

ARSIS

Kirke MECHEM

7 JOYS of CHRISTMAS & Beyond



Stanford University
Chamber Chorale & Orchestra
Stephen M. Sano, conductor • Laura Dahl, pianist

KIRKE MECHEM

SEVEN JOYS OF CHRISTMAS & Beyond

The Stanford University Chamber Chorale & Orchestra
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SEVEN JOYS OF CHRISTMAS, *Opus 25—A Sequence of
Carols Arranged for Mixed Chorus & Orchestra (1964)*

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|----|---|------|
| 1 | The Joy of Love: <i>This is the truth</i> (soloist: Meredith Kendall) | 3:21 |
| 2 | The Joy of Bells: <i>Ding, Dong! Merrily on high</i> | 1:39 |
| 3 | The Joy of Mary: <i>Joseph dearest, Joseph mine</i> | 3:24 |
| 4 | The Joy of Children: <i>Patapan</i> | 1:22 |
| 5 | The Joy of the New Year: <i>New year song</i> | 1:58 |
| 6 | The Joy of Dance: <i>Fum, fum, fum!</i> | 0:56 |
| 7 | The Joy of Song: <i>God bless the master of this house</i> | 2:20 |
| 8 | LET ALL MORTAL FLESH KEEP SILENCE, <i>Opus 2, No. 2
Variations for Mixed Chorus a cappella (1951)</i> | 4:41 |
| 9 | CHRISTMAS THE MORN, <i>Opus 63, no. 2
for Mixed Chorus a cappella (1996)</i> | 4:14 |
| 10 | CHRISTMAS PAST, <i>Opus 52, No. 1b
for Mixed Chorus & Piano (1987)</i> | 4:16 |

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| 11 | CHRISTMAS PRESENT, <i>Opus 52, No. 2b
for Mixed Chorus & Piano (1987)</i> | 2:48 |
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TWO CHRISTMAS BALLADS, *Opus 35
for Mixed Chorus & Piano (1969)*

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| 12 | 1. Christmas Carol, <i>Opus 35, No. 1</i> | 3:30 |
| 13 | 2. The Ballad of Befana— <i>An Epiphany Legend,</i> | 5:13 |

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| 14 | MAKE A JOYFUL NOISE UNTO THE LORD, <i>Opus 2, No. 1
for Mixed Chorus a cappella (1951)</i> | 3:04 |
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THREE MOTETS, *Opus 57
for Mixed Chorus a cappella (1994)*

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|----|-------------------|------|
| 15 | 1. Gloria | 3:23 |
| 16 | 2. Alleluia, Amen | 4:00 |
| 17 | 3. Cantate Domino | 4:32 |

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| 18 | LET US BREAK BREAD TOGETHER, <i>Opus 60, No. 2
Variations for Mixed Chorus & Piano (1995)</i> | 6:48 |
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Total CD Time: 61:33

Recorded for surround sound, January 5, 6, 7 and April 23, 2005
Stanford Memorial Church, Stanford University, California
Recording Engineer: Edward J. Kelly • Producer: Robert Schuneman

KIRKE MECHEM was born and raised in Kansas and educated at Stanford and Harvard universities. He is the composer of more than 250 published works in almost every form. He conducted and taught at Stanford and was for several years composer-in-residence at the University of San Francisco. He lived in Vienna for three years where he came to the attention of Josef Krips, who later championed Mechem's symphonies as conductor of the San Francisco Symphony. He was guest of honor at the 1990 Tchaikovsky Competition in Moscow and was invited back for an all-Mechem symphonic concert by the USSR Radio-Television Orchestra in 1991. The concert was recorded by Melodiya and released on the Russian Disc label.

ASCAP recently registered performances of Mechem's music in forty-two countries. His three-act opera, *Tartuffe*, has had nearly three hundred performances in six countries. *Songs of the Slave*, a suite for bass-baritone, soprano, chorus and orchestra from his opera, *John Brown*, has produced standing ovations in the more than forty cities where it has been performed. Mechem's talents have been acknowledged through numerous honors, including retrospectives, grants, commissions and special anniversary performances. They have come from, among many others, the United Nations, the National Gallery, the National Endowment for the Arts, the American Choral Directors Association, the Music Educators National Conference and the National Opera Association (lifetime achievement award).

