writing music for amateur singers. In a 1959 address at Yale, he said, "What gives me the greatest joy and the deepest inner satisfaction, and what I regard as the highest reward of all, is to know that the choral music I write is sung by boys and girls, men and women who are amateurs—and it is well to remember that the original meaning of the word is entirely positive. I put the notes on paper: they sing it; they are doing something they love to do, just as I have been." He died in 1984.

### THE COMPOSITION: THE LAST WORDS OF DAVID

The Boston Symphony Orchestra commissioned Randall Thompson to write *The Last Words of David* in honor of conductor Serge Koussevitzky's 25th anniversary as its Music Director. Thompson found the text while leafing through a Gideon Bible in a hotel room during his research travels for *College Music*. Dr. Koussevitzky conducted the Berkshire Music Center Chorus and the Boston Symphony Orchestra in the premiere on August 12, 1949, at Lenox, Massachusetts. The work demonstrates Thompson's lush, romantic style, the text supported by dynamics and glorious harmonies. Thompson takes a dramatic approach, with an emphatic first stanza, followed by joy and then calm.

This Biblical text is from 2 Samuel 23: 3,4.

#### The Last Words of David

He that ruleth over men must be just,  
Ruling in the fear of God.

And he shall be as the light of the morning,  
When the sun riseth,  
Even a morning without clouds;  
As the tender grass springing out of the earth by clear shining  
after rain.  
Alleluia. Amen.

## *Lucas Foss*

### 2. LUKAS FOSS (1922- )

Son of a philosophy professor and a painter, Lukas Foss (Fuchs) was born in Berlin. He studied piano and theory with Julius Goldstein-Herford, a noted German choral music teacher. Goldstein-Herford had a profound influence on Foss' musical development and technical skills, introducing him to the music of Bach, Mozart, and Beethoven. Foss began composing when he was seven.

In 1933, the Foss family fled to Paris to escape the Nazis. Young Lukas was able to continue his musical lessons, studying composition with Noël Gallon, piano with Lazare Lévy, flute with Louis Moyse, and orchestration with Felix Wolfes. In 1937, the family moved again, this time to Philadelphia in the United States. Foss entered the Curtis Institute, where he studied piano with Isabelle Vengerova, composition with Rosario Scalero and Randall Thompson, and conducting with Fritz Reiner. He graduated with honors in 1939. In 1939 and 1940, Foss studied composition as a special student of Paul Hindemith at Yale. During the summers from 1939 to 1943, he studied conducting with Serge Koussevitzky at the Berkshire Music Center.

Lukas Foss continued composing during the time he was a student. In 1938, G. Schirmer published the 16-year-old's *Grotesque Dance*, a work for piano Foss composed mostly while riding on the New York subway. He is one of the youngest composers ever published by Schirmer. In 1944, at age 22, Foss won the New York Music Critic's Circle Award for his cantata, *The Prairie*. Robert Shaw conducted the Collegiate Chorale in the premiere. We sing *Cool Prayers* from *The Prairie* in this concert.

Lukas Foss has been a major influence in many areas of contemporary music. He has been a critically acclaimed pianist. He served as the pianist of the Boston Symphony Orchestra from 1944 to 1950. He has composed in many different genres, including ballet, opera (*The Jumping Frog of Calaveras County*), film scores, symphonies, concerti, chamber music, music for solo instruments, music for keyboard (especially piano), songs, choral music, and avant-garde music. He received international recognition with the 1951 Venice premiere of his *Piano Concerto, No. 2*, for which he was the soloist. His compositional career can be divided into three periods: neo-classical, avant-garde, and a return to neoclassical. Lukas Foss has been a composer-in-residence for many organizations: Berkshire Music Center, Carnegie Mellon University, Harvard, Manhattan School of Music, and Yale. A two-week festival of his music was held in Buffalo in 2003.

Foss has had a distinguished academic career. In 1953, he succeeded Arnold Schoenberg as a Professor of Music at UCLA, where he taught composition and conducting until 1962. In 1957, he founded the Improvisation Chamber Ensemble (clarinet, piano, cello and percussion) at UCLA, a group that performed much of his experimental music. The ICE improvised music on the spot, working from Foss' ideas, rather than from scores. In 1963, he became a Professor of Music at the State University of New York, Buffalo, where he founded the Center for Creative and Performing Arts, a center that presented concerts of new music. In 1991, he became Professor of Music at Boston University's School for the Arts. He has given many lectures on music, including the 1986 Mellon Lectures at the National Gallery of Art.

Lukas Foss has received international recognition and acclaim as a conductor. He began conducting in 1939. While he was at UCLA, he also was the Music Director of the Ojai Festival, directing 12 concerts, each featuring music by a single composer or music from a specific region, presented by the Los Angeles Philharmonic Orchestra at the Hollywood Bowl. He has been the music director of the Buffalo Philharmonic Orchestra (1963-1970), Brooklyn Philharmonic Orchestra (1971-1990), Kol Israel Orchestra of Jerusalem (1972-1975), and

## Lucas Foss

Milwaukee Symphony Orchestra (1981-1986), of which he is now conductor laureate. He has been a guest conductor of major orchestras, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Symphony, San Francisco Symphony, Berlin Philharmonic, Leningrad Symphony, London Symphony, and Tokyo Philharmonic, among others.

Foss has been the recipient of many honors and awards, including two Guggenheim fellowships (1945, in which he was the youngest composer ever to receive a Guggenheim, and in 1960), a Fulbright Scholarship (1951-1952), the New York Music Critics' Circle Award (1944 for *The Prairie* and 1961 for *Time Cycle*, a major avant-garde work), and 1983 election to the American Academy of Arts and Letters.

Foss says: "When I compose, I explore. It is a kind of burning curiosity, dare I say divine fire. With every piece I write, I try to solve a new problem. That's why I so often change techniques—which are not what people call style because they mix up style and technique. Actually, I don't change style, because style is my personality. I make things my own, and the more things you make your own, the richer your vocabulary is and the more fascinating your style is."

### THE POET: CARL SANDBURG (1878-1967)

One of the major figures in 20<sup>th</sup> century American life and literature, Carl Sandburg was a poet, historian, novelist, songwriter, lecturer, folklorist, biographer, and folk singer. Born in Galesburg, Illinois, the son of Swedish immigrants, Sandburg worked from the time he was a boy. He graduated from the eighth grade in 1891 and worked at a variety of jobs—delivering milk, cutting ice, laying bricks, threshing wheat in Kansas, and shining shoes in a Galesburg hotel. In 1897, he decided to see the world and began to travel around the country, experiencing life as a hobo and working at low-level jobs. These experiences gave him material for his future literary works, as well as shaping his political views. He saw the disparity between rich and poor, bosses and workers. He learned many folk songs during these travels—texts and tunes that he would gather into his *American Songbag*.

In 1897, Sandburg enlisted in the Army at the outbreak of the Spanish-American War, but he saw no combat. After the war, he returned to Galesburg to attend Lombard College, now Knox College. He financed his education by working as a janitor in the Galesburg Fire Department.

Sandburg's college years developed and honed his literary gifts and affected his political views. He joined the Poor Writer's Club, a group that read and analyzed poetry. Professor Philip Green Wright, a scholar and political liberal, noticed the talented young man and encouraged him to write. Sandburg's first book of poetry, *In Reckless Ecstasy*, was printed on a press in Wright's basement and published privately.

Sandburg left Lombard College in 1902, just before he received his degree. His experiences had made him aware of world conditions, and he was concerned, especially for the health and well-being of the American worker. He worked as a labor organizer for the Wisconsin Social-Democratic Party. He also worked on the presidential campaign of Eugene V. Debs. In addition, he worked as a newspaperman in Milwaukee. In 1907, he met Lillian Steichen, also a Socialist and sister of photographer Edward Steichen. He married her in 1908, and later wrote a biography of her brother.

From 1910 to 1912, Sandburg worked as a Secretary to Emil Seidel, the Socialist Mayor of Milwaukee. His involvement with various political groups later prompted the F.B.I. to monitor his activities.

## *Lucas Foss*

Sandburg lived in Chicago between 1912 and 1928. He continued his journalism career. In 1917, he became an editorial writer for the *Chicago Daily News*. In 1919, Sandburg wrote a scathing description of the Chicago race riots. He also continued to write poetry, and his poems began to appear in Harriet Monroe's magazine, *Poetry*. His first major collection of poems, *Chicago Poems* (1916) appeared at this time. That collection contains two of his most famous poems—*Chicago* and *Fog*. He began gathering materials for and writing his series of biographies of Abraham Lincoln, culminating in his 1940 Pulitzer Prize for History, awarded to his volume, *Abraham Lincoln: The War Years*.

Carl Sandburg and his family moved to Michigan in 1928 and to a farm in North Carolina in 1943, where he lived the rest of his life. He continued to write, lecture, sing and gather songs. He wrote many books, including books for children. *Rootabaga Stories* (1922), written for his own children, is a favorite book of youngsters. Sandburg wrote his first novel, *Remembrance Rock*, in 1948. He also wrote two autobiographical works, *Always the Young Strangers* (1953) and *Ever the Winds of Change* (1983). He died in 1967.

### **THE COMPOSITION: COOL PRAYERS**

Lukas Foss writes: "The attempt to develop an oratorio style based on the American soil and spirit is not new, but Sandburg's epic poem, it seems to me, offers new possibilities in its earthy and almost religious approach. It is a new expression of an old faith drawn from the native soil. The protagonist, simply, is the prairie, but through this poem the prairie grows until it becomes the symbol for the all-embracing principle of growth itself."

#### **Cool Prayers**

After the sunburn of the day  
handling a pitchfork at a hayrack,  
after the eggs and biscuit and coffee,  
the pearl-gray haystacks  
in the gloaming  
are cool prayers  
to the harvest hands.

*Cool Prayers* is out of print and is used by permission of G. Schirmer.

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### **3. VIRGIL THOMSON (1896-1989)**

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

He also enjoyed the theatre. He attended his first performance when he was six, developing a life-long love of theatre, opera, and language. He attended his first concert when he was 12, whetting his appetite for more musical experiences.

During his high school years (1908-1914), Thomson began to study with a succession of qualified piano teachers. He paid for his lessons by working as a page in the local public library. Between 1915 and 1919, he attended the local junior college.



## Virgil Thomson

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

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

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

The Harvard Glee Club toured Europe in the summer of 1921. Thomson conducted the Glee Club occasionally during the tour and stayed on in Paris, funded by a fellowship. He studied organ with Nadia Boulanger at the Ecole Normale, and counterpoint with her privately. He also met writers, artists and musicians, including Jean Cocteau, Igor Stravinsky, members of Les Six (Honneger, Poulenc, Milhaud, Auric, Durey, Tailleferre), and Erik Satie. Satie was a major influence on his compositions.

During his year in Paris, Thomson composed and wrote his first works of criticism—music reviews for the *Boston Evening Transcript*. He returned to the United States in 1922 to finish his degree, graduating from Harvard in 1923. He also became organist and choirmaster at Boston's King's Chapel. He spent 1924 in New York, studying conducting with Chalmers Clifton and counterpoint with Rosario Scalero. He began work as a music critic at this time, writing articles for H.L. Mencken's *American Mercury* and for *Vanity Fair*.

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

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

Between 1928 and 1935, Thomson composed a variety of works, as well as arranging for performance of his music, traveling, and meeting with various artists, musicians, and literati. In 1936, he composed music for documentary filmmaker Pare Lorentz's monumental film, *The Plow That Broke The Plains*, using themes from his Midwestern childhood experience. This project was followed in 1938 by his score for Lorentz's documentary film, *The River*. Thomson used southern hymnody melodies from *The Sacred Harp* and *Southern Harmony*.

