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MENDELSSOHN
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Dominick DiOrio, Artistic Director & Conductor

Heather Mitchell, Associate Artistic Director

Ting Ting Wong, piano

Never One Thing

***I Know I've Been Changed* (2000)**

Damon H. Dandridge (b. 1977)

Ian Martin, tenor

Ariel Alvarado, conductor

***Cantique de Jean Racine, Op. 11* (1865)**

Gabriel Fauré (1845–1924)

Ting Ting Wong, piano

Heather Mitchell, conductor

***Let the Life I've Lived Speak for Me* (2017)**

Gwyneth Walker (b. 1947)

Shawn Anderson, conductor

***Hymn of Acxiom* (2012)**

Vienna Teng (b. 1978)

Robin Salkeld (b. 1983), arranger

Heather Mitchell, conductor

***Alleluia* (1940)**

Randall Thompson (1899–1984)

Heather Mitchell, conductor

***Abendlied* (1884)**

Johannes Brahms (1833–1897)

Ting Ting Wong, piano

Shawn Anderson, conductor

***City Called Heaven* (1994)**

Josephine Poelinitz (b. 1942), arranger

D'quan Tyson, tenor

Ting Ting Wong, piano

Heather Mitchell, conductor

***Songs Without Words, Op. 19, No. 1* (1829–30)**

Felix Mendelssohn (1807–1847)

Ting Ting Wong, piano

***Mirjams Siegesgesang* (1828)**

Franz Schubert (1797–1828)

Sophia Santiago, soprano

Ting Ting Wong, piano

Heather Mitchell, conductor

***Never One Thing* (2017)**

May Erlewine (b. 1983)

Courtney Comar, soprano

Katie Kershaw, alto

Shiloh Cooper, soprano

Maya Kociba, soprano

Juliana Melara, soprano

Samantha Will, soprano

Shannon Foley, alto

Emily Grace Kane, soprano

Heather Wismer, alto

Jennifer Sheffield, alto

Maryl Apadula, soprano

Ariel Alvarado, conductor & cajón

***Sound-Bite from Beijing* (1995)**

Ysaÿe M. Barnwell (b. 1946)

Brendan Fullam, electric bass

Erik Potteiger, cajón

Heather Mitchell, conductor

***There Will Be Rest* (1999)**

Frank Ticheli (b. 1958)

Ariel Alvarado, conductor

***Stars* (2011)**

Eriks Ešenvalds (b. 1977)

James Burgmayer, tuned water glass

Kyle Connor, tuned water glass

Teri Gemberling-Johnson, tuned water glass

Maya Kociba, tuned water glass

James Lamb, tuned water glass

D'quan Tyson, tuned water glass

Ariel Alvarado, conductor

***My Soul's Been Anchored in the Lord* (1998)**

Moses Hogan (1957–2003), arranger

Heather Mitchell, conductor

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Program Notes

***I Know I've Been Changed* (2000)**

Damon H. Dandridge (b. 1977)

Damon H. Dandridge is Assistant Professor of Music at American University of Sharjah in the United Arab Emirates, where he conducts also the AUS Choir. Most recently, he was Director of Worship & Arts at Olivet Institutional Baptist Church in Cleveland, OH. He has served as Director of Choral Activities at the historically Black universities Bethune-Cookman University and Cheyney University of Pennsylvania. He holds a D.M.A. from Michigan State University, a Master of Music degree in Choral Conducting from The Florida State University and the Bachelor of Music Education degree in Choral Music/Voice from South Carolina State University. He composed this arrangement of *I Know I've Been Changed* while still an undergraduate. It has become one of his most frequently performed works.

I Know I've Been Changed is a jubilee, an up-tempo, joyful spiritual, and it uses technique called "surge singing", in which a soloist and the chorus overlap each other with contrasting melodic and rhythmic material. It evolved from "lining out", originally used when hymnals were scarce and literacy spotty, in which a leader would sing a line of the hymn and the congregation would repeat it. Add the embellishment, improvisation and cross rhythms from African musical traditions and you get this wonderfully rich texture and motive force.

There is an entire family of spirituals featuring the angels signing or changing one's name in the refrain. The exact text that Dandridge set appeared in print in 1915, but the earliest version dates back to 1875 in a songbook published by the Fisk University Jubilee Singers. Founded in Nashville in 1871, they were the first ensemble to feature spirituals as concert music, and their extensive tours introduced spirituals to a wide audience in the U.S. and abroad. They scrupulously avoided the use of dialect, which at that time was largely found in minstrel shows, with singers in blackface presenting demeaning caricatures of Blacks. They and other Black ensembles continued presenting spirituals in this manner well into the 20th century.

