



Robert Gurney, *Music Director*

Celebrate!

Choral Masterpieces from Central Europe



Antonín Dvorák

Six Moravian Songs

Antonín Dvorák

Te Deum

Zoltán Kodály

Missa Brevis

Saturday, April 22, 2017 7 pm

Sunday, April 23, 2017 5pm

Mission Dolores Basilica

San Francisco, California

San Francisco Lyric Chorus

Robert Gurney, Music Director

Helene Whitson, President Antoinette Catalla, Director
Bill Whitson, Treasurer Nora Klebow, Director
Julia Bergman, Secretary Monica Ricci, Director

Welcome to the Spring 2017 Concert of the San Francisco Lyric Chorus! We present music of two master composers from Central Europe—Antonín Dvorák and Zoltán Kodály. Dvorák shares the beauty of Czech folk music sounds and motifs in two joyous works. Kodály created a spiritual work that expresses strength and resilience in a time of horror.

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*. We are especially proud of our Summer 2015 performance of classical choral music performed at the 1915 Panama Pacific International Exposition, including the first American performance of Camille Saint-Saëns' oratorio, *The Promised Land*, since its American premiere and only American performance, which was given at the PPIE.

Please add your name to our mailing list, by completing the Survey in your concert program.

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

We are recording this concert for archival purposes

Please turn off cell phones, pagers, & other electronic devices before the concert

Please, no photography or audio/video taping during the performance

Please, no children under 5

Help us to maintain a distraction-free environment.

Thank you.

Concert Program

*Six Moravian Songs**

Antonín Dvorák, arranged by Leos Janacék

An My Scythe Were Whetted Sharp and Keen
Small Our Hamlet
The Forsaken Lassie
Ere We Part, Love, Kiss Me
The Pleading Rose
Show Thy Verdure

Te Deum

Antonín Dvorák

Te Deum
Tu Rex Gloriam
Aeterna Fac
Dignare, Domine

Mindy Lym, *Soprano*
Thomas Wade, *Baritone*

Intermission

Missa Brevis

Zoltán Kodály

Kyrie
Gloria

Laura Heiman, *Alto*

Credo
Sanctus
Benedictus
Agnus Dei

Antoinette Catalla, *Alto*

Ite, Missa Est

Mindy Lym, *Soprano*
Antoinette Catalla, *Alto*
Laura Heiman, *Alto*
Kevin Gino, *Tenor*
Thomas Wade, *Baritone*

Treble trio: Mindy Lym, Laura Heiman, Antoinette Catalla

Jerome Lenk, *Piano and Organ*

* Please hold applause until the end of the entire set of songs

Program Notes

This Spring, we invite you to join us as we share the joyous folk-inspired music of Antonín Dvorák, as well as Zoltán Kodály's stunning *Missa Brevis*, a work of resilience and hope created in a time of terror.

Antonín Dvorák (1841-1904)

Born in Nelahozeves, Bohemia in 1841, Antonín Dvorák is considered one of the greatest 19th century Czech composers. Bohemia, a central European area now part of the Czech Republic, is bounded by Germany, Poland, the Czech province of Moravia, and Austria. The area, with its natural beauty and storied history and literature, has inspired the creativity of many artists.

Son of a butcher and innkeeper who also played the zither professionally, Dvorák received his first musical education in 1847, when he attended the local school and took singing and violin lessons. The youth was so talented he played at the local church and in the village band, great resources for learning traditional ceremonial and sacred music, as well as local folk dances and songs. When he was 12, his parents sent him to school in a nearby town, where he learned German, as well as violin, piano, organ, continuo playing and music theory. In 1856, he was sent to the German school in a more distant town, where he learned organ and music theory. In 1857, he began musical studies at the Prague Organ School, learning continuo, harmony, modulation, chorale playing, improvisation, counterpoint and fugue, completing his studies in 1859. He studied regular academic subjects at a local school. At this time, he also participated as a violinist in the concerts of Prague's Cecilia Society, where he played the works of major Romantic composers, including Beethoven, Mendelssohn, Schumann and Wagner. Since he lived in Prague, he had the opportunity to attend many concerts, where he heard performances of the works of both traditional and contemporary composers.

Between 1859 and 1871, Dvorák made his living as a professional musician in Prague, joining a local dance band as a viola player. The band played in local restaurants and for local dances, as well as becoming the nucleus of the local theatre orchestra. The Provisional Theatre Orchestra played for operas and stage plays, and Dvorák was exposed to the works of such Italian opera composers as Verdi, Bellini and Donizetti, as well as later playing operas by Czech and Slavic composers. The theatre orchestra presented its own concerts, and Dvorák was a musician in three different concerts conducted by Richard Wagner. He also taught piano, giving lessons to his future wife, Anna, among other pupils. At the same time, he began composing, including string quartets and quintets, symphonies, a cello concerto, a song cycle, and an opera. By 1871-1872, his compositions were beginning to be performed in Prague. His first published work, a song entitled *The Lark*, appeared in 1873. The Prague musical establishment first noticed him in March 1873, after the successful performance of his cantata for male voices, *Hymnus: the Heirs of the White Mountains*. He also composed an opera in Wagnerian style, *King and Charcoal Burner*. Bedrich Smetana,

conductor of the Provisional Theatre Orchestra, began rehearsals of this opera, but had to remove it from the Orchestra's program in Fall 1873 due to its difficulty. This caused Dvorák to destroy many of the works he had composed between 1866 and 1871, and begin composing instrumental music in a new style, incorporating Slavonic folklore and music. He created a new version of *King and Charcoal Burner*, totally different from the first, and it had a successful premiere in Fall 1874. During this same year, he was appointed organist at the Church of St. Vojtech, a position he held until 1877.

In 1874, Dvorák received an artist's stipend granted by the Austrian government, the first of four such awards between 1874 and 1878. Johannes Brahms was a member of the reviewing board and was deeply impressed by Dvorák's abilities, commenting "...for several years I have enjoyed the works sent in by Antonín Dvorák of Prague.... Dvorák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man..." Brahms wrote to his Berlin publisher, Simrock, encouraging the publisher to consider Dvorák's work. Brahms became a close friend, and his support helped to open the door for Dvorák in terms of publication and performance. By the end of 1878, Dvorák's works were being played internationally.

Successful abroad, Dvorák also became more successful at home. He conducted concerts of his own works and was the composer in Bohemia most often chosen to create works for special occasions, such as activities of local royalty. Because of Czech political tensions with the Austrian government, he began to broaden his compositional style from being recognizably Slavic, since performance of identifiable Czech music was frowned upon in Vienna, a European music center. A composer much admired in England, Dvorák was invited in March 1884 by the Philharmonic Society to conduct his popular *Stabat Mater* in London's Albert Hall. The concert was a resounding success, and Dvorák was the toast of the London musical world, conducting other concerts in England during that month. Over the next ten years, other English conducting and compositional offers followed. He premiered his *Seventh Symphony* in April 1885, his cantata, *The Spectre's Bride*, in August 1885, his oratorio, *St. Ludmilla*, in October 1886, his *Eighth Symphony* in 1890, his *Requiem* in 1891, and his *Cello Concerto* in 1896. In 1891, he received an honorary doctorate from Cambridge University. The English audiences and musical experts appreciated his talent, and he continued to use Czech and Slavic themes in his English music commissions, rather than having to tailor his music to the petty political attitudes of the continent. He also met the owners of the Novello music publishing company, who offered him a better deal than the German publisher, Simrock.