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

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

## *Virgil Thomson*

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

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

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

## **THE POETS: ISAAC WATTS, JR. (1674-1748)**

Acknowledged as the "Father of English Hymnody", Isaac Watts was born in Southhampton, England in 1674. His father was a Nonconformist or Dissenter. Dissenters believed that the practices of the Church of England were too close to Roman Catholic practices and therefore refused to take the Anglican communion. Dissenters were punished for that action, their civil and educational freedoms were curtailed, and they were harassed. Isaac senior spent time in prison because of his beliefs.

Young Isaac was a talented student. He learned Latin when he was four, Greek at nine, French at eleven, and Hebrew at thirteen. He began writing poetry when he was seven. He attended the King Edward VI School. A local doctor noticed his academic abilities and offered to pay for Watts' college education at Oxford. Unfortunately, Dissenters were not allowed to attend Oxford or Cambridge, so in 1690, Watts entered the Dissenting Academy at Stoke Newington, a school created by Dissenters for their members.

Watts graduated in 1694 and returned home, spending the next two years writing his most influential work, *Hymns and Spiritual Songs*, a collection of hymns. This work was published between 1707 and 1709. His work as a hymn text writer is significant. Rather than offering translations of texts or paraphrases of Biblical verse, he created new, non-Biblical text poems that expressed the Christian experience. He based many of his 700 or more hymns on the Psalms, writing them in readable, poetic English. He believed that singing praises to God brought one closest to heaven.

In 1696, Watts accepted a job as tutor and chaplain to the son of Puritan Sir John Hartopp. Once again in Stoke Newington, Watts spent his time in studying and writing when he wasn't tutoring. He also began preaching and became a noted theologian and logician. He preached his first sermon when he was 24. With Sir John Hartopp's assistance, he became an assistant and then minister of a London Congregational Church in Mark Lane, a position he held until his death. He was ordained in 1702 and was known for his wonderful sermons.

Watts became seriously ill in 1712, and needed an assistant minister to help him. He became something of a shut-in invalid, and spent much time in writing. In 1715, he wrote *Divine and Moral Songs for the Use of Children*, one of the first books of hymns written especially for children. In 1728, he received a Doctor of Divinity degree from the University of Edinburgh. Mindful of his ill health, wealthy parishioners Sir Thomas Abney (Lord Mayor of London, 1700-1701) and his wife, Lady Mary, invited Watts to recuperate at their house in Hertfordshire. From 1736 until his death in 1748, Watts lived in Hertfordshire, and later in Abney Park as a guest of the widowed Lady Mary.

Gilbert Chase notes that "the influence of Dr. Watts in America was enormous". The first

American edition of Watts' hymns and spirituals was published around 1720, but colonists knew the English editions of this work as well.

Watts' hymn texts are known and loved today. Among the most famous are *When I Survey the Wondrous Cross*, *O God, Our Help in Ages Past*, *Joy to the Word*, and *Am I a Soldier of the Cross?* We sing his texts for *My Shepherd Will Supply My Need*, *Death 'Tis a Melancholy Day*, and *Northfield*.

### THE POETS: JOHN NEWTON, JR. (1725-1807)

Born in Wapping, a borough of London, in 1725, John Newton, Jr. was the son of a shipmaster who was at sea for much of the child's youth. Newton's mother reared him as a Nonconformist Christian. She died when he was six, and young John was sent to boarding school for two years. When he was eleven, he went to sea with his father (John Newton, Sr.), sailing on six trips until his father retired in 1742.

In 1743, Newton was supposed to take a position his father had arranged for him as a slave master on a Jamaican sugar plantation; however, he was forcibly kidnapped and inducted into the British Navy—a process called impressing. He attempted to desert, but was caught and cruelly punished in 1745. After recovery from his punishment, he asked to serve on a slave ship that was going to Africa. He became a servant to a slave trader and was treated brutally.

In 1748, Newton was rescued by a sea captain sent by his father. On the way home, the ship in which he was traveling almost sank in a severe storm. As the ship foundered, he began to pray and marked this time as the beginning of his conversion to evangelical Christianity. Despite this faith, he continued to work on slave trading ships, as a first mate and later as a captain. In 1754, serious illness forced him to give up his life at sea. In 1755, he became the tide surveyor in Liverpool.

During his life at sea and as in his time as a surveyor, Newton added to his brief boarding school education. He studied the Bible, and taught himself Euclidean geometry, Latin (through reading the classics), Greek, Hebrew, and Syriac. He became a popular evangelical lay minister, and in 1757, he applied to become an Anglican priest.

After seven years, he was admitted to the priesthood, becoming the parish priest of Olney, Buckinghamshire, in 1764. He held this position for sixteen years, and was a well-known, caring pastor, respected by Anglicans and non-Anglicans alike. He was very popular, and his sermons were always well attended.

In 1767, poet William Cowper moved to Olney and joined the Anglican church. He and Newton became friends and literary colleagues, collaborating on a book of hymns. *Olney Hymns* was published in 1779 and became a major influence on English hymnology. Many of the texts in this book later appeared in American Sacred Harp books.

In 1779, wealthy Christian merchant, John Thornton, invited Newton to become Rector of St. Mary Woolnoth, a London church. Newton accepted and held that position until his death in 1807.

Although he had served on and commanded slave ships, Newton later renounced slavery. He supported William Wilberforce, a Member of Parliament, in Wilberforce's campaign to abolish the slave trade in the British empire. In 1787, he wrote a supportive pamphlet on the topic, *Thoughts Upon the African Slave Trade*, in which he described his experiences and observations. His beloved hymn, *Amazing Grace*, describes his transformation: "I once was lost, but now am found." This hymn has inspired millions since its creation in 1772. In 1990, PBS's Bill Moyers produced an entire program on the hymn's influence. In 2006, a film about the life of William Wilberforce, titled *Amazing Grace*, was a huge success. Ioan Gruffudd played Wilberforce and Albert Finney played John Newton.

## *Virgil Thomson*

John Newton is the author of many well-known hymns, including *Amazing Grace*, *How Sweet the Name of Jesus*, and *Glorious Things of Thee Are Spoken*. He also is the author of the text for *Green Fields*.

### **THE POEMS: FOUR SOUTHERN HYMNS**

Virgil Thomson found these tunes and texts in *The Sacred Harp* and similar Sacred Harp/Shape Note tunebooks. He arranged them in a more harmonic version than the original. He arranged *My Shepherd Will Supply My Need* in 1937 and the other three in 1949. John Warthen Struble notes that Thomson's arrangement of *Shepherd* holds the same place in Thomson's work that *Simple Gifts* holds in Aaron Copland's.

### **MY SHEPHERD WILL SUPPLY MY NEED (ISAAC WATTS TEXT)**

My Shepherd will supply my need:  
Jehovah is His Name;  
In pastures fresh He makes me feed,  
Beside the living stream.  
He brings my wandering spirit back  
When I forsake His ways,  
And leads me, for His mercy's sake,  
In paths of truth and grace.

When I walk through the shades of death  
Thy presence is my stay;  
One word of Thy supporting breath  
Drives all my fears away.  
Thy hand, in sight of all my foes,  
Doth still my table spread;  
My cup with blessings overflows,  
Thine oil anoints my head.

The sure provisions of my God  
Attend me all my days;  
O may Thy house be my abode,  
And all my work be praise.  
There would I find a settled rest,  
While others go and come;  
No more a stranger, nor a guest,  
But like a child at home.

### **MORNING STAR (ANON.)**

How splendid shines the morning star,  
God's gracious light from darkness far,  
The root of Jesse blessed.  
Thou David's son of Jacob's stem,  
My bridegroom, king and wond'rous Lamb,  
Thou hast my heart possessed.  
Sweetly, friendly,  
O thou handsome, precious ransom,  
Full of graces, set and kept in  
heav'nly places.

### **DEATH 'TIS A MELANCHOLY DAY (ISAAC WATTS TEXT)**

Death, 'tis a melancholy day,  
To those who have no God,  
When the poor soul is forced away,  
To seek her last abode.  
In vain to heav'n she lifts her eyes,  
For guilt, a heavy chain,  
Still drags her downward from the skies,  
To darkness, fire and pain.

Robert Adams

**GREEN FIELDS (JOHN NEWTON TEXT)**

How tedious and tasteless the hours,  
When Jesus no longer I see!  
Sweet prospects, sweet birds and  
sweet flow'rs,  
Have lost all their sweetness to me;  
The midsummer sun shines but dim,  
The fields strive in vain to look gay;  
But when I am happy in Him,  
December's as pleasant as May.

His name yields the sweetest perfume,  
And sweeter than music His voice;  
His presence disperses my gloom,  
And makes all within me rejoice.  
I should, were He always thus nigh,  
Have nothing to wish or to fear;  
No mortal as happy as I,  
My summer would last all the year.

Content with beholding His face,  
My all to His pleasures resigned,  
No changes of season or place,  
Would make any change in my mind.  
While bless'd with a sense of His love,  
A palace a toy would appear,  
And prisons would palaces prove,  
If Jesus would dwell with me there.

Dear Lord, if indeed I am Thine,  
If Thou art my sun and my song,  
Say, why do I languish and pine,  
And why are my winters so long?  
Oh, drive these dark clouds from my sky,  
Thy soul-cheering presence restore,  
Or take me to Thee up on high,  
Where winter and clouds are no more.

*Morning Star, Death 'Tis A Melancholy Day, and Green Fields* are out of print and are used by permission of Alfred and Company Music Publishers.

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**4. ROBERT TRAIN ADAMS, ASSISTANT CONDUCTOR AND  
CONCERT ACCOMPANIST (1946- )**

The San Francisco Lyric Chorus is delighted to be working with Dr. Robert Train Adams, who joined us in Fall 2006. Dr. Adams has been appointed the Assistant Conductor of the San Francisco Lyric Chorus, as well as our rehearsal and concert accompanist. In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel, Handbell, and Children's choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts and several other universities as music professor and department head for 25 years. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, with composition studies at the Paris and Amsterdam conservatories. He is an active composer, specializing in works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007. He has accompanied the San Francisco Lyric Chorus in performances of our 10<sup>th</sup> 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 Bennett'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*, and Herbert Howells' *Hymn for St. Cecilia* and *Magnificat Collegium Regale*.

**THE POET: EMILY DICKINSON (1830-1886)**

Considered one of America's greatest poets, Emily Dickinson was born in Amherst, Massachusetts, in 1830. Her family was financially comfortable and well educated. Her father was a lawyer, an

## *Robert Adams*

elected representative of the Massachusetts General Court, and a Massachusetts representative to the United States Congress in 1854-1855. Her grandfather founded Amherst College.

Between 1841 and 1847, Emily attended Amherst Academy, where she studied French, Latin, history, geology, botany, and philosophy. She often was ill and could not attend school on a regular basis. She was interested in poetry at an early age and used her father's extensive library, copying poems she read there in newspapers and books, often adding her own interpretations and embellishments. She also knew Greek and Roman history and literature in translation, the *Bible*, Shakespeare, and the work of such contemporary authors as Thoreau, Hawthorne, Charlotte, Emily and Anne Brontë, Robert and Elizabeth Barrett Browning, Keats, Ruskin, Tennyson and George Eliot. During her school years, she was much like other young women of her age--bright and witty with many friends, enjoying social life together.

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

Back home in Amherst, Emily spent her time helping her mother with household chores and caring for her when she was ill. During this time, she also established relationships with students and faculty members at Amherst College.

Emily began writing poetry seriously in the 1850s. Her first poem was published in the Amherst College magazine, and in 1852, she had a poem published in the Springfield *Republican*. Only seven of her poems were published during her lifetime. By 1858, she was writing prolifically and organizing her poetry into string-tied packets she called 'fascicles.' She enjoyed corresponding with friends and often would tuck a poem into the correspondence. Several of her poems were seen by various publishers, who were not interested in publication, because the poems did not fit conventional nineteenth century style.