Dialect began to be recognized as a significant aspect of Black cultural history in the early 20th century. It appeared in the poetry of Paul Laurence Dunbar and Langston Hughes, and noted singer and composer Harry T. Burleigh used it extensively in his spiritual arrangements. (A classically trained singer, he actually sang his own arrangements with perfect diction in standard English in the one extant recording he made, despite the dialect in the score!) And despite the historical significance of dialect, many contemporary arrangers of spiritual or gospel music, including the three represented in this concert, take a very minimalist approach to writing dialect into the score, demonstrating that there are many approaches to an historically informed performance.

***Cantique de Jean Racine, Op. 11* (1865)**

Gabriel Fauré (1845-1924)

Gabriel Fauré was one of the most influential composers and teachers in France at the turn of the 20th century, but he achieved his recognition relatively late in life. He was greatly influenced by Camille Saint-Saëns, his teacher at the École Niedermeyer, who became an important mentor and sponsor. Like many French musicians of the day, he held a number of posts as an organist and choir director. He served as assistant to Charles Marie Widor at St. Sulpice, where the two frequently played "dueling organs" on the church's two instruments, and he eventually succeeded Saint-Saëns at the Madeleine, the largest and most fashionable church in Paris. While the position was prestigious, the pay was not and Fauré was forced to supplement his income by teaching, which left him only summers free for composition.

In 1905, Fauré became director of the Conservatoire de Paris, where he enjoyed the reputation of a bit of a revolutionary for his reforms of the curriculum and his support of contemporary music. Feeling that the Société Nationale, founded to promote French music, had become too conservative, he co-founded the Société Musicale Indépendante as an important venue for presenting contemporary music. He began to develop serious hearing problems which made music sound distorted and unbearable to hear. This finally forced his resignation from the Conservatoire in 1920, and he composed his last works without ever being able to listen to them. When he died in 1924, he was given a state funeral at the Madeleine, where his own *Requiem* was played.

Fauré composed the *Cantique de Jean Racine* in 1865 as a graduation piece, and it won him a first prize in composition. Like many of his works, it is intimate in scale, and displays not only his considerable melodic gift but also a fluid and unconventional harmonic structure. Fauré was sufficiently pleased with the work to provide a version for strings and organ in 1866 for its premiere under César Franck, and a fully orchestrated version in 1906.

The text was taken from a 1688 collection of poems entitled *Hymns Translated from the Roman Breviary* by Jean Racine (1639–1699), and is a paraphrase of *O Light of Light*, a fourth century hymn attributed to St. Ambrose. Racine

had been raised in a strict Jansenist community, a conservative sect that believed in predestination and was deemed heretical by the Catholic Church. Racine rejected his puritanical upbringing and became a successful playwright and a rather notorious libertine, engaging in scandalous affairs with his leading ladies. Racine's career came to an abrupt end in 1677 when a rival bought up all the tickets for the premiere of one of his plays, ensuring it would open to an empty house. Deeply humiliated, Racine abandoned the theater, eventually accepting a position as royal historian for Louis XIV. He reconciled with the Jansenist community, married, and devoted the remainder of his life to his court duties and writing religious poetry.

***Let the Life I've Lived Speak for Me* (2017)**

Gwyneth Walker (b. 1947)

Gwyneth Walker (b. 1947) has been composing music as long as she can remember. As soon as she could reach the piano keyboard, she was imitating music she heard her older sisters play. She started piano lessons at five, spending most of her time recomposing her lesson pieces to make them sound more like their titles. By six she had learned to read and notate music and was writing down her own compositions. Despite her affinity for music, she had little formal training until high school, and enrolled at Brown University with the intent of majoring in physics. She finally yielded to music's siren song, receiving a BA from Brown and her MM and DMA degree in composition from the Hartt School of Music at the University of Hartford. She taught at Oberlin College Conservatory (and briefly coached their tennis team) until she decided that the academic life did not leave her enough time for composition. She resigned her position, moved to a dairy farm in Vermont and devoted herself full time to composing. She has never looked back. She has written over 400 pieces of orchestral, chamber, vocal and choral music, but admits that choral music is her favorite genre.

Walker stumbled onto a Quaker meeting while attending a tennis camp in high school, and she was deeply moved by the experience. When she mentioned this to her mother, she found out that she came from seven generations of Quakers on Long Island (their first community in the colonies). Her Quaker faith has an important influence on her music and is reflected in the simplicity, accessibility and sense of community in works like *Let the Life I've Lived Speak for Me*. The piece is based on a traditional folk hymn, and Walker's arrangement has become the most widely performed version. It was originally commissioned by The Singers: Minnesota Choral Arts, Matthew Culloton, director, in a setting for mixed chorus, but she has made additional settings for TTBB and SSAA chorus, and solo voice with piano.