Because of his financial success in England, Dvorák was able to buy a country home in Vysoka, a small Bohemian village. He and his family spent summers there, and he enjoyed composing in the beauty and quiet of the countryside. His international success brought him many honors and awards, including an honorary doctorate from the Czech University of Prague and election to the Czech Academy of Sciences and Arts. In 1888, he went on a concert tour to Russia, invited by Tchaikovsky, whom he had met in Prague a number of times.

In January 1891, Dvorák became a Professor of Composition and Instrumentation at the Prague Conservatory. He was a demanding teacher who wanted his students to think for themselves, requiring originality and mastery of compositional skills, as well as critical assessment of their own work. His Prague students included Rubin Goldmark (teacher of Aaron Copland and George Gershwin), American composer and librettist William Arms Fisher, and Harry Rowe Shelley (teacher of Charles Ives.)

Later that year, Dvorák was invited to the United States by Jeannette Thurber, President of the National Conservatory of Music in America, a New York institution. Mrs. Thurber was very interested in creating an American national style of music, and she was aware of Dvorák's international acclaim in that area. She offered him the position of Artistic Director and Professor of Composition of the Conservatory at a salary 25 times what he was being paid in Prague. Dvorák accepted, and arrived to begin his new position on October 1, 1892. Mrs. Thurber commissioned Dvorák to write his *Te Deum* as a celebratory composition for the 400th anniversary of Columbus' voyage to America. He made his first American appearance conducting the premiere of that work in Carnegie Hall, October 21, 1892. He wrote to a friend, "The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new independent art, in short, a national style of music..." Soon after his arrival, Dvorák began his search for an American national style. In researching African-American music, he sought the help of Henry Thacker Burleigh, an African-American student at the Conservatory. Burleigh often sang spirituals and Southern plantation songs for him at his home. Dvorák commented, in a statement quite controversial at the time, "I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them. Only in this way can a musician express the true sentiments of a people... In the Negro melodies of America, I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, gay, gracious or what you will... There is nothing in the whole range of composition that cannot find a thematic source there."

Dvorák also researched and studied Amerindian music and themes, and explained his musical views in many newspaper articles and interviews. He felt that a national style could be crafted from certain patterns in "native" American music, and in fact, used such patterns and devices in some of the most well-known works composed during his American stay (1892-1895), including the *New World Symphony*, the *String Quartet in F*, the *String Quintet in E flat*, and the *Biblical Songs*. Probably his most popular work, the *New World Symphony* had its premiere in New York in 1893. After the 1892-1893 academic year, Mrs. Thurber wanted Dvorák to continue with the Conservatory for two more years. Dvorák agreed. Unfortunately, the U.S. financial crisis of 1893 almost drove Jeannette Thurber's husband (a wealthy New York merchant and major underwriter of the Conservatory) to bankruptcy, and she could no longer afford to pay Dvorák. He returned to the United States in Fall 1894, but, homesick and wanting to compose instead of teach, he returned to Bohemia in April 1895. He spent his final years composing a variety of major works, including his *Cello*

Concerto, various symphonic poems, chamber music, and operas, including his most famous opera, *Rusalka*, which premiered in Prague in 1901. His fame had spread, and he received various awards and was appointed to many different commissions and organizational boards. In 1901, he was appointed Director of the Prague Conservatory. He died in May, 1904.

Dvorák was one of the shining stars of the late Romantic/early Modern period, exhibiting all of the passion, emotion, and variety of late 19th/early 20th century composition. He had a wonderful sense of melody and line, and at times drew upon the music of native cultures to inspire his compositions, a common technique of the Romantic period in literature, music, and the other arts. Critics commented that he would incorporate native melodies into his works, especially in his American compositions, such as the *New World Symphony*, but he said, "...about my having made use of 'Indian' and 'American' themes...that is a lie. I tried to write only *in the spirit* of those American melodies." Alone among his contemporaries, Dvorák wrote in almost all the musical genres available at the time: opera, choral music, including masses, oratorios, cantatas, songs, orchestral music, including symphonies and overtures, chamber music, including quartets, quintets, and other instrumental combinations, music for keyboard, and concertos for various instruments. He brought passion, expression, and emotion to his compositions, infused them with the energy of his native land and the native music of others, and contributed music of lasting melody and depth.

Leos Janáček (1854-1928)

Born in 1854 in Hukvaldy, a town in the Moravian region of the Czech Republic, composer/ teacher/conductor/folklorist/publicist/writer and music theorist Leos Janáček was the son and grandson of teachers and musicians. Choral singing was part of his family tradition, and young Leos demonstrated his musical gifts at an early age. He was one of 14 children born into a relatively poor family. With many mouths to feed and a crowded house, his parents could not afford to give him the education he deserved.

When Janáček was eleven, his family sent him to be a boy chorister at the Augustinian Monastery in Brno. Pavel Krizkovsky, the choir master and Moravia's major composer at the time, took an interest in the musical education of the talented boy. Janáček learned harmony and counterpoint from this master. As a member of the Monastery choir, the youngster became acquainted with the long tradition of church music, especially the Slavic choral tradition.

Leos Janáček's family destined him to become a teacher, following in the footsteps of his father and grandfather. He spent one year studying at the Monastery, and three more attending Brno's German College, where he studied education, graduating in 1869. He then received a full scholarship to the Czech Teacher's Institute in Brno, where he majored in music, geography, and history. Graduating in 1872, he spent the next two years as an unpaid probationary teacher at the Institute's teacher demonstration school.

In 1872, Pavel Krizkovsky became the Director of Music at St. Wenceslas Cathedral

in Olomouc, and he asked that Janáček replace him as choirmaster of the Monastery choir. Over the next two years, Janáček reformed and revised the music program at the Monastery, adding liturgical works of major composers of all periods, from Palestrina to Haydn, as well as music by contemporary Czech and German composers. His achievements brought him to the attention of local leaders, and in 1873, he was asked to become the director of Svatopluk, Brno's workingman's choral society. The group was used to singing folk songs and drinking songs, but Janáček expanded the repertoire and transformed the group into a more formal, classical choral group that performed in the local concert hall. He composed his first choral works—four-part folk songs—for this group.

In the autumn of 1874, after two years of unpaid probationary teaching, Janáček was able to obtain a year's leave to study with Frantisek Skuhersky at the Prague Organ School. The Organ School's curriculum was a three-year program. Janáček had no money. By working diligently and devoting all of his time to his studies, he managed to finish two years worth of work in one year. He composed a few organ compositions during this time, as well as musical exercises for students. Because of his poverty, he could not even rent a piano or attend the many fine cultural events Prague offered.

Janáček returned to Brno in the fall of 1875, resuming his previous assignments of conducting the Monastery choir and Svatopluk. In 1877, he resigned from Svatopluk and became conductor of a middle class men's chorus, the Beseda Choral Society. Within a few months, he had transformed Beseda into a mixed chorus, drawing on singers from the Monastery choir, as well as students from the Czech Teacher's Institute. With a chorus that at times numbered 250 singers, he was able to perform large choral works, such as the Mozart *Requiem* and the Beethoven *Missa Solemnis*. In 1877, he published his first composition, *Exaudi Deus*.

Janáček met and became friends with Antonín Dvorák. The two men went on a walking tour of Bohemia in 1877, and Janáček introduced Dvorák's original *Moravian Choruses* to Brno's audiences. Janáček continued his musical studies when possible. In June and July 1877, he was able to study additional music theory at the Prague Organ School. Between October 1879 and March 1880, he took paid leave to study with Oscar Paul, Professor of Harmony, and Leo Grill, Professor of Composition, at the Leipzig Conservatory. Still existing on bare minimum funding, he was unable to partake of Leipzig's cultural life, as he had been unable to enjoy that of Prague. He continued to compose during this time. Between April and June 1880, he studied harmony, counterpoint, and composition with Franz Krenn at the Vienna Conservatory.