Vocal music is at the heart of Mechem's work. He is often called the "dean of American choral composers." Eight doctoral dissertations have been written on various aspects of his choral music. The *Choral Journal* has written that "his musical settings combine high artistic integrity with the ability to communicate directly with performers and audience."

His comic opera, *The Newport Rivals*, an American update of Sheridan's classic play, *The Rivals*, will be premiered in 2007 by Lyric Opera San Diego followed by performances by a consortium of other companies. The premiere of *John Brown*, a large-scale opera about the American abolitionist, will celebrate Lyric Opera Kansas City's 50th anniversary and the opening of its new opera house. Mechem is currently (2005) composing an opera based on Jane Austen's *Pride and Prejudice*.

A note from the conductor:

Stanford University has always had a strong choral tradition, and one of the shining stars in the constellation of choral luminaries associated with the university is Kirke Mechem, BA 1951. I was honored when Kirke approached me about the possibility of producing a recording of his Christmas works. As no commercial recording of all his Christmas literature had ever been recorded, and as Stanford was Kirke's alma mater, I thought that this would be a natural project—and a great opportunity to connect another generation of Stanford students with one of the most renowned of American choral composers. But, as all conductors know, terrific repertoire, talented and dedicated choristers, and a stunning recording venue alone do not make a recording happen. It was at just the right time that Bob Schuneman, president of ECS Publishing Corporation and Arsis Audio, and Stanford AM 1958, learned of this project. Not only did he express his enthusiasm, he committed the resources of his companies to see the project through to its completion. We at Stanford are indeed indebted to these two gentlemen. They have contributed not only to the perpetuation of this wonderful music, they have made a tangible and memorable impact on the choral education of our students.

—Stephen M. Sano

—and from the producer:

What record producer would not enthusiastically jump at the opportunity to record music from the pen of a long-time, valued friend, sung by one of the country's premier collegiate ensembles, conducted by a warm and exciting musician and teacher in the sumptuous and matchless (indeed, stunning) acoustic of Stanford University's beautiful Memorial Church? Throughout a long career as performing musician, music publisher, and now record producer, Stanford and its Memorial Church have always remained one of my favorite places. There is hardly an acoustic anywhere like it, and it is perfect for recording choral and organ music, particularly in surround sound. And so, doing this particular recording in both CD format as well as in 5-channel surround sound in Sony/Philips' "Direct Stream Digital" format (known as Super-Audio CD) has been for me a project of pure delight.

—Robert Schuneman

Texts and Notes by the Composer

The original SSA a cappella version of **Seven Joys of Christmas** was composed in 1964 for singers that I conducted at San Francisco College for Women (now part of the University of San Francisco). The keyboard accompaniment and a version for SATB were added before publication in 1966. The version for small chamber orchestra was written in 1974 at Roger Wagner's request, and the accompaniment for solo harp in 1986. The vocal parts are the same in all versions.

This Sequence of Carols is built upon traditional melodies from many countries, chosen to express the seven joys of the season: the joy of love, of bells, of Mary, of children, of the new year, of dance and of song. It is dedicated to my teacher, Randall Thompson. The final piece is a "quodlibet," an old musical term for a piece that uses many different tunes together—not one after another, like a medley—but in counterpoint, against each other. Some of the carols were heard in the preceding numbers, but several others appear as well, sometimes four different tunes at once.

I. The Joy of Love

1. This is the truth sent from above,
The truth of God, the God of love,
Therefore don't turn me from your door,
But hearken all both rich and poor.
2. The first thing which I do relate
Is that God did man create;
The next thing which to you I'll tell:
Woman was made man to dwell.
3. And we were heirs to endless woes,
Till God the Lord did interpose;
And so a promise soon did run
That He would redeem us by His Son.
4. And at that season of the year
Our blest Redeemer did appear;
He here did live and preach
And many thousands He did teach.
5. Thus He is love to us behaved,
To show us how we must be saved;
And if you want to know the way,
Be pleased to hear what He did say.