She has provided the following composer's notes: "The message of this memorial song is simple and honest. When my days are done ("when I come to the end of the road"), let my actions, my friendships, my struggles and my caring speak for me. There is no need for embellishment or praise. The truth, a plain-yet-beautiful truth, will suffice. The musical arrangement presents a similarly direct language. Harmonies, such as the final cadence, are open and transparent. The unadorned melody will speak for itself."

***Hymn of Acxiom* (2012)**

Vienna Teng (b. 1978)

Vienna Teng (b. 1978) is a pianist/singer/composer of genre-defying indie-folk-pop-electronic-classical music. She studied piano from the age of five but also has a strong techie bent that has helped inform the sound of her music. She holds a bachelor's degree in computer science from Stanford and a master's in science and business administration from the University of Michigan, and has worked for Cisco Systems and McKinsey & Company, a consulting firm in the area of renewable energy. She began recording her own music while she was still at Stanford, has released five albums, and tours regularly as a performer.

Hymn of Acxiom was composed in 2012 and released on her 2013 album *Aims*. Acxiom is the largest consumer information collection and marketing company in the country, with information on more than two billion consumers globally. Teng came across Acxiom during an internship as part of her graduate studies. A colleague had access to Acxiom data and was both impressed and appalled at the amount of data they had collected about her. Teng said, "I think it was her double reaction that first created the seed of the song."

At the same time Teng was experimenting with a vocal harmony generator that she had put together. It took her voice as input and routed it through a keyboard, which allowed multiple copies of her voice at different pitches, creating an effect she slyly called "the Vienna Girls' Choir." She wanted to use it to create music from the point of view of something electronic, and the idea of marketing databases and surveillance immediately came to mind. The music creates a persona for the marketing AI which is both earnest, seductive, and a bit creepy by turns, and wraps it in beautifully harmonized, hymn-like music, but with a couple of deliberately jarring modulations. While there is irony in

the text, Teng did not want to espouse a particular point of view. “I felt like there’s so much [to say] about the data that’s being collected on our behaviors and patterns. On the one hand, we are approving of it, in the things that we choose to buy, in the things that we consent to. But on the other hand, I think we’re all a little uneasy about it, too. So I wanted to write a song that challenged both sides of that.”

This arrangement for divisi mixed choir was prepared by Robin Salkeld (b. 1983), a computer scientist by trade and a singer and composer by avocation. He began playing the piano at the age of five and studied composition and conducting while completing his BSc at the University of Waterloo. He draws inspiration from his years of jazz trombone, clarinet, and vocal performance, as well as modern folk, rock, alternative, and popular music. Salkeld currently resides in Vancouver, where he and his wife both sing in the Jubilate! vocal ensemble.

***Alleluia* (1940)**

Randall Thompson (1899-1984)

Composer and educator Randall Thompson wrote music in a wide variety of genres but is best known for his vocal and choral music. He received his bachelor’s and master’s degrees from Harvard and also studied privately with Ernest Bloch. In 1922 he received one of the first American Rome Prizes, which allowed him to study at the American Academy in Rome, and he also received two Guggenheim Fellowships. He held academic posts at Wellesley College, UC Berkeley, and Princeton, chaired the music departments at the University of Virginia and Harvard and served as director of the Curtis Institute of Music. He wrote an influential (and controversial) proposal to reform music curricula which included increased liberal arts classes and no grading for music performance classes.

Alleluia was commissioned by Serge Koussevitzky for the inauguration of the Berkshire Music Center at Tanglewood on July 7, 1940. Thompson was in the midst of working on other compositions and only turned his attention to the *Alleluia* on July 1, completing the score in five days – there’s nothing like a looming deadline to concentrate the mind! The printed scores arrived at Tanglewood on 1:30 of the day of the concert. The conductor, G. Wallace Woodworth, chair of the music department at Harvard, tartly noted that at least the chorus wouldn’t have a problem with the text. He studied the score for a half hour, rehearsed the 200-voice chorus for ninety minutes, and the piece opened the inauguration ceremonies a half-hour later!

Koussevitzky had had a brilliant choral fanfare in mind, and the title *Alleluia* must have seemed promising – think Handel’s *Hallelujahs* from *Messiah* and *Judas Maccabaeus*. But Thompson’s *Alleluia* is for the most part quiet, restrained and introspective. It was his response to the growing conflict in Europe, and in describing the piece, he said, “The music in my particular *Alleluia* cannot be made to sound joyous...It is comparable to the Book of Job, where it is written, ‘The Lord gave and the Lord has taken away. Blessed be the name of the Lord.’” While *Alleluia* might not be the exuberant curtain-raiser that Koussevitzky envisioned, its simple but captivating melody and lush harmonizations have made it Thompson’s most popular work and the most frequently programmed choral piece by an American composer, and it has opened every Tanglewood season since its premiere.