In July 1881, Janáček married his 16-year old piano student, Zdenka Schulzová, daughter of the Czech Teacher's Institute director. They had a turbulent relationship and two children, a son who died when he was two, and a daughter who died at age 23. In December 1881, he was appointed director of the newly-established Brno Organ School, an institution he had wanted for years to create. He enlarged the Organ School's program to including programs for singing, violin, and piano, as well as establishing an orchestra. The Organ School later became the Brno Conservatory, with Janáček as its director between 1881 and 1919.

In addition, Janáček continued as director of the Beseda Choral Society, introducing works by Dvorák, as well as music by contemporary European composers, including Tchaikovsky, Liszt, Smetana, and Saint-Saëns. From 1886 to 1902, he also taught music at the Brno Gymnasium, a secondary school. In 1884, he founded a journal that reviewed the performances of the Provisional Czech Theatre of Brno, editing the publication until 1886.

In 1887, Janáček began work on his first opera, *Sárka*. In 1890, he resigned as conductor of the Beseda Choral Society. Between 1886 and 1890, he collaborated with Frantisek Bartos, a colleague from the Brno Gymnasium, on editions of Moravian folk songs. The first edition, published in 1890, contained 174 songs. The second, published between 1899 and 1901, contained 2057 songs and dances. During this period, he began an extensive study of Moravian folk music. He also composed orchestral dances and dance suites in folk style.

At the beginning of the 20th century, Janáček concentrated on composing choral music for the church, including his 1901 *Our Father* and his 1904 *Ave Maria*. In 1901, he published his piano work, *On An Overgrown Path*, one of his more popular compositions at the time. In 1891, he composed a one-act opera, *The Beginning of a Romance*, based on a story by Gabriela Preissová. Although it was favorably received, Janáček withdrew it from circulation. He realized that the story—about jealousy and murder—had possibilities as a larger composition, and he reworked it into his 1904 opera, *Jenufa*. In 1904, he resigned from the Czech Teacher's Institute in order to concentrate on composing and directing the Organ School.

Between 1903 and 1907, Janáček composed his next opera, *Osud (Fate)*, although it was not performed during his lifetime. In 1908, he began another opera, *The Excursion of Mr. Broucek to the Moon*, but abandoned it in 1913, finally completing it in 1917. During this time, he also composed a number of choral, chamber, and orchestral works.

In 1917, Janáček began what was to be the most important creative period in his life. Although still married, but in a strained relationship with his wife, he fell in love with the wife of an acquaintance. This passion inspired a torrent of new and substantial works, especially operas. He composed *Katya Kabanova* (1921), *The Cunning Little Vixen* (1924), *The Makropoulos Affair* (1926), and *From the House of the Dead* (1927). In addition, he composed several orchestral works, including *Taras Bulba* (1918) and *Sinfonietta* (1926). He composed his major choral work, the *Glagolitic Mass* (1926), as well as his popular *String Quartet, No. 1, The Kreutzer Sonata* (1923) and *String Quartet, No. 2, Intimate Letters* (1928). He resigned as Director of the Brno Conservatory in 1919, but continued to teach there until 1925. He devoted the rest of his life to composing and died in 1928.

Along with his countrymen Bedrich Smetana and Antonín Dvorák, Leos Janáček is considered one of the most important Czech composers. In addition, he was beloved for his abilities as a teacher, a conductor, a champion of Moravian and Czech folk music, and as a supporter of contemporary music. He also was an important writer on music theory.

Six Moravian Songs

In 1873, Antonín Dvorák began working as a music teacher for Jan Neff, a wealthy Czech businessman, and his family. Neff, his wife, and his children's governess often participated in singing evenings at home, with Dvorák playing the piano. Neff asked Dvorák to arrange some Moravian folk songs into duets for these occasions. Dvorák found a wealth of texts and tunes in Frantisek Susil's (1804-1868) collection, *Moravian National Songs*, a selection of folk songs. In 1875, Dvorák composed his initial set—three duets for soprano and tenor, with piano accompaniment (Opus 20). In May 1876, Dvorák composed his second set of five songs, *Duets for Two Sopranos*, with piano accompaniment (Opus 29), and between June 26 and July 13, 1876 composed a third set of nine duets for soprano and contralto, with piano accompaniment (Opus 32). Between September and October 1877, he wrote four more duets (Opus 38). In 1881, Dvorák composed one more duet to complete the collection.

Jan Neff was so delighted with the compositions that he had the songs from Opus 29 and Opus 32 published, and gave the publication to Dvorák as a Christmas present in 1876. Dvorák sent a copy of this edition to the Austrian artist's grant reviewing committee, along with an application for a grant. Johannes Brahms was a member of the committee, and Dvorák enclosed a letter to him, asking Brahms to show the duets to Fritz Simrock, Brahms' publisher. Brahms usually was quite cynical about such requests, but something about Dvorák's letter, as well as the quality of the music, touched him. He asked Simrock to look at the music, commenting, "You will find pleasure in them as I did, and, as a publisher you will be specially delighted with their piquancy. Dvorák is undoubtedly a very talented man—and poor besides. I beg you think it over". Simrock did, and published the duets in 1878. The *Moravian Songs* were an immediate success, launching Dvorák's international career. Simrock paid Dvorák absolutely nothing for this collection, even reprinting them in 1880. Because they were such a success, Simrock asked Dvorák to compose something else—something folk song or folk dance-like. Dvorák composed his *Slavonic Dances* as a result, solidifying his international reputation.

Dvorák and Janáček met in 1877, and went on their summer walking tour of Bohemia. Dvorák showed Janáček the *Moravian Songs*, and Janáček arranged four selections from Opus 32 for mixed chorus. He kept Dvorák's original piano accompaniment. He arranged two more selections in 1884, conducting his arrangement in Brno. His support helped to popularize Dvorák's music among the Czech public.

In 1939, Josef Plavec published Janáček's choral arrangement of the *Moravian Songs*, which he found in a Brno museum. He located the piano part, the original Czech text, and the German translation by Kurt Honolkas in a critical edition of Dvorák's work. We sing an English translation in today's concert.

1. An My Scythe Were Whetted Sharp And Keen...

An my scythe were whetted sharp and keen,
with the corn and autumn grain,
I would mow the flow'rs that grow between them;
they for life should plead in vain.

Fair, blue-eyed flow'rets, where should I mourn you?
False, blue-eyed maiden, wherefore should I scorn you?
With thy love o'erladen, with these flow'rs fast fading
I would fain adorn you for your new elected swain!

2. Small Our Hamlet...

Small our hamlet by the riverside, love,
I may never, never be thy bride, love;
For thy mother, oh, thy mother shows her discontent,
She will never to our union give her free consent.

What care we, what'e'er our mothers say, love,
though a thousand times they say us nay, love,
though a thousand times they say us nay, love,
we will never heed them nor obey, love.

Thou art all my heart's delight, love,
an thou to me stand;
and when bidding me "Good Night", love,
giv'st thy tiny hand.

Thou, my soul, my heart's delight, love,
Wilt to me stand,
and when bidding me "Good Night", love,
give thy tiny hand,
and when bidding me "Good Night", love,
give me thy dear hand.

3. The Forsaken Lassie

Down from her nest a wild dove flew
towards a field where the ripe corn grew,
filled her crop (*throat pouch*), then sought her nest,
high in the willow, there to rest.

