



# *Serenade:*

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The word brings to mind the image of a young swain, standing at nighttime below his true love's window, passionately wooing his beloved with romantic song. The image is as often used for comedy as for romance in today's world, but it does have its basis in fact. In past centuries, when social strictures often limited personal contact between suitors, the singing of love songs at evening — from a respectable distance — was considered most proper.

Today a serenade need not be a romantic ballad. Whether played by a small ensemble or sung by a large chorus, a serenade is simply beautiful, reflective music. Yet there is still something charming in the image of a love-struck balladeer singing to win his beloved's heart. In this vein, we offer a wide variety of music, sung from a distance, but all with one goal in mind: to move, and to win, the listener's heart.

## EVERYONE SANG

Music by Eric Helmuth (b. 1965); Lyrics by Siegfried Sassoon (1886 -1967);  
from *Picture Show*, 1920 (© Eric Helmuth)

*Everyone suddenly burst out singing;  
And I was filled with such delight  
As prisoned birds must find in freedom,  
Winging wildly across the white  
Orchards and dark-green fields;  
on - on - and out of sight.*

*Everyone's voice was suddenly lifted;  
And beauty came like the setting sun:  
My heart was shaken with tears; and horror  
Drifted away ... O, but Everyone  
Was a bird; and the song was wordless;  
the singing will never be done.*

Sassoon was one of Britain's "War Poets," who served with great distinction during World War I, and who turned to poetry to express his horror of war. Sassoon struggled with depression after the war. He had been severely wounded several times, and, more troubling for him, he had lost many friends and lovers in that ghastly conflict. In 1920, Sassoon published a volume of poems which lamented the unbearable losses wrought by the war, and celebrated the commonplace beauties of life. The moving text, "Everyone Sang" is from this collection.

In 2001, contemporary American composer Eric Helmuth set Sassoon's beautiful text to music for three choruses in an "antiphonal fanfare." The effect of this setting is at once grand and intimate, perfectly complementing the emotion of Sassoon's poem. In Memory of David Alexander – Robert Steele

*In Memory of David Alexander.* – Robert Steele

## 2 ADIEMUS

Music and lyrics by Karl Jenkins (b. 1944) (Boosey & Hawkes Group)

British composer Karl Jenkins has composed works in a broad variety of styles, but it is his choral work *Adiemus*, for which he is most well-known. Jenkins originally conceived *Adiemus* as “a work based in the European classical tradition but with vocal sound more akin to ethnic or world music.” Jenkins devised what he believed to be made-up words of his own imagination, chosen for the “instrumental sound” he sought to create.

Jenkins later learned that the initial word of his text, “adiemus” can be interpreted as being a variant of the Latin verb *adire*, “to draw near.” Jenkins says, “The knowledge that *Adiemus* has a meaning, invokes what I feel to be an appropriate concept of bringing people together.”

*To dear friends lost. I love them still, ponder them daily, dream of them often,  
and we draw near.* — Jim Ross

## 3 LOVING-KINDNESS

Music by Stephen Paulus (b. 1949); Lyrics from *Digha Nikaya* (Paulus Publications)

<i>Put away all your hindrances</i>	<i>And so the fourth,</i>
<i>Let your mind full of love</i>	<i>And thus the whole wide world, above, below,</i>
<i>Pervade one quarter of the world.</i>	<i>around and everywhere,</i>
<i>And so too, the second quarter,</i>	<i>Altogether continue to pervade</i>
<i>And so the third,</i>	<i>With love-filled thought, abounding, sublime.</i>

One of the foremost composers of modern opera, Stephen Paulus has also created some of today's most frequently heard choral works. Paulus has set to music an excerpt from Buddhist moral teachings in *Digha Nikaya* (“Long Discourses”).

*For Tim Seelig, with appreciation for the music that pervades every quarter of the world.*

— Doug Mitchell

Music by Morten Lauridsen (b. 1943); Lyrics by Rainer M. Rilke (1875-1926), from *Les Roses*. English by Barbara and Erica Muhl (Southern Music Publishing Co., Inc.)