***Abendlied* (1884)**

Johannes Brahms (1833–1897)

With the tremendous popularity of Brahms’ orchestral music, which is firmly ensconced in the standard repertoire, it is easy to forget that he was an outstanding composer of vocal and choral music. In addition to his 18 large scale works for chorus and orchestra, he wrote over 200 songs, 80 vocal duets and quartets, and 13 works for unaccompanied chorus. One of his first professional positions was founder and director of the Hamburg Frauenchor (Women’s Chorus), and he served two seasons as conductor of the prestigious Vienna Singakademie. He once turned down the directorship of Vienna’s premier ensemble, the Gesellschaft für Musikfreunde (Society of the Friends of Music) when he learned his duties would not include rehearsing the chorus. (And in a “be careful what you wish for” moment, the Gesellschaft eventually acceded to his request to rehearse both orchestra and chorus, and he lasted just one year, finding the demands too onerous!) He once archly remarked that if Wagner’s goal was the perfect matching of words and music, he was the best Wagnerian of them all.

The *Four Quartets*, Op. 92 were written in 1884, a year that saw the completion of his fourth and last symphony but was otherwise given up to vocal and choral music. They were premiered in concert that year, mostly to showcase them since Brahms considered them as *hausmusik*, music to be played at home for entertainment. Brahms was an early, and very successful, adopter of the genre. It did not, however mean music that was simplified or composed without Brahms’s usual care. And like the *Liebeslieder Walze* (Lovesong Waltzes), also written as *hausmusik*, the quartets are suitable for performance by a chorus and are usually presented in concert in that format.

Abendlied (Evening Song) is the third of the four quartets, a setting of a poem by the well-regarded poet and playwright Christian Friedrich Hebbel. It is a short poem, just four stanzas, 57 words altogether, but Brahms lavishes a great deal of care in the setting. The poem juxtaposes opposites – peaceful struggle, pain and joy, happiness and sorrow – which fade into slumber. Brahms' setting can be represented as ABA'C, allowing each verse to receive a different treatment, and he provides his own contrasts of key and style of accompaniment. He separates the verses in ways that follow how he parses the text. The first verse ends in a cadence which separates it from the rest of the text. The second verse ends in a phrase which links it to the third by a modulation, and the fourth verse follows the third without pause, as the text suggests. The question at the end of the second verse, "sage, was wars doch" (tell me, what was is then) is set with diminished chords that beg to be answered. The end of the third verse, "den Schlummer führten sie leise heran" (softly brings me sleep) is set with an unusual harmonic progression suggesting that moment of disorientation before falling asleep. The words in the final lines of are segmented with rests like the last thoughts before being overtaken by sleep. The rests also give the impression that the music is slowing down even though the tempo remains the same, one of Brahms' little tricks.

***City Called Heaven* (1994)**

Arranged by Josephine Poelinitz (b. 1942)

City Called Heaven is a gospel hymn whose history goes back to the early 19th century. And like many folk hymns, there are a number of variations in text, melody and even title. Composers and musicologists including Nathaniel Dett, John Work, Vance Randolph and Edward Boatner all collected and published versions of the hymn between 1927 and 1952. It has been recorded frequently, including versions by Marian Anderson (1941) and Mahalia Jackson (1966).

Henry Leck, at the time Professor of Music at Butler University and Founder/Director of the Indianapolis Children's Choir, was wowed when he heard Josephine Poelinitz's arrangement of *City Called Heaven* performed by the All-City Elementary Youth Choir of Chicago in the early 1990s. When he found that there was no written score, he approached Poelinitz and eventually persuaded her that a written performing version would be of great interest for choirs not brought up in the gospel music tradition. Over the past 30 years, Poelinitz's arrangement has become enormously popular, performed by choirs at all levels from elementary school to professional ensembles, and appearing on eight commercially released albums.

Poelinitz (b. 1942) served as Elementary Music Resource Specialist for the Chicago Public Schools. In addition to directing the All-City Youth Chorus, she taught music in the public schools at all levels, and composed and arranged music for schools, churches and the community. Surprisingly, *City Called Heaven* is her only published work.