Around 1860, something occurred (no one knows exactly what) to cause her to withdraw from worldly activities and become a recluse. She performed her household chores during the day and wrote and revised her poetry at night. She dressed only in white and often would walk by herself in the countryside near her home. She continued writing poetry in her own unique style, with simple, pointed lines, direct in imagery and often quite philosophical. By the late 1860s, she would not leave her family's acreage, and after her father's death in 1874, she never again left her house. She died in 1886. After her death, her sister found the packets of her poems, containing almost 1800 poems. She was able to have some of them published in 1890. Additional poems were published in 1893, 1896, 1929, 1935 and 1945.

## **THE COMPOSITION: IT WILL BE SUMMER—EVENTUALLY (WEST COAST PREMIERE)**

### **San Francisco Lyric Chorus Discovery Series**

*It will be summer—eventually* was commissioned by Oure Pleasure, an auditioned choral chamber ensemble located in Attleboro, Massachusetts. It received its first performance in 1988. When they asked me to write for them, I wanted to create a work evocative of New England, perhaps along the line of Randall Thompson's *Frostiana*. When Thompson set Robert Frost's poetry, I was captivated by Emily Dickinson's work.

As I read her poems, I was fascinated not only by its quality and its wonderful imagery, but by her unique punctuation. In some editions, her main punctuation mark was the em dash. Other editions did away with this device, substituting commas, semi-colons, and periods (you'll see some of that difference in our program). I rather liked the em dash with its ambiguity: is there a pause? A breath? How long? That ambiguity sparked my imagination and made its way into my music.

## *Robert Adams*

Since I did not want my piece to be seen as an imitation of Randall Thompson's work, my working title was "deFrostiana." As I spent time with Emily's poetry, several themes emerged from the poems that most spoke to me: spring, hope, new growth—not to mention birds. I didn't work on the poems in any particular order, but after working on several, a set emerged, and the theme coalesced around summer—or, rather, the promise of summer, which seems to take forever to actually appear—in New England—

But my approach to setting the poems had created a problem: I had written several movements, and there was not a strong enough flow from one movement to the next—the closing and opening notes clashed. Out of necessity I wrote a short interlude to create the transition I needed. This interlude referred textually and musically to both the opening movement and the movement it followed, while leading the musical ear to the next movement. It worked so well, that I wrote three other interludes. Even though the movements were already linked—at least in my own mind—the interludes provided an additional connection.

[Technical notes: While I do use occasional key signatures, I tend to approach keys modally, not diatonically. Meters often shift following the demands of the text—and the em dashes. In addition to the interludes, there are other cyclical elements in the background. There are two trios—one for lower and one for higher voices—and an additional movement that combines the two trios. Chords are often based on the interval of a 4th, rather than the traditional 3rd. But above all, I hope that the music gives voice to Emily Dickinson.]

### Notes by Robert Train Adams

#### 1. It Will Be Summer—Eventually

It will be Summer— eventually.  
Ladies— with parasols—  
Sauntering Gentlemen— with Canes—  
And little Girls— with Dolls—  
Will tint the pallid landscape—  
As 'twere a bright Bouquet—  
Tho' drifted deep, in Parian—  
The Village lies— today—  
  
The Lilacs— bending many a year—  
Will sway with purple load—  
The Bees— will not despise the tune—  
Their Forefathers— have hummed—  
The Wild Rose— redden in the Bog—  
  
The Aster— on the Hill  
Her everlasting fashion— set—  
And Covenant Gentians— frill—  
  
Till Summer folds her miracle—  
As Women— do— their Gown—  
Or Priests— adjust the Symbols—  
When Sacrament— is done—

*Robert Adams*

**2. That I Did Always Love**

That I did always love,  
I bring thee Proof:  
That till I loved  
I did not live Enough.

That I shall love always,  
I argue thee  
That love is life,  
And life hath immortality.

This, dost thou doubt, sweet?  
Then have I  
Nothing to show  
But Calvary.

**3. If I Can Stop One Heart From Breaking**

If I can stop one Heart from breaking,  
I shall not live in vain;  
If I can ease one Life the Aching,  
Or cool one Pain,  
Or help one fainting Robin  
Unto his Nest again,  
I shall not live in Vain.

**4. I died for Beauty**

I died for Beauty— but was scarce  
Adjusted in the Tomb,  
When One who died for Truth was lain  
In an adjoining Room—

He questioned softly Why I failed?  
“For Beauty,” I replied—  
“And I for Truth— Themself are One—  
We Brethren are,” He said—

And so, as Kinsmen, met a night—  
We talked between the Rooms—  
Until the Moss had reached our lips—  
And covered up— our names—

**5. I shall keep singing!**

I shall keep singing!  
Birds will pass me  
On their way— to Yellower Climes—  
Each— with a Robin’s expectation—  
I— with my Redbreast—  
And my Rhymes—

Late— when I take my place in summer—  
But— I shall bring a fuller tune—  
Vespers— are sweeter than Matins— Signor—  
Morning— only the seed of Noon—



**6. Because I could not stop for Death**

Because I could not stop for Death—  
He kindly stopped for me—  
The Carriage held but just Ourselves—  
And Immortality.

We slowly drove— He knew no haste,  
And I had put away  
My labor, and my leisure too,  
For his Civility—

We passed the School where Children strove  
At Recess— in the Ring—  
We passed the Fields of Gazing Grain—  
We passed the Setting Sun—  
Or rather— He passed Us—

The Dews drew quivering and chill—  
For only Gossamer, my Gown—  
My Tippet— only Tulle—

We paused before a House that seemed  
A Swelling of the ground—  
The Roof was scarcely visible—  
The Cornice— in the Ground—

Since then 'tis Centuries— and yet  
Feels shorter than the Day  
I first surmised the Horses' Heads  
Were toward Eternity—

**7. The Robin is a Gabriel**

The Robin is a Gabriel  
In humble circumstances—  
His Dress denotes him socially,  
Of Transport's Working Classes—  
He has the punctuality  
Of the New England Farmer—  
The same oblique integrity,  
A Vista vastly warmer—

A small but sturdy Residence  
A self denying Household,  
The Guests of Perspicacity  
Are all that cross his Threshold—  
As covert as a Fugitive,  
Cajoling Consternation  
By Ditties to the Enemy  
And Sylvan Punctuation—

## *Mother Ann's Song - Sacred Harp Music*

### 8. The Ones That Disappeared Are Back

The ones that disappeared are back  
The Phoebe and the Crow  
Precisely as in March is heard  
The curtness of the Jay—  
Be this an Autumn or a Spring—  
My wisdom loses way  
One side of me the nuts are ripe—  
The other side is May.

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### 5. MOTHER ANN'S SONG

We begin the second half of our program with a wordless song from the American Shakers. The Shakers (United Society of Believers in Christ's Second Appearing) are a Protestant sect, founded in England around 1747. They grew out of the Quakers, appealing mostly to poorer people. They are called Shakers (short for Shaking Quakers), because their form of worship includes fervent, ecstatic dancing or "shaking". Although not the founder of the sect, "Mother" Ann Lee became the dominant figure in the early church. Born in Manchester, England in 1736, this daughter of a blacksmith joined the Shakers in 1758. She soon rose to become one of the driving forces in the church. She and eight of her followers came to New York in 1774 to escape persecution. The lives of the early Shakers were not much different in America, where they also were harassed and persecuted.

In spite of their tribulations, the Shakers gained members and established communities in New York and New England. Mother Ann died in 1784. Daniel Kingman notes that after her death, the Shakers' "somewhat mystical teachings and practices were subsequently formulated—principally dedication to simplicity, humility, and service; communalism as regards property; equality of the sexes; celibacy; a reliance upon visions, and the importance of both song and dance in worship". The Shaker movement gained membership, reaching its peak before the Civil War. As the group is celibate, members were either converts or adopted orphans. At present, only the Sabbathday Lake, Maine, community still exists, consisting of four members.

The Shakers and their principles of simplicity have had a great influence on many aspects of American life, including religion, agriculture, industry, art and architecture, social/community welfare, education, and music and dance. Their creativity is well known in their development of farming implements and methods, household items, furniture and artistic works.

Shaker music is a direct expression of their religion—fervor at times, simplicity, and deep devotion. One of the most famous songs of the American Shakers is the hymn *Simple Gifts*, attributed to Elder Joseph Brackett of the Alfred, Maine community, written around 1848. This tune was popularized by Aaron Copland, among others.

The earliest Shaker songs were wordless and unaccompanied, sung in unison and often used as accompaniment for their dance-in-worship. Shaker songs were not written down until after 1800. There are many Shaker songs titled *Mother Ann's Song*. Daniel Patterson titles this particular song *Mother Ann's Song, No. 1*, a song remembered only at the Enfield, Connecticut, Shaker community.

### 5A. SACRED HARP/SHAPE NOTE MUSIC

An article in the January 28, 2008 issue of *Time* mentions the popularity of a Christian four-part choral style of music called Sacred Harp or Shape Note. The writer goes on to say that although

## Jeremiah Ingalls

the Sacred Harp format was once America's dominant style of religious music, it had almost died out by the 1960s. In the early 1990s, rock musicians discovered it and popularized it again. There now are Sacred Harp/Shape Note singing groups across the country.

Wayne Shirley, in his introduction to *Sacred Harp Singing*, notes, "Sacred Harp singing is a form of sacred group singing indigenous to the American South. While the singing is exclusively sacred, it does not occur as part of a church service; rather, people gather especially for a Sacred Harp sing, often an 'all-day singing with dinner (potluck) on the grounds.'" Singers use *The Sacred Harp*, *Southern Harmony*, or other compilation of Sacred Harp music. All present at these events participate. There is no audience, and singers can range from ages six to 100. Anyone can direct, and often you will see the whole group keeping time with hand motions.

The music is either in three or four parts, open score, in which each voice has a separate line. Sopranos and tenors often double each other's part, i.e., some tenors will sing the soprano line along with the sopranos and some sopranos will join the tenors on their line. Each sings in his/her own voice range. We will demonstrate this technique in *Soar Away*. Such doubling intensifies the sound, and Sacred Harp music is meant to be loud! If you can hear your neighbor singing, you aren't singing loud enough.

Sacred Harp music has a harsh, raw sound created through the predominant use of fourths and fifths, and selections can be slow or rousing. The music also is called Shape Note music, because each note has a different shaped head. There are four shapes, each standing for a sol-fa pitch: a triangle = fa; a circle = sol; a square = la, and a diamond = mi. This system was devised in early 19<sup>th</sup> century America, so that even non-music readers could follow the shapes and sing. In Sacred Harp tradition, the group generally will sing a hymn through using these syllables before they sing it using the words. We will sing *Soar Away* in this manner.

Both *Northfield* and *Soar Away* are examples of fusing tunes. The compositions are divided into two sections. The first section usually is sung together by all voices. In the second section, voices enter one at a time, usually in the order of Bass, Tenor, Alto, Soprano. The second section with the fusing tune is repeated.

The poetry of Isaac Watts, John Newton and other early poets suit the structure and rhythm of Sacred Harp music. Sacred Harp music is also contemporary, since both texts and tunes are still being composed today.

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## 6. JEREMIAH INGALLS (1764-1838)

Born in Andover, Massachusetts in 1764, Jeremiah Ingalls spent his adult life in Vermont. At various times he owned a tavern, worked as a cooper and farmer, was deacon and choir director of the Newbury, Vermont, Congregational Church, and was a singing school master. He also played the bass viol, sometimes in church! A singing school master was an itinerant, often self-taught, musician, who would go from town to town and set up temporary schools to teach singing. He would have some knowledge of music theory, as well as songbooks, and would open the school when he had enough pupils. Classes were held on specific days, at specific times, for several weeks. Often the classes would be held in a church or tavern.