*Abandon entouré d'abandon,  
tendresse touchant aux tendresses?  
C'est ton intérieur qui sans cesse  
se caresse, dirait-on;*

*se caresse en soi-même,  
par son propre reflet éclairé.  
Ainsi tu inventes le thème  
du Narcisse exaucé.*

*Abandon surrounding abandon,  
Tenderness touching tenderness?  
Your oneness endlessly  
Caresses itself, so they say;*

*Self-caressing  
Through its own clear reflection.  
Thus you invent the theme  
of Narcissus fulfilled.*

Rainer Maria Rilke was one of the last lyric poets of the nineteenth century, and an adherent of the symbolist style of Rimbaud. "Dirait-on" is, literally, "one might say", and the poem is highly symbolist, or even impressionist, aiming to reveal the essential nature of the subject.

Rilke was born in Prague of German heritage, and he is most famous for his poems in German. Some rate him only behind Goethe among the greatest German poets. But Rilke was also fluent in French and he left a body of some 400 poems in French. *Dirait-on*, rendered more poetically as "So they say" is from this lesser-known legacy.

Morten Lauridsen's inspired musical setting for this poem has become a modern classic, being one of the most frequently recorded choral works of the past fifteen years.

*Turtle Creek Chorale, Tim Seelig, & my Texas family - Thank you for your friendship and music, I am extremely honored and blessed. — Dean Lester*

## 5 CHORAL FANFARE

Music by John Rutter (b. 1945); lyrics from Psalm 81 (Hinshaw Music, Inc.)

English composer John Rutter has been called the “greatest living composer and conductor of choral music.” His immense and very popular output of choral music in a wide range of styles has earned him this accolade, and many other awards and honors.

*Blow, blow up the trumpet in the new moon,  
even in the time appointed  
and upon our solemn feast day.  
For this was made a statute for Israel,  
and a law of the God of Israel,  
and a law of the God of Jacob.*

Of Rutter’s *Choral Fanfare*, Benjamin Chee observed: “Rutter here employs the voice . . . as a mimic of trumpet and horn, with sustained high-notes in multi-part harmony and ornaments thrown in for good measure. The result . . . is something on which choral reputations are built.”

*To Jack Gramlich, for encouraging me. — J. Weston Woods*

## 6 STÄNDCHEN (Serenade)

Music by Franz Schubert (1797-1831); Lyrics by Ludwig Rellstab (1799-1860)  
(arrangement © Timothy Seelig)

*Leise flehen meine Lieder durch die Nacht zu dir,  
In den stillen Hain hernieder, Liebchen, komm zu mir!  
Flüstend schlanke Wipfel rauschen in des Mondes Licht,  
des Verräters feindlich Lauschen fürchte, Holde, nicht.*

*Hörst die Nachtigallen schlagen? Ach! Sie flehen dich,  
Mitder Töne süßen Klagen flehen sie für mich.  
Sie verstehn des Bussens Schnen, kennen Liebes schmerz,*

*Rühren mit den Silbertönen jades weiche Herz.  
Lass auch dir die Brust bewegen, Liebchen, höre mich,  
Bebend harr' ich dir entgegen!  
Komm, beglücke mich!*

*Come down into the still grove with me, beloved;  
Slender treetops rustle and whisper in the moonlight,  
Fear not, sweet one, the betrayer's malicious eavesdropping.  
Softly through the night my songs implore you,*

*Do you hear the nightingales calling? Ah! They are imploring you.  
With the sweet music of their notes they implore you for me.  
They understand the bosom's yearning, they know the pangs of love,  
They can touch every tender heart with their silvery tones.*

*Let them move your heart also; beloved, hear me!  
Trembling, I wait for you; come, give me bliss!*

Franz Schubert is the foremost exponent of the Romantic Period “Art Song.” He is especially admired for his genius for melodic invention and complex harmonic composition. He composed some six hundred songs, in addition to nine symphonies, thirteen operas and numerous other orchestral and choral works. Despite this prodigious creative output, Schubert was never able to earn his living with his music, and this “eternal bachelor” remained dependent upon the generosity of his many unmarried friends throughout his adult life.