***Songs Without Words, Op. 19b, No. 1* (1830)**

Felix Mendelssohn (1809–1847)

Felix Mendelssohn was one of the great piano virtuosos of his day, which included Franz Liszt and Sigmund Thalberg as his contemporaries. Of his technical prowess there was no question, but he played with dispassionate elegance that cost him style points compared to Liszt's rock star dramatics or Thalberg's gimmicky performances. Mendelssohn himself ceded the crown to his older and equally talented sister Fanny. A child prodigy herself, she impressed their teacher Zelter as the more precocious talent. But coming from a wealthy and well-connected family, a career as a musician was out of the question for Fanny. Her talent as a pianist was largely reserved for the guests at the musical soirées she organized. Felix published some of her songs under his own name so they could be heard, freely admitting the duplicity when it came up, but she was unable to publish under her own name until late in her life.

In 1828, Felix presented Fanny with a lyrical piano piece he had written for her birthday, and she called it a song without words in her diary (*Lied ohne Worte*). The name stuck, and the form became a favorite for both composers. Felix continued writing them throughout his life, and six collections were published between 1832 and 1845. He described them as "true music, which fills a person's soul with a thousand better things than words," and when a friend tried to add lyrics, Mendelssohn said, "What the music I love expresses to me, is not thought too indefinite to put into words, but on the contrary, too definite." The beautifully lyrical *Song without Words, Op. 19b, No.1 in E Major* is taken from his first collection, and was written in 1830.

***Mirjams Siegesgesang* (1828)**

Franz Schubert (1797-1828)

We often think of Franz Schubert (1797–1828) as occupying an interesting place among the great composers – shy, diffident and lacking in ambition, laboring in near obscurity, and churning out endless numbers of master works that

he never heard performed. In fact, at the time of his death at age 31, he was a well-known and successful composer. He had published some 160 compositions including piano and chamber music as well as songs. His songs were championed by two of the great opera singers of the day, baritone Johann Michael Vogl and soprano Anna Milder. His friends organized private performances that became known as Schubertiads, often lasting through the night with Schubert playing from a seemingly endless supply of music at the piano. He was elected a member of the prestigious Gesellschaft der Musikfreunde (Society of the Friends of Music) at age 24 and the next year received honorary memberships in the music societies of Linz and Graz. He composed 22 operas, operettas and incidental music for plays, three of which were performed during his lifetime. He gave his first Akademie (public concert devoted to his own music) at 31. His career trajectory compares favorably with Beethoven, who was 24 when published his first compositions, 25 when he made his public debut in Vienna, and 38 when he gave his first Akademie, and with Mozart who was 26 when he finally left the security of his position in Salzburg to become a free-lance performer and composer. It is only Schubert's untimely death and the fact that so many important works were performed and published posthumously which creates the impression that he was a less than successful composer.

Schubert had become interested in the music of Handel in 1828 and had obtained access to a rare collection of scores of his oratorios from Beethoven's own library. One of the fruits of this new interest was *Mirjams Siegesgesang* (Miriam's Song of Triumph), a large-scale cantata written for soprano solo and chorus, with a text by the poet Franz Grillparzer, who was part of Schubert's social circle. Schubert wrote a sophisticated piano accompaniment, but he intended to orchestrate the piece for presentation at a concert planned for the next year. Unfortunately, he died before he could start the orchestration. The piece was premiered in 1829 at a private concert in Schubert's memory arranged by Anna Fröhlich, another member of Schubert's social circle, and also a voice teacher and the first woman to serve on the faculty of the University of Music and Performing Arts Vienna. The soprano solo is among the most demanding of Schubert's parts for that voice. It is not clear whom he had in mind for the planned concert – Anna Milder would have been perfect – but apparently no soprano with the requisite vocal brilliance and stamina was available for the memorial concert and the role was taken by a tenor.

Mirjams Siegesgesang unfolds in seven sections, each following the other without pause. Grillparzer's text generally follows the outline of the Exodus section of Handel's *Israel in Egypt*, although in a condensed form. The first section opens with fanfares in the piano leading into Miriam's brilliant song of triumph. The chorus echoes the soprano solo, but with overlapping entrances, giving the sense of a crowd rejoicing. The middle sections recount the story of the Israelites crossing the Red Sea on dry land and the destruction of Pharaoh and his army. The second section is in the pastoral key of F (and, not coincidentally, the key of Beethoven's *Pastoral Symphony*) and a 6/8 meter, fitting the textual image of a shepherd leading the Israelites out of Egypt. The music changes character as the sea obeys the Lord's voice and parts. Grillparzer's text adds color and detail to the spare Biblical account, and Schubert's music follows suit. The water of the Red Sea stands like a transparent wall, through which sea monsters are visible, and the Israelites are afraid to move forward. Schubert sets this in a soft, descending double canon, perfectly capturing the sense of awe and fear. With a return of the shepherd music, the Israelites take heart, remembering the words of the Lord, and step out onto the newly made dry land.