—Traditional English words and melody

II. The Joy of Bells

1. Din don! merrily on high
In heav'n the bells are ringing;
Din don! verily the sky
Is riv'n with angel singing.
Gloria, Hosanna in excelsis!
2. E'en so here below, below,
Let steeple bells be swungen,
And io, io, io,
By priest and people sungen.
Gloria, Hosanna in excelsis!
3. Pray you dutifully prime
Your matin chime, ye ringers,
May you beautifully rime
Your evetime song, ye singers;
Gloria, Hosanna in excelsis!

—French melody (from Thoinot Arbeau's "Orchésographie," 1589; words by G. R. Woodward)

III. The Joy of Mary

1. Joseph dearest, Joseph mine,
Help me, cradle the Child divine;
God reward thee and all that's thine
In Paradise,
So prays the Mother Mary.
Refrain:
He came on Christmas day in Bethlehem
Christus natus hodie in Bethlehem;
Lo, He comes to love and save and free us!
2. Mary dearest, Mary mild,
I shall gladly help rock thy Child;
God will surely reward us then
In Paradise,
So prays the Mother Mary.
Refrain
3. Now is born Emmanuel,
Prophesied by Ezekiel,
Promised Mary by Gabriel,
Rejoice and sing
Alleluia, Maria. Refrain

—Trad. German melody and text, adapted KM

IV. The Joy of Children

1. Willie, take your little drum,
With your whistle, Robin, come!
When we hear the fife and drum,
Turelurelu, patapatapan,
When we hear the fife and frum,
Christmas should be frolicsome.

—Bernard de la Monnoye (1641–1728), trans. Percy Dearmer (1867–1936)

V. The Joy of the New Year

When night's shadows fly	Leaves so dainty fine
New Year's dawn floods all the sky;	Freshly gathered dewy shine,
And joyful voices sound,	And glitter in the light.
Branches of the fragrant pine	From Kadusa's lofty pinetree
Hang everywhere around.	Waving on the height.

—Traditional words set to traditional Japanese melody

VI. The Joy of Dance

On December twenty-fifth, sing fum, fum, fum!	Birds who live in every forest, fum, fum, fum!
On December twenty-fifth, sing fum, fum, fum!	Birds who live in every forest, fum, fum, fum!
He is born of God's pure love, The Son of God;	You must leave your fledglings on the bough,
He is born of Virgin Mary	For to make a downy nest,
In this night so cold and dreary. Fum, fum, fum!	So the newborn Babe may rest. Fum, fum, fum!

All the brilliant stars in heaven, fum, fum, fum!
All the little stars in heaven, fum, fum, fum!
Looking down see Jesus crying,
Send away the darkness lightly,
Shine your light upon us brightly. Fum, fum, fum!

—Traditional Spanish, words adapted by KM

VII. The Joy of Song

God bless the master of this house,	Then let us all most merry be,
And all that are therein-a,	And sing with cheerful voice-a,
And to begin this Christmastide	For we have good occasion now
With mirth now let us sing-a!	This time for to rejoice-a.
The Saviour of all people	The Saviour of all people
Upon this time was born-a,	Upon this time was born-a,
Who did from death deliver us,	Who did from death deliver us,
When we were left forlorn-a.	When we were left forlorn-a.

(Angels we have heard on high, Sweetly singing o'er the plains.

Let every heart prepare Him room, and heaven and nature sing, Let us sing!)

—Traditional English words and melody

Let All Mortal Flesh Keep Silence

Let All Mortal Flesh Keep Silence was written in 1951 as an assignment for Randall Thompson's choral composition class at Harvard. It consists of choral variations on an ancient French melody. I tried to build contrapuntal complexity with each successive variation.

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| 1. Let all mortal flesh keep silence,
And with fear and trembling stand;
Ponder nothing earthly minded,
For with blessing in His hand,
Christ our God to earth descendeth,
Our full homage to demand. | 2. King of Kings yet born of Mary,
As of old on earth He stood,
Lord of Lords in human vesture,
In the Body and the Blood.
He will give to all the faithful
His own self for heavn'ly food. |
|--|--|

3. Rank on rank the host of heaven
Spreads its vanguard on the way,
As the Light of Light descendeth,
That the pow'rs of hell may vanish
As the darkness clears away.
Alleluia, Lord most High.