*Ständchen* (simply, “serenade”) is from Schubert’s *Schwanengesang*, (“Swansong”) a collection published after his early death in 1828. It remains one of the most well-loved of all of Schubert’s songs.

Ludwig Rellstab was a German music critic and a minor poet. He is probably best known for having given Beethoven’s sonata Opus 27 no. 2 its famous nickname, “Moonlight Sonata.”

*Dr. Seelig’s arrangement for men’s voices provides the beautifully harmonic phrasing for Franz Schubert’s serenade, Ständchen. Upon hearing this lilting melody, fond memories are brought to mind of the Montreal GALA Conference. It reminds us of those individuals who touch our lives without fully knowing the impact that they leave on our hearts.*

— Buddy Mercer

## 7 LÁSKA OPRAVDIVÁ

Music by Leoš Janáček (1854-1928); Traditional lyrics, English text by Karel Brušák.  
(pub. Robertson Publications)

*Miluješli mna,  
ešte já tebe viac,  
že já neviem, šu haj,  
ani vypovedat.*

*You say that you love me,  
but I love you much more.  
In the whole world  
there are no words that could say more.*

*Znaš že prava láska,  
v ústech neprebývá,  
v tichom srdci bydlí  
láska opravdivá.*

*Know, my dear, that true love  
can't be told in speaking.  
True love remains hidden  
in the heart's deep silence.*

Like his countryman and mentor Antonín Dvořák, Leoš Janáček was deeply interested in the character and style of the folk music of his native Czech countryside. Although Janáček is perhaps most well known for his operas and symphonic works composed in the classical romantic style, he also composed choral works based upon Czech folksongs, of which *Láska Opravdivá*, based upon a traditional love song, is one of the most enduringly popular.

In July of 1995, the Turtle Creek Chorale sang this piece in a concert at Prague's historic Rudolfinum concert hall. Those who were there will never forget the audience's literal tears of delight at hearing this achingly beautiful piece sung in their own language.

*In grateful honor of Mom and Dad, who joined us on our Europe Tour in 1995, and enjoyed this piece very much. — Jamie Rawson*

## 8 PSYCHÉ

Music by Emile Paladilhe (1844-1926); Lyrics by Pierre Corneille (1606-1684)  
(pub. M. Whitmark & Sons, N.Y.)

*Je suis jaloux, Psyché,  
de toute la nature!  
Les rayons du soleil vous  
baisent trop souvent;  
Vos cheveux souffrent trop  
les caresses du vent,  
Quand il les flatte j'en murmure!  
L'air même que vous respirez,  
Avec trop de plaisir passé  
sur votre bouche.  
Votre habit de trop  
près vous touché!  
Et sitôt que vous soupirez  
Je ne sais quoi qui m'effarouche,  
Craint, parmi vous soupirs,  
Des soupirs égarés!  
Je suis jaloux, Psyché.*

*With all my heart, Psyche,  
With jealousy I'm burning:  
For the rays of the sun have  
kissed you as they please,  
And your hair is caressed by the breeze  
While I for favors thus am yearning  
  
The air you breathe a sweetness sips,  
Who shall know what a tale  
of love it may have told you?  
And the robes that with grace enfold you!  
  
Envy grips at my pulses madly  
For so would I caress and hold you,  
Ah! The sound of a sigh  
With a kiss upon your lips  
Upon your lips, Upon your lips Psyche.*

"The founder of the French tragedy," Pierre Corneille, stands with Racine and Moliere as the greatest of French dramatists. Corneille departed from his usual tragic style to create *Psyché* in collaboration with Moliere in 1671. Musical interludes for this play were originally provided by Jean-Baptiste Lully, court composer to Louis XIV. Emile Paladilhe, a French composer of the late romantic period, is most well known for his solo woodwind works. In the early 20th century, Paladilhe wrote several songs in high romantic style, using texts from classic French literature.