Ingalls compiled a songbook of 137 tunes, titled *The Christian Harmony, or Songster's Companion*, published in New Hampshire in 1805. This collection is important, because it is the first appearance in an American tune book of sacred texts set to secular melodies, such as song or dance tunes. It also contains many of Ingalls' compositions and arrangements of folk hymns, as well as compositions by his New England contemporaries. Ingalls died in 1838.

## *Jeremiah Ingalls - Alfred Marcus Cagle*

### **THE COMPOSITION: NORTHFIELD**

*Northfield* is Ingalls' most popular tune. Gilbert Chase recalls the following anecdote in Frederick Wells' *History of Newbury, Vermont*, concerning its composition:

Returning from fishing one rainy day, he (Ingalls) laid down before the fire to get dry, and impatient at the slow progress of dinner began to sing a parody to a well-known hymn (by Dr. Watts):

“How long, my people, Oh! how long  
Shall dinner hour delay?  
Fly swifter round, ye idle maids,  
And bring a dish of tea.”

“Why, Jerry,” said his wife, “that’s a grand tune.” “So it is,” replied the man of song: “I’ll write it down.” And dinner waited the completion of “Northfield.”

#### **Northfield**

How long, dear Savior, O how long?  
Shall this bright hour delay?  
Fly swift around ye wheels of time,  
And bring the promised day.

Lo, what a glorious sight appears  
To our believing eyes;  
The earth and seas are pass’d away,  
And the old rolling skies!

His own soft hand shall wipe the tears  
From every weeping eye;  
And pains and groans and griefs and fears,  
And death itself shall die.

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## **7. ALFRED MARCUS CAGLE (1884-1968)**

Born in Georgia, Alfred Marcus Cagle grew up on a farm near Cullman, Alabama. He was a composer and singing school teacher. He studied with S.M. and T.J. Denson, who revised earlier editions of *The Sacred Harp*. Cagle worked on the 1936 Denson revision. He composed many tunes found in later Sacred Harp editions. People love to sing his music because it is spirited and energetic. Cagle died in 1968.

### **THE COMPOSITION: SOAR AWAY**

The words for *Soar Away* come from *Collections of Hymns and Spiritual Songs*, published in 1814. Cagle modified the words.

#### **Soar Away**

I want a sober mind,  
An all sustaining eye,  
To see my God above,  
And to the heavens fly.

Refrain:

I’d soar away above the sky,  
I’d fly to see my God above.

## 8. EMMA LOU DIEMER (1927- )

Born in Kansas City, Missouri in 1927, this talented composer, teacher, and keyboard performer (piano, organ, harpsichord, synthesizer) was a child prodigy. She began writing short pieces for the piano when she was seven. By the time she was 13, she had composed several piano concertos. She studied composition with composer/conductor Gardner Read during her years at College High School in Warrensburg, Missouri.

After her 1945 high school graduation, Diemer entered Yale, where she studied composition with Richard Donovan and Paul Hindemith. She received her Bachelor's degree in 1949 and Master's degree in 1950. In 1952-1953, she received a Fulbright Scholarship to study at the Royal Conservatory in Brussels, Belgium. During the summers of 1954 and 1955, she studied at the Berkshire Music Center with Ernest Toch and Roger Sessions. From 1954 through 1957, she taught in schools in Kansas City area, and was an organist in churches there. In 1960, she received her Ph.D in composition from the Eastman School of Music, where she studied with Bernard Rogers and Howard Hanson. In 1999, she received an honorary doctorate from the University of Central Missouri.

Emma Lou Diemer served as composer-in-residence with the Ford Foundation Young Composers Project between 1959 and 1961 and was composer-consultant to the Baltimore public schools in 1964 and 1965. She was the composer-in-residence with the Santa Barbara Symphony Orchestra from 1990-1992. In addition, she has held several academic positions, including Professor of Theory and Composition at the University of Maryland, 1965-1970 and Professor of Music at the University of California, Santa Barbara, 1971-1991. She retired in 1992. She also is organist emerita of the First Presbyterian Church in Santa Barbara.

Therese Ellsworth considers Emma Lou Diemer among the most important 20<sup>th</sup> century American women composers. Diemer has composed works in many different genres, including symphonies, concerti for various instruments, overtures, chamber music, music for keyboard, music for solo voice, music for chorus, both accompanied and a cappella, and electronic music. She was instrumental in founding the electronic/computer music center at the University of California, Santa Barbara, and also helped to develop the Ph.D/DMA degrees in composition. She has received many awards, including a Louisville Orchestra Student Award, an NEA fellowship in electronic music, the Arthur Benjamin Award for "Quiet Music" from the Eastman School of Music, a Mu Phi Epsilon Merit Award, annual ASCAP awards since 1962 for her performances and publications, and a Kennedy Center Friedheim Award in Orchestral Music for her 1991 *Concerto in One Movement for Piano*. She was the American Guild of Organist 1995 Composer of the Year.

Emma Lou Diemer is an active performer and composer. She has given concerts of her organ works at cathedrals across the country, including San Francisco's Grace Cathedral and St. Mary's Cathedral. She continues to compose, and received a commission from the San Francisco Choral Society for *Songs for the Earth*, settings of texts by Emily Dickinson, Mary Oliver, Dorothy Diemer Henry, Omar Khayyam, and Hildegard von Bingen. The work was premiered in Davies Hall in 2005.

Cynthia Clark Brown notes in *Contemporary Composers* that "Diemer's compositional output can largely be divided between three types of works: symphonies, concertos and concert pieces; music for church and school; and electronic music. This division is indicative of Diemer's conscious continual investment in both the professional and the non-professional musician, in both complex and simple styles."

Diemer comments, "I am most interested in my subjective idea of expressive content, emotions, education, entertainment, and amusement; all for purposes of communication."

*Emma Lou Diemer*

### **THE POET: 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.

### **THE COMPOSITION: THREE MADRIGALS**

This delightful work was composed in 1960.

#### **O MISTRESS MINE (Twelfth Night)**

O Mistress mine, where are you roaming?  
O, stay and hear; your true love's coming,  
That can sing both high and low:  
Trip no further, pretty sweetening;  
Journeys end in lovers meeting,  
Every wise man's son doth know.

*Emma Lou Diemer - Samuel Barber*

What is love? 'Tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:  
In delay there lies not plenty;  
Then, come kiss me, sweet and twenty,  
Youth's a stuff will not endure.

**TAKE, O TAKE THOSE LIPS AWAY (Measure For Measure)**

Take, O take those lips away,  
That so sweetly were forsworn;  
And those eyes, the break of day,  
Lights that do mislead the morn!  
But my kisses bring again,  
Bring again;  
Seals of love, but seal'd in vain,  
Seal'd in vain!

**SIGH NO MORE, LADIES, SIGH NO MORE (Much Ado About Nothing)**

Sigh no more, ladies, sigh no 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 mo,  
Or dumps so dull and heavy;  
The fraud of men was ever so,  
Since summer first was leavy.  
Then sigh not so,  
But let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into. Hey, nonny, nonny.

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**9. SAMUEL BARBER (1910-1981)**

One of the most influential 20<sup>th</sup> century American composers, Samuel Barber was born in West Chester, Pennsylvania in 1910. His father was a distinguished doctor and his mother a talented amateur pianist. His aunt and uncle, Metropolitan Opera contralto Louise Homer and American art song composer Sidney Homer, were additional musical and cultural influences on the gifted youth.

From an early age, Barber knew he was destined to become a composer. He wrote his first composition, a song for his mother, when he was seven. By the time he was ten, he completed an opera, *The Rose Tree* (with libretto by the family's cook). He also studied piano privately with

## *Samuel Barber*

William Haton Green. Barber loved the music of Johann Sebastian Bach and studied/played his music every day of his life.

Philadelphia's famous Curtis Institute of Music opened in 1924 and the 14-year-old Barber was a charter student. During this same time, the talented youth was hired as a professional musician—an organist for a local church. Unfortunately, he did not hold that position for very long. It seems he was unable to adapt to unwritten pauses in the music that allowed the parishioners to keep up with the hymns.

Barber's time at the Curtis Institute had a profound influence on his musical life and career. He was the first Curtis student to have a triple major—piano, composition, and voice. He studied piano with George Boyle and Isabelle Vengerova, composition with Rosario Scalero, and voice with Emilio de Gogorza. He also studied conducting, first with Fritz Reiner and later with George Szell, as well as music theory and the German, Italian and French languages.

He composed significant works during his student years, including the *Serenade for String Quartet or String Orchestra* (1929), and the overture to Richard Sheridan's play, *The School for Scandal* (1931), his first published large-scale work and winner of the Bearn's Award.

The Institute's founder, Mary Louise Curtis Bok, took a professional interest in Barber, promoted his career, and introduced him to his only publisher, G. Schirmer. In 1928, he met 17-year-old Gian Carlo Menotti, an Italian student who was to become a lifelong professional collaborator and personal friend/companion.

Between 1935 and 1937, Barber spent time in Italy, including a summer at the American Academy in Rome. In 1936, he composed the *String Quartet No. 11* and the *Symphony in One Movement*. His symphony was an immediate success and was conducted by Arthur Rodzinski at the initial concert of the 1937 Salzburg Festival. It was the first Festival performance of a symphonic work by an American composer.

Barber's most famous work, the *Adagio for Strings*, is based on the second movement of his *String Quartet No. 11*. He created the *Adagio* for Arturo Toscanini. In 1938, Toscanini premiered both the *Adagio* and Barber's *Essay for Orchestra* (1937) in New York, at a concert given by the NBC Symphony Orchestra. Barber was the first American composer to have a work performed by Toscanini and these two works brought him international recognition. After 1938, most of Barber's compositions were created as commissions for well-known performers or groups.

Barber returned to the Curtis Institute between 1939 and 1942 to teach composition and conduct a small chorus. He did not enjoy teaching. In 1943, with the help of Mary Louise Curtis Bok, Barber and Menotti were able to purchase an estate in Mt. Kisco, New York. Both composers created some of their most important works in this country retreat, as well as fostering frequent gatherings of internationally known artists and intellectuals.

Between 1942 and 1945, Barber served in the Army Air Force. From the 1940s on, he composed steadily, responding to requests from notable musicians and organizations. The AAF commissioned his *Second Symphony* (1944), premiered by the Boston Symphony Orchestra. Martha Graham commissioned a ballet. Irving Berlin and Richard Rodgers commissioned his *Piano Sonata* (1949), performed by Vladimir Horowitz, for the 25<sup>th</sup> anniversary of the League of Composers. His *Piano Concerto* (1962) was composed for the 100<sup>th</sup> anniversary of his publisher, G. Schirmer, for which Barber received his second Pulitzer Prize.

He received his first Pulitzer Prize for *Vanessa* (1957), his first published opera. Menotti wrote the libretto based on Isak Dinesen's *Seven Gothic Tales*. It was a huge success and was the first American opera produced at the Salzburg Festival. Menotti wrote the libretto for Barber's chamber opera, *Hand of Bridge* (1959). His third opera, *Antony and Cleopatra* (1966), was



## Samuel Barber

commissioned for the opening of the new Metropolitan Opera House at Lincoln Center. Based on Shakespeare's *Antony and Cleopatra*, it was co-written by Italian opera/stage/film director Franco Zeffirelli.

Barber was a major composer of unaccompanied choral works and art songs. He chose substantial texts by noted poets. Prominent choral works include *Dover Beach* (1931), with poetry by Matthew Arnold; *Reincarnations* (1937), setting three poems by James Stephens; and *A Stopwatch and An Ordinance Map* (1940), setting of a poem by Stephen Spender. Notable solo songs include *A Nun Takes the Veil* (1937), text by Gerard Manly Hopkins and his *Hermit Song* cycle, op. 29 (1952-1953), settings of medieval Irish texts. In 1967, he wrote *Agnus Dei*, his choral arrangement of the *Adagio for Strings*.