The music become agitated as the Egyptian army, so numerous that they blacken the horizon, bears down upon the Israelites mordentglommen, burning with murder. The Israelites are saved from certain death by the Lord, who appears in his wrath as a storm, sending the water crashing down upon the Egyptians, who perish in a tangle of wrecked chariots and reins. Schubert conjures up a very effective, if a bit Rossini-sounding, storm (even Schubert was not immune to the Rossini-mania that had taken root in Vienna a decade earlier). In the penultimate section Miriam returns to taunt the Pharaoh in the solemn key of E minor, with a descending line with dotted rhythms – will you rise up after being sent down into the abyss, black as your heart? The sea has completed its task and waves roll silently, a grave and coffin in one. Schubert does some excellent word painting here, with a very spare accompaniment to the word "silent", and an undulating vocal line for the rolling waves, especially in the choral repeat of Miriam's words.

The final movement opens with the same fanfares and text of the first movement, but compressed to make room for the fugue with which Schubert closes the cantata. The fugue opens in C major, the key of the movement, and eventually modulates to G major and B major, at which time Schubert seems to tire of it. He adopts a particularly Beethovenesque solution to return to the tonic, merely moving the half step up from B to C without any further preparation. He layers the fugue theme voice by voice on top of each other in a magnificent stretto before he pulls one more trick. The basses suddenly end up on a high E-flat, changing C major to C minor, the kind of unexpected modulation that Beethoven used in his *Choral Fantasia* and the *Ninth Symphony*. Schubert does not linger, though, moving through a typically idiosyncratic Schubertian harmonic progression back to C major and a brilliant conclusion.

***Never One Thing* (2017)**

May Erlewine (b. 1983)

A native of Big Rapids, Michigan, singer, songwriter and instrumentalist May Erlewine grew up in a musical family – her father was a member of the blues band The Prime Movers and creator of the online music resource AllMusic, and her uncle was a luthier. She absorbed a wide variety of musical influences during her childhood, when she was home schooled, and as a teen when she hitchhiked across the country, performing as a street musician. She is a member of the Earthwork Music collective, an independent label which promotes regional musicians. She has released fourteen solo albums and six albums in collaboration with other singers or bands, *Never One Thing* appeared on her 2017 album *Mother Lion*.

Erlewine provided the following composer's notes: "*Never One Thing* is about the personal revolution of accepting and caring for all parts of ourselves. It was inspired by the Walt Whitman verse, 'I am large, I contain multitudes.' It came to me as a desperate plea and cry to be free from societal confines, and also free from the pain of our internal critic. To be strong, to be powerful, to be angry, to be a fighter – these are not things women are often encouraged to identify with."

This arrangement for soprano/alto voices, piano, cajón and body percussion was prepared in 2019 by Corie Brown, currently Assistant Professor of Choral Music Education at San Jose State University and director of the SJSU Concert and Treble Choirs. As a mezzo-soprano, she has sung with the Ad Astra Music Festival and Oregon Bach Festival Choirs. She holds degrees from Alma College, the University of Oregon and the University of Colorado Boulder. She spent several years with the El Sistema-inspired Fundación Nacional Batuta, where she helped create the choral department and mentored choir teachers. As a conductor, she is particularly interested in presenting the music of marginalized composers and in elevating the repertoire for treble voices.

Brown has provided the following notes: "*Never One Thing* is an anthem for anyone who has ever felt parts of themselves disowned or ostracized. Through connection with the text, the singer, conductor, and audience are invited to begin the process of reclaiming and healing those parts of themselves that are, at the same time both vulnerable and powerful.

"This arrangement is an opportunity for treble choirs to perform empowering music that speaks to the inherent worth of each singer's individual experience. Clapping, (or if claps overpower the text, a thigh slap will work as well) add to the piece's rhythmic vitality, and instrumentalists should feel free to improvise as they see fit."

***Sound-Bite from Beijing* (1995)**

Ysaÿe Barnwell (b. 1946)

Dr. Ysaÿe M. Barnwell (b. 1946) is familiar to long-time Mendelssohn Chorus audiences, having led the chorus and audience in the 2017 Big Sing: American Stories concert. She is a commissioned composer, singer, arranger, author. She was destined to study violin – her parents named her after the great Belgian violinist Eugène Ysaÿe – and she began her 15-year violin instruction at age two and a half. She went on to earn degrees in speech pathology (BS, MEd), cranio-facial studies (Ph.D.) and public health (MSPH). In addition, she was awarded honorary doctoral degrees from theological seminaries in Chicago, Illinois and Alexandria, Virginia.

Dr. Barnwell taught at Howard University College of Dentistry for over a decade, later moving on to overseeing public health projects. Taking advantage of a strong, beautifully modulated voice with a three-octave range, she joined Grammy Award-winning African American a cappella female ensemble Sweet Honey in the Rock in 1979 and has appeared as vocalist and instrumentalist on over thirty recordings with Sweet Honey and other artists.