*In honor of family and friends for their loving support, especially that of Cathy Hill.*

— J. B. Holman

## 9 ABENDSTÄNDCHEN (Evening Serenade)

Music by Johannes Brahms (1833-1897); Lyrics by Clemens Brentano (1778-1842)  
(pub. Walton Music Corporation)

*Hör, es klagt die Flöte wieder,  
und die kühlen Brunnen rauschen,  
golden weh'n die Töne nieder,  
stille lass uns lauschen.*

*Hark! Again the flute is sounding,  
Where the cooling waters glisten,  
Golden tones in air are floating,  
Silent, let us listen.*

*Holdes Bitten, mild Verlangen,  
wie es süß zum spricht!  
Durch die Nacht, die mich umfängen,  
blickt zu mir der Töne Licht.*

*Kind entreaties, gentle wishes,  
How they sweetly speak to the heart  
Thru the night which doth surround me,  
Comes to me the shining light.*

Clemens Brentano was a German Romantic poet of the early 19th century. He was instrumental in preserving Germany's folksong heritage and was a successful writer of short stories. His poetry, with its rich romantic imagery and unusual style of expression, was quite popular in his day, and his works served as inspiration for many composers including Brahms and Mahler.

Although Johannes Brahms was squarely in the middle of the Romantic period in music, he retained a strong sense of Classical style and form in his compositions. He is credited with having revived the symphony as a popular concert form, at a time when it had been considered all but extinct, and he wrote many choral pieces including his landmark *German Requiem*. *Abendständchen* is one of his most frequently performed choral works.

*In Honor of Doug Mitchell.* – David Cegelski and Gordon Sorensen

## 10 DONA NOBIS PACEM

Music by Giulio Caccini (1551 - 1618); Traditional Latin prayer  
(arrangement © Alan Berrington)

*Dona nobis pacem. Grant us peace.*

This simple and heartfelt, plaintive, ancient prayer has been set to music countless times. The early Baroque composer Giulio Caccini, revolutionized late Renaissance music by departing from the complex polyphony that was so popular in the vocal music of that era. Caccini used a distinctive melody over a simple chord structure, concentrating attention on the soloist. In his later life, Caccini is known to have returned to traditional polyphonic sacred music, though none of these works survives. Caccini's unadorned setting of *Dona Nobis Pacem* has been enriched in this recent arrangement for two choruses by Alan Berrington and Timothy Seelig.

Sponsored by Ric Huett and Tim Martin.

## || LUX AURUMQUE

Music by Eric Whitacre (b. 1970); Lyrics Edward Esch, translated by Charles Anthony Silvestri (pub. Walton Music Corporation)

<i>Lux Calida gravisque pura velut aurum</i>	<i>Light, warm and heavy as pure gold</i>
<i>Et Canunt angeli molliter Modo natum.</i>	<i>And the angels sing softly To the new-born baby.</i>

Eric Whitacre has become one of the most widely-performed choral composers of recent times. His haunting themes and ethereal harmonies stir the emotions of singers and audiences alike. In a somewhat unusual twist, *Lux Aurumque* is a Latin translation of a contemporary poem originally written in English.

*For JB Holman - my Golden Light. – Chuck Moon*

## 12 CREATOR OF THE UNIVERSE

Music by James Granville Eakin III (b. 1974); Lyrics from Plato (c. 427 –c. 327 BC): *Timaeus* (© James Granville Eakin III)

*When the creator of the universe  
    compounded the whole,  
He divided it up into as  
    many souls as stars.  
And he allotted each soul to a star.  
And then he mounted each  
    soul to a star, as if on chariots.  
He showed them the  
    nature of the universe  
And told them the laws of their destiny.*

James Eakin, the Turtle Creek Chorale's composer-in-residence, created this piece as a part of his suite *Stargazing*, which the Chorale premiered in January of 2003. The delicate opening phrase in the tenor line evokes a sense of beginning, as of a small point of light in the darkness. Almost immediately, this swells to a full, powerful chord as the whole of the universe is "compounded." Eakin's music creates vivid aural imagery for the text, which is drawn from Plato's description of the creation and organization of the Universe, from his Socratic dialogue, *Timaeus*.

