

I Hear America Singing

American Choral Music from Colonial to
Contemporary



San Francisco Lyric Chorus

Robert Gurney, Music Director

Jerome Lenk, Piano

*Saturday, April 26 St. Mark's Lutheran Church,
& Sunday, April 27, First Unitarian Universalist Church,
San Francisco, California*

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

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Welcome to the Spring 2014 Concert of the San Francisco Lyric Chorus.

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

And now, join us as we explore a wonderful variety music created right here in our country!

Please sign our mailing list, located in the foyer.

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

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

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

PROGRAM

<i>Chester</i>		William Billings
<i>Euroclydon</i>		William Billings
<i>I Am The Rose of Sharon</i>		William Billings
	☺ ☺ ☺	
<i>Harmonious Herbst</i>		Alice Parker
<i>I Will Sing</i>		
<i>Thanks Be To Thee</i>		
	Ellen Riotto, Soprano	
<i>What Causeth Me to Mourn</i>		
<i>Christ Crucified</i>		
	Cassandra Forth, Soprano ☺ Caia Brookes, Alto	
<i>O! At Last</i>		
	☺ ☺ ☺	
<i>Lorena</i>		Joseph Philbrick Webster
	Caia Brookes, Alto ☺ Kevin Baum, Tenor	
<i>Tenting on the Old Camp Ground</i>		Walter Kittredge
	Kevin Baum, Tenor	
	☺ ☺ ☺	
<i>The Anacreontick Song</i>		John Stafford Smith
<i>Adams and Liberty</i>		John Stafford Smith
	☺ ☺ ☺	
<i>Four Temperance Songs</i>		Ralph Hunter, arr.
<i>O, Join the Army</i>		Howard Singleton Taylor
	Kevin Baum, Jim Losee, Reuben Schwartz, Tenors ☺ John Hunt, Jyri Tuulos, Basses	
<i>Clear the Track!</i>		John Bunyan Herbert
<i>Sparkling Water</i>		William Thomas Giffe
<i>Sign Tonight</i>		William Fisk Sherwin

Intermission

<i>Afternoon on a Hill</i>		Stephen Paulus
<i>The Day is Done</i>		Stephen Paulus
<i>Night, Sleep, Death and the Stars</i>		Daniel Gawthrop
	☺ ☺	
<i>The Seal Lullaby</i>		Eric Whitacre
<i>This Marriage</i>		Eric Whitacre
<i>little tree</i>		Eric Whitacre

Jerome Lenk, Piano

PROGRAM NOTES

Our Spring 2014 season, *I Hear America Singing*, celebrates music by American composers. For the first half of the program, we will sing American music of past times, from the Revolutionary War period through music of the late 19th century Temperance movement. We devote the second half of our program to contemporary composer settings of beautiful and moving poetry.



WILLIAM BILLINGS (1746-1800)

“He was a singular man, of moderate size, short of one leg, with one eye, without any address and with an uncommon negligence of person. Still he spake and sung and thought as a man above the common abilities.” Thus commented Salem, Massachusetts Reverend William Bentley a few days after William Billings’ death.

Father of American choral music, composer, and singing school teacher, William Billings was born to a Boston shopkeeper in 1746. Little is known of his early life, but it is believed that he received a rudimentary elementary school education. His father died when he was 14, which ended his time for formal schooling. He was apprenticed to a tanner, and for the rest of his life, worked off and on in the tanning/leather trade.

Young William had a passion and a talent for music. He possibly received some music education through the New England singing schools prevalent in the Boston area at that time. New England singing schools were very important resources for the wide musical education of the 18th century New England populace. Itinerant music teachers arranged to come to a community for a period of time—anywhere from several weeks to two or three months, often working through the officials of a local church. The teachers instructed the students—mostly young people—how to read music and how to do choral singing. These two-or-three-times-a-week classes were fee-based and non-denominational, sometimes held in a church, sometimes held in other buildings. Note/pitch learning was through *solmization*, or use of syllables (fa, sol, mi, la, etc.), rather than letters. The teachers often had published a textbook or tune book that the students were required to buy. Classes usually ended with a performance by the students, and the teacher moved on.

Although Billings may have learned to read music and sing through the singing schools, he most likely was self-taught in composition, studying some of the well-known English songs books, hymn collections, and writings available in New England at that time. Around 1769, he began a second career as a composer and singing school teacher in the Boston area. He taught in Weymouth in 1771, Stoughton, Massachusetts and Providence, Rhode Island in 1774 and 1775, and in Boston at Brattle Street Church in 1778, Old South Church in 1779, South Latin School in 1782, and other schools in 1785 and 1786. He taught as far south as Rhode Island and as far north as Maine. He became well-known in fashionable society and earned enough money to purchase a house and rent a pew at Boston’s Hollis Street Church.

In 1770, Billings published his first tune-book, *The New-England Psalm-Singer; or American Chorister*, a music book consisting solely of 126 varying choral compositions, with texts that he wrote, or that were based on Biblical and religious texts, as well as texts by English religious poets Isaac Watts and Nahum Tate. *The New-England Psalm-Singer* is a landmark in American music history—the first music book devoted entirely to music composed by an American, and the first music book devoted to the work of a single American composer. This tune book, as well as Billings’ other tune books, contained scores as well as his essays and instructions on various aspects of music education. Paul Revere engraved the frontispiece picture of a group of men singing around a table. William Billings was the first American to attempt to make music a career.

Billings continued to compose during his teaching career, publishing six compilations of his

choral compositions, as well as several separate works. Almost all of his works were sacred, with a few exceptions. He composed no instrumental works or solo songs. His six collections of compositions showed variety and development: *The New-England Psalm-Singer* (1770); *The Singing Master’s Assistant* (1778), probably his most successful and popular book; *Music in Miniature* (1779); *The Psalm-Singer’s Amusement* (1781); *The Suffolk Harmony* (1786), and *The Continental Harmony* (1794).

During the Revolutionary War, Billings sided with the patriots, and was a friend of such historic luminaries as Paul Revere and Samuel Adams. He also was a bass singer with a deep voice, as described by a contemporary, “He had a rasping voice that in singing became a bellow...” In the mid-1780s, he was a member of the Aretinian Society, a group of skilled singers who gave concerts of sacred music in the Boston area. In addition, he enjoyed writing, both prose and poetry.

Billings’ fortunes began to suffer greatly in the late 1780s. He continued teaching and composing, but was in dire financial straits. In 1790, a group of Boston singers arranged a benefit concert to help him. That same year, he had to mortgage his house. He was appointed to several minor public positions in order to gain enough funds to support his wife and six children. He was the Inspector of Leather for the city of Boston, a position he held until 1796. He also was a street cleaner in Boston’s Eleventh Ward, and a catcher of stray hogs, which he turned over to the local pound. In 1794, he created his final tune book, *The Continental Harmony*, but did not have enough money to publish it. Boston singers again pitched in, this time to raise funds for its publication. He died in 1800, and because he was almost destitute, was probably buried in an unmarked grave within the Boston Common Cemetery.

Talented, outspoken, creative, and independent William Billings contributed much to the music of 18th century America. He had a great joy in creating music: “That I am a Musical Enthusiast I readily grant, and I think it is impossible for any of its true Votaries to be otherwise, for when we consider the many wonderful effects which music has upon the animal spirits, and upon the nervous system, we are ready to cry out in a fit of enthusiasm!—Great art thou O MUSIC! and with thee is no competitor.”

Billings composed over 340 choral works, including psalm-tunes (texts based on Biblical psalms; hymn-tunes (religious texts **not** based on psalms); 51 fusing tunes (psalms and hymns that had a fugal section); 52 anthems (settings of prose texts); set-pieces (larger settings of prose texts); and four canons (compositions in which a melody in one voice is imitated by the others). His music was especially popular in the 1780s and 1790s, but faded from America’s musical awareness after his death. It was kept alive in the shape note music of the American south. Mainstream America rediscovered his work after World War II.

CHESTER

Billings wrote the tune and first verse for this hymn in his 1770 tune-book, *The New England Psalm-Singer*. The hymn proved so popular that Billings added verses and republished it in his 1778 tune-book, *The Singing Master’s Assistant*. *Chester* was the most popular patriotic/war song created during the Revolutionary War, and is sometimes called the *Marseillaise* of the American Revolution. It is the first important patriotic/war song written by an American-born composer and is thought of by many as our first national anthem.

CHESTER

Let tyrants shake their iron rod,
And slav’ry clank her galling chains,
We’ll fear them not, we trust in God,
New England’s god forever reigns.

The foe comes on with haughty stride,
Our troops advance with martial noise,
Their vet’rans flee before our youth,
And gen’rals yield to beardless boys.

What grateful off’ring shall we bring,
What shall we render to the Lord?
Loud Hallelujahs let us sing,
And praise His Name on ev’ry chord.

EUROCLYDON

Billings' anthem, *Euroclydon*, is his adaptation of the Biblical text for *Psalms 107:23-30*, "They that go down to the sea in ships". *Euroclydon* is a stormy, violent, northeast wind that blows in the Mediterranean Sea, mostly in autumn and wintertime. Billings composed this dramatic anthem for his 1781 tune-book, *The Psalm-Singer's Amusement*. It is a programmatic work, much more elaborately constructed than *Chester*. It is divided into five sections, in which Billings musically paints the action described by the words. **Section 1** is calm and relatively homophonic in depicting the sailor's observations of the Creator's actions in a marine environment. **Section 2** describes a storm, and Billings sets the text with agitated passages and jagged rhythms. In **Section 3**, the musical underlay calms and slows down, as the sailors receive divine rescue. In **Section 4**, the mood and tempo change to express the sailors' joy at their rescue. **Section 5** is introduced by the basses as the sailors, joyously commenting on their friends waiting for them on shore. The anthem concludes with the entire chorus responding as the welcoming friends.

I AM THE ROSE OF SHARON

Billings' anthem, *I Am The Rose of Sharon*, also appeared in *The Singing Master's Assistant*. It is one of Billings' most popular anthems. The text is taken from the *Song of Solomon*. Rather than the elaborate word painting of *Euroclydon*, this anthem is a narrative about love, split between one voice and a group of voices. Its playful, rollicking mood demonstrates Billings' ability to be light-hearted in the setting of a religious text.

EUROCLYDON

They that go down to the sea in ships,
and occupy their bus'ness in great waters;
these men see God's wonders,
his great and mighty wonders in the deep.

For he commanded the stormy winds to blow,
and he lifted up the waves thereof.

They are mounted up as it were into heav'n,
and then down into the deep;
and their souls melt away with trouble.

They reel and stagger to and fro like a drunken man,
and are at their wit's end.

Then they cry unto God in their trouble,
and he bringeth them out of their distresses.
He maketh the storm a calm,
so that the waves are still.

Then they are glad because they are quiet;
and he bringeth the vessel into port.

And all huzza. (hurrah)

Their friends assembled on the wharf
to welcome them on shore.

And all huzza.

Welcome here again, welcome home.

I AM THE ROSE OF SHARON

I am the Rose of Sharon and the lily of the valley.
As the Lily among the thorns,
so is my Love among the Daughters.
As the Apple tree among the trees of the wood,
so is my Beloved among the Sons.

I sat down under his shadow with great delight,
And his fruit was sweet to my taste.
He brought me to the Banqueting House,
His Banner over me was Love.

Stay me with Flagons,
Comfort me with Apples, for I am sick of Love.
I charge you, O ye Daughters of Jerusalem,
by the Roes and by the Hinds of the Field,
that you stir not up nor Awake my Love till he please.

The voice of my Beloved, behold, he cometh,
Leaping upon the mountains, skipping upon the Hills.
My Beloved spake and said unto me:
Rise up, my Love, my fair one, and come away,
for Lo, the Winter is past, the rain is over and gone.

THE MORAVIANS

The Moravians are a Czech/Moravian/Bohemian/German Protestant sect that has its origins in the work/philosophy of the 15th century Bohemian theologian, Jan Hus (ca. 1369-1415). Hus was martyred in 1415, and his followers created the Bohemian Church. The Unitas Fratrum or United Brethren, also known as the Moravians, were founded in 1457 as a subset of the Bohemian Church. Several centuries of European religious wars and persecutions almost destroyed the sect. A few pockets of adherents remained in scattered European locations.

In 1722, eleven church members fled into Saxony (one of the German states) to the estate of Count Nicolaus von Zinzendorf, a prominent member of the sect. This little band regrouped and formed the Renewed Moravian Church. Within ten years, they attracted over 600 members and were stable enough to pursue a number of activities, including sending missionaries to such places as Africa, the West Indies, Lapland, and the British colonies in America.