—17th C. French melody, words from Liturgy of St. James, trans. Gerard Moultrie

Christmas the Morn

Christmas The Morn was composed in 1996 for the 60th reunion of the Madrigal Singers of my alma mater, Topeka High School, Steve Eubank, Director. A version for treble voices was commissioned the following year for the 50th anniversary of the Phoenix Boys Choir, Dr. Harvey K. Smith, Artistic Director. The poem, "Now Every Child," is by Eleanor Farjeon, who wrote many prize-winning children's books and poems in England. The poem's strophic form and simple but beautiful imagery seemed to me perfectly suited for a new Christmas piece.

1. Now every Child that dwells on earth,
Stand up, stand up and sing!
The passing night has given birth
Unto the Children's King.
Refrain:
Sing sweet as the flute,
Sing clear as the horn,
Sing joy of the Stars
Come Christmas the morn!
Little Christ Jesus
Our Brother is born.
2. Now ever Star that dwells in sky,
Look down with shining eyes!
That night has dropped in passing by
A Star from Paradise.
Refrain
3. Now every Beast that crops in field,
Breathe sweetly and adore!
The night has brought the richest yield
That ever harvest bore.
Refrain
4. Now every Bird that flies in air,
Sing, raven, lark and dove!
The night has brooded on her lair
And fledged the Bird of Love.
Refrain
5. Now all the Angels of the Lord
Rise up on Christmas Even!
The passing night will bear the Word
That is the Voice of Heaven.
Refrain

—*"Now Every Child"* from *Silver, Sand and Snow* by Eleanor Farjeon (1881–1965), © Michael Joseph, publisher.

Christmas Past and Christmas Present, 1987, was a Christmas gift for Laura Corbett Jones and for the Singing Boys of San Francisco Bay, William Ballard, Conductor. It is published in two versions: for SA and SATB. G. K. Chesterton wrote the first poem, "The Christchild Lay on Mary's Lap." The second, "Snowfall Turns The Earth to White," I wrote as a college freshman.

Christmas Past

1. The Christ-child lay on Mary's lap,
His hair was like a light.
(O weary, weary were the world,
But here is all aright.)
2. The Christ-child lay on Mary's breast,
His hair was like a star.
(O stern and cunning are the kings,
But here the true hearts are.)
3. The Christ-child lay on Mary's heart,
His hair was like a fire.
(O weary, weary is the world,
But here the world's desire.)
4. The Christ-child stood at Mary's knee,
His hair was like a crown,
And all the flowers looked up at Him
And all the stars looked down.

—*"A Christmas Carol"* by G. K. Chesterton (1874–1936)

Christmas Present

1. Snowfall turns the earth to white,
Day grows into quiet night.
2. Overhead a star appears,
Changeless through the changing years.
3. Voices rise in song again:
"Peace on earth, good will toward men."
4. Everlasting star above,
Help us find that peace and love.

—Kirke Mechem

Two Christmas Ballads

These pieces, **Christmas Carol** and **The Ballad of Befana**, originally written in 1969 for mixed chorus and guitar, are settings of epiphany tales by two fine American lyric poets, Sara Teasdale and Phyllis McGinley. The version for treble voices was commissioned in 1989 by the Peninsula Women's Chorus, Palo Alto, Patricia Hennings, Director. The keyboard accompaniment was added in 2000. Each tells a very human Christmas story. Teasdale's "Carol" contrasts the magnificence of the songs of angels and kings with the baby Jesus, who "fell asleep before the song was done." (In fact the sopranos do seem to fall asleep on the note A while the rest of the music goes on to the final G major chord.) McGinley's "Ballad" recasts the ancient Italian legend of Befana. Here she is a housewife who tells the three kings that she is too busy with her housework to visit the Christ Child. She finally decides to go, but it is too late. She is doomed to wander through eternity, crying "Good people, the bells begin! Put off your toiling and let love in."