There sits and weeps a maid so fair.
Hot tears trill thro' her gold silken hair;
sits and broiders a wreath and two rings,
"Forsaken am I!" she softly sings.

Broiders a rose, and makes sweet moan;
"How could he leave me to die alone!"
sits there and broiders a wreath and two rings...
"I am forsaken!" she softly sings.

Sits broid'ring a rose, and makes sweet moan:
"How couldst thou leave me to die alone!"
"How couldst thou leave me to die alone!"

4. Ere We Part, Love, Kiss Me...

Ere we part, love, kiss me, for we met in gladness:
I shall miss thee, thou wilt miss me,
yet why part in sadness?
I shall miss thee, thou wilt miss me,
yet why part in sadness?

Once ev'ry year in May, Love, thee will I remember,
Day by day where'er my foot-steps stray;
Love, thee must I remember, fondly remember, night and day!
Love, thee must I remember, with ev'ry step, where'er I stray,
thee must I remember wheresoe'er I stray, love!

5. The Pleading Rose

There was a bonnie lass went to mow the meadow grass,
Dew fell so cold, alas! She could not mow the grass.
Weeping, she turn'd away, sad she did homeward stray;
Weeping, she turn'd away, sad she did homeward stray.
Down where the brooklet flows, she spied a budding rose.
"Autumn's last rose so fair, thou shalt adorn my hair!"

Cull'd neath cold winter's sky, soon ev'ry rose must die.
neath summer sun's hot ray, spare me to live a day!
Cull'd neath cold winter's sky, soon ev'ry rose must die;
neath summer sun's hot ray, spare me to live one day!
But when sweet spring is come, cull me and take me home!
But when sweet spring is come, cull me and take me home!
But when sweet spring is come, cull me, cull me and take me home!

6. Show Thy Verdure...

Show thy verdure, waving grass, green by the purpling heather!
Ne'er more shall I green, alas! Soon neath the scythe I'll wither.
Show in verdure, fragrant grass, as thou hast oft times shown thee!
Ne'er more shall I green, alas! Now the keen scythe has mown me!
Open, tulip, sweet and fair, ope' thy cup in its splendor!
How can I be sweet and fair, open my calyx (*green part of flower, protecting bud*)
slender?
Thou wouldst leave me to despair, me to grief surrender!
See yon pear tree, fond, sweet maid, with'ring, as it tow'rs above thee!
When again it blooms, sweet maid, then again shall I love thee.
See yon pine tree, weeping queen (*a young woman*), fast all its needless shedding;
When again it puts forth green, then, love, shall be our wedding,

When again it puts forth green, then, love, shall be our wedding!
Ev'ry day the sun doth shine, I'm on the watch with eyes keen...
Oh, confound that wretched pine! Not one tip it shows of green.

Yesterday, the birds gan sing, early in the morning.
I awoke to see young Spring hill and dale adorning.
Then the thought: "Now art thou mine!" set my heart a-glowing,
for upon our poor old pine fresh green tips were showing.

Te Deum

Fall 1892 was the season of the Columbian Fourth Centennial, celebrating the 400th anniversary of Columbus' voyage to America. Jeannette Thurber commissioned Dvorák to compose and conduct a cantata for the occasion. She asked her friend, Alfred H. Littleton, head of the London music publishing firm, Novello, Ewer and Company, to convey the information to Dvorák. She requested a work no longer than 30 minutes, and commented that she was searching for a suitable text that she would send as soon as she found something. John Clapham notes that her instructions to Dvorák say, "Should Mrs. Thurber not succeed in getting suitable words in time, the proposition is that Dr. Dvorák choose some Latin Hymn such as 'Te Deum laudamus' or 'Jubilate Deo' or any other which would be suitable for the occasion."

As Dvorák did not receive a specific text from Mrs. Thurber immediately, he chose the *Te Deum* and began work on June 25, 1892. In late July, Mrs. Thurber sent him the text of Joseph Rodman Drake's patriotic poem, *The American Flag*, but he already had completed the *Te Deum* and was orchestrating it. (He later set *The American Flag* as a cantata.)

Dvorák's *Te Deum* received its premiere in Carnegie Hall on October 21, 1892, after the October 12 date of the Columbian festival. The work is composed in the sonata form—four distinct movements.

The first movement is divided into three sections. It begins with a joyous folk-like instrumental celebration and choral statement of the text. Dvorák combines chant-style phrases with folk-inspired melodies throughout the section. The soprano soloist provides a calm interlude singing *Sanctus, Sanctus, Sanctus* and lists of all those who praise God. She is accompanied by choral commentary from the tenors and basses. After she mentions the Holy Trinity (*Venerandum verum et unicum Filium; Sanctum quoque Paraclitum Spiritum*), the chorus returns with the original *Te Deum* text and theme.

The second movement, *Tu Rex gloriae Christe*, is a stirring and dramatic bass solo, accompanied by choral commentary. The third movement, *Aeterna fac*, is an intense and fervent scherzo for chorus and instruments—quick and energetic in $\frac{3}{4}$ time.

Calm returns in the fourth movement with the soprano soloist's lyrical singing of *Dignare Domine*. Underneath, the chorus accompanies her with a plea for mercy, *Miserere nostri, Domine*. Soprano and bass soloists sing together in Dvorák's passion-

ate addition of the text from the *Doxology* to complete this work—a text not part of the *Te Deum*:

Benedicamus Patrem et Filium cum Sancto Spiritu.

Alleluja!

Laudamus et superexaltemus eum in saecula.

Alleluja!

Blessed be the Father and the Son with the Holy Spirit,

Alleluia!

Praise and glory forever.

Alleuia!

The chorus joins this final paeon with ecstatic alleluias. The *Te Deum* ends with the instrumental expression of its joyous folk-rhythm beginning.

Latin Text:

Te Deum laudamus,

Te Dominum confitemur,

Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli,

Tibi coeli et universae Potestates,

Tibi cherubim et seraphim incessabili voce proclamant:

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

Pleni sunt coeli et terra majestatis gloriae tuae.

Te gloriosus Apostolorum chorus,

Te Prophetarum laudabilis numerus,

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur Ecclesia:

Patrem immensae majestatis,

Venerandum tuum verum et unicum Filium,

Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem

non horruisti Virginis uterum.

Tu, devicto mortis aculeo,

aperuisti credentibus regna coelorum.

Tu ad dexteram Dei sedes in gloria Patris.

Judex crederis esse venturus.

Te ergo quaesumus tuis famulis subveni,

quos pretioso Sanguine redemisti.

Aeterna fac cum Sanctis tuis in gloria numerari.

Salvum fac populum tuum, Domine,

et benedic haereditate tuae.

Et rege eos, et extolle illos in aeternum.

Per singulos dies benedicimus te,
Et laudamus nomen tuum in saeculum seculi.

Dignare, Domine, die isto,

sine peccatos nos custodire.

Miserere, miserere nostri, Domine.

Fiat misericordia tua, Domine, super nos,

quemadmodum speravimus in te;

non confundar in aeternum.

English Translation:

We praise thee, O God:

We acknowledge thee to be the Lord.

All the earth doth worship thee:

The Father everlasting.

To thee all angels cry aloud:

The Heavens, and all the powers therein.

To thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy.

Lord God of Sabaoth; Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.

The goodly fellowship of the Prophets praise thee.

The noble army of Martyrs praise thee.

The holy Church throughout all the world doth acknowledge thee;

The Father of an infinite Majesty; thine honorable, true, and only Son;

Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.

Thou art the everlasting Son of the Father.

When thou took'st upon thee to deliver man:

Thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death:

Thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God:

In the Glory of the Father.

We believe that thou shalt come to be our Judge.