In 1735, Moravian missionaries began their missionary work in the United States, coming first to Georgia. As pacifists, they would not serve in the colonial militia as the British governor of Georgia required, so in 1740 they moved to Pennsylvania, a much more tolerant colony. They established settlements in that colony—Bethlehem, Nazareth, and Lititz. In 1753, they added a settlement in Salem (now Winston-Salem), North Carolina.

Moravian settlements were well organized and managed. They were very structured, with a role and place for everyone. The individuals chosen for missionary work had to have practical skills—farming, carpentry, masonry, silver smith, watch/clock making, etc. Even the ministers had such skills, from trades such as watchmaker to writer, poet, composer, etc. Since Moravian ministers worked with Native Americans, they learned a number of Native American languages.

Education was very important, and Moravian children learned reading, grammar (in both English and German), writing, arithmetic, history, geography, and music, both vocal and instrumental. Many non-Moravians wanted to send their children to Moravian schools, especially after the Revolutionary period.

Moravians had a high appreciation for the arts, including music. Music-making was a central activity in their worship and daily living, as well as being available for entertainment and pleasure. Songs and choral music were part of every church service. The congregation participated in singing the chorales and hymns. Soloists and the church choirs sang the more complicated songs and anthems. The music usually was accompanied by a variety of instruments—violins, recorders, organ, piano, etc. One unique Moravian tradition is the regular presence of a trombone quartet, called the Collegia Musica, used in the church services, as well as other activities—playing for funerals, announcing the birth of a baby, playing carols at Christmas, etc.

Moravian musicians, although amateur, were highly skilled and played the same sorts of instruments as those played in contemporary Europe—strings, flute, trombone, French horn, clarinet, bassoon, piano, organ, etc. The musicians and the Moravian community were aware of contemporary European music and musical trends far more than other American communities, since members of the American Moravian community would go to Europe or correspond with people in Europe. European Moravians came to America also, to visit the various settlements. They would bring manuscript scores of the latest music by such composers as Haydn, Mozart, members of the Bach family (Carl Philip Emanuel, Johann Christoph Friedrich, etc.), and others. Because of this cultural exchange, American Moravian music archives have some of the sole surviving copies of works by major 18th century European composers.

Moravian music was known outside the Moravian communities. Such notable figures as George Washington and Benjamin Franklin spoke highly of the music and the skill of the musicians. After the Revolutionary War, American Moravians assimilated more into the American melting pot. Edward A. Berlin notes in his article, *The Moravians And Their Music*, "The Moravians were known; they had considerable contact with the world beyond their communities; and they

often found themselves amid events significant in American history. If others failed to borrow from and build on Moravian music, it was not necessarily because they knew nothing of it but because they had no need of it and, in most cases, were musically unprepared to accept it... The music was available for those interested, but while there were many admirers, there were no takers. This unique society therefore played out its musical life alone. And perhaps necessarily: as the Moravians merged with the American mainstream in the nineteenth century, the assimilation that enriched other areas of their lives also diluted their particular musical genius.”

JOHANNES HERBST (1735-1812)

One of the most prolific Moravian composers who came to colonial America, Johannes Herbst was born to Lutheran parents in Kempfen, a town in the Swabian area of southwestern Germany. When he was seven, his parents sent him to live with an uncle in what is now Jelenia Gora, Poland, to study at the Moravian school there. In 1743, his uncle sent him to study at the Moravian School in Herrnhut, Germany, the center of Moravian Church activities. In Herrnhut, the boy received a well-rounded Moravian education, as well as learning a trade. He was apprenticed to a watchmaker, learning a skill that would be useful to the community.

Little is known about Herbst's specific musical training and education. His musical talents were uncovered during his education, and as a young boy, he was skilled enough at playing the organ to accompany the congregation during services. When he was 13, he moved to the Moravian community in Neusalz, Prussia (now Nowa Sól, Poland), and was admitted to membership in the Moravian Church. In 1749, he went to the Moravian community at Gnadensfrei (now in Poland), remaining until 1758. That year, he returned to Neusalz, becoming an Acolyte, a layperson who assisted the minister during a service. In 1759, Russian troops invaded Neusalz, burning Moravian and other homes. Herbst and the other members of the Moravian community fled to Gnadensfrei. During the next several years, Herbst served several Moravian communities in various administrative and musical capacities.

Between 1761 and 1765, Herbst served Moravian communities in England as a supervisor and teacher in the Moravian boys' schools, and as a houseparent in the residence for older boys. He also was an organist for different Moravian congregations in England, as well as director of various Moravian community children's choirs. He used his watchmaking skills to bring sorely needed funds to these communities.

In 1765, Herbst returned to Herrnhut. He married in 1768, and served as a bookkeeper to the administrative offices of the worldwide Moravian Church. His eldest son was born in 1769, and Herbst composed his first choral work in that year. In 1771, the family moved to the town of Barby, Saxony. In 1774, Herbst was ordained a deacon in the church. That same year he became warden and legal representative for the Moravian Church in Neudietendorf, Germany. In 1780, Herbst, his wife, and their three children moved to Gnadensfrei, where he served as church warden.

In 1786 at age 50, Johannes Herbst and his wife followed the spiritual call to leave Germany and serve the Moravian communities in the American colonies, now newly independent. They left Germany, never to return. They left their three children behind, never to see them again. The children were reared by the Moravian community, as young Johannes had been. The youngest son died in 1786, but the eldest son, Johann Ludwig Herbst (1769-1824) became a musician and composer, and daughter Sophie Louise also lived a successful life. Both grew up to serve the church in important positions. Although the family never saw each other again, they corresponded regularly.

After a three-months-long journey by ship, the Herbsts arrived in Philadelphia. Johannes Herbst had brought with him his collection of musical scores, many of which he had copied from scores by other composers, as well as his own compositions. His collection of musical manuscripts, now housed at the Moravian Music Foundation in Winston-Salem, North Carolina, is the most

important collection of music for studying Moravian music in America.

Soon after their arrival, the Herbsts traveled to Lancaster, Pennsylvania, where Johannes Herbst had been appointed minister of the Moravian Church. In 1791, he was appointed minister of the Moravian Church in Lititz, Pennsylvania, as well as principal of the Lititz Boarding School for Girls. During his time in Lititz, Herbst also was able to spend time in directing various church choral groups, and playing the organ when needed. In addition, he also continued to copy European music for his collection.

In May 1811, Herbst was made a Bishop. Soon after, he was asked to be the minister for the Moravian community in Salem, North Carolina. He and his wife moved to North Carolina, but he died in January, 1812, less than eight months after assuming the position.

Johannes Herbst was a composer for the voice—solo, in small ensembles, and in church choirs and other church singing groups. His works were accompanied by keyboard and often by groups of the many talented amateur musicians who were members of the Moravian community. He composed over 180 anthems and almost 200 songs. His most important work is his collection of English language solo songs, *Hymns to be Sung at the Pianoforte*. He composed over 100 of the 172 songs in the collection, adding 30 additional songs by other composers. His major gift to the world was his music, but to him, his gifts were any way in which he could serve his church. Tim Sharp comments, “Three interconnecting themes comprise the musical dimension of the life of Moravian choral composer Johannes Herbst (1735-1812): pedagogy, music collecting, and choral and vocal music composition. In addition to holding every leadership and clerical position within the Moravian church, Herbst was clearly respected as a musician and educator throughout his life... Herbst's prolific choral composition and his English language volume of collected songs *Hymns to be Sung at the Pianoforte* demonstrate the connection of these three interconnecting themes, and offer a glimpse of the sacred bridge that Herbst provided between Europe and America in the late eighteenth century.”

ALICE PARKER, ARR. (1925-)

Born in Boston in 1925, beloved American composer, arranger, conductor, teacher and clinician Alice Parker says she sang before she spoke. She began piano lessons and started composing when she was five. When she was in seventh grade, she studied music theory privately with Mary Mason at the New England Conservatory of Music. She also studied piano, organ, clarinet, and violin. When she was in high school, she composed two works for orchestra. She studied composition at Smith College, graduating in 1947. She spent the summer following her graduation at the famed summer Berkshire Music Festival at Tanglewood, where she sang in the chorus and first met noted conductors Robert Shaw and Julius Herford. Enrolling in the Juilliard School of Music as a choral conducting student in Fall 1947, she studied choral conducting with Shaw, piano with Herford, and theory and improvisation with Vincent Persichetti. In 1949, she received her degree in choral conducting. From 1949 to 1951, she taught music full time at Chicago's North Shore Country Day School, then returning to New York to study piano with Herford. She also went to work for Robert Shaw, writing program notes and doing research. From 1949 to 1968, she was the principal arranger of the well-known folk songs, hymns, and carols associated with the names Parker-Shaw. In 1954, she married Thomas Pyle, a baritone and soloist in the Robert Shaw Chorale and an assistant to Robert Shaw. They had five children. She often accompanied her husband in solo recitals, as well as composing music for him. He died in 1976.

In 1965, Alice Parker turned more to composing her own music, as well as conducting, teaching, and acting as a clinician in workshops all over the world, activities that she continues today. In 1985, she founded Melodious Accord, a New-York based professional vocal ensemble “dedicated to music as an interrelated whole, which draws together composers, performers, and listeners in the process of making music.” She has composed operas, music for chorus and orchestra, cantatas, hymns, spirituals, folk songs, and song cycles, and arranged many forms of choral music. She has

received commissions from such noted groups as Chanticleer, the Vancouver Chamber Singers, and the Atlanta Symphony, as well as from school, church, and community choruses. She has published a number of books on various aspects of choral music practices. She has received four honorary doctorates and the Smith College Medal, and grants from ASCAP, the National Endowment for the Arts, and the American Music Center. In 2003, Chorus America, the American advocacy, research, and leadership development organization for the choral field, established the Chorus America/ASCAP Alice Parker Award that “annually recognize a member chorus for programming significant recently composed music that expands the mission of the chorus and challenges the chorus’s audience in a new way.” Alice Parker believes that the words are the most important part of composing for the voice, and that the music has to grow out of the words.

HARMONIOUS HERBST

Alice Parker was commissioned by the Moravian Music Foundation to compose the cantata, *Harmonious Herbst*, for the Eighteenth Moravian Music Festival in Bethlehem, Pennsylvania, June 1992. The composition is based on five of Herbst’s solo songs in the *Hymns to be Sung at the Piano*, as found in a modern edition of 54 of the songs, edited by Monica Schantz, chair of the Moravian College Music Department, Bethlehem, Pennsylvania, and organist at Central Moravian Church.

Bryan Hay, reporter for the Lehigh Valley, Pennsylvania *Morning Call*, June 23, 1992, interviewed Alice Parker, who said:

“He (Herbst) is a wonderfully quirky composer,” Parker said. “I tried to find more words, but discovered these are really very much tailored so they correspond to his metric variety.”

She said her work should sound as if it came right out of the 18th century. “I made no attempts to sound modern. It’s very original, in a Mozartean genre.”

HARMONIOUS HERBST

1. I WILL SING

Text by Paul Gerhardt (1607-1676); translated by Johann Christian Jacobi (1670-1750)

I will sing to my Creator, unto God I’ll render praise,
Who by ev’rything in nature magnifies his tender grace.
Nought by loving condescension
still inclines his faithful heart to support and take their part,
Who pursue his blest intention.
All things to their period tend, but his mercy has no end.

2. THANKS BE TO THEE

Text by Johann Andreas Rothe (1688-1758); translated by B. LaTrobe (1725-1789)

Thanks be to thee, thou slaughter’d Lamb,
for thy eternal love and favor;
We sinful folk with humble tears acknowledge thee
our only Savior;
For us thy soul was sore dismayed,
for us thy body was tormented;
For us thou bowedst thy sacred head,
thus by thy death, death’s power ended.
Now fix our hearts and eyes on this thy sacrifice;
O, that we may forget it never!
But be it always clear,
God did in Christ appear,
us to bring to life for ever.

3. WHAT CAUSETH ME TO MOURN

Text by Johann Heerman (1585-1647); translated by Philip Henry Molther (1714-1780)

What causeth me to mourn is this:
My warmest love not equal is to my heart’s inclination.
The more I love, the more I feel
I should far better love thee still,
Thou God of my salvation.
Grant me daily more to savor of thy favor,
grace and blessing;
Thus my love will be increasing;
Grant me daily more to savor of thy favor,
grace and blessing;
Thus my love will be increasing.

4. CHRIST CRUCIFIED

Text by Johann Eusebius Schmidt (1669-1745); translated in *Psalmodia Germanica*, 1765

Christ, crucified, my soul by faith with thee desires to be united;
For as the purchase of thy death to thy communion I am invited;
O hear my petition, and let me with thee be crucified,
with all that’s within me.