Christmas Carol

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| 1. The kings they came from out the south,
All dress'd in ermine fine;
They bore Him gold and chryso-prase,
And gifts of precious wine. | 4. The angels came from heaven high,
And they were clad with wings;
And lo, they brought a joyful song
The host of heaven sings. |
| 2. The shepherds came from out the north,
Their coats were brown and old;
They brought Him little newborn lambs—
They had not any gold. | 5. The kings they knock'd upon the door,
The wise men entered in,
The shepherds followed after them
To hear the song begin. |
| 3. The wise men came from out the east,
And they were wrapp'd in white;
The star that led them all the way
Did glorify the night. | 6. The angles sang through all the night
Until the rising sun,
But little Jesus fell asleep
Before the song was done. |

—from *Helen of Troy and Other Poems* by Sara Teasdale (dates)xxxx

The Ballad of Befana (An Epiphany Legend)

Befana the Housewife, scrubbing her pane,
Saw three old sages ride down the lane,
Saw three gray travelers pass her door—
Gaspar, Balthazar, Melchior.
"Where journey you, sirs?" she asked them.
Balthazar answered, "To Bethlehem,
For we have news of a marvelous thing.
Born in a stable is Christ the King."
"Give Him my welcome! Welcome Him!
Give Him my welcome—Christ the King!"
"Oh, happily, happily would I fare,
Were my dusting through and I'd polished the stair."
Old Melchior leaned on his saddlehorn.
"Then send but a gift to the small Newborn."
"Oh, gladly, gladly I'd send Him one,
Were the hearth-stone swept and my weaving were done.
As soon as ever I've baked my bread,
I'll fetch Him a pillow for His head,
And a coverlet too," Befana said.
"When the roms are aired and the linen is dry,
I'll look at the Babe." But the three rode by.
She worked for a day and a night and a day,
Then, gifts in her hands, took up her way.
But she never could find where the Christ Child lay.
And still she wanders at Christmastide
Houseless, whose house was all her pride,
Whose heart was tardy, whose gifts were late;
Wanders, and knock at every gate,
Crying, "Good people, the bells begin!
Put off your toiling and let love in."

—Phyllis McGinley

Make a Joyful Noise Unto the Lord

Make a Joyful Noise Unto The Lord, like **Let All Mortal Flesh Keep Silence**, was composed in 1951 as an assignment for Randall Thompson's choral composition class at Harvard. One can easily see the great influence of the eminent composer upon his pupil.

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness: come before His presence with singing.
Know ye that the Lord He is God: it is He who hath made us, and not we ourselves; we
are His people, and the sheep of His pasture.
Enter into His gates with thanksgiving, and into His courts with praise: be thankful
unto Him, and bless His name.
For the Lord is good; His mercy everlasting; and His truth endureth all generations.

—Psalm 100, based on the “King James” version

Three Motets

By using, in these Motets, familiar Latin phrases together with the longer English texts, I hoped to combine the comprehensibility of English with the beautiful sounds and ancient resonances of Latin. If I were not afraid it sounded frivolous I would call them “Englatin” motets. My **Laudate** was an earlier work of this kind.

The middle piece, **Alleluia, Amen**, was composed for the memorial service of my teacher, mentor and dear friend, Harold Schmidt, who for many years directed the choral music at Stanford University. Harold sent me to Harvard to study with his mentor, Randall Thompson, whose music he loved. Those who know Thompson's **Alleluia** will note one or two passages reminiscent of this beautiful and famous work. These are intended as homage and marks of gratitude to both of my choral masters.

Hassler's **Cantate Domino** was another of Harold Schmidt's favorite motets. I sang it many times as a member of his choir—as did Roger Wilhelm, the conductor of the choir that commissioned my **Cantate Domino**—so the choice of this text was a continuation of grateful and happy memories of the man who inspired my lifelong love of choral music.

Each of the **Three Motets** is complete in itself, but for concert use there is an advantage to performing all three as a group: the last motet, **Cantate Domino**, ends with a reference to the words and music of the first, **Gloria**.

THREE MOTETS

Gloria

Gloria Tibi Domine.

Glory be to Thee, O Lord.