We therefore pray thee, help thy servants:

Whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints:

In glory everlasting.

O Lord, save Thy people:

And bless thine heritage.

Govern them:

And lift them up forever.

Day by day we magnify thee;

And we worship thy Name, ever world without end.

Vouchsafe, O Lord:

To keep us this day without sin.

O Lord, have mercy upon us.

O Lord, let thy mercy lighten upon us:

As our trust is in thee.

O Lord, in thee have I trusted:

Let me never be confounded.

Zoltán Kodály (1882-1967)

“If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer: Kodály.” Béla Bartók

One of the major 20th century Hungarian composers and an equally important international music educator, Zoltán Kodály was born in the Hungarian village of Kecskemét. His father worked as a station master for the Hungarian state railroad in a variety of country towns. Both of his parents were musical. His father played the violin and his mother sang and played the piano. Young Kodály received his basic schooling in these country towns, and he heard his classmates sing and play local folk tunes. At the Archbishop School in Nagyszombat, he was an excellent student, especially in language and literature. He was self-taught on the violin, cello and piano, and was such a naturally talented musician that he could play chamber music at home, as well as perform in his school orchestras. In addition, he sang in the church choir and began to compose music at an early age, encouraged by his father. His 1898 *Overture in D Minor* for orchestra was performed when he was 16, and his *Trio in E Flat Major* was performed when he was 17. He graduated from secondary school in 1900 and enrolled in Budapest University, where he studied Hungarian and German. He also studied at Eötvös College, where he received a broad liberal education, as well as majoring in languages--English, French and German. At the same time, he began music studies at Budapest's Academy of Music, studying composition with Koessler. He received his composition diploma in 1904 and his teacher's diploma in 1905. In 1906, he received his Ph.D for his dissertation entitled *The stanzaic structure of the Hungarian folksong*. Conductor Arpad Joó, who studied at the Kodály School of Music as a child, says about Kodály, “Kodály was a highly cultured man who spoke seven or eight languages including Latin and Greek. He had an enormous library, and an even greater memory... I know he was a very deeply religious man...”

Kodály never lost his interest in Hungarian folk music and beginning in 1905, began to collect local folk songs, going on expeditions to different Hungarian towns. He demonstrated a long-lasting interest in and love for the music of his native country. In 1905, he met Belá Bartók, another major Hungarian composer, also interested in Hungarian folk music. In 1906, they published a work on Hungarian folksongs and began a lifelong friendship. Malcolm MacDonald says, “Kodály in Hungary occupied a position like that of Vaughan Williams in the UK: as the great national composer who, by his discovery and creative use of his folk music heritage, his role in society as

an educator and fulfiller of cultural needs, forged the standard by which 20th-century Hungarian music should be judged.” Vaughan Williams and Holst in the UK; Kodály and Bartók in Hungary; Dvorák and Janacék in the Czech Republic.

Kodály spent the first six months of 1907 studying in Berlin and Paris, where he encountered the music of Debussy. Upon his return to Budapest, he was appointed a Professor of Music Theory at the Academy of Music and in 1908, began teaching composition. He soon was teaching harmony, counterpoint, form and orchestration, score-reading, vocal polyphony and musical literacy. His students included Antol Dorati, Eugene Ormandy, Matyas Seiber, and Lajos Bárdos. In 1910, he had his first compositions performed in Budapest, followed closely by performances in Paris and Zürich, Switzerland.

Bartók and Kodály continued collecting folksongs until World War I halted that activity. Between 1917 and 1919, Kodály worked as a music critic, wrote articles, taught, and composed. After World War I, Hungary had a short-lived Socialist republic, during which Kodály became Deputy Director of the Academy of Music. Upon the demise of that government in 1919, Kodály was brought to trial 12 times on various charges, including being unpatriotic. The public was turned against him and his music. He was not allowed to teach at the Academy, and he stopped composing during 1921-1922. His promising international career was halted temporarily as a result of the worldwide chaotic aftermath of World War I, as well as his problems within Hungary. In 1921, Universal Editions, a publisher, began to publish his music internationally, and once again the world began to take notice. He returned to public acclaim in November 1923 with the premiere of the *Psalmus Hungaricus*, his setting of *Psalm 55*, written for the 50th anniversary of the City of Budapest. This work received international attention, as well as his next composition, the musical play *Háry János* (1926) and the orchestral suite derived from it.

In 1927, Kodály began an expansion of his musical career, making his début as a conductor of his own work. He went on to become a respected and successful conductor. For the rest of his life, he continued composing, scholarly writing, and exploring Hungary's rich folk music heritage. He arranged many folk songs for solo voice/ keyboard and for chorus, and arranged folk dances for orchestra, such as his popular *Dances of Galantá* and *Dances of Marosszék*. In 1936, he wrote another of his well-received choral works, the *Budavári Te Deum*, and in 1939, *The Peacock Variations*, his orchestral masterpiece. He continued to compose during World War II, finishing his beautiful *Missa Brevis* in the cellar of a Budapest convent where he and his wife had taken refuge. A political liberal, he and his wife were active during the war in saving people from persecution. In 1946 and 1947, he made a concert tour to the United Kingdom, the United States, and the Soviet Union, conducting his own and other works. After World War II, he worked with many different organizations, including being elected as a deputy in the Hungarian National Assembly and becoming Chair of the Academy of Music Board of Directors. He received numerous awards and several honorary doctorates, including one from Oxford University. He often lectured in Hungary and abroad on various ethnomusicology subjects. His final major compositions, the *Hymn of Zrinyi* for baritone and chorus (1954), *Symphony No. 1* (1961),

Mohács for chorus (1965) and *Laudes Organi* (1966) demonstrate his continuing creative ability. He died in 1967.

In addition to his work as a musician and scholar, Zoltán Kodály was an educator and strong supporter of music education for children. The ‘Kodály Method,’ a worldwide popular form of music education, was inspired by and named for him, although he did not create the system. Developed in Hungary during the 1940s and 1950s, the method states that anyone who can understand language can understand music, and singing is the best way to study music. Music education should begin early, and folk songs from one’s own linguistic heritage are the best vehicle for music education. Only music of the highest quality should be used for teaching. Music education is not an extra or frill; it is a core component of education.

Kodály composed in various genres, including works for the stage and for orchestra, chamber music, and music for solo instruments, but he was first and foremost a composer of choral music. He composed music for chorus and orchestra, chorus and individual instruments, a cappella music, music for treble voices, music for male choirs, music for children’s choruses, and music for solo voice. He made lasting contributions to modern Hungarian music, to ethnomusicology, to music education and to music scholarship.

Conductor Arpad Joó commented, “I think it is safe to say that the greatest master of choral writing in this [20th] century was Kodály... Kodály was fascinated by the human voice, not just how it sounds alone but in a chorus, and how children sound together, and how children and adults sound together. To be mystical about it I think Kodály is the twentieth century reincarnation of Palestrina. In Palestrina we hear the same deep religiosity combined with a unique knowledge of the human voice and choral writing. This is exactly what Kodály brings to these works. The choral writing styles of Palestrina and Kodály are also strikingly similar.”