5. O! AT LAST

Text by Martin Janus (1620-1682); translated by Anonymous Moravian

O! at last I’ve found my Savior, who laid down His life for me:
He (O undeserved favor) owned me as His property:
Conscious of my imperfection, I’ll rely on His direction:
I will nothing know beside Jesus, and Him crucified.

THE AMERICAN CIVIL WAR

It began on April 12, 1861, with Confederate forces from the South firing on Fort Sumter, South Carolina, a fort held by Union forces. It ended four years, three weeks, and six days later. The war officially was declared over on May 10, 1865. The last shot was fired on June 22, 1865. Approximately 750,000 soldiers/military personnel died, and thousands of families were left bereaved. The number of civilian casualties is unknown. An American President was assassinated. The American Civil War remains the most deadly war in U.S. history.

And yet, there was music. There was instrumental music, especially for military and other bands. Military units had their buglers, fifers, and drummers. Individual soldiers also brought instruments from home, including banjos, fiddles, and guitars,

There also was song. There were patriotic songs on both sides, each extolling the virtues of their side. There were political songs, about individual people, the opposing forces, and issues. Some songs were musical portraits of notable figures, such as General Sherman. Conscripts and volunteers sang, as did soldiers about life in camp and life on the battlefield. There were songs about love and loss, remembering the loved ones at home. Young men thought of their girlfriends and wives. Young boys—those eleven and twelve-year-old buglers and drummers—thought of their mothers. And finally, there were the songs of memory—of battles fought, of companions no longer there, and the other war memories of old men.

We have chosen two of the most popular songs to represent this period—songs that are not partisan, but that express the experience of the war. They were sung by people in both the North and the South.

JOSEPH PHILBRICK WEBSTER (1819-1875)

Born in Manchester, New Hampshire, composer, singer, and entrepreneur Joseph P. Webster demonstrated his musical gifts at an early age. His father died when he was very young, and he taught himself to play the violin, flute, and drum. By the time he was 15, he had earned enough money to attend a 13-night singing school, where he learned to read music and to sing. He enrolled in New Hampshire's Pembroke Academy, studying music and military drills. He taught music to pay for his schooling. He graduated from Pembroke in 1840, and entered the Boston Academy of Music, where he may have studied music with composers and Boston Academy co-founders Lowell Mason (1792-1872) and George Webb (1803-1887). He graduated in 1843 and moved to New York City, where he performed as a concert singer, touring to a number of northeastern states. As a pianist, he accompanied Swedish singer Jenny Lind on one of her tours.

A case of bronchitis caused him to lose his voice, so he stopped performing and turned to composing. In 1844, he moved to Connecticut, and managed a popular song/ballad performing group, The Euphonians. He also composed a number of their songs, some of which were published between 1848-1850 in a book entitled *Songs of the Euphonians*. In 1850-1851, Webster moved to Madison, Indiana, where he worked as salesman for a piano company, music teacher, and piano tuner. He was active in the anti-slavery movement, and because of the pro-slavery attitude of some of Madison's populace, had to move to Chicago around 1855, then to Racine, Wisconsin in 1856 and Elkhorn, Wisconsin in 1859. Once settled in Elkhorn, he began to compose again in earnest. Songwriting/composing became his main source of income. In 1856, he established a singing school in Elkhorn. Soon after, he met Presbyterian minister Reverend Henry D.L. Webster, and they collaborated on publishing the song, *Lorena*. During the Civil War, Joseph Webster continued his compositional and business activities. He was the captain and drill instructor for the Elkhorn Militia, but did not see active Civil War service because of health reasons. Webster used his drill instructor skills with groups in Wisconsin, Illinois, Michigan, and Minnesota.

The 1860s were Webster's most prolific song-writing period. In the early 1860s, he set to music

Maud Irving's poem, *I'll Twine 'Mid the Ringlets*. Known popularly as *Wildwood Flower*, it was made famous by the Carter family. In 1868, he composed the music for a hymn, *The Sweet By and By*, written by his pharmacist friend, Dr. Sanford Fillmore Bennett (1836-1898). It became one of America's most popular hymns, and Webster published it in *Signet Ring*, his 1868 collection of hymn tunes. Joseph Webster composed over 400 songs, including sentimental ballads, patriotic songs, hymns, and two, possibly three, cantatas. He died in 1875.

LORENA

Lorena was the most popular sentimental song of the Civil War. Soldiers on both sides of the conflict sang it, although their commanding officers worried that the sentiments of love and loss would cause them to desert. The song was so popular in the South that girls, towns, and even a steamboat were named *Lorena*.

Reverend Henry De Lafayette Webster (1824-1896), a Presbyterian minister in Zanesville, Ohio, wrote the poem, which is based on a true story. Webster wrote it in 1856 after being rejected in marriage by 19-year-old Ella Blockstrom, a singer in his church choir. Her family opposed the marriage, and Webster was heartbroken. Greatly distressed, he resigned his position. Soon after, he met composer Joseph Webster (no relation), who set the poem to music. In the original poem, Henry Webster named the young lady Bertha, but Joseph Webster needed a three-syllable name to fit his music. The two men chose the name Lorena, re-arranging the name of the character Lenore in Edgar Allen Poe's poem, *The Raven*. Published in 1857, *Lorena* has remained popular ever since. Ella Blockstrom married William Wartenbee Johnson, who served on the Ohio Supreme Court, 1879-1886.

LORENA

The years creep slowly by, Lorena,
The snow is on the grass again;
The sun's low down the sky, Lorena,
The frost gleams where the flow'rs have been.
But the heart throbs on as warmly now,
As when the summer days were nigh;
Oh! The sun can never dip so low,
A-down affection's cloudless sky.

A hundred months have passed, Lorena,
Since last I held that hand in mine,
And felt the pulse beat fast, Lorena,
Though mine beat faster far than thine.
A hundred months, 'twas flowery May,
When up the hilly slope we climbed
To watch the dying of the day,
And hear the distant church bells chime.

It matters little now, Lorena,
the past is in the eternal past;
our heads will soon lie low, Lorena,
life's tide is ebbing out so fast.
There is a Future! O, thank God!
Of life this is so small a part!
'Tis dust to dust beneath the sod;
but there, up there, 'tis heart to heart.

WALTER KITTREDGE (1834-1905) AND TENTING ON THE OLD CAMP GROUND

Composer and concert ballad singer Walter Kittredge was born in Merrimack, New Hampshire, in 1834. As a child, he had rheumatic fever, which would have a life-long effect on his health. His father died when he was very young. Little is known about his early life or education. He taught himself to play the seraphine and melodeon, two types of reed organs, as well as the violin.

In 1863, Kittredge was drafted into the Union Army. Just before he reported for duty, he sat down and wrote the words and music for *Tenting On The Old Camp Ground*, expressing his thoughts about war. Because of his childhood illness, he was deemed unfit for military service and was discharged. He thought his song might be worthy of publication, and approached a Boston

publisher, but the song was rejected. Kittredge then approached Asa Hutchinson, head of the Hutchinson Family Singers, to see if they might find the song worthy. The Hutchinson Family Singers were an early family touring musical ensemble that began in the 1840s and lasted until the 1880s, although they had their heyday in the 1840s. They were a 19th century combination of the Trapp Family Singers and The Weavers. Asa Hutchinson loved the song, and added it to the group's repertoire, where it became an immediate hit with military service members, as well as civilians. Service members on both sides of the war sang it. Commanders had to forbid their unit members to sing it at night, because hearing a group singing could give away a location.

For a while, Walter Kittredge toured and sang with the group. He spent the rest of the war singing for the troops, composing songs (mostly about the war), and compiling songbooks. Kittredge would write over 500 songs over his career, but none would receive the popularity of *Tenting On The Old Camp Ground*. He died in 1905.

Richard Crawford, in *America's Musical Life: A History*, comments that this song is unique. He says, "Few songs of the Civil War try to deal with the connection between patriotic glory and human suffering. But one exception, *Tenting On The Old Camp Ground* ...looks beyond the standard language of heroism. Its center of gravity is the refrain, where, rather than raising their voices in ecstatic, comradely shouts, soldiers sing in four-part harmony about war weariness... And Kittredge, marking the final two lines *ppp* (as soft as possible) draws out the refrain in a last epiphany of grief. Imagination combines here with the idiom of the sentimental song to create a mood of numb resignation: an authentic human response to the Civil War."

TENTING ON THE OLD CAMPGROUND

We're tenting tonight on the old Campground,
Give us a song to cheer,
Our weary hearts, a song of home
And friends we love so dear.

Refrain:

Many are the hearts that are weary tonight,
Wishing for the war to cease;
Many are the hearts that are looking for the right,
To see the dawn of peace.
Tenting tonight, Tenting tonight,
Tenting on the old campground.

We've been tenting tonight on the old Campground,
Thinking of days gone by,
Of the loved ones at home that gave us the hand,
And the tear that said, "Goodbye."

Refrain:

Many are the hearts that are weary tonight...

We are tired of war on the old Campground,
Many are dead and gone,
Of the brave and true who've left their homes,
Others been wounded long.

Refrain:

Many are the hearts that are weary tonight...

We've been fighting today on the old
Campground,
Many are lying near;
Some are dead, and some are dying,
Many are in tears.

Final Refrain:

Many are the hearts that are weary tonight,
Wishing for the war to cease;
Many are the hearts that are looking for the right,
To see the dawn of peace.
Tenting tonight, Tenting tonight,
Tenting on the old camp ground.
Dying tonight, Dying tonight,
Dying on the old campground.

OUR NATIONAL ANTHEM MELODY

Two hundred years ago on the morning of September 13, 1814, Francis Scott Key, a young lawyer and amateur poet, stood on the deck of an American packet boat anchored in Chesapeake Bay near the American Fort McHenry, a short distance from Baltimore. Through binoculars, he watched the British bombard the fort day and night. Key and John Skinner, an American prisoner exchange agent, had come by boat to the British flagship HMS Tonnant, to meet with British military officers and discuss the release of captured American physician Dr. William Beanes. The Americans discussed Beanes' release with the British officers, and learned that the British were going to attack Fort McHenry. The British agreed to release Beanes, but would not let the three men go until after the attack was finished. They put the men back on the packet boat under guard, where they helplessly watched the attack and could do nothing to warn their fellow Americans. The attack continued through the night of September 13 and into September 14. On the morning of September 14, Key looked towards the fort and found that the American flag still was flying. The fort had not been conquered. Overjoyed, Key took an envelope from his pocket and scribbled down a poem describing the battle, creating his verse with the melody of John Stafford Smith's *Anacreontic Song* in mind. The British, defeated, began their withdrawal and let the packet boat go. Key returned to a hotel in Baltimore and recopied his text more legibly. Within a day or so, the text was available as a broadside, *The Defense of Fort McHenry*, and people were beginning to sing the song. By 1815, the text was known as *The Star-Spangled Banner*. Popular as the song was, it was not made our official/legal national anthem until done so by an Act of Congress on March 3, 1931.

JOHN STAFFORD SMITH (1750-1836)

English composer, singer, organist, scholar, musicologist and music collector John Stafford Smith was born in Gloucester in 1750, the son of the organist at Gloucester Cathedral. A talented child, he was sent to London to study with composer William Boyce (1711-1779). The boy became a chorister in the choir of the Chapel Royal, the clergy and musicians who serve the monarch, singing even after his treble voice changed. In 1784, Smith was appointed a Gentleman of the Chapel Royal, one of the adult male singers in the choir. In 1785, he was appointed a lay vicar at Westminster Abbey. He was the organist for Gloucester's 1790 Three Choirs Festival. In 1802, he was appointed as one of the organists of the Chapel Royal, and in 1805, he was appointed Master (Supervisor) of the Children of the Chapel Royal, a position he held until 1817. As a composer, Smith wrote a variety of choral music, publishing five books of glees (an English style of part-song, popular from 1750-1850), over 20 anthems, and numerous hymns, madrigals, and chants. He won prizes for two of his glees.

Smith is extremely important as a music collector and historian. As a young man, he began to collect old music manuscripts of varying periods, probably acquiring them at a very cheap price. By the time of his death, he owned almost 2200 volumes of music, including 578 manuscripts. The collection included such priceless treasures as the *Old Hall Manuscript* (the largest, most complete and important collection of English sacred music of the late 14th/early 15th century), the *Mulliner Book* (a collection of 121 keyboard pieces by major English composers, published between 1545-1570), and the *Ulm Gesangbuch*, 1538, the only copy of the first Protestant hymn book. It was once owned by Johann Sebastian Bach. Smith's valuable collection was dispersed after his death, with many items not to be seen again.