1. A Babe is born of all a may [of a maiden]
(To Him we sing both night and day)
To bring salvation unto us:
Veni Creator Spiritus. [Come, creator Spirit]
2. For Him to serve, God give us grace.
At Bethlehem, that blessed place,
The Child of Bliss now born He was:
O Lux Beata Trinitas. [O Trinity, blessed light]
3. Now three great kings they cometh hence
With gold and myrrh and frankincense,
To praise that little King this day:
A solis Ortus Cardine. [Risen from the quarter of the sun]
4. And on that night the angels mild
Fair songs did sing unto the Child.
Now worship we as then did they:
Gloria Tibi Domine. [Glory be to Thee, O Lord]

—Anonymous 15th C. text, adapted by the composer

Alleluia, Amen

Alleluia, Amen.

Cantate Domino

O sing unto the Lord a new song,
Cantate Domino canticum novum.

Sing unto the Lord, all the earth.
Sing unto to Lord. Bless His name.

Declare His glory among the people,
Declare His majesty among the people.
Gloria.

—*Psalm 96: 1–6, adapted by the composer*

Let Us Break Bread Together

Let Us Break Bread Together is a folk hymn which I included in a 1995 set called **Choral Variations on American Folk Songs**. I had earlier used part of this arrangement in my opera **John Brown**; there it represents a quiet moment of prayer on the Kansas prairie by the devout Brown and his family, but is interrupted by the terrible news of an attack by pro-slavery forces against the free-state settlers in the territory.

1. Let us break bread together on our knees.

Refrain:

When I fall on my knees
With my face to the rising sun,
O Lord, have mercy on me.

2. Let us drink wine together on our knees.

Refrain

3. Let us praise God together on our knees.

Refrain

—*American folk hymn*

STEPHEN M. SANO

Stephen M. Sano is Associate Professor of Music and Director of Choral Studies at Stanford University where he directs the Stanford Chamber Chorale and Symphonic Chorus. He holds master's and doctoral degrees in both orchestral and choral conducting from Stanford, and a bachelor's degree in piano performance and theory from San Jose State University. Dr. Sano has served on the conducting faculty of the Wilkes University Encore Music Festival of Pennsylvania, and frequently appears as guest conductor of the Peninsula Symphony Orchestra in its collaborative concerts with the Stanford Symphonic Chorus. A dedicated teacher at Stanford, Professor Sano was recipient of the 2004 Dean's Award for Distinguished Teaching. He has studied at the Tanglewood Music Center and is in frequent demand as a master class teacher, conductor, and adjudicator in choral music. To date, he has taught master classes and conducted festival, honor, and collegiate choirs from over 20 states as well as choirs from England, Canada, Australia and Japan.

The press has described Dr. Sano as "a gifted conductor," and his work as "Wonderful music making!...evident in an intense engagement with his charges: the musicians responded to this attention with wide-eyed musical acuity." Still other reviews have lauded, "It is difficult to believe that any choral group anywhere is capable of performing better than the Stanford chorus under the direction of Stephen M. Sano."

An accomplished pianist, Dr. Sano has won numerous piano competitions, served as accompanist to many leading artists visiting the Bay Area, and as harpsichordist with the International Chamber Orchestra of Rome. He is also active in his ancillary fields of interest, Hawaiian choral music, the music of Queen Lili'uokalani, ki ho'alu (Hawaiian slack key guitar) and North American Taiko (Japanese American drumming). As a slack key artist, his recordings have been nominated as finalists for the prestigious Na Hoku Hanohano Award (the Hawaiian Grammy) and the Hawaiian Music Award. Dr. Sano's recordings can be heard on the Arsis, Pictoria and Stanford labels (choral) and the Daniel Ho Creations label (slack key guitar).



Sano



Dahl

LAURA DAHL

Pianist Laura Dahl, active as a performer both in the United States and abroad, has played in venues including the Berlin Philharmonic, the Henley Festival (England), Davies Symphony Hall, the Carmel Bach Festival, and the Tanglewood Music Festival. Dahl was formerly the Associate Director of the San Francisco Boys Chorus and with them her engagements included a recital at Carnegie Hall, a critically acclaimed benefit concert with mezzo soprano Frederica von Stade, and an appearance at the San Francisco Stern Grove Festival with mezzo soprano Susan Graham.

Dahl is a member of the music faculty at Stanford University, where she teaches collaborative and solo piano, chamber music, art song interpretation, and diction. In addition, she was Music Director of the 1999 Stanford production of *Threepenny Opera*. Internationally in demand as a teacher and coach, Dahl has also served on the faculty of the New National Theatre Young Artists Training Program in Tokyo, Japan.