Missa Brevis

Zoltan Kodály’s *Missa Brevis* is subtitled *tempore belli*, i.e., in time of war, and it comes out of a terrible time of war—the little-known 50-day World War II Siege of Budapest—a late 1944-early 1945 battle in Budapest, Hungary between the Nazis and their Hungarian supporters against the advancing Soviet Army and their Romanian allies. At least 156,000 people died, including Soviet, Romanian, Nazi and Hungarian military personnel, and 38,000 civilians. Jews in Budapest were rounded up, brought down to the Danube River, forced to remove their shoes, then shot, falling into the river, where they were carried away. There now is a poignant Budapest memorial to that event: Shoes on the Danube Promenade: <http://www.yadvashem.org/yv/en/education/newsletter/31/shoes.asp>. But, the Soviet victory at Budapest was the first step in the Allies’ successful march to Berlin. One contemporary observer commented that the seven-week siege included bombing and shelling 24 hours a day. When survivors emerged from hiding, they found a city practically destroyed, with deceased left in the streets.

Zoltán Kodály and his wife were political liberals, and Kodály suffered consequences over the years from his challenging of government. The Kodálys were active during World War II in saving people in peril. Malcolm MacDonald comments, “During the War Kodály’s life was often in danger as he helped save people from persecution (he had been among the first to protest at the racist laws of the Horthy government).” Because of that danger, the Kodálys finally had to take refuge themselves in the cellar of a Budapest Sisters of Mercy convent. But, the war did not stop Kodály from composing.

Kodály originally composed this *Mass* in 1942-1943 as an organ work, which is why the *Introit* is an organ introduction. In 1944, in the basement of that convent, he began revising the *Mass* as a work for chorus and organ, adding the traditional *Mass* texts, with one additional text. In February 1945, the choral version of the *Missa Brevis* was given its premiere in a coatroom of the Budapest Opera House, with a chorus made up of soloists from the Budapest Opera Company, accompanied by a harmonium (a type of pump organ). Budapest was under siege at the time, so the sounds of gunfire were heard in the distance. One audience member said that the Allied bombs sounded like timpani.

Laszlo Eösze, in commenting about the *Missa Brevis*, notes that Kodály “sums up, in his own idiom, the whole tradition of European sacred music, from Gregorian Chant through Palestrina and Bach to the great romantics of the Nineteenth Century.”

The *Missa Brevis* contains the standard six *Mass* sections: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei*. The organ *Introit* is left from Kodály’s first version of the *Mass*. Kodály added an additional section, the *Ite, Missa Est*. The *Mass* itself is in the shape of an arch, beginning with the *Kyrie* and ending with the *Agnus Dei*.

Kyrie. This movement is divided into three sections. **Section 1**, *Kyrie*, is a simple chant-like phrase sung by the altos, tenors, and basses. **Section 2**, *Christe eleison*, pays homage to the Renaissance-style antiphonal chorus of Palestrina, with a treble trio singing the *Christe*, echoed by the three lower voices. **Section 3**, the second *Kyrie*, begins with the basses singing the chant, followed by the altos. The sopranos and tenors sing sustained notes, and the tenors sing the last repetition of the chant.

Gloria. This movement is divided into five sections. The tenor soloist intones the chant beginning **Section 1**, followed by the tenors, altos, and basses responding with the rest of the phrase, as the sopranos sing *Pax!* Altos, tenors, and basses sing *Laudamus te* in unison as the sopranos join in with a melismatic version of the phrase. Sopranos/altos sing the *Benedicimus te* in dialogue with the tenors/basses. All come together on *Adoramus te*. **Section 2**, *Glorificamus te* is a dialogue between tenors/basses and soprano/altos. All come together on *omnipotens*. A second dialogue begins on *Domine Fili unigenite*, with sopranos/tenors alternating with altos/basses. All come together at *Jesu Christe*. **Section 3**, *Qui tollis peccata mundi* is a more reflective section, and Kodály leaves this section to soloists to express the deep feelings in the text. In **Section 4**, *Quoniam tu solus sanctus*, the chorus returns with martial fervor, in dialogue with the organ, all coming together at the *Tu solus Altissimus*. **Section 5** concludes with a vigorous *Cum Sancto Spiritu*, ending with a cascading *Amen*.

Credo. This movement also is divided into five sections. **Section 1** expresses a variety of moods. The tenor soloist intones the Gregorian chant *Credo in unum Deum*, and this time the phrase is continued in unison sections by altos/basses and sopranos/altos. Kodály continues this parallel structure in the next phrase. Sopranos/altos sing the phrase *Deum de Deo, lumen de lumine* (*God of God, light of light*) in a high register. All voices enter together at the *Genitum non factum*, gradually slowing down as they lead to the next section. In **Section 2**, *Et incarnatus est* and *Crucifixus*, Kodály changes the key into a more somber tonality, with a much slower tempo and softer dynamic expressing the gravity of the text. **Section 3** expresses joy at the *Et resurrexit*, as sopranos and tenors begin in unison, soon joined by the altos in a Baroque-style, melismatic phrase. Tenors join in, and the upper three voices sing happily up and down at *sedet ad dexteram Patri*, while the basses anchor the passage with steady notes. In **Section 4**, basses begin the joyous phrase, *Et in Spiritum Sanctum*, followed by the altos and sopranos at *Qui ex Patri*. All voices join together in intense unison at *Qui cum Patre, et Filio*, with the basses finishing the passage solo as they began it. **Section 5**, *Et unam sanctam*, begins with sopranos and altos in unison, as tenors and basses join them at *catholicam*. All voices join in unison at *Confiteor*. The basses playfully begin the last phrase of the movement. It's tossed to the altos, while the sopranos sing a slower version of some of the notes, and the tenors make a short comment. All come together in a fervent *Amen*.

Sanctus. This movement is in three sections and demonstrates Kodály's quiet, reflective abilities. **Section 1** begins with a pensive organ introduction, followed by altos and sopranos singing *Sanctus* in gentle arcs. They are joined by the tenors, and the basses complete the phrase in a descending passage. In **Section 2**, the chorus sings *Pleni sunt caeli* with quiet restraint, as altos enter, followed by sopranos and tenors, with basses entering last, joined by altos singing *gloria tua* at the same time. **Section 3** is a fanfare of *Hosannas* ending the movement.

Benedictus. The *Benedictus* continues the quiet lyricism of the previous movement, beginning with the altos singing melodic four-note phrase, supported by the tenors and basses in a wave-like phrase. The sopranos pick up the melody, again supported by the tenors and basses. Altos join that support, while sopranos continue with the melody. Sopranos and altos sing in unison, supported by the tenors and basses. Kodály brings chromaticism to the last section of the *Benedictus*, first in the organ and then in each voice as it enters—tenor, alto, soprano, bass. All lead to a triumphant series of *Hosannas* to conclude the movement.

Agnus Dei. The *Agnus Dei* completes the arch shape of the *Mass*, as it revisits some of the melodies used earlier in the composition. The basses begin the movement with the phrase *Agnus Dei*, followed by the alto soloist who sings *qui tollis peccata mundi* using the same melody as the alto solo in the *Qui tollis* section of the **Gloria**. Each voice sings that phrase sooner or later, sometimes softly, sometimes firmly, leading to a jubilant *Dona nobis pacem*. Kodály repeats the phrases/words *dona nobis, dona nobis pacem, pacem*. He uses the *Kyrie* and *Christe* pattern from the first movement to set the *Dona nobis pacem* text, concluding the regular part of the *Mass*.

Ite, Missa Est. Kodály adds a final section to this *Mass*, one not usually part of the regular *Mass*. He created an organ version for the original *mass*, and added the words for the choral setting. This text was a regular part of medieval and early Renaissance *Mass* settings, but is rarely used today. Go forth with the message, Thanks be to God. Most of all, grant us peace! Lewis Whitehart comments, "The final text *Deo gratias, da pacem* becomes a universal benediction, a fervent hope for all humanity."

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison.

Gloria

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

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

Gratias agimus tibi
Propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

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

Qui tollis peccata mundi,
Miserere nobis.

Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.

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

Cum Sancto Spiritu
In gloria Dei Patris. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilibus omnium, et invisibilibus.

Kyrie

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

Gloria

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

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

We give thanks to thee
according to thy great glory.

Lord God, Heavenly King,
God the Father almighty.

Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

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

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

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

For Thou alone art holy.

Thou alone art the Lord.

Thou alone art the most high, Jesus Christ.

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

Credo

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

Et in unum Dominum Jesum Christum,
Filiū Dei unigenitum.
Et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialē Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine.
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio
Pilato:
Passus, et sepultus est.

Et resurrexit tertia die,
Secundum Scripturas.
Et ascendit in caelum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum Sanctum
Dominum, et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre, et Filio
Simul adoratur et conglorificatur:
Qui locutus est per Prophetas.

Et in unam, sanctam, catholicam
Et apostolicam Ecclesiam.

Confiteor unum baptisma
In remissionem peccatorum.

Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus

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

And I believe in one Lord, Jesus Christ,
The only begotten Son of God,
Born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made,
Of one substance with the Father
By whom all things were made.
Who for us and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.

Crucified also for us under Pontius
Pilate,
he suffered, and was buried.

And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

And I believe in one, holy, Catholic
and Apostolic Church.

I confess one baptism
For the remission of sins.

I await the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

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

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

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

Ite, Missa Est

Ite, Missa est.
Deo gratias,
Da nobis pacem.
Amen.

Program notes by Helene Whitson

Benedictus

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

Agnus Dei

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

Ite, Missa Est

Go forth with the message,
Thanks be to God.
Grant us peace.
Amen.

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Performers

Robert Gurney, Music Director

Co-Founder and 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, and Organist at Marin County's Temple Rodef Sholom.

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. For seventeen years he was Museum Organist at the California Palace of the Legion of Honor, where he performed over 300 recitals on the museum's E.M. Skinner organ.

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, John Blow's 1684 St. Cecilia's Day Ode, *Begin the Song*, Georg Frideric Handel's *Te Deum in A Major*, Michael Haydn's *Requiem*, Canadian composer Srul Irving Glick's *The Hour Has Come*, Thomas Tallis' *Missa Puer Natus Est Nobis*, late 18th/early 19th century Afro-Brazilian composer José Maurício Nunes Garcia's *Requiem*, Antonín Dvořák's *Six Moravian Choruses* (arranged by Janáček), the 1945 *Mass* by Belgian composer Joseph Jongen, premieres of works by San Francisco composer Kirke Mechem, including selections from his operas *John Brown* and *The Rivals*, 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. He conducted the San Francisco Lyric Chorus in its special Summer 2015 20th anniversary concert, celebrating classical choral music at San Francisco's 1915 Panama Pacific International Exposition, and featuring Camille Saint-Saëns' oratorio, *The Promised Land*, which had not been performed in the United States since its American premiere and sole performance at the PPIE.

Jerome Lenk, Piano and Organ

Jerome Lenk currently serves as Director of Music and Liturgy, as well as Principal Organist for Mission Dolores Basilica in San Francisco. His duties include administration

of a music program of two 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, as well as coordinating the Basilica organ recital and guest concert series. Mr. Lenk conducts the Basilica Choir in their ever-popular annual Candlelight Christmas Concerts, of which this year marks the 25th annual performance. Mr. Lenk has also served on the San Francisco Archdiocesan Music Commission. 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, Golden Gate Men's Chorus, San Francisco Concert Chorale, San Francisco Lyric Chorus, 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 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 University, 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. Last Spring he conducted performances of Puccini's *La Bohème* with San Francisco's Opera on Tap. Additional credits include the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose State University Opera Workshop, and The University of Iowa.

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

In 2013 Mr. Lenk was featured as organist in his own transcription of the Verdi *Requiem* with the San Francisco Symphony and Opera Choruses at the Oakland Cathedral of Christ the Light, where he has also been a featured recitalist. He has performed solo recitals at the Oakland Cathedral as well as San Francisco's Grace Cathedral, and is also a frequent recitalist at the California Palace of the Legion of Honor.

Mr. Lenk can be heard on recording with the Basilica Choir, the San Francisco Concert Chorale, the San Francisco Lyric Chorus, 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, Alice Parker's *Harmonious Herbst*, John Stafford Smith's *Adams and Liberty*, Stephen Paulus' *Afternoon on a Hill*, Daniel Gawthrop's *Night, Sleep, Death and the Stars*, Eric Whitacre's *The Seal Lullaby*, *Animal Crackers*, and *little tree*, Marc-Antoine Charpentier's *Messe de Minuit pour Noël*, Norman Dello Joio's *The Holy Infant's Lullaby*, Conrad Susa's *Three Mystical Carols*, Aaron Copland's *The Boatmen's Dance* and *The Golden Willow Tree*, Kirke Mechem's *Blow Ye The Trumpet*, David Conte's *The Waking*, Irving Fine's *The Lobster Quadrille* and *Father William* (from *Alice in Wonderland*), Hector Berlioz' *Shepherd's Farewell* from *L'Enfance du Christ*, Marjorie Hess's *The Oxen*, William Bolcom's *Carol*, Frank Ahrold's *The Bells*, John Rutter's *What Sweeter Music*, Steven Heitzeg's *little tree*, Johannes Brahms' *Ein Deutsches Requiem*, Gabriel Fauré's *Cantique de Jean Racine* and *Requiem*, Ralph Vaughan Williams' *Five Mystical Songs*, and Benjamin Britten's *Festival Te Deum*. Mr. Lenk was our concert organist for our very special Summer 2015 concerts of classical choral music performed at San Francisco's 1915 Panama Pacific International Exposition, which included Amy Beach's *Panama Hymn*, Georg Frideric Handel's *And The Glory of the Lord* and the *Hallelujah Chorus* from *The Messiah*, Joseph Haydn's *Awake the Harp* and *The Heavens Are Telling* from *The Creation*, Felix Mendelssohn's *He, Watching Over Israel* from *Elijah*, Richard Wagner's *Pilgrim's Chorus* from *Tannhäuser*, the 100-year Panama Pacific International Exposition anniversary performance of Camille Saint-Saëns' rarely-performed oratorio, *The Promised Land*.

Mindy Lym, Soprano

Mindy Lym is a San Francisco native, voice teacher and career mentor. She most recently performed as Maria in *West Side Story* at The Mountain Play for which she was honored to receive a 2017 Bay Area Theatre Critic's Circle Nomination.

Other stage credits include the TheatreWorks Silicon Valley renditions of Sweeney Todd (Johanna), *Being Earnest* (Gwendolen - Bay Area Theatre Critic's Circle Nomination), and *Emma* (Jane Fairfax, U/S Emma), as well as Contra Costa Musical Theatre's *Evita* (Eva Peron - Shellie Award), Center Repertory Theatre's productions of *Spelling Bee* (Olive) and *All Shook Up* (Natalie/Ed), and *Dirty Rotten Scoundrels* (Christine Colgate) at Broadway By The Bay and *West Side Story* (Maria - Best Actress, StageSceneLA) at the PCPA.

Ms. Lym has been teaching voice for more than a decade. She believes in addressing the whole person, which includes but is not limited to vocal building, intensive acting training, spiritual development and self-empowerment. She has had students in the Broadway National Tours of *Cats*, *Catch Me If You Can* and *Wicked*, and some of the best regional theatres across the nation. In 2010 she founded Vocal Forum NYC, a donation based platform for professional musical theatre training, and returned home to the Bay Area in 2012 to pick up the tradition and vocal studio left to her by her late mentor, Mr. Richard Nickol. To learn more about Ms. Lym's teaching and performing go to www.MindyLym.com.