For several decades, she also served as teacher and choral clinician in African American choral performance. She led "Building a Vocal Community: Singing in the African American Tradition" workshops in the United States, Canada, Great Britain and Australia. Conducted in the oral tradition, it utilized African world view and explored African American history, values, cultural and vocal traditions to build communities of song among both singers and non-singers. Her pedagogy is highly respected among musicians, educators, health workers, activists, organizers and members of both profit and non-profit sectors.

In addition, Dr. Barnwell has published two books for children and has appeared as an actress in both television and film. Composing music for dance, choral, film and video, she has received commissions from countless organizations including Sesame Street, Alvin Ailey, American Dance Theater, and The King's Singers, to name just a few.

Sound-Bite from Beijing was featured on Sweet Honey in the Rock's 1998 album *twenty-five*. Set for SSAAA choir and electric bass, it features a spiritual-like melodic line is supported by highly rhythmic, almost percussive lines from the other four voices. Dr. Barnwell has provided the following composer's notes: "Commissioned for the GALA Choruses

Festival V and directed by Rodney Eisenberger, this was the preeminent event for Gay and Lesbian choruses from around the world. The composer was inspired by the women of China who were an example to women all over the world of what it can look like to rise up from the despair of an oppressive regime or embedded societal inequality. This is an anthem for women's empowerment. When programmed with women's choruses, this will become a catalyst for developing the vocal community to champion women's rights and for equality in our society."

Since the turn of the 20th century, women in China have been active campaigners for equal rights. In the 1910s, they organized women's brigades in the revolution against the repressive Qing dynasty and lobbied for gender equality in the subsequent Republic of China. By the 1930s, forced marriage had been banned and women achieved inheritance rights, the right to control their own money, and to initiate divorce. Women's suffrage was established in 1936 (although it took another nine years for it to be implemented). During the Civil War, the Communist government mirrored the reforms of the Republican government, which had largely affected urban populations, and sought to extend them to rural areas. During the Great Leap Forward of the late 50s and early 60s, women were brought into mainstream occupations and were largely able to compete on even footings with men. It is not a coincidence that the 1995 Fourth World Conference on Women, organized by the United Nations, was held in Beijing. One hundred eighty-nine member nations unanimously endorsed the Beijing Declaration, a statement of principles and framework for gender equality. It remains the seminal global policy document on gender equality.

***There Will Be Rest* (1999)**

Frank Ticheli (b. 1958)

Composer and educator Frank Ticheli (b. 1958) received his master's and doctoral degrees in composition from the University of Michigan. Since 1991 he has been on the faculty of the University of California's Thornton School of Music, where he serves as Professor of Composition. From 1991–1998 he was Composer-in-Residence for the Pacific Symphony. He is best known for his orchestral music, which has been played by leading orchestras around the world, and a substantial body of music for concert band. *There Will Be Rest* is one of only a handful of choral works he composed, but it has become quite popular and has been frequently performed by choruses across the country and even recorded.

Ticheli has provided the following composer's notes: "Sara Teasdale (1884–1933) is regarded as one of the great American lyric poets. Her lyrical style has its roots in the works of Sappho, Christina Rossetti, and Hausman. Haunted by depression in later years, Teasdale took her own life at the age of 48. Many of her poems address the pain that tormented her spirit, but to the end she seemed to draw strength and hope from the stars and their permanent radiance. *There Will Be Rest*, one of her last poems, is a perfect summary of her lifelong concert for the stars and their ancient promise of peace. This choral setting is designed to capture the poem's purity of spirit and delicate lyricism.

"*There Will Be Rest* was commissioned by The Pacific Chorale, John Alexander, Artistic Director, who gave the premiere performance at Segerstrom Hall, Orange County Performing Arts Center on May 23, 1999."

Shortly after the premiere, Ticheli dedicated the work to Cole St. Clair, the young son of Pacific Symphony Conductor Carl St. Clair, who died in a tragic drowning accident at 18 months of age.

***Stars* (2011)**

Eriks Ešenvalds (b. 1977)

Latvian composer Eriks Ešenvalds studied at Latvian Baptist Theological Seminary and obtained his master's degree from the Latvian Academy of Music, where he joined the faculty in 2004 and now serves as chair of the Department of Composition. He sang tenor in the acclaimed State Choir Latvija from 2002–2011, and was a Fellow Commoner in Creative Arts at Trinity College, Cambridge University from 2011–2013. He composes in many genres but is best known for his choral music. His award-winning compositions have been performed by top orchestras, ensembles and choirs around the world.