Together with violinist Dawn Harms and cellist Emil Miland, Dahl is a founding member of the Harmida Piano Trio which is quickly building a reputation as a uniquely passionate and accomplished ensemble on the American chamber music scene. Each member brings years of acknowledged artistry and experience to the trio which celebrates the standard literature as well as a commitment to the commissioning and performing of new works. Recent performances include a critically celebrated appearance at the Other Minds Festival in San Francisco.

Dahl set a precedent as the first musician to be named a German Chancellor's Scholar of the Alexander von Humboldt Foundation in 1992. She lived two years in Germany, studying under the tutelage of pianist Phillip Moll and baritone Dietrich Fischer-Dieskau. In association with the San Francisco Opera Center, Dahl was Assistant Conductor for Western Opera Theater in 1996, as well as a member of the Merola Opera Program. Dahl was an invited fellow at the prestigious Tanglewood Music Center for two years and has held coaching and accompanying positions at San Francisco Conservatory of Music, the New England Conservatory of Music, the Banff Academy of Singing, the Music Academy of the West, and the University of Michigan Opera Theater. Dahl's education includes the Master of Music Degree with highest honors from the New England Conservatory of Music. She was a student of Margo Garrett, Martin Katz, and Eckart Sellheim.

STANFORD UNIVERSITY CHAMBER CHORALE

The Stanford Chamber Chorale is the Stanford Department of Music's most select choir comprised of 24 voices drawn from both graduate and undergraduate students at Stanford University. Hailing from across the United States and around the world, these singers represent a variety of academic disciplines and degree programs. As members of the Chamber Chorale, these Stanford students meet a demanding schedule of performing, touring, and recording while maintaining their rigorous academic programs. Over the years, the Chorale has toured in the United States, Japan, England, Wales, and Scotland, Austria, Germany, Israel, Italy and France and has appeared in a notable list of venues, including the great British cathedrals in Wells, Salisbury, York and Llandaff (Cardiff), and at New College Chapel (Oxford), Magdalen College Chapel (Oxford), the Berlin Philharmonie, Rikkyo University Chapel (Japan), Hakodate Geijutsu Hall (Japan), Kitahiroshima-shi Geijutsu Bunka Hall (Japan), Benaroya Music Center (Seattle), BBC Radio, the National Television of Austria, and the Armed Forces Television Network. The Chorale has also performed collaboratively with some of the most renowned performing organizations in the world, including England's Tallis Scholars and Joyful Company of Singers, the Berlin Philharmonic Orchestra and St. Hedwig Cathedral Choir (Berlin), and master flamenco guitarist Paco Peña. Dedicated to the performance of literature best suited to the small choral ensemble, the Chamber Chorale has had the honor of receiving works from renowned composers Randall Thompson, Kirke Mechem, Takeo Kudo, Jiri Laburda, and Paul Crabtree.

Through its recordings and tours, the Chorale continues to gain recognition in the international choral community. Dr. John Bertalot, Choirmaster Emeritus at England's Blackburn Cathedral, praised the Chorale's performance on its CD *Voices of Christmas* as "a tour de force of choral technique [that] gives me unbounded delight." The Chorale's touring activities (2001: Japan, 2002: Pacific Northwest and Canada, 2003: England and Wales, 2004: Hawai'i, 2005: Germany and Austria, 2006: Boston and Washington DC, 2007: England) continue to heighten the visibility of both the ensemble and Stanford University's commitment to music performance and the arts.

STANFORD UNIVERSITY CHAMBER CHORALE

Stephen M. Sano, Director

Soprano

Liz Coppock
Georgia Duan
Jane Dunlevie
Christie Ferguson
Meredith Kendall
Alison Whipple

Alto

Kristen Fuchs
Jessica Hu
Erin Palm
Lindsay Reinsmith
Katherine Bach-Mai Vu
Marie Wang