John Stafford Smith had a deep interest in studying and editing early music. He is considered England's first musicologist. His first scholarly work was *A Collection of English Song*, published in 1779. In 1812, he published *Musica Antiqua*, a selection of music from England and other countries, dating from the 12th century into the 18th. It covered everything from Gregorian chant to keyboard music to Jacobean masques. Smith drew on his own collection in writing this book,

as well as the collections of others. Scholars used it as a resource for many years. John Stafford Smith died in 1836. Although most Americans will never have heard of him, every American will know at least one of his melodies—that of *The Star-Spangled Banner*.

THE ANACREONTIC SOCIETY AND THE ANACREONTIC SONG

The club-as-a-music-making-organization began in 17th century England and contributed much to the development of English musical culture. A number of different clubs developed over the years. Gentlemen and educated men of means would gather on a regular basis to sing or to play instruments. Often a few professional musicians—singers, instrumentalists, composers—were invited to join. Although the clubs met in different places—some in university facilities, some in pubs, some in private homes—the purpose was to enjoy each other’s company, be convivial, have intellectual exchanges, and experience music.

One such club was the Anacreontic Society, an aristocratic club of amateur musicians, founded in London in 1766. The club was named for the Greek poet Anacreon (582 BC-485 BC), whose poems celebrated wine, women, song, and entertainment. While the members enjoyed a good time, the club’s basis was the promotion of music. Members of the club included doctors, lawyers, artists, writers, etc. The Anacreontic Society included such distinguished members as writers Samuel Johnson and James Boswell, and painter Sir Joshua Reynolds. Members sponsored concerts on a regular basis. Joseph Haydn was a special guest at one concert.

John Stafford Smith was invited to join the Anacreontic Society in 1766. By 1775, members felt that the club needed a club song. That year, President Ralph Tomlinson (1744-1778) wrote a poem, *To Anacreon in Heaven*, and asked Smith to compose the music. While the Anacreontic Club was exclusive and hard to join, the theme song’s melody became very popular all over England, as well as making its way to America, to be used by Robert Treat Paine, Francis Scott Key, and others. Between 1790 and 1818, at least 80 American composers used the melody for various texts. In this era, it was quite common for songwriters to set their texts to well known tunes.

ROBERT TREAT PAINE, JR. (1773-1811) AND ADAMS AND LIBERTY

Poet and editor Robert Treat Paine, Jr., was the son of Robert Treat Paine, a signer of the Declaration of Independence. Originally named Thomas, he changed his name to Robert Treat Paine, Jr., so as not to be confused with the famous pamphleteer Thomas Paine, who was no relation. He entered Harvard University in 1788, and received both Bachelor’s and Master’s degrees. He wrote a number of poems used in various Harvard graduation ceremonies. He published a number of his poems and speeches. He later returned to school and earned a law degree, but only practiced for a short while. He died in 1811.

Paine’s most famous text is *Adams and Liberty*. In

THE ANACREONTIC SONG

To Anacreon in Heav’n where he sat in full glee
A few sons of harmony sent a petition,
That he their inspirer and patron would be,
When this answer arrived from the jolly old Grecian:

Voice, fiddle and flute no longer be mute,
I’ll lend you my name and inspire you to boot;
And besides, I’ll instruct you like me to intertwine
The myrtle of Venus with Bacchus’s vine.

ADAMS AND LIBERTY

Ye sons of Columbia, who bravely have fought,
For those rights, which unstained from your sires had descended,
May you long taste the blessings your valor has bought
And your sons reap the soil which your fathers defended.

Mid the reign of mild peace,
May your nation increase
With the glory of Rome and the wisdom of Greece.
And ne’er may the sons of Columbia be slaves,
While the earth bears a plant or the sea rolls its waves.

1798, he was commissioned to write a poem/song for a banquet celebrating the fourth anniversary of the Massachusetts Charitable Fire Society. He wrote *Adams and Liberty*, a text celebrating American independence and freedom. ‘Columbia’ refers to the United States. He set his poem to John Stafford Smith’s melody. Incumbent President John Adams was so impressed with the song that he used it for his 1800 Presidential campaign. *Adams and Liberty* is America’s first important campaign song.

THE AMERICAN TEMPERANCE MOVEMENT

Alcoholic beverages have been prominent in American life at least since the 16th and 17th century arrival of Europeans. Richard Crawford notes that one reason is because water was not always available, and when it was, it was not necessarily drinkable. Only farmers had regular access to cows and milk. Tea and coffee were expensive luxuries until the 1840s. Alcoholic beverages, from light ciders to rum, gin, whiskey, etc., were cheaper and more widely available. Americans thought nothing of drinking alcoholic beverages at any time of day. Americans in 1830 were drinking four times as much alcohol per person as in 1795.

Even in the late 18th century, Americans began to notice the effects of alcoholism—unemployment, poverty, domestic violence and abuse, neglect of families, suffering of women and children. In 1784, prominent Pennsylvania physician and signer of the Declaration of Independence Dr. Benjamin Rush (1746-1813) wrote a tract concerning the effects of alcohol on the human body. In 1798, a group of Connecticut farmers formed a temperance association to ban the production of whiskey. By 1800, other temperance groups began to develop in the different states. At first, the groups advocated temperance, i.e., moderation in the use of alcohol, rather than abstinence or an outright ban. Many temperance group leaders began to add religious and moral philosophies to their cautions. The first American temperance organization, The American Temperance Society, was formed in 1826.

By the 1830s, there were two types of temperance organizations—those that advised temperance/moderation, and those that wanted all alcoholic beverages banned. There were those who wanted to change alcoholic beverage use through reason and persuasion, and those who wanted to ban it through law. The prohibitionists became dominant by the late 1830s.

Temperance adherents often used theatre and song to convey their message. Such plays as John Blake White’s *The Forger* (1825), Douglas Jerrold’s *Fifteen Years of A Drunkard’s Life* (1841), and W.H. Smith’s *The Drunkard* (1841) were extremely popular and had similar plots—the main character became a derelict due to alcoholism; his wife and family suffered; he finally saw the light and quit drinking, returning once more to a favorable position in the community. Performing groups such as the Hutchinson Family Singers began to include anti-drinking songs in their repertoire. Sheet music publishers began to publish a few songs to be sung in the home, often setting new words to well-known tunes.

The Civil War interrupted the temperance movement, but it arose again after the war. Groups such as the Woman’s Christian Temperance Union, founded in 1874, swelled in membership and influence. Women were especially active in temperance organizations, because they knew the effect of alcoholism on their families. Carry Nation (1846-1911) made national headlines by going into saloons and smashing the furniture and alcohol containers with a hatchet. Most of these groups stood not only for the prohibition of alcohol, but also for women and children’s rights and education. The Anti-Saloon League, founded in 1893 by Reverend Howard Hyde Russell, was the best organized and effective of the prohibition organizations. It used political pressure and religious affiliations to encourage states and local communities to ban the manufacture, sale, and transportation of alcoholic beverages and finally brought about the 18th Amendment to the U.S. Constitution, passed by Congress in 1917. That law took effect in January 1920 and was repealed in 1933.

RALPH HUNTER, ARR. (1921-2002)

Choral conductor, educator, and arranger Ralph Hunter was born in East Orange, New Jersey, in 1921. He began his musical career as a church organist at Newark, New Jersey's First Reform Church. He served in the Army during World War II and then attended the Juilliard School of Music in New York. In 1955, he became the conductor of New York's Collegiate Chorale, the second conductor after founder Robert Shaw, and held that position until 1959. In the late 1950s, he was an arranger for Harry Belafonte, conducted the Radio City Music Hall Chorus, and formed his own group, the Ralph Hall Choir, with whom he recorded five albums. In the 1960's, he conducted a variety of groups, including a campaign chorus for Richard Nixon, called Voices for Nixon, as well as a chorus that performed on NBC television under the direction of Arturo Toscanini. From 1969-1987, he was a music professor at New York's Hunter College, where he taught choral literature, conducting, and arranging. He conducted and arranged a wide variety of choral music, including the temperance songs we sing today. He is known for his arrangements and conducting of classical choral works by such early music composers as Thomas Tallis and Nicholas Porpora.

FOUR TEMPERANCE SONGS

1. O, JOIN THE ARMY

Text by H. S. Taylor

Howard Singleton Taylor (1846-?), lawyer and poet, was born in Virginia. He served in the Union Army during the Civil War, then graduated from Burlington College, Iowa in 1868 and the Cincinnati Law School in 1881, where he received high honors. In 1883, he came to Chicago to practice law. From 1897-1913, he was the Chicago Election Commissioner. He wrote a number of poems, including the text for *O, Join The Army*, published in 1887.

2. CLEAR THE TRACK!

Text by John Bunyan Herbert (1852-1927)

John Bunyan Herbert (1852-1927) was born in Cambridge, Ohio. He received his bachelor's degree from Monmouth College in Monmouth, Illinois, attended Hahnemann Medical College in Chicago and practiced medicine for several years while continuing to study music and sing in a church choir. He met composer George Root in 1875 and studied with Root and composer Philip Bliss. In 1878, he closed his medical practice to devote full time to music. At one point, he taught music at the Southern Development Normal School in Waco, Texas. *Clear The Track!* was published in 1887.

3. SPARKLING WATER

Text by William Thomas Giffe (1848-1926)

William Thomas Giffe (1848-1926) was born in College Corners, near Portland, Indiana. He served in the Union Army during the Civil War. After the war, he attended Liber College, Indiana, where he joined the college glee club and took singing lessons in the college singing school. He studied law for two years, but preferred music. He was an excellent baritone and was a popular concert singer. He also was a choral conductor and wrote books for the singing schools. His first book was published by Oliver Ditson Company. He later formed his own music publishing company, the Home Music Company, in Logansport, North Carolina, as well as editing the Home Music Journal. He also was superintendent of music in his hometown. *Sparkling Water* was published in 1871.

O, JOIN THE ARMY

Refrain:

O, join the Temperance army,
Come along, come along, muster with the
army,
O, join the Temperance army,
Come, join the army, O!

Whisky steals the wise man's brains,
It binds him fast with its horrible chains,
Works him hard with nothing for his pains
O, join the army, O!

Whisky makes the rich man poor,
It brings disease to the healthy man's door,
Makes him sin and settle up the score
O, join the army O!

Whisky drags a man down hill,
It holds him tight and abuses him still,
Grinds him fine in the Lucifer mill
O, join the army, O!

Come on, neighbor, lend a hand,
To drive this evil from our land;
Fall in ranks with the Temperance band
O, join the army, O!

CLEAR THE TRACK

Clear the track! Clear the track!
The temp'rance train is coming,
How the sparks are rolling back,
And how the wheels are humming!

Refrain:

Clickety, clackety, clickety, clackety,
clickety, clackety, clickety clack,
The liquor league must stand back,
The temperance train is coming.

Climb aboard! Climb aboard!
The time to move approaches.
Sober men can all afford
The prohibition coaches!

Refrain:

Clickety, clackety, clickety, clackety...

Now we're off! Now we're off!
Just hear the windows rattle!
Blow the whistle, clear the track,
And drive away the cattle!

Refrain:

Clickety, clackety, clickety, clackety...

SPARKLING WATER

Come let sing of fount and spring, of brooklet, stream and river
and tune our praise to Him always, the great and gracious Giver.

Refrain:

What drink with water can compare that nature loves so dearly,
the sweetest draught that can be quaffed is water,
water that sparkles so clearly.

Down fall the showers to feed the flowers and in the summer nightly,
the blossoms sip with rosy lip the dew drops gleaming brightly.

Refrain:

What drink with water can compare that nature loves so dearly...

Each little bird whose song is heard thro' grove and meadow ringing
at starlet's brink will blithely drink to tune its voice to singing.

Refrain:

What drink with water can compare that nature loves so dearly...

4. SIGN TONIGHT

Text by William Fisk Sherwin (1826-1888)

William Fisk Sherman (1826-1888) was born in Buckland, Massachusetts in 1826, began studying music in Boston with composer Lowell Mason at the age of 15, and became a vocal music teacher in Massachusetts. He also taught in Hudson and Albany, New York, as well as in New York City. He wrote a number of hymns and carols for Sunday School hymnals. He worked with composer/minister Robert Lowrey, composer of such hymns as *Shall We Gather At The River* and *How Can I Keep From Singing?* in creating *Bright Jewels*, a noted Sunday School hymnal.

SIGN TONIGHT

Sign tonight, sign tonight, Why stand ye longer waiting.
The pledge is here within your reach, Why linger hesitating.
Sign tonight, sign tonight, Your heart will be the lighter.
‘Twill cheer and comfort others, too, and make your path the brighter.
Sign tonight, sign tonight, Oh, sign, sign tonight.
Sign tonight, sign tonight, A million hearts are pleading
and fathers, mothers, children too, for you are interceding.
Sign tonight, sign tonight, You shall regret it never.
Come join our band and fight with us to banish rum forever.
Sign tonight, sign tonight, Oh, sign, sign tonight.