*We dedicate this in honor of our creators, our parents, the Brown's, Evans', Isom's and Roberts'. They have supported, loved and helped us through all our lives, trials and tribulations. We worship and adore the creator who created our parents and therefore created us.* – Kevin Spivey and Matthew Roberts

# 13 O MAGNUM MYSTERIUM

Music by Morten Lauridsen (b. 1943); Traditional Latin prayer  
(pub. Songs of Peer, Ltd.)

*O magnum mysterium  
et admirabile sacramentum  
Ut animalia viderent Dominum natum  
lacentem in praesepio.  
Beata virgo cuius viscera  
Meruerunt portare Dominum Christum.  
Alleluia.*

*O great mystery  
and marvelous sacrament,  
That animals saw the Lord born  
Lying in a manger.  
Blessed virgin, whose womb  
Was worthy to bear Lord Christ.  
Alleluiah.*

First performed in 1994, Morten Lauridsen's *O Magnum Mysterium* has become one of the staples of modern choral music; this work and his *Dirait-on* have become the all-time best selling choral octavos.

*O Magnum Mysterium* has been recorded in arrangements for mixed-voice (SATB) choir, brass choir, and full orchestra, in addition to this profoundly moving arrangement for male chorus.

Although the text is specifically a prayer for Christmas, celebrating the Great Mystery of the Virgin giving birth to Jesus, it embraces the timeless Great Mystery of the miracle of life.

*In deep gratitude for Ella Mae Boyles-Payton's many years of service on the Turtle Creek Chorale Board of Directors, and support of the Turtle Creek Chorale.*

— Tab Boyles

## 14 NELLA FANTASIA (In My Fantasy)

Music by Ennio Morricone (b. 1928); Lyrics by Chiara Ferrau (b. 1982)  
(arrangement © Alan Berrington)

*Nella fantasia io vedo un mondo giusto,  
Li tutti vivono in pace e in onesta.  
Io sogno d'anime che sono sempre libere,  
Come le nuvole che volano,  
Pien' d'umanita, in fondo all'anima.*

*Nella fantasia io vedo un mondo chiaro,  
Li anche la notte e meno oscura.  
Io sogno d'anime che sono sempre libere,  
Come le nuvole che volano.*

*Nella fantasia esiste un vento caldo,  
Che soffia sulle citta, come amico.  
Io sogno d'anime che sono sempre libere,  
Come le nuvole che volano,  
Pien' d'umanita, in fondo all'anima.*

*In my fantasy I see a just world,  
Where all live in peace and in honesty.  
I dream of souls which are forever free  
As the clouds that fly,  
Full of humanity, in the depth of the soul.*

*In my fantasy I see a world illuminated,  
Where each night there is less darkness.  
I dream of souls which are forever free,  
As the clouds that fly.*

*In my fantasy there is a warm wind,  
Which blows over the city, like a friend.  
I dream of souls which are forever free,  
As the clouds that fly,  
Full of humanity, in the depth of the soul.*

Ennio Morricone has composed the scores for more than 500 films and television shows, including Sergio Leone's so-called "Spaghetti Westerns" such as *The Good, The Bad, and The Ugly*. His music for the 1987 film *The Mission* remains especially popular. Singer Sara Brightman recalls: "*Nella Fantasia* was originally an instrumental cue for the film *The Mission*. I wrote Mr. Morricone, asking if he would give me permission to turn this piece into a song. He flatly refused. But every two months I would send yet another begging letter, until I think he got so sick of me, he finally relented."

*"For my partner, Craig; my mother, Ann; my big sister, Lisa; my niece, Lauren and my nephew, Nathan. Thank you for making my world brighter." — Michael Herrington*

## 15 HOW SWEET THE MOONLIGHT

Music by Eric Helmuth (b. 1965); Lyrics from William Shakespeare (1564-1616), *The Merchant of Venice* (©Eric Helmuth)

*How sweet the moonlight sleeps upon this bank!      Creep in our ears: soft stillness and the night*  
*Here will we sit and let the sounds of music      Become the touches of sweet harmony.*

It may be a bit risky for a composer to collaborate with a lyricist who has not only been dead for almost 400 years, but who is also accounted one of the greatest poets of all time, yet Eric Helmuth turns this daunting challenge into a masterwork. This setting for twin choirs evokes the gentle reverie of lovers enjoying music during an evening stroll.