In addition to composing, Barber spent a short time in the late 1950s conducting his compositions. He represented American music in national and international forums and was the first American composer to attend the biennial Congress of Soviet Composers in Moscow in 1962. He was the recipient of many award, including two Pulitzer Prizes, the Henry Hadley Medal (1958) of the National Association of American Composers and Conductors for his contributions to American music, the American Prix de Rome, election to membership in the American Academy of Arts and Letters (1958), and the Gold Medal for Music of the American Academy and Institute of Arts and Letters (1976).

Samuel Barber was a major force in 20<sup>th</sup> century American music, composing music powerful and intimate, harmonic and dissonant. He composed in a variety of genres, including opera, ballet, orchestral works, concerti, choral works, chamber music, and songs. He died in 1981.

### THE COMPOSITION: THE MONK AND HIS CAT

*The Monk and His Cat* is one of ten songs in Barber's *Hermit Song* cycle. The *Hermit Songs* were composed with the aid of a grant from the Elizabeth Sprague Coolidge Foundation. They are based on poems written by Irish monks and scholars in the margins of 8<sup>th</sup> to 13<sup>th</sup> century medieval manuscripts. Barber set translations by W. H. Auden, Chester Kallman, Howard Mumford Jones, Kenneth Jackson and Seán O Faoláin. Soprano Leontyne Price gave the premiere performance in 1953 at the Library of Congress, with Barber as the accompanist.

Pangur Bán, the white cat, has delighted poetry-lovers for over 1200 years. He was described by an anonymous Irish Benedictine monk in the margin of a four-page 8<sup>th</sup> or 9<sup>th</sup> century manuscript, the *Reichenau Primer*, housed in St. Paul's Abbey, Reichenau Island in Lake Constance, southern Germany. The medieval monastery on this site housed a school, a scriptorium and an artist's workshop, and was a well-known center for creating beautiful manuscripts. It is now a World Heritage Site.

The original poem is written in eight stanzas of four-line, rhymed Gaelic verse. There are various English translations, the most famous one by Robin Flower. We sing today Barber's 1967 choral arrangement of the poem, with translation by W. H. Auden. At least two children's books have been written with Pangur Bán as a character, one by Joan Balfour Payne (1966) and one by Mary Stolz (1988).

The composition practically purrs with Barber's comfortable and gentle musical description of the delightful relationship between monk and cat, indicating with jagged rhythms when Pangur Bán is active, and settling into calmer, more regular rhythms as the two companions spend their time together.

## *Samuel Barber - Irving Fine*

### **The Monk and His Cat**

Pangur, white Pangur  
How happy we are  
Alone together,  
Scholar and cat.  
Each has his own work to do daily;  
For you it is hunting, for me study.  
Your shining eye watches the wall;  
my feeble eye is fixed on a book.  
You rejoice when your claws  
Entrap a mouse;  
I rejoice when my mind  
Fathoms a problem.  
  
Pleased with his own art  
Neither hinders the other;  
Thus we live ever  
Without tedium and envy.  
  
Pangur, white Pangur  
How happy we are  
Alone together,  
Scholar and cat.

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## **10. IRVING FINE (1914-1962)**

This American composer, teacher and conductor was born in Boston and educated in the public schools of Boston and Winthrop, Massachusetts. He studied piano with Frances Glover between 1924 and 1935. In 1937, he received his B.A. from Harvard University followed by his M.A. in 1938. He studied composition and theory with Walter Piston and Edward Burlingame Hill, and choral conducting with Archibald T. Davison. He also studied composition privately with Nadia Boulanger in 1938 and 1939, first at Radcliffe College and then in France. She was a major influence on his work.

Fine was an excellent pianist, and served as a pianist for the Boston Symphony Orchestra. He studied orchestral conducting with Serge Koussevitzky at the Berkshire Music Center in Tanglewood. He was a Professor of Music at Harvard from 1939 to 1950, teaching theory and music history. He was Assistant Conductor of the Harvard Glee Club from 1939 to 1945. He was a close associate of Aaron Copland, Igor Stravinsky and Leonard Bernstein. Copland suggested to Koussevitzky that Fine serve on the Tanglewood summer faculty. Fine taught composition at the Berkshire Music Center every summer between 1946 and 1957.

A talented teacher, Irving Fine was a Professor of Music at Brandeis University from 1950 until his death in 1962, teaching composition and theory. He was Walter W. Naumburg Professor of Music and Chair of the School of Creative Arts.

Fine was the recipient of many awards, including two Guggenheim Fellowships, a Fulbright Research Fellowship for France, and awards from the National Institute of Arts and Letters and New York Music Critics' Circle. He received grants from the MacDowell and Wyman Foundations. Organizations that commissioned works include the Ford Foundation, the Library of Congress, the Fromm Foundation, the Koussevitzky Foundation, the Boston Symphony

## Irving Fine

Orchestra, the Juilliard School, and the American League of Composers.

Irving Fine composed in a variety of genres, including works for orchestra, songs, chamber music, works for keyboard, and works for choruses. His choral works are varied in mood and texture. He composed two series of selections from *Alice in Wonderland*. The first series, for mixed chorus and piano, was completed in 1942. The second, for women's voices, was completed in 1953. These selections from *Alice in Wonderland* are sophisticated and witty, charming and satirical. Some of his other choral series, such as *The Hour-Glass*, a cappella settings of Ben Jonson poems, are serious and intense. Irving Fine also arranged several of Aaron Copland's *Old American Songs* for chorus.

### THE POET: LEWIS CARROLL, PSEUD./CHARLES LUTWIDGE DODGSON (1832-1898)

Author, mathematician, logician, poet, cleric, and photographer Charles Lutwidge Dodgson was born in Daresbury, Cheshire, England, in 1832. Son of an Anglican vicar, he was a precocious child, demonstrating early talent in writing and mathematics. He attended a private Yorkshire grammar school until 1845 and was a student at the famous Rugby School from 1846 to 1850. He attended Christ Church, Oxford, between 1850 and 1854, studying mathematics and preparing for a clerical career. After he graduated, he was appointed to a life fellowship at the University, where he remained for the rest of his life.

Dodgson was a brilliant mathematician and was a lecturer in mathematics at Christ Church between 1855 and 1881. He was not a successful public speaker, as he had a stammer and hated teaching. He pursued his clerical studies and was ordained a deacon in 1861, although he never held a clerical position.

1856 was a monumental year in the life of Charles Lutwidge Dodgson. That year, Henry Liddell, his wife, Lorina, and children, Harry, Lorina, Alice, and Edith arrived at Christ Church. Dodgson became friends with the family and often would take the children on picnics—first Harry, and later the three girls. While they picnicked, he would tell them stories. *Alice's Adventures in Wonderland* and *Through the Looking Glass* grew out of these adventures. Little Alice Liddell begged him to write down the stories and so he did. He took his manuscript to Macmillan Company, and *Alice's Adventures in Wonderland* was published in 1865. It was an immediate success and Charles Dodgson became a wealthy man.

Dodgson had been interested in writing for many years. As early as 1854, he had humorous poems and short stories published in such magazines as *The Comic Times* and *The Train*. His first work under the name 'Lewis Carroll'—a romantic poem titled *Solitude*—appeared in the 1856 issue of *The Train*. His pseudonym, 'Lewis Carroll' came from translating his first two names—'Charles Lutwidge'—into the Latin 'Carolus Lodovicus' and then translating that name into English.

Dodgson continued to write after the success of *Alice*, including *Through the Looking Glass* (1872), *The Hunting of the Snark* (1876), *Sylvie and Bruno* (1889), and *Sylvie and Bruno Concluded* (1893). He also wrote books on mathematics and logic.

In 1856, Charles Dodgson took up the new art of photography. He excelled and was well known for his photographs of children, as well as animals, nature scenes, people, and many other subjects. He photographed such famous figures as John Millais, Ellen Terry, Dante Gabriel Rossetti, Michael Faraday, and Alfred, Lord Tennyson. He had his own studio and took over 3000 images over a 24-year period. He stopped taking photographs in 1880.

Dodgson also was an inventor, devising a writing tablet, a postage stamp holder, and various games. He died in 1898.

Irving Fine sets portions of Lewis Carroll's *Lobster Quadrille* and *Father William*, both texts from

## Irving Fine

*Alice in Wonderland.* We have included the entire text of *Father William*, italicizing the unused sections. The *Lobster Quadrille* is a parody of Mary Howitt's poem, *The Spider and the Fly*. *Father William* is a parody of Robert Southey's (1774-1843) poem, *The Old Man's Comforts and How He Gained Them*.

### THE POEMS: *from* ALICE IN WONDERLAND

#### LOBSTER QUADRILLE

"Will you walk a little faster?" said (the) whiting to (the) snail,  
"There's a porpoise close behind us, and he's treading on my tail.  
See how eagerly the lobsters and the turtles all advance!  
They are waiting on the shingle -- will you come and join the dance?  
Will you, won't you, will you, won't you, will you join the dance?  
Will you, won't you, will you, won't you, won't you join the dance?"

"You can really have no notion how delightful it will be  
When they take us up and throw us, with the lobsters, out to sea!"  
But the snail replied "Too far, too far!" and gave a look askance --  
Said he thanked the whiting kindly, but he would not join the dance.  
Would not, could not, would not, could not, would not join the dance.  
Would not, could not, would not, could not, could not join the dance.

"What matters it how far we go?" his scaly friend replied.  
"There is another shore, you know, upon the other side.  
The further off from England the nearer is to France --  
Then turn not pale, beloved snail, but come and join the dance.  
Will you, won't you, will you, won't you, will you join the dance?  
Will you, won't you, will you, won't you, won't you joint the dance?"

#### FATHER WILLIAM

"You are old, Father William," the young man said,  
"And your hair has become very white;  
And yet you incessantly stand on your head -  
Do you think, at your age, it is right?"

"In my youth," Father William replied to his son,  
"I feared it might injure the brain;  
But now that I'm perfectly sure I have none,  
Why, I do it again and again."

*("You are old," said the youth, "As I mentioned before,  
And have grown most uncommonly fat;  
Yet you turned a back-somersault in at the door -  
Pray, what is the reason of that?")*

*("In my youth," said the sage, as he shook his grey locks,  
"I kept all my limbs very supple  
By the use of this ointment - one shilling the box -  
Allow me to sell you a couple?")*

"You are old," said the youth, "And your jaws are too weak  
For anything tougher than suet;  
Yet you finished the goose, with the bones and the beak  
Pray, how did you manage to do it?"

## Irving Fine - Daniel Gawthrop

"In my youth," said his father, "I took to the law,  
And argued each case with my wife;  
And the muscular strength which it gave to my jaw,  
Has lasted the rest of my life."

*("You are old," said the youth, "one would hardly suppose  
That your eye was as steady as ever;  
Yet you balanced an eel on the end of your nose -  
What has made you so awfully clever?"*

*"I have answered three questions, and that is enough,"  
Said his father; "don't give yourself airs!  
Do you think I can listen all day to such stuff?  
Be off, or I'll kick you down stairs!"*)

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## II. DANIEL GAWTHROP (1949- )

Born in Fort Wayne, Indiana, Daniel Gawthrop sang in many school and church choirs during his youth. He also studied piano, organ, and trombone. He attended Michigan State University, 1967-1968, where he majored in organ, continuing those studies in northern Germany while serving in the Navy. He later attended Brigham Young University, 1971-1973, where he changed his major to composition.