Tenor

Mark Bonney
Reed Criddle
Dan Fink
Kyle Lakin
Jay Nancarrow
Jamie Schroeder

Bass

David Akers
Sylvan Baca
Nathan Clement
Stephen Ensley
Mike Mastrandrea
Shuo Zhai

ORCHESTRA

Violin I

Eric Yeung
Joseph Chen
Barry Shiffman

Violin II

Benjamin Chen
Deborah Fong

Viola

Bill Palmer
Wendy Cornish

Violoncello

Warren Wu
Eric Cheng
Chris Costanza

Contrabass

Drew Plant

Flute

Vivan Boudreaux-Mikasa

Oboe

Peter Lemberg

Clarinet

Steve Sanchez

Bassoon

Alice Benjamin

Horn

Deborah McCracken

Percussion

Jim Kassis

Don Baker

Harp

Marianne Wilson

Piano

Laura Dahl

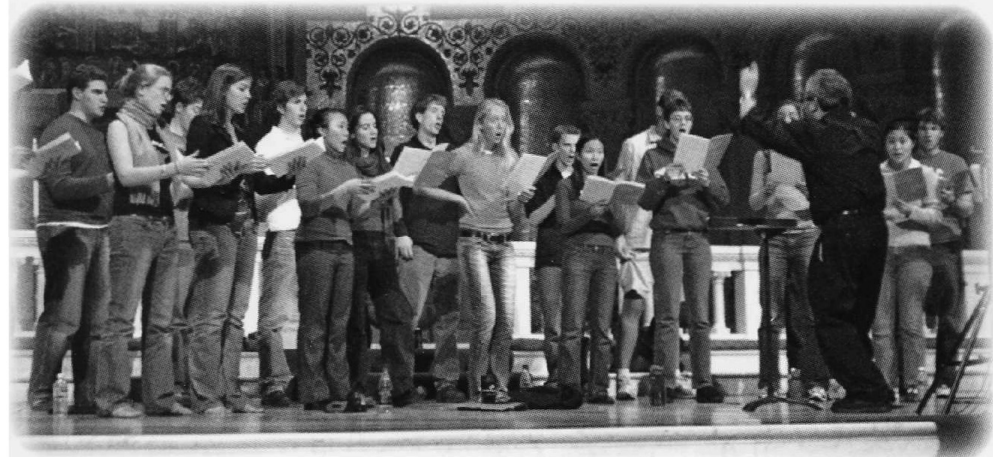


STANFORD UNIVERSITY

One of the world's leading institutions of higher learning, the 8,180 acre Stanford University campus is located in the foothills of California's San Francisco peninsula. Enrollment this year totals 14,219, of whom 6,594 were undergraduates representing every state in the U.S. and over 50 countries, and 7,625 were graduate students. Stanford University's ethnic, socioeconomic, and cultural diversity makes for a unique and rich educational environment.

The University includes the Schools of Business, Earth Sciences, Education, Engineering, Humanities and Sciences, Law, and Medicine, as well as numerous centers, institutes, programs and laboratories. Among the 1,488 faculty, there are 14 Nobel laureates, 107 members of the National Academy of Sciences, 194 members of the American Academy of Arts and Sciences, 20 winners of the National Medal of Science, 5 Pulitzer Prize winners, and 15 MacArthur Prize winners. Among Stanford alumni there are two sitting U.S. Supreme Court justices, 17 U.S. astronauts, Peru's president Alejandro Toledo, former Israeli Prime Minister Ehud Barak, numerous current and past university presidents including those of Harvard, Yale, Brown, and the University of California, and U.S. Poets Laureate Robert Haas and Robert Pinsky.

The Department of Music is housed in Braun Music Center, Dinkelspiel Auditorium, and the Center for Computer Research in Music and Acoustics. These facilities provide the Department of Music with a 716-seat auditorium, a 221-seat recital hall, a 47-seat chamber music hall, two large flexible-space rehearsal halls, seminar rooms, classrooms, practice rooms, research library, state of the art electronic music facilities, and the Archive of Recorded Sound, one of the five largest sound archives in the United States. Choral ensembles most often present concerts in Stanford Memorial Church, a cathedralesque space with four magnificent organs and six-seconds of reverberation. Major performing ensembles in the Department of Music include five choral ensembles, two orchestras, a wind ensemble, a jazz band, a mariachi ensemble, and a taiko ensemble.



Scenes from warmup and a *cappella* session.