STEPHEN PAULUS (1949-)

Born in Summit, New Jersey in 1949, composer Stephen Paulus moved with his family to Minnesota when he was two. His parents and his brothers were musical and played a variety of instruments. He began studying piano when he was ten, and began composing when he was 13 or 14. For two years, he attended Macalester College in St. Paul, Minnesota, before transferring to the University of Minnesota, where he studied composition with Paul Fetler and Dominick Argento. He received a B.A. in Music (1971), M.A. in Music Theory and Composition (1974), and PhD in Composition (1978). One of his jobs as a graduate student was to serve as an accompanist for voice teacher Constance Wilson, from whom he learned about vocal physiology and production. His observation of her work with students gave him a wonderful background for composing songs and choral works.

As a graduate student in 1973, he co-founded the Minnesota Composers Forum, along with his student colleague, composer Libby Larsen. That organization was devoted to promoting Minnesota composers and their music. It grew and changed its name to American Composers Forum, one of the major American organizations promoting American composers and their music, especially fostering the creation of new music. Paulus served as one of the managing composers from 1973 to 1984.

Stephen Paulus is one of the few contemporary composers who can make a living as a composer without having an additional teaching or other music-related position. He has composed over 400 works in a variety of genres, including 10 operas, of which *The Postman Always Rings Twice* (based on the *noir* novel) is the best known; 55 works for orchestra, over 150 choral works, both a cappella and accompanied; oratorios; concerti for various instruments; songs, chamber music, and works for solo instrument. He is especially known for his Christmas carol and other Christmas text settings, as well for his many part songs and settings of hymn texts. His anthem, *Pilgrim's Hymn*, was sung at the funerals of Presidents Reagan and Ford. In 2011, he collaborated with his son Greg, a composer and jazz musician, on the composition of *TimePiece*, a work for jazz soloists and orchestra.

Paulus has received a number of commissions from such organizations as the New York Philharmonic, Cleveland Orchestra, Dallas Symphony Orchestra, Houston Symphony, Minnesota Opera, Chamber Music Society, Lincoln Center, American Composers Orchestra, Dale Warland Singers, Harvard Glee Club, and New York Choral Society. He also has received commissions from individual artists, including Thomas Hampson, Deborah Voigt, Samuel Ramey, Elizabeth Futral, Doc Severinson, Leo Kotkcke, Robert McDuffie, Paul Sperry, Hakan Hagegard, Janet Bookspan, William Preucil, Lynn Harrell, Evelyn Lear, and Cynthia Phelps. In addition, he has served as composer-in-residence with a number of orchestras, including Minnesota (1983-1987), Atlanta (1988-1992), Tucson, and Annapolis. He has been a resident composer at a number of music festivals, including the Tanglewood Festival, Santa Fe Chamber Music Festival, Aspen Music Festival, Oregon Bach Festival, and Aldeburgh and Edinburgh Festivals in the United Kingdom. He also served as a composer in residence with the Dale Warland Singers.

Stephen Paulus is the recipient of numerous awards including Guggenheim and National Endowment for the Arts, Fellowships, as well as the Kennedy Center Freidheim prize (1988). He has been active in ASCAP, the American Society of Composers, Authors, and Publishers, serving as Symphony and Concert Representative since 1990. Paulus's works are Romantic by nature, influenced by today's contemporary sound. Brian Morton comments: "Paulus's virtues are those of his operas: solid construction, an impressively differentiated dramatic spectrum, fine lyrical passages and occasionally startling flourishes."

In July 2013, Stephen Paulus suffered a stroke. He is in a critical, but stable condition, and has made some slight progress. The prognosis is uncertain.

EDNA ST. VINCENT MILLAY (1892-1950)

Born in Rockland, Maine, in 1892, American poet and playwright Edna St. Vincent Millay demonstrated musical and literary talents from an early age. Her mother, a nurse, and her father, a teacher, divorced when she was eight, and she and her two sisters lived with their mother. Although the family was poor, Edna St. Vincent Millay's mother made certain her children were exposed to books, music, and other aspects of culture. Mrs. Millay encouraged them to use their talents.

Young Edna wanted to be a concert pianist, but a teacher said her hands were too small, so she turned to writing instead. She became a published poet in 1906, when she was 14. A number of her poems written between 1906 and 1912 were published in the famous children's periodical, *St. Nicholas*. In 1906, she won the St. Nicholas Gold Badge for poetry. In 1907, one of her poems was reprinted in an issue of *Current Literature*. Even as a teenager, she was knowledgeable concerning western literature, having familiarity with such authors as Shakespeare, Dickens, Tennyson, Milton, Sir Walter Scott, Wordsworth, Ibsen, and others. In 1912, she submitted her poem *Renascence* to a poetry contest for works to be included in a new poetry annual called *The Lyric Year*. Her poem did not win a prize, but an affluent arts patron, Caroline B. Dow, heard her recite poetry and play the piano at an inn in Camden, Maine, and thought she should go to college. Miss Dow, Dean of the New York YWCA Training School, funded Millay's education at Vassar.

Edna St. Vincent Millay enrolled in Vassar in 1913 and graduated in 1917. She then moved to New York City, living in various places in Greenwich Village. Her first book of poetry, *Renascence and Other Poems* was published in 1917. It included the poem, *Afternoon on a Hill*. While continuing to write, Millay also was active in the theatre. She joined the Provincetown Players and had a role in Floyd Dell's play, *The Angel Intrudes*. In 1919, she wrote an anti-war play, *Aria da Capo*, for the Provincetown Players. It starred her sister, Norma.

In 1920, Millay published a second collection of poems, *A Few Figs From Thistles*. In order to support herself, she also wrote short stories for the popular magazines *Ainslee's* and *Metropolitan*, using the pseudonym, Nancy Boyd. Short stories paid far better than poetry. In 1921, she went to Europe as a writer for the magazine, *Vanity Fair*, sending articles back as Nancy Boyd. On commission from the Vassar Alumnae Association, she wrote a five-act play, *The Lamp and the Bell*. She also completed her next volume of poetry, *Second April*. She returned to New York in 1923.

Edna St. Vincent Millay married Dutch businessman Eugen Jan Boissevain in 1923. That same year, she received the Pulitzer Prize for her poetry collection *The Harp-Weaver, and Other Poems*. She was the third woman to receive this award. In 1925, composer Deems Taylor asked her to write a libretto for an opera set in 10th century England. *The King's Henchman* received its premiere in 1927 and was a success in New York, as well as on tour. Millay's libretto sold well as a separate text. In 1925, Millay and her husband decided to leave city life and bought Steepletop, a farm in the country near Austerlitz, New York. Here Millay had a quiet place where she could live a country life, as well as write. In 1929, she was elected to the National Institute of Arts and Letters.

Millay spent the 1930s completing and publishing four poetry collections: *Fatal Interview* (1931), *Wine From These Grapes* (1934), *Conversation at Midnight* (1937), and *Huntsman, What Quarry?* (1939). She is known especially for her mastery of the sonnet form. She was a pacifist for most of her life, but upon the 1933 Hitler and Nazi rise to power, she began to write more about war. She published her war poems in *Make Bright the Arrows: 1940 Notebook*. Her war poetry is considered far inferior to her previous work. Horrified by the actions of the Japanese, Nazis, and Italians during World War II, she began to write propaganda verse for the American Writers' War Board after Pearl Harbor. Her poem, *The Murder of Lidice* (1942) describes the Nazi destruction of a Czech village. In 1943, she won the Robert Frost Medal from the Poetry Society of America for "distinguished lifetime service to American poetry." In 1944, she had a nervous breakdown, and could not write for a long time. Her husband died in 1949, which affected her greatly. She began to write again, although she did not live to see the publication of her last work, *Mine the*

Harvest (1954). She died in 1950.

Edna St. Vincent Millay was a bold poet, in her early work expressing the tenor of her times, including rebellious feminism and explicit sexuality. She also was lyrical and able to paint in words the beauty of the moments around her. She published over twelve collections of poetry and four plays, plus the libretto for an opera.

AFTERNOON ON A HILL

Afternoon On A Hill is a youthful poem, published in Millay's 1917 collection, *Renascence*. Stephen Paulus composed his setting in 2006, capturing in music the exuberance and joy of a carefree afternoon in the out-of-doors.

AFTERNOON ON A HILL

I will be the gladdest thing
Under the sun!
I will touch a hundred flowers
And not pick one.

I will look at cliffs and clouds
With quiet eyes,
Watch the wind bow down the grass,
And the grass rise.

And when the lights begin to show
Up from the town,
I will mark which must be mine,
And then start down!

HENRY WADSWORTH LONGFELLOW (1807-1882)

The Children's Hour. I Heard The Bells on Christmas Day. Song of Hiawatha. Paul Revere's Ride. The Courtship of Miles Standish. Evangeline. The titles of these poems are familiar to many Americans. The poems were written by one of America's best known poets, Henry Wadsworth Longfellow. Born in Portland, Maine in 1807, he came from a proud New England family. His father was an attorney, and his mother's father was a general in the Revolutionary War. He began his schooling when he was three, attending various local private schools with his brothers. His father had an extensive book collection that he enjoyed exploring. He published his first poem when he was 13, submitting his efforts to the local newspaper.

At age 13, Longfellow passed the Bowdoin College entrance examination, but spent his freshman year at the Portland Academy in his hometown. He and his older brother enrolled at Bowdoin College in 1822. He gained as much from the various school literary clubs and societies as he did from his classes. Author Nathaniel Hawthorne was a fellow classmate, and they were to become lifelong friends. The Peucinian Society was the club for students interested in academic achievement. The discussions and interactions that took place with other club members encouraged Longfellow to look at a career in literature, rather than in a profession such as law. He began writing poems, sketches, and essays, etc., and seeing them printed in various publications—the *Portland Advertiser*, *American Monthly Magazine*, the *United States Literary Gazette*.

Longfellow graduated from Bowdoin in 1825 and was offered a position there as a Professor of Modern Languages if he went to Europe to study Modern European languages—German, French, Spanish, Italian. In 1826, he went to France, and spent the next three years traveling and experiencing German, French, Spanish, Italian, Portuguese and English cultures and languages. While he was in Spain, he met author Washington Irving. In 1829, he returned to Maine and began teaching German, French, Spanish and Italian language basics. He spent a good deal of time creating his own teaching materials. At the same time, he was writing essays on French, Spanish and Italian language and literature for the *North American Review*. Most of his poetry at this time was translation of works in various Romance languages.

In 1831, Longfellow married a childhood friend, Mary Potter. He continued writing and publishing various essays and poems. In 1834, he was offered a Modern Language Professorship at Harvard if he undertook further language studies abroad. He and his pregnant wife went to Europe, visiting countries where he was able to study German, Dutch, Danish, Finnish, Swedish,

and Icelandic. Mrs. Longfellow suffered a miscarriage when they were in the Netherlands, and died there in October 1835. Longfellow was grief-stricken, and, after making final arrangements, went to Germany to study literature and poetry, trying to contain his sorrow and devastation. He later went to Switzerland for more study.

In 1836, Longfellow returned to the United States, this time to Harvard, where he was a Professor of Modern Languages. He continued to write, and published his first book of poetry, *Voices of the Night* (1839). His second book of poetry, *Ballads and Other Poems* (1841), includes *The Village Blacksmith* and *The Wreck of the Hesperus*. These poems, and others, won him instant fame.

While in Switzerland, Longfellow met a Boston industrialist, Nathan Appleton, and his daughter, Frances. Longfellow fell in love with Frances, and he courted her when he returned home, but she was not interested. He continued to teach and write. He visited Europe again briefly in 1842, taking a six-months leave from Harvard. Upon his return, he published *The Spanish Student*, a three-act play, and *Poems on Slavery*, poems in support of abolition.

In 1843, Frances Appleton agreed to marry Longfellow. Theirs was a very happy marriage, with six children. Longfellow continued to write while teaching. His poetry collection, *The Belfry of Bruges and Other Poems* (1845) contains *The Day Is Done* (1844). In 1849, he published one of his greatest successes, *Evangeline*, a verse poem. That poem was followed by successive volumes of notable narrative poems, including *The Golden Legend* (1851), *The Song of Hiawatha* (1855) and *The Courtship of Miles Standish* (1858). Longfellow retired from Harvard in 1854 to devote full time to writing. In 1859, he received an honorary doctorate of laws from Harvard.