*In honor of the three women who have loved and always encouraged us – our mothers, Louise Gipson, Elaine Owen and Margie Smith. – Evan Smith, Fred Owen & Darryl Gipson*

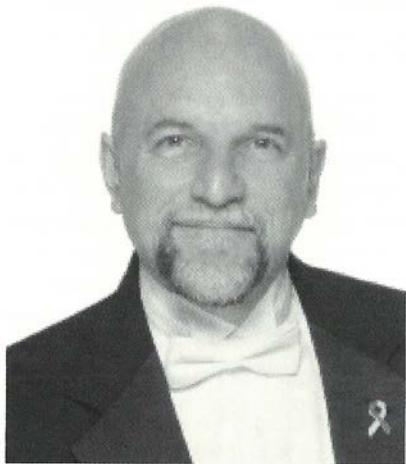
## 16 WHEN I HAVE SUNG MY SONGS FOR YOU

Music and lyrics by Ernest Charles (1895-1984) (pub. G. Shirmer, Inc.)

<i>When I have sung my songs to you,</i>	<i>I could not share them all again,</i>
<i>I'll sing no more.</i>	<i>I'd rather die</i>
<i>T'wld be a sacrilege to sing</i>	<i>With just the thought that</i>
<i>at another door.</i>	<i>I had loved so well, so true,</i>
<i>We've worked so hard to hold</i>	<i>That I could never sing again,</i>
<i>our dreams, just you and I.</i>	<i>except to you.</i>

Ernest Charles' music was widely published in the 1930s and 1940s, yet it has not been much heard in the past fifty years. Recently there has been a revival of interest in his music, and collections have been released, as recordings and as printed scores. The simple, melancholy and moving "When I have Sung My Songs For You," is a fine example of Charles' work in this arrangement for male voices by Timothy Seelig.

*For my parents Carlos and Lenore Osborne in honor of their 54th wedding anniversary.*  
– Tom Osborne



**Dr. Timothy Seelig**  
**Artistic Director**

The 27th season of the Turtle Creek Chorale marked Dr. Seelig's 20th as Artistic Director. Under his leadership, the chorale stretched the world of male choral music. In July, 2007, Dr. Seelig stepped down from the position of Artistic Director and was named Conductor Emeritus.

Dr. Seelig holds four degrees including Doctor of Musical Arts from the University of North Texas and the Diploma in Lieder and Oratorio from the Mozarteum in Salzburg, Austria. He is on the adjunct music faculty at the Meadows School for the Arts at Southern Methodist University where he teaches voice and Vocal Pedagogy.

Dr. Seelig's early training was as a singer where he made his European operatic debut at the Staatsoper in St. Gallen, Switzerland and his solo recital debut at Carnegie Hall in 1991. He has two solo recordings, *Everything Possible* and *Two Worlds*. He is a published arranger, lyricist, and has contributed to several books on choral technique. His best-selling book, *The Perfect Blend*, was followed by an instructional DVD by the same name. Both are published by Shawnee Press. The sequel, *The Perfect Rehearsal*, was released early in 2007.

Dr. Seelig has been honored on many occasions. A few of these include University of North Texas Distinguished Alumnus, The Dallas Historical Society designation of "history maker of today," and the Dallas Theater Center's "pillar of the Dallas artistic community" as well as carrying the Olympic torch as a community hero. Most recently, Dr. Seelig was awarded the Hero of Hope award for his 20 years of service with the TCC.

Dr. Seelig continues a busy guest conducting schedule with workshop appearances throughout the U.S., Canada and Europe. He conducts all-state choirs, presents workshops at state and national conventions as well as teaching and guest conducting at universities and for numerous other choral organizations.