Daniel Gawthrop is an active composer and has received over one hundred commissions from individuals and institutions. His best-known choral work is the lovely *Sing Me To Heaven*, with words by his wife, poet Jane Griner. Although the majority of his compositions are choral, he also composes works for solo voice, organ, orchestra, and ensembles, such as brass ensembles. He has received four grants from the Barlow Endowment for Musical Composition at Brigham Young University. He served for three years as Composer-in-Residence to the Fairfax Symphony of Fairfax, Virginia.

In addition to his work as a composer, Gawthrop has been active as a broadcaster, clinician and adjudicator, organist, conductor, teacher and writer, including a period as music critic for the *Washington Post*. Since 1997, he has served as Adjunct Assistant Professor of Mass Communications at Shenandoah University, Winchester, Virginia. He is a member of various musical organizations, including the American Choral Directors Association, Chorus America and the American Guild of Organists.

## THE POET: FRANCIS QUARLES (1592-1644)

This English metaphysical poet was born in Essex, England, in 1592, the son of a minor court official who held positions under Elizabeth I and James I. He was orphaned at an early age, but since his mother came from a wealthy family, he was able to attend Christ's College, Cambridge, where he received his B.A. in 1608. He also attended Oriel College, Oxford, and studied law at Lincoln's Inn. In 1613, he was appointed cupbearer to Princess Elizabeth, daughter of James I. That same year, he was one of the group that accompanied her to Heidelberg, Germany to marry the Elector Palatine.

He returned to England and married in 1618. He, his wife, and their eighteen children were poor, but it was during this time that he began writing poetry, usually paraphrases of scriptures. His most famous book is *Emblems* (1635), his first book of meditative poems. It was followed in 1637 by a second, *The Hieroglyphs of the Life of Man*. The two books were printed together in

## *Daniel Gawthrop - Eric Whitacre*

1639, becoming one of the most popular books of poetry in the 17<sup>th</sup> century.

In 1639, Quarles was appointed chronologist of the City of London and was responsible for investigating the dates of London events and transactions. From then on, he wrote mostly political tracts and pamphlets, especially documents supporting King Charles I and the royalist cause. His book, *Enchiridion* (1640), was a collection of prose sayings that became very popular among the Royalists. The Puritans and common people preferred his poetry.

In 1644, Parliament ordered his writings, with their royalist leanings, be destroyed. All of his manuscripts apparently were burned. The appeal of his poetry to the Puritans saved him from personal attack. He died later that same year.

### **THE COMPOSITION: CLOSE NOW THINE EYES**

Daniel Gawthrop sets Francis Quarles' beautiful evening meditation/lullaby, *A Good Night*, in soft and gentle harmonies, a wonderful example of his sense of melody. Henry Purcell also set this lovely text.

#### **Close Now Thine Eyes**

Close now thine eyes and rest secure;  
Thy soul is safe enough, thy body sure;  
He that loves thee, He that keeps  
And guards thee, never slumbers, never sleeps.  
The smiling conscience in a sleeping breast  
Has only peace, has only rest;  
The music and the mirth of kings  
Are all but very discords, when she sings;  
Then close thine eyes and rest secure;  
No sleep so sweet as thine, no rest so sure.

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## **12. ERIC WHITACRE (1970- )**

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

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

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

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

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

## *Eric Whitacre*

Eric Whitacre is a full-time composer, conductor, and lecturer/work-shop leader. His musical/ opera *Paradise Lost: Shadows and Wings*, won the ASCAP Harold Arlen award, as well as the Richard Rodgers Award for most promising musical theater composer. He has received commissions from the Kings Singers and London Symphony Orchestra, among others. In 2001, he received the American Choral Directors Association Raymond C. Brock commission, a prestigious award. He has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. He has appeared as a conductor, both here and abroad, conducting his music in Japan, Australia, China, Singapore, South America, and Europe. He also lectures and gives seminars, especially to high school and college/university music students.

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

### **THE POET: CHARLES ANTHONY SILVESTRI (CA. 1965- )**

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

In setting *Sleep*, Charles Silvestri had to create a text for a composition already written to a text by Robert Frost, fitting words to the rhythm of the music. The text for *Sleep* was inspired by Silvestri's then three-year-old son, who was restless and could not fall asleep. Silvestri notes that he remembered what it was like to resist sleep as a child, especially if seeing scary things. The word 'sleep' appears frequently in the Frost poem, as well as the phrase 'both dark and deep,' and Silvestri especially wanted to retain Whitacre's setting of the word 'sleep' at the end of the piece. The new text was an immediate success, and *Sleep* has become one of the most popular contemporary choral works.

### **THE COMPOSITION: SLEEP**

Copyright is an important issue in the public's access to its cultural heritage. Works created before 1923 (including both poetic texts and musical scores) generally are assumed to be in the public domain in the United States and are available for public use without the permission of and remuneration to a copyright holder. However, works created after that date are copyrighted and cannot be exhibited/performed without permission from the copyright holder.

At times, such permission is difficult to obtain. We are performing several works in this concert which are still copyrighted, but can no longer be purchased from the publishers: *Cool Prayers, Morning Star, Death, 'Tis A Melancholy Day*, and *Green Fields*. We were required to make special

## *Eric Whitacre*

arrangements with the publishers, wherein we paid licensing fees and subsequently were granted permission to photocopy and perform the works. In some cases, a copyright holder may withhold permission for use, regardless of the benefit to the public. The text of *Sleep* was written as a replacement for Robert Frost's well-known poem (which originally inspired the music) because the copyright holders refused to grant permission for the composer to use Frost's words. In an introductory note written on our copies of the music, Eric Whitacre says:

"In the winter of 1999, Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas, contacted me. She wanted to commission a choral work from me to be premiered by the Austin Pro Chorus (Kinley Lange, conductor), a terrific chorus with whom she regularly performed.

The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening". I was deeply moved by her spirit and her request, and agreed to take on the commission.

I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words and let them work their magic. We premiered the work in Austin, October 2000, and it was well received. Rene Clausen gave "Stopping By Woods" a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving hundreds of letters, emails, and phone calls from conductors trying to get hold of the work.

And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson ("Frostiana") had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published "Stopping By Woods" for chorus. When I looked on line and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings.

After a LONG battle of legalities back and forth, the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbade me to use the poem for publication or performance until the poem would become public domain in 2038.

I was crushed. The piece was dead, and would sit under my bed for the next 37 years as a result of rulings by heirs and lawyers. After many discussion with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri ("Leonardo Dreams of His Flying Machine", "Lux Aurumque") to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from "Stopping By Woods", like 'sleep'. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written.

And there it is. My setting of Robert Frost's "Stopping By Woods" no longer exists. I am supremely proud of this new work, and my only regret in all of this was that I was way too innocent in my assumption that lawyers and heirs would understand something as simple and delicate as the choral art."

*Sleep* demonstrates Whitacre's mastery of lush tonalities and dynamics, a reason he is one of the most popular contemporary American composers.



*Eric Whitacre - Steven Sametz*

Sleep

The evening hangs beneath the moon  
A silver thread on darkened dune.  
With closing eyes and resting head  
I know that sleep is coming soon.

Upon my pillow, safe in bed,  
A thousand pictures fill my head,  
I cannot sleep, my mind's a-flight;  
And yet my limbs seem made of lead.

If there are noises in the night,  
A frightening shadow, flickering light;  
Then I surrender unto sleep,  
Where clouds of dream give second sight.

What dreams may come, both dark and deep,  
Of flying wings and soaring leap  
As I surrender unto sleep,  
As I surrender unto sleep.

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### 13. STEVEN SAMETZ (1954- )

Born in 1954, Steven Sametz is a university professor, composer, and conductor. He received his B.A. degree from Yale University and his Masters of Music and Doctor of Musical Arts degrees from the University of Wisconsin, Madison, where he studied choral conducting with Robert Fountain. He also studied Baroque music with Helmuth Rilling at the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany. He is the Ronald J. Ulrich Professor of Music and Director of the Lehigh University choral arts program at Lehigh University, Bethlehem, Pennsylvania. He is the founding director of The Lehigh University Choral Composer Forum, a summer program for choral composers. Since 1998 he has been the Artistic Director of the Princeton Singers, an independent professional New Jersey chorus not connected to Princeton University.

Dr. Sametz has been a guest conductor in this country and abroad, directing such groups as Chanticleer, the Redlands Symphony, the Mozart Club of Winston-Salem, the Santa Fe Chorale, the National Public Radio Chorus of the Netherlands, the Berkshire Choral Festival, and the New York Chamber Symphony.

He has received grants/commissions from the National Endowment for the Arts, Connecticut Council on the Arts, Dale Warland Singers, Santa Fe Desert Chorale, Philadelphia Singers, Washington Chamber Singers and Pro Arte Chorale. His compositions appear on six Chanticleer CDs, among others, including the Grammy-award winning *Colors of Love*.

#### THE COMPOSITION: I HAVE HAD SINGING

On the front of the score we are using, Steven Sametz adds a note: “In his work, *Akenfield*, *Portrait of an English Village*, Ronald Blythe recounts tales from the lives of people he met in the north of England—pigmen, grave diggers, fruit pickers, and the like—vanishing breeds in the face of progress. He was startled by the harshness and beauty of their lives. *I Have Had Singing* paraphrases words of a horseman, age 85, whom Blythe pseudonymously called Fred Mitchell. His words eloquently speak to the importance of singing in our lives, whether we sing as amateurs or professionals”.

Fred Mitchell was an 85-year-old retired farm hand from Akenfield, an agricultural village in East Anglia, about 90 miles from London. He worked with horses on farms all his life, as did his father and grandfather before him. When he was in his mid-forties, a severe accident with his horses left him partially disabled, ultimately in a wheelchair, and always in pain. He had a family and discusses his struggles and successes in providing for his family. He says: “...There was nothing in my childhood, only work. I never had pleasure. One day a year I went to Felixstowe along with the chapel women and children, and that was my pleasure. But I have forgotten one thing – the singing. There was such a lot of singing in the villages then, and this was my pleasure,

## *Steven Sametz - Sheldon Curry*

too. Boys sang in the fields, and at night we all met at the Forge and sang. The chapels were full of singing. When the first war came, it was singing, singing all the time. So I lie; I have had pleasure. I have had singing.”

Sametz captures both the poignancy and resilience of Fred Mitchell’s life and the meaning of singing in the text he selected and the harmonic and passionate music he composed for *I Have Had Singing*.

### **I Have Had Singing**

The singing. There was so much singing then, and this was my pleasure too.  
We all sang: the boys in the fields, the chapels were full of singing, always singing.  
Here I lie. I have had pleasure enough. I have had singing.

---

## **14. SHELDON CURRY, ARR.**

Sheldon Curry is a native of West Texas and a graduate of Baylor University where he studied and performed choral music under Robert Young and Euell Porter. He studied composition and orchestration privately with Prix de Rome winner Richard Willis.

He has written top 10 country songs and recorded music for motion pictures and television. He has over 250 titles published in both vocal and instrumental catalogs. His music is heard and performed all over the world. As a record producer, he has been nominated twice for a Grammy award. His film activity includes working in Music Production on the movies *George of the Jungle* and *The Wedding Planner*. In addition, he has directed church music for over 20 years. He served as a Disaster Relief Specialist at the World Trade Center site in the autumn of 2001. He lives and works in rural Tennessee.

### **THE COMPOSITION: DOWN TO THE RIVER TO PRAY**

This traditional Appalachian folk hymn was made popular by singer Alison Krauss in the film, *O Brother, Where Art Thou?*

#### **Down To The River To Pray**

As I went down to the river to pray	Second section changes in each verse:
Studyin’ about that good ol’ way	O brothers let’s go down, ...
And who shall wear the starry crown.	O fathers let’s go down, ...
Good Lord, show me the way!	O mothers let’s go down, ...
O sisters let’s go down,	O sinners let’s go down, ...
Let’s go down, come on down,	
O sisters let’s go down,	
Down to the river to pray.	