Tragedy struck again in 1861 when his beloved wife, Frances, died in a fire accident. He was thrown back into grief, as he had been after the death of his first wife. He now was the sole head of the family. In 1862, he and his son, Ernest went to Washington, D.C., to bring home his other son, Charles, a Union soldier wounded in the Civil War. Longfellow began to write to cope with his grief. He published *Tales of a Wayside Inn* (1863), an American *Canterbury Tales*, in which guests at an inn share stories. His major work during this time was his blank-verse translations of Dante's *Divine Comedy* (1864). It was published as a three-volume set from 1865-1867. Scholars still regard it as a valuable literary resource. Between 1864 and 1866, Longfellow wrote his own set of six sonnets, *The Divina Commedia*, to honor Dante. His poetry collection *Ultima Thule* (1880) contained poems that reflected on life. His last collection, *In The Harbor*, was published after his death. He died in 1882.

Longfellow was the most popular American poet of his day. His poetic work was and still is appreciated by Americans, as well as literature lovers around the world. He was acknowledged by Queen Victoria in England, as well as by school children in America. He is the first non-British writer to have a bust placed in Westminster Abbey's Poet's Corner. American schools have been named after him. After Walt Whitman, he probably is the second American poet whose poems are most often set to music. He said, "what a writer asks of his reader is not so much to *like as to listen*."

THE DAY IS DONE

Published in 1844, *The Day Is Done* is an Evensong, a quiet ending and reflection upon a day. Stephen Paulus adapts Longfellow's text and sets it to lyrical, calm, and peaceful tonalities, guiding one towards rest.

THE DAY IS DONE

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start;

I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
That my soul cannot resist:

Then read from some treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles the rain.

And the night shall be filled with music
And the cares, that infest the day,
Shall be banished like restless feelings
And silently steal away.

Come, read to me some poem,
Some simple and heartfelt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

SAN FRANCISCO LYRIC CHORUS CONCERTS IN 2014

Summer 2014:

Maurice Duruflé *Requiem* & Joseph Jongen *Mass*
See Information on Back Cover



Fall 2014

Marc-Antoine Charpentier: *Messe de minuit pour Noël*
Ubi Caritas by different composers
O Nata Lux by different composers

Rehearsals begin Monday, September 8

Saturday, December 6, 2014, 7 pm
Sunday, December 7, 2014, 5 pm
St. Mark's Lutheran Church



Annual Holiday Pops Concert, 2014:
Robert Gurney, Organ, with the San Francisco Lyric Chorus
Rehearsals begin Monday, December 8

Saturday, December 13, 4 pm
Sunday, December 14, 4 pm
California Palace of the Legion of Honor
Lincoln Park, San Francisco

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 was inspired to compose by his high school choir director, Mary Miller, and his first organ teacher, Vincent Slater. 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 many commissions. 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. His music has been performed by such groups as the U.S. Air Force Singing Sergeants, Gregg Smith Singers, Turtle Creek Chorale, American Boychoir, Mormon Tabernacle Choir, Paul Hill Chorale, and the Cathedral Choral Society (of the Washington National Cathedral).

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.

Daniel Gawthrop has been a full-time composer since 1998. He also publishes his own music, establishing Dunstan House, his publishing company, in 1991.

In a discussion with Leslie Grace, he commented on the importance of parents in encouraging and inspiring their children in music. "If parents do not demand that school systems provide a thorough grounding in the arts, then we will not only have a generation without composers (or poets or painters or whatever), but a generation without skilled listeners. Listening to music is not nearly so passive an activity as most people think, and many of the habits needed to be fully enriched by the arts in our lives can most effectively be acquired early. Primary school and even pre-school is not too young. High school is almost certainly too late to begin."

Most important are his reasons behind his compositions. He says, "I care passionately about using my music to touch hearts, lift listeners and bring joy into people's lives. I hope that is clear in the music I write."

WALT WHITMAN (1819-1892)

Considered by many to be the greatest of all American poets, Walt Whitman was born in Long Island in 1819. He grew up in Brooklyn, attending school and taking advantage of the city's museums, libraries, and theatres for self-education. He finished his formal education at age 11 and became an apprentice on a Long Island newspaper, where he learned the printing trade. At this time, he began writing, publishing his first article when he was 15. Between 1836-1841 he taught school in various Long Island towns. In 1841, he returned to New York to become a fiction writer, publishing stories in a variety of magazines. At the same time, he became an editor on various Brooklyn and Long Island newspapers. In the late 1840s he began the serious study and writing of poetry. In 1855, he published his first 12 poems in *Leaves of Grass*, a work that he would revise and amend throughout his life, until it contained approximately 300 poems. His poetry heralded a new age in American poetics, presenting verse in a much freer style, with varying forms and

rhythmic patterns. Whitman moved in New York's intellectual and cultural circles, and was able to meet and interact with many prominent citizens of the time.

The Civil War broke out in 1861, and Whitman began to visit wounded soldiers in New York City hospitals. In 1862, he left Brooklyn to search for his brother, George, a Union soldier. He saw the horrors of war and the battlefield as he searched for his brother (whom he found), and secured a civil service position in Washington, D.C. Between 1862-1865, he also volunteered as a nurse in Washington military hospitals, nursing approximately 80,000 to 100,000 sick and wounded soldiers. His Civil War experiences and observations led to the writing of his powerful Civil War books of poetry, *Drum Taps* (1865) and *Sequel to Drum Taps* (1865-1866). F. DeWolfe Miller comments that *Drum Taps* "...is the greatest book of war lyrics ever written by a single author," containing *Beat! Beat! Drums, O Captain! My Captain!*, *When Lilacs Last In the Dooryard Bloom'd*, *Dirge for Two Veterans*, and *Reconciliation*, as well as Whitman's most famous expression of self, *Chanting the Square Deific*. The mention of the drum is particularly significant. Historically, before bugles played "taps," drums served that purpose, measuring the death march as military personnel were brought to burial. Drums also accompanied soldiers into battle.

Whitman returned to the New York area in 1865. In 1873, he suffered a stroke and moved to his brother's house in Camden, New Jersey. He later bought his own small house. Although he was in poor health for the rest of his life, he continued to write and publish new works, as well as edit his previous works. He died in 1892.

George Mallis notes, "Whitman wrote in a form similar to 'thought-rhythm.' This form is found in Old Testament poetry and in sacred books of India, such as the *Bhagavad-Gita*, which Whitman knew in translation... The musical nature of Whitman's poetry is evident in the fact that no poetry has been set to music more often than his."

NIGHT, SLEEP, DEATH AND THE STARS

Night, Sleep, Death and the Stars was commissioned by the Alexandria Choral Society (Alexandria, Virginia), and published in 1993. Gawthrop adapted the poetry of Walt Whitman to create a lyrical, thoughtful composition, with Gawthrop's expressive music closely following the meaning and rhythm of the text.

NIGHT, SLEEP, DEATH AND THE STARS

After the dazzle of day is gone,
Only the dark, dark night
shows to my eyes the stars;
After the clangor of organ majestic,
or chorus, or perfect band,
Silent, athwart my soul
moves the symphony true.

This is thy hour, O Soul,
thy free flight into the wordless,
Away from books, away from art,
the day erased, the lesson done,
Thee fully forth emerging, silent, gazing,
pondering the themes thou lovest best,
night, sleep, death and the stars.

At the last, tenderly,
From the walls of the powerful fortress'd house,
From the clasp of the knitted locks,
from the keep of the well closed doors,
let me be wafted.
Let me glide noiselessly forth;
Set ope the doors O Soul
With the key of softness
unlock the locks with a whisper O Soul.
Tenderly be not impatient.

Strong is your hold O mortal flesh
Strong is your hold O love.
Our life is closed, Our life begins,
The long, long anchorage we leave.
The ship is clear at last, she leaps!
She swiftly courses from the shore,
She leaps!
Night, sleep, death, and the stars!

ERIC WHITACRE (1970-)

Born in Reno, Nevada in 1970, composer, conductor, and lecturer Eric Whitacre is one of today's best-known choral composers. He 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 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 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, BBC Proms, Chanticleer, Tallis Scholars, and London Symphony Orchestra, among others. In 2001, he received the American Choral Directors Association Raymond C. Brock Commission, a prestigious award. In 2011, he collaborated with film composer Hans Zimmer in composing the *Mermaid Theme* for *Pirates of the Caribbean: On Stranger Tides*. In September, 2011, he conducted the winning entries in the Abbey Road 80th Anniversary Anthem Competition. His recording, with the Eric Whitacre Singers, *Eric Whitacre: Light and Gold*, received the 2012 Grammy Award for Best Choral Performance. That year, he was named Alumnus of the Year by the University of Nevada, Las Vegas. In January 2013, he was a speaker at the World Economic Forum in Davos, Switzerland, leading a discussion on the role of arts in society and the impact of technology on the arts. In May 2013, he and the Eric Whitacre Singers performed at a ceremony honoring Anglican Archbishop Desmond Tutu. In November 2013, he spoke at the Ciudad de las Ideas “Brilliant Minds” conference, a gathering celebrating innovative ideas in science, business and culture.

Eric Whitacre 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. In 2010, he founded the Eric Whitacre Singers, a professional choir. At present, he is Composer-in-Residence at Sidney Sussex College, Cambridge University.

In March 2011, Whitacre gave a speech at the TED (Technology, Entertainment, Design) conference, describing the origins of his *Virtual Choir*: http://www.ted.com/talks/eric_whitacre_a_virtual_choir_2_000_voices_strong.html

The *Virtual Choir* began in 2009, when a young soprano fan of Whitacre's music shared with him on YouTube a video of herself singing one of the soprano lines from his popular composition, *Sleep* (which the Lyric Chorus sang in 2008). Whitacre was impressed by her performance, and contacted his other online fans, asking them to purchase a particular recording of *Sleep*, videotape themselves singing their line along with the recording, and upload it to YouTube. He had the idea of creating a chorus of individual videos playing simultaneously on YouTube. A volunteer, Scott Haines, offered to piece the various recordings together: <http://ericwhitacre.com/blog/the-virtual-choir-how-we-did-it>.

Whitacre then wondered if he could create a virtual choir—a choir of recorded individuals all following his direction, all linked together and making music. He recorded a video of himself silently conducting another one of his compositions, *Lux Arumque*, and asked singers to record themselves following his directions. He received 185 responses from 12 countries, which were fashioned into *Virtual Choir 1*. *Virtual Choir 2's* recording of *Sleep* featured 2052 contributions from singers in 58 countries. *Virtual Choir 3*, released April 2, 2012, features 3746 singers from 73 different countries singing *Water Night*. *Virtual Choir 4*, released in 2013, used the song *Fly to Paradise*, a selection from his musical, *Paradise Lost*. The choir had 5905 singers from 101 countries, singing in a sophisticated, animated video.

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. He also composes in many different styles. In this concert, we present three of the many faces of Eric Whitacre.

RUDYARD KIPLING (1865-1936)

English author, poet, and writer of children's stories, Joseph Rudyard Kipling was born in Bombay, India, to John Lockwood Kipling and Alice Macdonald Kipling. John Kipling was an English art teacher, illustrator, and museum curator. His wife, Alice, was well-connected. Two of her sisters married famous painters—Sir Edward Burne-Jones and Sir Edward Poynter. Future Prime Minister Stanley Baldwin was a nephew. John and Alice Kipling married in 1865 and moved to Bombay, India, where John had been appointed the first Principal of the Jeejeebhoy Art School. Rudyard was born in December of that year. He lived in Bombay for the first six years of his life, learning Hindustani as a second language and incorporating the sights, sounds, and feelings of India into his being. Three years later, he was joined by a little sister, Alice.

In 1871, the six-year-old Rudyard and his three-year-old sister were sent to England to board with a foster family while going to school, a common practice for 19th century English families living in India. They sent their children to England so that the Indian environment would not compromise the children's health. Rudyard's experience was Dickensian. Mr. and Mrs. Holloway were totally unsuitable as foster parents. While they indulged little Alice, hoping some day she might marry their son, Rudyard was bullied, beaten, and subjected to evangelical harassment, experiences that left him psychologically traumatized. In 1878, his family rescued him from the Holloways and sent him to the United Services College at Westward Ho!, a Devon school founded to prepare boys for joining the armed forces. Critic Edmund Wilson describes Kipling's thinly-veiled depiction of that school in the Kipling story, *Stalky & Co*, as “a hair-raising picture of the sadism of the English public school.” Kipling again was bullied, but came through the experience and formed strong friendships, as well as developing a love of literature. While he was at the school, he wrote poetry and edited the school magazine.