Antoinette Catalla, Alto

Philippine-American Contralto Antoinette Catalla is proud to be singing with the San Francisco Lyric Chorus in its 22nd season. She joined the chorus shortly after relocating to the Bay Area from Chicago in April 2015 and has since performed as a concert soloist with San Francisco Lyric Chorus, Berkeley Women's Community Chorus, Sunset Community Music | Arts, and the San Francisco Episcopal Church of the Incarnation Schola Cantorum.

Catalla has garnered over 16 years of varied performance experience in musical theatre, opera, choral ensemble, recital, and classical competition. She has appeared in DePaul Opera Theatre productions of *Suor Angelica* and *The Mikado*, Christmas at the White House, Schubertiade concerts and recitals at DePaul University and PianoForte Studios of Chicago, and won first place at the Illinois Granquist Music Competition in 2013 and 2014.

Antoinette Catalla holds a degree in Performing Arts Management from DePaul University School of Music (B.Mus 2010) where she studied under Bass-baritone Marc Embree. She has also trained under Soprano Melody Rich, Mezzo-soprano Jane Bunnell, Soprano Barbara Staley, Soprano Debra Golata, and Mezzo-soprano Sally Porter Munro of the San Francisco Opera.

As an active arts administrator, she has served as an independent grant writer for the Chicago theatre community and has worked with several Chicago-based music organizations including Lyric Opera of Chicago, International Beethoven Project, Fullcrum Point New Music Project, and New Music School where she held the position of Operations Director for over 5 years. Antoinette Catalla currently serves as General Accountant of San Francisco Playhouse and as a member of the San Francisco Lyric Chorus Board of Directors.

Laura Heiman, Alto

Laura earned a Bachelor of Music degree in vocal performance from California State University, Northridge. She pursued a career in music for several years: Laura was a regional finalist in the Metropolitan Opera National Council Auditions, toured the U.S. and Japan with the Roger Wagner Chorale and sang such roles as the title role in *La Cenerentola* by Rossini and Cherubino in *Le Nozze di Figaro* by Mozart, along with concert and recital performances. Laura decided to attend law school in New York City and now has been practicing law for more than 20 years. Having recently relocated to San Francisco she is delighted to be making music with San Francisco Lyric Chorus. She was the alto soloist in our Summer 2016 presentation of Joseph Haydn's *Mass in Time of War*

Kevin Gino, Tenor

Recognized for his "strong, utterly determined" singing, Filipino-American Tenor Kevin Gino performs widely throughout the San Francisco Bay Area. He studies with Cesar Ulloa and holds a Master's Degree from the San Francisco Conservatory of Music, where he has performed Peter Quint in Britten's *Turn of the Screw*, Don Ottavio in Mozart's *Don Giovanni*, and Don Jose in Bizet's and Brook's *La Tragedie de Carmen*.

Additionally, he has sung as the tenor soloist in Beethoven's *Ninth Symphony*, both with the Peninsula Symphony in 2016 and the Music Academy of the West in 2015.

Gino is an alumnus of both the Janiec Opera Company at the Brevard Music Center, where he sang Tamino in Mozart's *Die Zauberflöte* and was a soloist in Vaughan Williams's *Serenade to Music*, and the Music Academy of the West, working with John Churchwell, Martin Katz, and Fred Karama. He has participated in master classes with some of the best, including Sir Thomas Allen, Marilyn Horne, Patrick Summers, Anthony Dean Griffey, and Linda Watson. When Gino isn't singing, he is crafting leather goods, trying out a new recipe, and having difficulty deciding which dog he wants to rescue.

Thomas Wade, Baritone

Thomas Wade, baritone, specializes in early music and French melodie. He recently graduated from the San Francisco Conservatory of Music, where he studied with Catherine Cook. Mr. Wade works as a choir teacher for the San Mateo-Foster City School District and as a free-lance singer. He appears regularly with Ragazzi Continuo, San Francisco Renaissance Voices, and San Francisco Lyric Chorus, and is the bass section leader at Trinity-St. Peter's Episcopal Church. In addition to teaching voice and performing, Mr. Wade works as a choral fellow with the Young Women's Choral Projects of San Francisco. Mr. Wade dedicates his time to musicology and language learning, as he believes that it is essential to be studied in both disciplines in order to present a thoughtful and accurate program. Mr. Wade was the San Francisco Lyric Chorus Baritone soloist in our Fall 2016 program, *Brush Up Your Shakespeare!*

Acknowledgements

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

The San Francisco Lyric Chorus Board of Directors, whose thoughtful and creative ideas, as well as dedicated work, have helped us to begin our 22nd year with new energy as we look forward to the future.

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Robert Gurney

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Donating to SF Lyric Chorus

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 contributions.

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$54,000 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 and Designated Fund programs

For as little as \$30, you can support the San Francisco Lyric Chorus by “adopting” your favorite singer. For \$100, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150, you can adopt our very special Music Director, Robert Gurney. You are also welcome to designate your contribution to one of our special funds, and be acknowledged in the concert program.

Contributions



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Your presence at our concerts honors us, and we hope you will come back in August when we will perform a wonderful program including Verdi's *Four Sacred Pieces*, Eric Whitacre's *Sainte-Chappelle*, *Glow* and *Lux Nova*, Ola Gjeilo's *The Ground* and *Northern Lights*, and Ēriks Ešēnvalds' *Stars*

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Please consider supporting us so that we can continue to grow our choir, expand to more performance venues, and build our relationships with San Francisco schools and other cultural groups

Donation envelopes are available at the box office, or you can donate online to our Generosity campaign at www.sflc.org/generosity.htm

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Sharon Magaliff *adopts* Cassandra Forth Nanette Duffy *adopts* the Tenor section
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Chorus Thank-you's

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

Monica Ricci

Wishing love and music to my springtime crew—thank you for supporting me, Ali, Luca, Nico, Francesca and Matteo. XXXXX Auntie Monica

Karen Stella

It's been such a pure pleasure to sing with the altos this season.

Susie Williams

Thank you, Adam, for your support & encouragement. Thank you, Henry, for singing with me and inspiring me. Thank you, Milo, for accepting this and giving me solid goodbye hugs every Monday evening.

Helene Whitson

What a wonderful Spring semester it has been! Thank you, Lyric Choristers, for your hard work and dedication in preparing this beautiful and meaningful program. Because of your efforts, we can share the joy of Dvorák's lesser known works, as well as the profundity of Kodály's Missa Brevis, created during an event about which I'm sure most of us knew nothing.

Thank you, Robert, for your wonderful leadership, patient guidance, sense of humor, and sensitive teaching and conducting skills. You inspire and challenge us to be the very best we can, so that our community of singers can share the beauty of choral music with all who hear us.

Thank you, Bill for everything. You are bedrock, a foundation that helps the SFLC be the very best it can be. Thank you for all that you do for the chorus. You make an incredible difference!

We couldn't do what we do without the wonderful support, ideas, and work of our fabulous Board of Directors. We are so grateful to have such a dedicated group of volunteers, willing to share their time, knowledge, and expertise so that we can bring wonderful choral music programs to our audiences.

Thank you also to our dedicated Section Representatives. They are our eyes and ears, working with their sections and our Music Director to create beautiful music.

Thank you to our wonderful donors and contributors and our marvelous audiences, who make our concerts possible. We appreciate your confidence in us and in our music, and we look forward to sharing exciting music with you in the future.

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

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

Helene

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Ms. Podolinsky is a long-time member of the SF Lyric Chorus



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