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## **15. J. DAVID MOORE & DARE TO BREATHE, ARR.**

Composer J. David Moore notes that this version of *How Can I Keep From Singing* was arranged collectively in shape-note style 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

## *J. David Moore & Dare To Breathe*

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.

### **THE COMPOSITION: HOW CAN I KEEP FROM SINGING?**

There is some confusion concerning the composer of the music of this well-known hymn. Incorrectly acknowledged as a Shaker or Quaker hymn, the music may have been composed by Robert Lowry (1826-1899), a student and later professor of literature at Bucknell University, a private university in Lewisburg, Pennsylvania. During Lowry's tenure, the university was known as the University at Lewisburg, a Baptist institution. In addition to his academic position, Lowry was an ordained Baptist minister who served at churches in West Chester, Pennsylvania; Brooklyn, New York; Lewisburg, Pennsylvania; Plainfield, New Jersey; and was a founder of New York City's Sixth Avenue Baptist Church. Lowry also worked as a music editor at the Biglow Publishing Company, composed 500 Gospel tunes, and co-edited over 20 sacred music compilations. He also is the composer of *Shall We Gather At The River?* Anne B. Warner is the author of the first and third stanza texts of *How Can I Keep From Singing?*

The New Century Hymnal notes that "the earliest published source credits Robert Lowry as the composer (from an 1869 volume entitled "Bright Jewels for the Sunday School.") Lowry was an editor of *Bright Jewels*.

Doris Plenn wrote the second stanza (in this version) in 1956, and Pete Seeger published the hymn in *Sing Out! magazine*, Vol. 7:1, 1957. J. David Moore notes that Doris Plenn wrote that text when her friends were imprisoned during the McCarthy era. Plenn learned the original text from her grandmother, who said incorrectly that it had come from the Quaker tradition, so Seeger published it with that attribution.

### How Can I Keep From Singing

My life flows on in endless song  
Above earth's lamentation,  
I hear the real, though far off hymn  
That hails the new creation.  
No storm can shake my inmost calm  
While to that rock I'm clinging,  
Since Love is lord of heav'n and earth,  
How can I keep from singing?

When tyrants tremble as they hear  
The bells of freedom ringing,  
When friends rejoice both far and near,  
How can I keep from singing?  
In prison cell and dungeon vile  
Our thoughts to them are winging.  
When friends by shame are undefiled,  
How can I keep from singing?

What though the tempest loudly roars,  
I hear the truth, it liveth!  
What though the darkness 'round me close,  
Songs in the night it giveth.  
Through all the tumult and the strife,  
I hear that music ringing.  
It sounds an echo in my soul  
How can I keep from singing?

Program notes by Helene Whitson

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## THE ARTISTS

### ROBERT GURNEY, MUSIC DIRECTOR

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

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

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

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus' *Discovery Series* has introduced an eight-part *Ave Maria* by Tomás Luis de Victoria, the West Coast premiere of *Four Motets To The Blessed Virgin Mary*, by Robert Witt, music of Amy Beach, including her monumental *Grand Mass in E Flat* and the *Panama Hymn*, written for San Francisco's 1915 Panama-Pacific Exposition, premieres of works by San Francisco composer Kirke Mechem, and the San Francisco Lyric Chorus' 10<sup>th</sup> Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman

### ROBERT TRAIN ADAMS, ASSISTANT CONDUCTOR & CONCERT ACCOMPANIST (1946- )

The San Francisco Lyric Chorus is delighted to be working with Dr. Robert Train Adams, who joined us in Fall 2006. Dr. Adams has been appointed the Assistant Conductor of the San Francisco Lyric Chorus, as well as our rehearsal and concert accompanist. In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel, Handbell, and Children's choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts and several other universities as music professor and department head for 25 years. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, with composition studies at the Paris and Amsterdam conservatories. He is an active composer, specializing in works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007. He has accompanied the San Francisco Lyric Chorus in performances of our 10<sup>th</sup> 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*, and Herbert Howells' *Hymn for St. Cecilia* and *Magnificat Collegium Regale*.

### 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. This is Marianne's first season with the San Francisco Lyric Chorus.

#### **CAIA BROOKES, SOPRANO /ALTO/TENOR**

Caia Brookes has been singing with various ensembles and choruses in the Bay Area for the past ten years, including a cappella groups *Flying Without Instruments* and *5 to the Bar*, Berkeley Jazzschool vocal jazz ensemble *Passatempo* and the San Francisco Lyric Chorus. Caia sings anything from soprano to tenor. She arranges a cappella versions of pop songs, and she has also been Director for *Flying Without Instruments*, an eight-voice local a cappella group. *FWI* recently competed in the 2008 regional Harmony Sweepstakes finals. Caia joined the San Francisco Lyric Chorus in Fall 2006. She was a soloist in our Spring 2007 performance of Gaspar Fernandes' *Xicochi*, *Xicochi* and *Tleicantimo Choquiliya*.

#### **MAUREEN DUFFY, SOPRANO**

Maureen Duffy is originally from Los Altos, California where she took vocal lessons from Holly Liberatore. Most of her background is in musical theater, and she starred in various community productions in her teens. She also sang with the Saint Francis High School choir. In college, she participated for two years as a high soprano in the University of Colorado Collegiate Chorale, and the University of Lancaster Music Society Choir while studying abroad in England. She directed students in three musical productions in Connecticut, and now sings in a cover band with fellow teachers at Terman Middle School in Palo Alto, which her 7th grade students find hilarious. This is Maureen's second season with the San Francisco Lyric Chorus.

#### **CASSANDRA FORTH, SOPRANO**

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has also sung with the Lafayette Presbyterian Church Concert Choir under David Morales, The Diablo Women's Chorale, and the Oakland Symphony Chorus under Magen Solomon. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. She spent one week during Summer, 2006 at Berkshire Festival 2006 at Canterbury, England, under David Hill (Musical Director of the London Bach Choir and Choir Director of St. John's College Choir, Cambridge). Ms. Forth 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 Choquiliya*, Stephen Hatfield's *Nukapianguaq*, and Francesco Durante's *Magnificat*.

#### **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 Dvorak's *Mass in D* and



*God is My Shepherd*, Joseph Jongen's *Mass*, Op. 130, Wolfgang Amadeus Mozart's *Missa Solemnis*, and Franz Schubert's *Magnificat*. Ms. Greeno has sung the alto solo in the Winifred Baker Singers' performance of Dvorák's *Mass in D*. She is a founding member of the San Francisco Lyric Chorus.

#### **MARIANNE WOLF, ALTO**

Thanks to our neighbor, Vera, I learned to read music at the age of four - two years before I learned how to read books in school. I would go next door to visit and she would teach me to play hymns on her little Hammond organ. Once I started school I sang in the elementary school choir and have basically been singing ever since. At home, my Auntie Anna would play singing games with me. She would sing a melody and I would have to sing a harmony, then we would switch. We had so much fun! I picked up the clarinet in 6th grade and the bassoon in high school - all graciously paid for by Auntie Anna. I went on to major in bassoon in college. Later in life I ended up going back to college and majoring in biology, but all along I continued singing in various high school, college and church choirs as well as playing in different orchestras. My most recent choir experience was with Three Rivers Chorale in Folsom. Though my focus in college was instrumental, singing has always been an integral part of my life. There is a lyric, a melody, a harmony, a rhythm for everything. Truly, I don't know "how can I keep from singing!" Marianne Wolf joined the San Francisco Lyric Chorus in Spring 2008.

#### **KEVIN BAUM, TENOR**

Kevin Baum currently is a cantor at St. Ignatius Church, and a member of the ensembles Clerestory, Schola Cantorum, 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 *Arinang*, Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, and the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*. He will be performing in Randy Wong's puppet opera *Waiting for Godzilla* at the Noh Space during the first two weekends of May, 2008.

#### **SIDNEY CHEN, BASS**

Sidney Chen, Bass, is a founding member of The M6, a vocal sextet dedicated to performing the music of Meredith Monk, which recently performed at Symphony Space in New York (m6ensemble.com). He sings with Volti, the acclaimed 20-voice contemporary music ensemble, which appeared in the Other Minds Festival last season. He has been featured throughout the San Francisco Bay Area in solo appearances with the San Francisco Concerto Orchestra, San Francisco Choral Society, Berkeley Lyric Opera Orchestra, Soli Deo Gloria and others. In 2006 he performed in Zankel Hall at Carnegie Hall as part of the Meredith Monk Young Artists Concert. He has recorded vocals for the Grammy-winning Kronos Quartet, where he is also the artistic administrator. He has sung with a wide variety of vocal ensembles, ranging from the San Francisco Symphony Chorus to the San Francisco Choral Artists, from vocal improvisation groups to doo-wop quartets. A graduate of Harvard University, he has been heard on NPR as the writer of The Standing Room, a popular blog about classical music. He was the bass soloist in our Fall, 2007 performances of Francisco Durante's *Magnificat* and Franz Schubert's *Magnificat*.

#### **MICHAEL STERLING, BASS**

Michael has been a founding member of three small choral ensembles. One of his most memorable experiences was his tour of France with the San Francisco Bay Area Chamber Choir. He joined the San Francisco Lyric Chorus in Spring 2008.

## ACKNOWLEDGEMENTS

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

The Right Reverend Otis Charles, DD, STD

Trinity Episcopal Church, its vestry and congregation

### **Assistant Conductor**

Robert Train Adams

### **Chorus Manager**

Diana Thompson

### **Rehearsal and Concert Accompanist**

Robert Train Adams

### **Chorus Section Representatives**

Cassandra Forth, Sopranos

Barbara Greeno, Altos

Jim Losee, Tenors

Terry Shea, Basses

### **Chorus Member Volunteers**

Al Alden

Didi Boring

Caia Brookes

Shirley Drexler

Erin Gray

Barbara Greeno

Linda Hiney

Mary Lou Myers

Terry Shea

and everyone else who took a turn or pitched in to help with rehearsal setup & cleanup

### **Concert Day Manager**

Diana Thompson

### **Concert Day Volunteer Staff**

Jody Ames

Becky Bame

Gabriele Bay

Ray Bergamino

Kerry Chapman

David Forth

Jim Hiney

Valerie Howard

Carolanna Lance-White

Karl Meeusen

Kathleen O'Connor

Andrea Ogarrío

Eric Vanderpool

Tandy Van Doren

### **Program Preparation**

Linda Hiney

Helene Whitson

### **Postcard/Flyer Design**

Diana Thompson

### **Postcard/Program Cover Artwork**

Used by permission of artist Eileen Douty, of Douty Designs.