Kipling did not have the grades for and his family did not have the money to send him to

Oxford, so he returned to India when he was almost 17. His family had moved to Lahore (now in Pakistan), where his father was Principal of the Mayo College of Art and Curator of the Lahore Museum. His father found him a job as a journalist for the *Lahore Civil and Military Gazette*. Kipling loved his job and worked six days a week, churning out articles. He was driven to write, and in 1886 published his first collection of poems, *Departmental Ditties*. His family spent some summers in the cool hills around Shimla, and he used these experiences and characters in his first prose collections, *Plain Tales From The Hills* (1888). Many of these stories originally appeared in the *Gazette*. In 1887, he was transferred to Allahabad, to work for the *Gazette's* larger sister newspaper, *The Pioneer*.

Kipling wrote and published as fast as he could create. In 1888, he published six collections of short stories, including his children's tale, *Wee Willie Winkie*. He continued to write articles and essays for *The Pioneer*. In 1889, he was discharged from the paper after an apparent dispute. He decided to return to England. He did it in a six-months, round-about way, traveling to San Francisco via Rangoon, Singapore, Hong Kong, and Japan. He then traveled around the United States and Canada, including visiting Yellowstone National Park. He arrived in Liverpool, England, in October 1889. In 1890, he published his first novel, *The Light That Failed*. During this period, he met Wolcott Balestier, an American writer and publishing agent, and the two collaborated on an unsuccessful novel, *The Naulahka*. Kipling met and fell in love with Balestier's sister, Caroline, and the two were married in London in 1892.

The Kiplings decided to go first to the United States for their honeymoon, and then go to Japan. When they reached Japan, they found that their bank had failed, and they had little or no money. They returned to the United States to rent a house near Caroline's family in Brattleboro, Vermont. Their first child, Josephine, was born in that rental house at the end of December 1892. Kipling wrote *The Jungle Books* (1894, 1985) while he was in Vermont.

In 1896, the family returned to England, after a quarrel with Caroline's brother. Kipling wrote his novel, *Captains Courageous*. In 1899, he wrote *Stalky & Company*, his novel about his school experiences. In 1899, the family visited New York, and daughter Josephine contracted pneumonia and died. Kipling dealt with his grief through writing, creating one of his finest short stories, *They*, and finishing *Kim*, a novel he had begun in 1892. In 1902, he published his *Just So Stories for Little Children*. His next two collections for children—*Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910)—would be his last major works for children.

In 1907, Kipling was awarded the Nobel Prize for Literature, the first British author to receive that honor. During World War I, he wrote pamphlets and other literature supporting the United Kingdom's war effort and condemning the Germans for their actions. He encouraged his 18-year-old son, John, to join the military. The boy was eager to go, but was rejected because of poor eyesight. Kipling was able to get him a position in the Irish Guards, but the boy was killed at the Battle of Loos in 1915. Kipling was both heartbroken and bitter, perhaps because he helped his son to join. He became a member of the Imperial War Graves Commission, which cared for British war graves and cemeteries along the Western Front. In the 1920s, he began writing travel columns for the British press. He also became more involved in political activities. His often right-wing views were out of touch with those of most of his countrymen. He died in 1936, and is buried in the Poet's Corner of Westminster Abbey, next to Charles Dickens and Thomas Hardy.

THE SEAL LULLABY

The Seal Lullaby is the introductory verse to Kipling's *The White Seal*, one of the tales in *The Jungle Book*. Eric Whitacre says, "...I received a call from a major film studio...and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited... [and] said yes. The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's *The White Seal*... *The White Seal* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup."

Whitacre continues, "I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn't hear anything from them for weeks and weeks, and I began to despair." It turns out the film studio was going to do another production instead. Whitacre finishes, "So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep... And a few years later the Towne Singers graciously commissioned this arrangement of it..."

RUMI (JALAL AL-DIN MUHAMMAD BALKHI) (1207-1273)

Considered by many to be the greatest mystical poet who ever lived, the Sufi theologian, poet and mystic, Jalal al-Din Muhammad Balkhi, known as Rumi from the Turkish state where he lived most of his life, was born in 1207 in Balkh, in what is now Afghanistan. His father, Baha' ud-Din, was a noted theologian, teacher, judge and mystic, part of a long family heritage. The boy's first teacher was his father, who taught him the *Koran*, as well as information about the lives of the Prophet Muhammad and other Islamic figures. He also learned about science, mathematics, and Islamic law.

When Rumi was 12, the Mongol warrior Genghis Kahn and his army invaded Afghanistan. Rumi's father gathered his family and his followers into a group and escaped on a 2,000-mile-plus trek to Turkey through Iran, Iraq, and Syria, with a side pilgrimage to Mecca in Saudi Arabia. The family finally settled in the modern day town of Karaman, Turkey. They lived there for seven years. Rumi's mother and brother died in Karaman, and Rumi married one of the young women in the group. They had two sons. She died, and Rumi remarried and had a son and a daughter.

In 1228, the group moved to the town of Konya, Turkey, in the ancient state of Rum, part of Anatolia. Rumi spent most of the rest of his life in Konya. His father was the head of a madrasa, a religious school. When his father died, Rumi became the head of the school and the spiritual teacher. One of his father's students continued to train him in Islamic law. In addition to teaching in the madrasa, Rumi also became an Islamic judge.

Rumi's life changed on November 15, 1244. He met Shamsuddin, a learned dervish from the city of Tabriz. A dervish is a Muslim monk or believer, who often uses movement, such as turning or dancing, as part of religious practices and spiritual expression. Shamsuddin had been looking for a student to whom he could impart his knowledge. Rumi was the right person, and Shamsuddin spent the next three years teaching him what he knew. Meeting Shamsuddin opened Rumi's eyes and self to a whole new being. He spontaneously began to compose and recite poems in Persian. He had never done that before. He had been a teacher and judge before he met Shamsuddin, but now he became a spiritual leader. Poetry poured out of him.

Rumi's life dramatically changed again on the night of December 5, 1248. He and Shamsuddin were talking, when someone called to Shamsuddin to come outside. He went out and was never seen again. Some say that one of Rumi's sons was jealous of Shamsuddin and had him murdered, but that theory has never been proven. Rumi was overcome with grief at the disappearance of his

THE SEAL LULLABY

Oh! Hush thee, my baby,
the night is behind us.
And black are the waters that
Sparkled so green.
The moon, o'er the combers,
looks downward to find us,
At rest in the hollows
that rustle between.

Where billow meets billow,
then soft be thy pillow.
Oh weary wee flipperling
curl at thy ease!
The storm shall not wake thee,
nor shark overtake thee,
Asleep in the arms
of the slow swinging seas!

friend and mentor. He searched for him, but could not find him. He realized that, even though his friend was gone, he had learned from his friend, and he still could create the poetry that flowed into his thoughts. The creativity was within him. He amassed the poems he had created into a collection, *Divan-e Shams-e Tabrizi*, a collection of over 40,000 verses of lyric poetry. He found another companion, Salah ud-Din-e Zarkub, a goldsmith with whom he could share the same sort of ideas, philosophies, and poetry that he had shared with Shamsuddin. After Salah ud-Din's death, Rumi's student and scribe, Hussam-e Chalabi, became his companion. Hussam suggested that Rumi write a poem that would contain his thoughts and philosophies. On the spot, Rumi wrote a set of verses to comply, and Hussam asked him to do more. Over the next 12 years, Rumi dictated the 25,000 verses that comprise his six volume masterpiece, the *Masnavi*. This work is both a poetic and a spiritual creation. Stories are used to make a moral/spiritual point, followed by poetry that further explicates those points. In addition to his two major works of poetry, Rumi also left a prose work, *Fibi Ma Fibi*, a transcription by students and others of his talks and lectures. He died in 1273 and is buried in Konya.

Rumi's works have become popular worldwide. They have been translated into many languages. He is one of the most widely read poets in the United States. His message is a simple, universal one about love, mercy, and peace and the oneness of all. His continuing influence is demonstrated by the fact that the United Nations honored the 800th anniversary of his birth, declaring 2007 the Year of Mevlana (Master)

Jalaluddin Rumi.

THIS MARRIAGE

Eric Whitacre composed *This Marriage* in 2005 and says, "This Marriage is just a small and simple gift to my wife on the occasion of our seventh wedding anniversary."

THIS MARRIAGE

May these vows and this marriage be blessed.
 May it be sweet milk, like wine and halvah.
 May this marriage offer fruit and shade like the date palm.
 May this marriage be full of laughter,
 our every day a day in paradise.
 May this marriage be a sign of compassion,
 a seal of happiness, here and hereafter.
 May this marriage have a fair face and a good name,
 an omen as welcomes the moon in a clear blue sky.
 I am out of words to describe how spirit mingles in this marriage.

E. E. (EDWARD ESTLIN) CUMMINGS (1894-1962)

One of 20th century America's most innovative writers and poets, e. e. cummings was born in Cambridge, Massachusetts in 1894. His father was a Harvard professor of sociology and political science before becoming a minister of a Boston Unitarian church, a man who had a great influence on cummings's life. Cummings, a gifted child, received much encouragement from his parents. Multi-talented in art and writing, he created in both fields throughout his life. He entered Harvard at age 17, studying Greek and other languages. He received his B.A. in 1915, graduating *magna cum laude* and delivering the commencement address on the topic of "The New Art." In 1916, he received his M.A. degree. During his Harvard years he contributed poems to Harvard periodicals and met many writers and artists of future fame, including John Dos Passos and Gilbert Seldes.

He participated in World War I as an ambulance driver in France, where he and a friend, William Slater Brown, were arrested and falsely interned for three months in a French prison camp, based on a French Army censor's suspicions regarding Brown's letters home. Cummings refused to leave his friend, and both men were released only as a result of cummings's father's efforts. That experience was the basis for his novel *The Enormous Room* (1922), a literary attack on authoritarianism. Cummings arrived back in the United States in 1918, living briefly in New York until he was drafted. He was discharged after the Armistice and returned to New York.

In 1921, he and John Dos Passos traveled to Portugal, Spain and Paris, where he stayed and studied art for the next two years. In 1924, he returned again to New York where *The Enormous Room* and his first collection of published poetry, *Tulips and Chimneys* (1923) both received favorable reviews. In 1925, he began to write and draw for the famous magazine, *Vanity Fair*. He also published another book of poetry, *XLI Poems*. Employment with *Vanity Fair* allowed him to travel and to settle into his lifelong work pattern of painting in the afternoon and writing at night. His father was killed and his mother seriously injured in a 1926 accident, an event that greatly influenced cummings's writing, as he turned to composing poetry about more serious and thoughtful aspects of life. His play, *Him*, was published in 1927 and produced in 1928 by a New York company. His art book *CLOPW (Charcoal, Ink, Oil, Pastel and Watercolors)* was published in 1931, and he had the first show of his paintings that same year. He also traveled to Russia, publishing *Eimi*, (1933), a book about the experience. During the rest of his life he would continue the pattern of traveling, painting/drawing and writing. He received an Academy of American Poets fellowship in 1950, a Guggenheim fellowship in 1951, and the Bollingen Prize in Poetry in 1958. He died in 1962.

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

LITTLE TREE

We chose *little tree* for this program, not as a work celebrating Christmas, but as a work demonstrating Eric Whitacre's ability to create an incredibly complex musical setting for a poem, as compared to the open simplicity of *This Marriage* or the Hollywood-like romanticism of *The Seal Lullaby*. *little tree* was commissioned by Vance George and the San Francisco Symphony Chorus, who are no strangers to dealing with works of musical complexity. It was published in 1997.

Program notes by Helene Whitson

LITTLE TREE

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

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

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

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

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

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

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PERFORMERS

ROBERT GURNEY, MUSIC DIRECTOR

Music Director Robert Gurney is Organist-Choir Director at San Francisco's historic Trinity Episcopal Church, Assistant Organist at San Francisco's St. Mary's Cathedral, Organist at Marin County's Temple Rodef Sholom, and one of the Museum Organists at the California Palace of the Legion of Honor. Mr. Gurney is the Co-Founder of the San Francisco Lyric Chorus and served as Music Director from its inception in 1995 through Summer 2009.

A resident of San Francisco since 1978, he has been an active church musician, organ recitalist, vocal coach, and has served as Interim Assistant Organist at Grace Cathedral, and 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 that won first place in a college choir competition sponsored by the BBC. In Summer 1997, he was invited to participate in an international choral music festival Music Of Our Time, held in Parthenay, France, and directed by John Poole, Conductor Emeritus, BBC Singers. He studied again with Maestro Poole in a June 2003 workshop sponsored by the San Francisco Lyric Chorus.

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

JEROME LENK, PIANO

Jerome Lenk currently serves as Director of Music and Organist for Mission Dolores Basilica in San Francisco, where he has served on the music staff for over 21 years. His duties include administration of a music program of four choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony

Chorus, San Mateo Masterworks Chorale, San Jose Symphony, San Francisco Concert Chorale, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated with Robert Shaw, Eugene Butler and Jörg Demus.