Stars is set for divisi chorus, Tibetan singing bowls, and tuned water glasses, with text taken from American poet Sara Teasdale's poem of the same name. *Stars* was Ešenvalds' first experiment with using tuned water glasses, something which he has now done in some 13 subsequent choral works. He was working on a commission for the Salt Lake Choral Artists, Brady Allred, conductor, and explains his inspiration: "I remember being out in the country in my native town in Latvia to celebrate Christmas with my parents. After dinner, I went out to have a silent walk in cold winter night. I was impressed by the view in the sky – the stars were so bright and spoke to me in a special way. I couldn't name it, but I did catch the feeling of an added dimension. Later, while washing dishes I kept thinking about that feeling. I decided to try to play a wet wine glass, filled with some water (in the sink). That was it! The sound was almost equal

to the feeling grasped from the sky! I called my wife and oldest daughter to play their wine glasses tuned to different pitches than mine. After hearing our glass trio I knew that the new piece for Brady's choir would have water-tuned glasses and that the song would be about the stars."

In his composer's notes, he explains his musical approach: "For me, harmony is most important – how it flows and becomes a new harmony. The melodic line is secondary. Perhaps this is because my ear is trained primarily to perceive harmonies. Nevertheless, I don't want to write simple music...It is important for me to create sounds that I truly feel. I conclude that I am constantly changing, searching for new paths..."

Teasdale was fascinated with the night sky and wrote several poems about stars. To her they represented beauty, peace and the eternal. Her writing style was lyrical and simple, almost minimalistic, and it is easy to see why her poetry appeals to Ešenvalds. He writes in layers of sound, combining harmonically and rhythmically simple elements into a richly textured whole. *Stars* opens with the music of the tuned water glasses, oscillating between a two-pitch chord and an ever thickening chord cluster, forming the foundation of the piece, like a modern-day ground bass. Sections of choral text are interspersed with wordless humming, which oscillates in synchrony with the water glass music. It produces a mesmerizing, contemplative effect even as the music forms a dynamic arch, swelling in the middle and becoming suddenly quiet at the end. Ešenvalds adds the Tibetan singing bowls, and the hummed syllables become "Oh, Mm, Oh, Mm," and it doesn't take much imagination to hear them as "Om," the universal mantra.

***My Soul's Been Anchored in the Lord* (1998)**

Moses Hogan (1957–2003)

Pianist, conductor and noted arranger of spirituals, Moses Hogan was born in New Orleans into a musical family – his father sang bass in the choir where his uncle was Minister of Music and organist. He was already an accomplished pianist by age nine. He studied at the Xavier University Junior School of Music, the New Orleans Center for Creative Arts HS, and Oberlin Conservatory of Music. He won several piano competitions including the prestigious Kosciuszko Foundation Chopin Competition (fellow winners included Van Cliburn, Murray Perahia and Ian Hobson). He briefly did graduate studies at the Juilliard School and declined admission to the doctoral program at Louisiana State to concentrate on choral music. He founded several choirs including the internationally acclaimed Moses Hogan Singers and Moses Hogan Chorale. His first published arrangement, the 1994 *Elijah Rock*, has become one of his most frequently performed pieces.

My Soul's Been Anchored in the Lord is an iconic spiritual in Black history. Florence Price's arrangement was the closing piece in Marian Anderson's landmark 1939 concert on the steps of the Lincoln Memorial, after she had been turned away from the DAR-owned Constitution Hall on the basis of her race. It was a powerful choice for the closing work of a mostly classical recital. A Black woman singing a traditional spiritual in an arrangement by a Black woman composer, sung to a diverse audience of 75,000 people who had packed the Mall to hear her, spoke of empowerment and the validation of the Black cultural experience. The hymn sings of faith and determination in the face of adversity, and served as Anderson's symbolic response to the DAR.

Moses Hogan of course was familiar with this backstory. His setting is joyful and lively, with his typical richly textured and highly rhythmic style which gives the work a Gospel flavor. He sets the two canonical verses with small groups singing the verse text and the larger chorus answering, "My soul's been anchored in the Lord." Unexpectedly, Hogan adds a long coda of rapid-fire call and response material – "Do you love Him? Oh, yes! Are you anchored? Oh, yes! Will you serve Him? Oh, yes! Will you praise Him? Hallelujah!" Traditional spirituals often have meanings on multiple levels. There is the literal meaning in a religious sense, but spirituals also speak of Black enslavement – sorrow, longing, faith, persistence, and the joyous expectation of freedom. Marian Anderson added another level of understanding to *I've Been Anchored in the Lord* as a response to the ongoing struggle for racial equality, and one can't help seeing the coda that Hogan added as a powerful affirmation of that.