### **Program Design And Layout**

Bill Whitson

### **Mailing List Database Mgt**

Diana Thompson

Bill Whitson

### **Ticket Sales & Treasurer Support**

Cassandra Forth

### **Audio Recording**

Bill Whitson,

Whitson Professional Services

Berkeley, California

### **Chorus Website Design**

Sophie Henry

### **Website Maintenance**

Jane Regan

### **Video Recording**

Jim Granato

Autonomy 16 Film & Video Productions

<http://autonomy16.net>

San Francisco, California

## CONTRIBUTIONS

(MAY 2007-APRIL 2008)

### Sforzando (\$1000+)

Anonymous  
Didi Boring  
Mary Lou Myers  
Helene & Bill Whitson

### Fortissimo (\$300-\$999)

Julie & Al Alden  
James Campbell  
Cassandra & David Forth  
Barbara & Bob Greeno  
Susan Hendrickson  
Sophie Henry  
Adina Allen & Jeff Kasowitz  
Jim & Carolyn Losee  
Andrea Ogarrio  
Jane & Bob Regan  
Wylie & Judy Sheldon

### Forte (\$100-299)

Donald & Barbara Bannett  
Julia Bergman  
Caroline Crawford  
Rev. Robert & Anne Cromey  
Nanette Duffy  
Simi George  
Polly Glycer  
Erin Gray  
Valerie Howard  
John Lee Fund  
Leo Kan  
Lois Kelley

### ADOPT-A-SINGER CONTRIBUTIONS (APRIL 2008)

Didi Boring  
*adopts Music Director Robert Gurney  
and the 1st & 2d Soprano Sections*

Mary Lou Myers  
*adopts Music Director Robert Gurney*

Barbara Greeno and Susan Hendrickson  
*adopt Asst Conductor Robert Adams  
& the 1st Altos*

Lois Kelley  
*adopts the Soprano section*

Nanette Duffy  
*adopts the Tenor section*

Julie Alden  
*adopts the Bass section*

### Forte (\$100-299) (continued)

Sharon & Kenneth Levien  
Pauline White Meussen  
Robert W. Regan  
Martin & Maria Quinn  
Steve & Mary Sandkohl  
Suzanne Taylor

### Mezzoforte (\$20-\$99)

Rosa G. Agnost  
Caia Brookes  
Emily Claassen  
Robert & Kiko D'Angelo  
Elizabeth Dorman  
Chloe & Sabrina Drexler  
Shirley Drexler  
Karl Fogel  
Florence Haimes  
Connie & Ed Henry  
Catherine Lewis  
Gary Maraviglia  
Louis Maraviglia  
Michael Morris  
Ruth K. Nash  
Simona Nass  
Barbara Ogarrio  
Jenny Persson  
Lana & Igor Poklad  
Rev. Ted & Shirley Ridgway  
Claudia M. Siefer  
Lynn Tao

Jim Losee  
*adopts the Tenor section*

Jane Regan  
*adopts the 2nd Alto section  
["because they really shine!"]*

Chloe & Sabrina Drexler & Suki & Sammy D  
*adopt pet grandmother Shirley Drexler*

Connie & Ed Henry  
*adopt Sophie Henry*

Elizabeth Dorman  
*adopts Lise-Marie Salvacion  
["You're my beeotch now!"]*

Jane Regan  
*adopts Jasmine Lo ["the new kid"]*

## FINANCIAL SUPPORT

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

The San Francisco Lyric Chorus has grown tremendously in musical ability during our career. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premiere choral ensembles. We would like more often to perform works with chamber orchestra and other combinations of instruments, and occasionally perform in other sites. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

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

### ADOPT-A-SINGER

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

## CONCERT COVER IMAGE

The art we have been using to publicize this Spring's concert is a three-part quilt created by Virginia quilter Eileen Doughty (<http://www.doughtydesigns.com/biography.php>). Her specialty is creating landscape art quilts.

Eileen Doughty began quilting by making traditional bed quilts. She took her first quilting course in 1986. After reading an article about quilts as art, she began to experiment and created a landscape quilt of a place she'd visited in the Caribbean. She majored in cartography at college, so had an interest in landscapes. Her knowledge of map-making—drafting, principles of color, design and perception—has helped her in making her quilts.

Eileen began her landscape quilt business, Doughty Designs, in 1991. She creates patterns and sells them at various lighthouse gift shops, as well as through [QuiltersWarehouse.com](http://QuiltersWarehouse.com). At present, she focuses on creating commissioned wall hangings. She also enters her work in art or mixed media shows, rather than quilt shows. Many of her quilts are about her interests or places near where she lives. She loves to do thread painting. She also likes to paint much of her own fabric.

In 2001, the Arts Council of Fairfax County, Virginia selected her to make an ornament for the White House Christmas tree. She made an ornament of President James Monroe's home, Oak Hill. She and her husband attended the reception for the artists, held at the White House.

She says: "My artwork continues to evolve. My philosophy is that I am a fiber artist, and my work should emphasize that it cannot be achieved with a simple flat surface. My newest work has more dimensionality by employing frayed edges, weaving, holes, non-cotton fabrics, multiple layers, etc. I am also learning how to express my worldview and political opinions in my art."

This particular quilt is a triptych commissioned by the [Utah Public Art Program](http://arts.utah.gov/public_art_program/index.html) [http://arts.utah.gov/public\\_art\\_program/index.html](http://arts.utah.gov/public_art_program/index.html). It hangs in the reception area of the Community Center for the Deaf and Hard of Hearing in Taylorsville, Utah.

Eileen Doughty says: "Some of the symbology of the quilt, therefore, relates to Sign Language and Barrier Free Communication. The circles on the large tree have the manual alphabet drawn

# TRINITY CHURCH

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



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

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

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

The restored historic 1896 Sohmer nine foot concert grand piano is used occasionally in Lyric Chorus performances. This fine instrument, built during an era of experimentation in piano building, boasts some unique features, suggesting that this instrument was a showpiece for the Sohmer Company. The entire piano is built on a larger scale than modern instruments. There are extra braces in the frame for increased strength. Each note has an additional length of string beyond the bridge to develop more harmonics in the tone. The treble strings are of a heavier gauge and thus stretched under higher tension than modern pianos, and there are additional strings at the top that do not play--added solely to increase the high harmonic resonance in the treble (producing that delightful "sparkle").

Due to its superb acoustics, magnificent organ, and the commitment of a long succession of musicians, Trinity has presented a wealth of great music to the City. The San Francisco Lyric Chorus has become a part of this tradition, thanks to the generous encouragement and nurturing of this vibrant congregation.

---

on in metallic foil, and the ground around the tree has over forty quilted pictorial sign language 'words'. The words relate to what the patrons of the community center might feel or do while they are there, for example: enjoy, celebrate, welcome, curious, dream, imagine, pleasant, succeed, teach, together, community, challenge, group, interact, advocate/support, and share. The tree itself has branches suggestive of a hand, and similarly there are five roots. The circles flowing between the large tree and the group of distant trees represent barrier free communication.

I learned sign language when I was a cartographer, many years ago, and supervised deaf, hard of hearing, and hearing cartographers. I was delighted to be able to use my knowledge of this wonderful, expressive language again. "

## ADVERTISEMENTS

### *Lyric Chorus Thank-you's*

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

#### **Sophie Henry**

*Thank you Robert for yet another fantastic program. It is such a wonderful coincidence that I became a US citizen while working on this great music. Many thanks to Helene for all the research and insights on the program pieces and on shape note music in particular. Thanks to Bill for making sure our boat is afloat and to Jane for making sure the website is right. And now, as my daughter says, let's go down to the river and play!*

#### **Alexandra Davidson**

*In memory of my father David Davidson, who filled my life with song.  
Dad, I sing for you.*

#### **Marianne Wolf**

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

#### **Lisa Massey Cain**

*Thank you, Matt, for putting the kids to bed every Monday! Love, Lisa*

#### **Cassandra Forth**

*Much gratitude to my dear friend, Danny Ross, for all of the singing.  
Thanks to our board members for their commitment to the San Francisco Lyric Chorus!*

#### **Helene Whitson**

*Thank you to all of our choristers for making this trimester such a success! You sound fabulous and we wouldn't have this marvelous concert without you! Thank you to our Music Director, Robert Gurney, for your sensitivity, inspired musicianship and fabulous choice of music! Thank you to our Assistant Conductor and Accompanist, Robert Adams, for your superb keyboard skills, as well as your knowledge, wit, and patience. It is such a privilege to perform your composition. Thank you, Bill, for EVERYTHING you do for the Chorus! Thank you to Bill and to Linda Hiney, without whom this printed program would not exist! Thank you to our new Chorus Manager, Diana Thompson, who helps so much to make things go smoothly. Thank you to our wonderful Board members, who help so much with their ideas and suggestions. Thank you to all who volunteer to help with our chorus tasks. All the work that you do makes a difference. Thank you to our generous donors and contributors and our wonderful audiences, who make our concerts possible. I want to offer a special thanks to Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity 'home' and create music in this beautiful place. Helene*

## ADVERTISEMENTS



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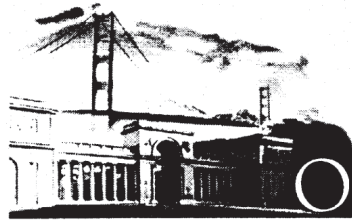
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**Saturday, June 14 and  
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**Saturday, July 12 and  
Sunday, July 13, 4 pm**

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Joseph Haydn  
John Philip Sousa

**Saturday, August 9 and  
Sunday, August 10, 4 pm**

Wolfgang Amadeus Mozart  
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Ennio Morricone

**Saturday, September 13 and  
Sunday, September 14, 4 pm**

Johann Sebastian Bach  
Charles Marie Widor  
Richard Purvis

## ADVERTISEMENTS

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

*The San Francisco Lyric Chorus is an auditioned nonprofessional 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.*

#### **Summer 2008 Concert Program**

### **Te Deum!**

Handel	<i>Te Deum in A</i>
Haydn	<i>Te Deum in C</i>
Britten	<i>Festival Te Deum</i>
Dvorák	<i>Te Deum</i>

#### **Rehearsals Begin Monday, May 12, 2008**

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

#### **Performances:**

Saturday, August 23, 2008, 8 PM  
Sunday, August 24, 2008, 5 PM

#### **For audition and other information,**

call Music Director Robert Gurney  
at 415-775-5111 or email [rgurney@sflc.org](mailto:rgurney@sflc.org)  
See also Chorus website: <http://www.sflc.org>

**SAN FRANCISCO LYRIC CHORUS**  
**CONCERTS IN 2008-2009**

**2008 SUMMER CONCERT**

**TE DEUM**

George Frideric Handel	Te Deum in A
Joseph Haydn	Te Deum in C
Antonin Dvorák	Te Deum
Benjamin Britten	Festival Te Deum

Saturday, August 23, 2008  
Sunday, August 24, 2008  
Trinity Episcopal Church  
Bush & Gough Streets, San Francisco

**2008 FALL CONCERT**

**Louis Vierne    Messe Solenelle**

Saturday, December 6, 2008  
Sunday, December 7, 2008  
Trinity Episcopal Church  
Bush & Gough Streets, San Francisco

**ANNUAL NEW YEAR'S POPS CONCERT**

**Robert Gurney, Organ**  
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**San Francisco Lyric Chorus**

**Choruses from Die Fledermaus, by Johann Strauss, Jr.,**  
**San Francisco; holiday favorites**

Sunday, December 28, 2008, 4 pm  
California Palace of the Legion of Honor  
Lincoln Park, San Francisco

**2009 SPRING CONCERT**

**REQUIEM**

Jean Gilles	Requiem
Juan de Nunes Garcia	Requiem

Saturday, April 25, 2009  
Sunday, April 26, 2009  
Trinity Episcopal Church  
Bush & Gough Streets, San Francisco

# SAN FRANCISCO LYRIC CHORUS

## Sopranos

Marianne Adams  
Didi Boring  
Alexandra Davidson  
Elizabeth Dorman  
Cassandra Forth\*  
Simi George  
Erin Gray#  
Michelle Hamlin  
Sophie Henry  
Linda Hiney  
Lois Kelley  
Geraldine Kim  
Pauline White Meeusen#  
Mary Lou Myers  
Lisa-Marie Salvacion#  
Kathryn Singh  
Helene Whitson#

## Altos

Julia Bergman  
Caia Brookes  
Lisa Massey Cain  
Shirley Drexler  
Maureen Duffy  
Barbara Greeno\*  
Chanah Harei-Orr  
Susan Hendrickson  
Catherine Lewis  
Jasmine Lo  
Jane Regan  
Claire Scott  
Jody Siker  
Jean Walsh  
Marianne Wolf

## Tenors

Kevin Baum+  
Nanette Duffy  
Jim Losee\*  
Brian Mark

## Basses

Albert Alden  
Sidney Chen+  
Terry Shea\*  
Michael Sterling  
Bill Whitson#

#Board of Directors  
\*Section Representative  
+Professional Singer