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

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

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

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

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

Mr. Lenk has accompanied the San Francisco Lyric Chorus in performances of George Shearing's *Music to Hear*, Ralph Vaughan Williams' *Serenade to Music*, Maurice Duruflé's *Requiem*, Felix Mendelssohn's double chorus *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315) and *Jauchzet dem Herren*, Giovanni Gabrieli's *Hodie Christus Natus Est* and *In Ecclesiis*, Daniel Pinkham's *Christmas Cantata*, Stephen Hatfield's *Take A Step*, Gabriel Fauré's *Madrigal*, Donald Patriquin's arrangements of *Ah! Si Mon Moine Voulait Danser* and *J'Entends le Moulin*, Robert Adams' *Christmas Fantasy*, Ola Gjeilo's *The Ground*, Camille Saint-Saëns' *Christmas Oratorio*, Franz Schubert's *Mass No. 2 in G*, Antonín Dvořák's *Six Moravian Choruses*, arranged by Leos Janáček, and Johannes Brahms' *Ein Deutsches Requiem*.

CASSANDRA FORTH, SOPRANO

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including in Marc Antoine Charpentier's *In nativitatem Domini canticum*, H314, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Ralph Vaughan Williams' *Serenade to Music*, Franz Schubert's *Mass in G*, Felix Mendelssohn's *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315), Camille Saint-Saëns' *Christmas Oratorio*, the *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*, J. David Moore's *How Can I Keep From Singing?*, *Eyze Sheleg* from Eric Whitacre's *Five Hebrew Love Songs*, and Bob Chilcott's *God So Loved The World*.

ELLEN RIOTTO, SOPRANO

Ellen has been singing in choruses since grade school, co-founding her high school's first a cappella group her senior year, and continuing on to sing in New York University's co-ed a cappella group, APC Rhythm, for three years. She has been a member of the San Francisco Lyric Chorus for three seasons and is excited to be a part of such a fun and hard working group.

CAIA BROOKES, ALTO

Caia Brookes has been singing with various ensembles and choruses in the Bay Area, including various a cappella groups and the San Francisco Lyric Chorus. At present, she is a member of the San Francisco-based a cappella group PrimeTime: <http://www.primetimeacappella.com>, which just won the 2014 San Francisco Bay Area Harmony Sweepstakes Regional finals and will compete for the national title on May 17 at the Marin Civic Auditorium.

Starting at about age 7, Caia sang with the children's choir at her local church, where she immediately gravitated toward singing the harmony parts instead of the melody. In high school she started singing madrigals, and she has been hooked on a cappella ever since. She is especially grateful to her high school music director, who had the Chorale stand in quartets, rather than in sections – so she learned to sing her alto part with 'two big, tall guys' singing tenor and bass in her ears – and LOVED it.

In college, Caia chose gymnastics over a cappella. But she made up for lost time after that, spending 11 years with bay area ensemble Flying Without Instruments, where she sang anything from soprano to tenor, arranged pop charts, directed the group for several years, organized a 'wicked awesome' 10-year anniversary concert, and produced the group's second CD, 'FWI Will Rock You.' With FWI, Caia competed twice at the regionals of the annual Harmony Sweepstakes a cappella competition. She sang with a cappella ensembles 5 to the Bar, Voicecraft and One Night Stand (winner of Silo's of Napa's 1st annual a cappella competition), and she also enjoyed singing vocal jazz (with instruments!) with Passatempo vocal jazz ensemble at the Berkeley Jazzschool.

Caia credits most of what she knows about music to 2 years of piano lessons in elementary school and a handful of theory classes over the years. After studying various languages in school (German, French, Latin, Russian and Basic), she ended up working in IT for financial companies, and is currently a Business Analyst working on a bank's corporate web portal.

Caia joined the San Francisco Lyric Chorus in Fall 2006. She has been a soloist in the San Francisco Lyric Chorus performances of Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, Robert Train Adams' *It Will Be Summer—Eventually*, Sheldon Curry's *Down To The River To Pray*, and J. David Moore's *How Can I Keep From Singing*?

KEVIN BAUM, TENOR

Kevin Baum currently sings as a choirman with the choir of men and boys at Grace Cathedral; he also sings as cantor at St. Ignatius Catholic Church. Kevin is a founding member of Clerestory, a nine-voice male ensemble which will begin its ninth season this fall and an auxiliary member of the Philharmonia Baroque Chorale. He has performed with many other ensembles including Schola Adventus, Pacific Collegium, Artists Vocal Ensemble (AVE,) the Sanford Dole Ensemble. He is a sixteen-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 nativitate 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 *Annu Gaudia*, Chen Yi's *Arirang*, Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore, K. 339*, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, John Corigliano's *Fern Hill*, Philip Stopford's *Wexford Carol*, Peter Warlock's *Balulalow*, and the baritone soloist in Johannes Brahms' *Ein Deutsches Requiem*.

SAN FRANCISCO LYRIC CHORUS

Soprano 1

Lois Kelley
Kristin Koerper
Colleen Muse
Mary Lou Myers
Liz Podolinsky
Ellen Riotto *

Soprano 2

Stephanie DeFranzo
Cassandra Forth
Sophie Henry
Valerie Howard
Lisa Jones
Justina Lai
Abby McLoughlin
Kathryn Singh
Helene Whitson #

Alto

Julia Bergman #
Annette Bistrup
Caia Brookes
Carol Douglass
Shirley Drexler
Cassandra Fecho
Marlena Fecho
Nora Klebow #
Barbara Landt
Karen Stella *#

Tenor

Kevin Baum +
Nanette Duffy
Jim Losee *
Reuben Schwartz

Bass 1

Albert Alden
Jyri Tuulos
Reuben Schwartz

Bass 2

Jim Bishop **
William Diebel
John Hunt
Bill Whitson #

Board of Directors
* Section Representative
+ professional singer

CONTRIBUTIONS

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 501(c)(3) organization. Donations are tax-deductible as charitable donations.

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$40,000 per year. Chorus members pay dues of \$120 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

Monetary gifts of any amount are therefore most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077. Donations also may be mailed to the following address: Treasurer, San Francisco Lyric Chorus, 1650 Spruce St., Berkeley, CA 94709.

Adopt-a-Singer

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

Sponsor a Musician

Our performances often require us to hire professional singers as soloists, as well as other professional musicians. You may be acknowledged as a sponsor supporting our engagement of such a musician for a special donation of \$400.

ACKNOWLEDGEMENTS

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

Chorus Section

Representatives

Ellen Riotto, Sopranos
Karen Stella, Altos
Jim Losee, Tenors
Jim Bishop, Basses

Board & Chorus Member

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Julia Bergman
Jim Bishop
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Michael Vann
Gladys Zygadlo

Postcard/Flyer/Program

Designs & Layout

Bill Whitson

Program Preparation

Helene Whitson

Chorus Website Design

Sophie Henry

Website Maintenance

Bill Whitson

Audio Recording

Bill Whitson

Video Recording

Jim Granato
Autonomy 16 Film & Video
Productions
<http://autonomy16.net>

Publicity Committee

Cassandra Forth
Sophie Henry
Helene Whitson
Bill Whitson

Choristers Who Brought Refreshments

Albert Alden
Julia Bergman
Jim Bishop
Stephanie DeFranco
Sophie Henry
John Hunt
Lois Kelley
Nora Klebow
Kristin Keorper
Barbara Landt
Abby McLoughlin
Reuben Schwartz
Karen Stella
Jyri Tuulos
Anthony Vrondissis

CONTRIBUTIONS

May 2013 - April 2014

Sforzando (\$500+)

Anonymous
Peter & Natasha Dillinger
Valerie Howard
Jim & Carolyn Losee
Malcolm Cravens Foundation
Mary Lou Myers
Helene & Bill Whitson

Fortissimo (\$300-\$499)

Anonymous
Anonymous
Julie Alden
Sophie Henry

Forte (\$100-\$299)

Anonymous
Natalie Balfour & John Cove
Julia & Adam Bergman
James Campbell
Chase, Kristine L.
Nanette Duffy
Cassandra & David Forth

Forte (\$100-\$299) - Cont.

Karen & Jan Gullett
Chuck Henderson
John Lee Fund
Lois Kelley
Sharon & Kenneth Levien
Ken Lindahl
Abigail Millikan-States
James E. Muse
Liz Podolinsky
Mary Sandkohl
Kristen Schultz Oliver & David Oliver
Jyri Tuulos
Albert Wald

Mezzoforte (under \$100)

Anonymous
Barbara Greeno
Connie & Ed Henry
Rev. Ted & Shirley Ridgway
Mary Beth Riotto
Reuben Schwartz
Karen Stella

Adopt-A-Singer Contributions

(April 2014)

Mary Beth Riotto adopts *Ellen Riotto*
James E. Muse adopts *Colleen Muse*
Julie Alden adopts *the 1st Bass section*
Jim & Carolyn Losee adopt *the Tenor section*

Lois Kelley adopts *the 1st Soprano section*
Sophie Henry adopts *the 2d Soprano section*
Julia Bergman adopts *the Alto section*
Chuck Henderson adopts *the 2d Bass Section*

Thank you!

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

Shirley Drexler

*Thank you, Mary Lou, for your fantastic transport.
Thank you, Valerie for those sacred weekend mornings.*

Cassandra Forth

*Thank you, Trinity+St. Peter's, for the use of the Chapel for rehearsals.
Thanks to all of our new singers!*

Karen Stella

It's been a challenging concert series, but also fun. Welcome again to the new singers, and a special shout-out to the super-great-altos!"

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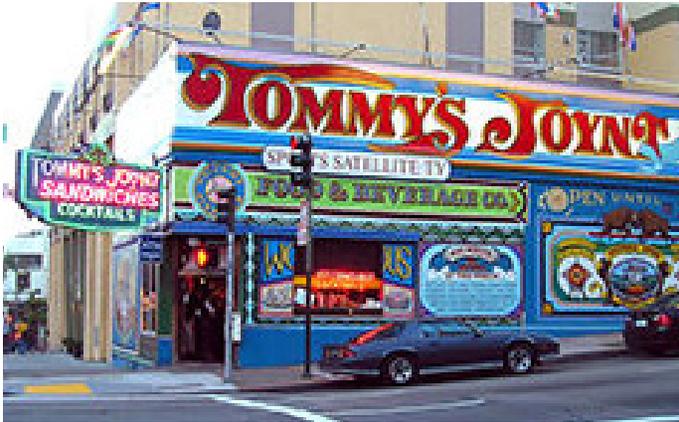
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NIGHT FALLS

A lemon slice weak tea sunset
Full moon like a big grapefruit
At twilight day slowly fades
Blue sky, sunlight, all its warmth too
Night rushes in to take charge
Spreading sleep until dawn
With night noises an eerie silence
Air thin, cool and whispering
Tiny stars bead darkness overhead
Shining and twinkling from distant places
All has a sense of overwhelming power
In its midst I feel very small
Very much alone

- Rosabelle Howard

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To make a donation by credit card or PayPal,
please visit
<http://www.sflc.org/support/supportus.htm>

Thank you!

**Sing with the San Francisco Lyric Chorus
in Summer 2014!**

**Maurice Duruflé *Requiem*
Joseph Jongen *Mass*
Jonathan Dimmock, Organ**

**Concerts will be
Special Benefit Performances for the
Trinity+St. Peter's Episcopal Church
Building Restoration Fund
and will take place in
Trinity Church's Main Sanctuary**

Trinity+St. Peter's Episcopal Church is an historic landmark building with **outstanding acoustics** and a **magnificent E.M. Skinner symphonic organ**. This **wonderful performance facility** has been **closed to the public since 2009 because of seismic concerns**.

Our Summer concerts in the Main Sanctuary will serve as special fundraisers for the building restoration fund, and, in the near future, groups should once again be able to perform at Trinity+St. Peter's!

BUT YOU CAN SING WITH US IN TRINITY CHURCH THIS SUMMER!

Rehearsals: Mondays 7:15-9:45 pm

Beginning Monday, May 19, 2014,

Chapel, Trinity Episcopal Church

1620 Gough St (between Austin & Bush), San Francisco

Performances:

Saturday, August 23, 2014, 7 PM

Sunday, August 24, 2014, 5 PM

For audition and other information, call Music Director Robert Gurney at 415-721-4077 or email rgurney@sflc.org Website: <http://www.sflc.org>

San Francisco Lyric Chorus is an auditioned, medium-sized, mixed-voice chorus that performs a diverse repertoire with an emphasis on classical choral music and rarely performed works. We are an inclusive and welcoming community of singers, committed to excellent musicianship and creative programming.