In addition to the full chorale, Dr. Seelig conducts the Chamber Chorus. The Turtle Creek Chorale has made 37 CD recordings and been the feature of two PBS documentaries. During Dr. Seelig's tenure, the TCC grew from a membership of 40 to 250 and from a budget of \$69K to \$1.7 million annually. The chorus has appeared at eight state, regional and national ACDA conventions, a regional MENC convention as well as across the U.S., including three performances at Carnegie Hall and a sold-out tour of Europe.

# The Turtle Creek Chorale

**Dr. Timothy Seelig**, Artistic Director  
**Craig Popkess**, Executive Director  
**Antoine Spencer**, Principal Accompanist  
**Russ Rieger**, Assistant Accompanist  
**Chuck Moon**, Director of ENCORE!  
**Mark Frie**, Production Coordinator  
**Don Jones**, Sign Interpreter  
**Robert Huneke**, Assistant  
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and Marketing  
**Shawn Northcutt**, Official Photographer  
**James Granville Eakin III**,  
Composer-in-Residence  
**TurtleCreek.org**

The Turtle Creek Chorale's 2006-2007 Season marks its 27<sup>th</sup> Anniversary. With over 200 singing members, the Chorale presents a full subscription concert series at its home, the Morton H. Meyerson Symphony Center, performing annually to live audiences in excess of 50,000. All members of the Chorale are dues-paying volunteers who donate over 100,000 hours to rehearsals, service projects and as many as 50 benefit performances annually. The TCC currently has four sub-groups: Chamber Chorus; ENCORE!; New Texas Symphony Orchestra; and the Turtle Creek Strangerettes, a precision dance team.

The Chorale currently has 37 CDs in addition to a variety of DVD's in its library. Performances by the Chorale have included two state, two regional and three national conventions of the American Choral Directors Association as well as a regional convention of Music Educators National Conference. The Chorale has traveled to Europe, performing sold out concerts in Barcelona, Berlin, and Prague as well as two appearances at Carnegie Hall.

### **Milestones in the life of the Turtle Creek Chorale include:**

- *The Power of Harmony*, a documentary about the struggles and triumphs of the Turtle Creek Chorale by Emmy Award-winning director, Ginny Martin – won the USA Film Festival's award for Best Documentary, May 2005
- 2003 Guinness Book of Records holder for World's Longest Choral Concert
- In collaboration with the Susan G. Komen Breast Cancer Foundation, created "Sing For The Cure: A Proclamation of Hope," narrated by Dr. Maya Angelou
- Created and presented the world premiere of *Song of Wisdom from Old Turtle*, based on the award-winning book *Old Turtle*, narrated by Marlo Thomas. A portion of all recording proceeds benefits St. Jude Children's Research Hospital
- The PBS documentary, *After Goodbye: An AIDS Story*, featuring the Turtle Creek Chorale, received nine national awards, including an EMMY
- Ranked in the top ten of Billboard Classical Chart with Rutter *Requiem* CD
- Performed for the inaugurations of Dallas Mayor Ron Kirk and Texas Governor Ann Richards, as well as the Dallas City Council in 2005
- Made the only recordings of Richard Strauss' *Die Tageszeiten* (The Times of Day) and Gyorgy Orban's *Missa III*

Recorded: January 5–6, 2007  
Meyerson Symphony Center, Dallas, Texas  
Producers: J. Tamblyn Henderson, Jr. / Michael Vasquez  
Recording Engineer: Keith O. Johnson  
Recordist: Sean Martin  
Executive Producers: Marcia G. Martin / JTH  
Editing/Mastering: Paul Stubblebine / JTH  
Design: Bill Roarty / JTH  
Program Notes: Jamie Rawson  
All Photography: Shawn Northcutt Photography

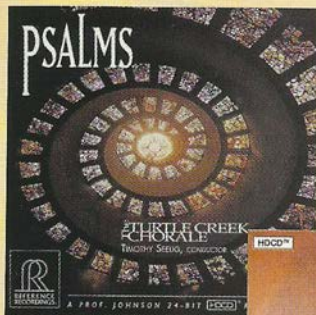
#### MUSICIANS:

Delmar Pettys, *violin*; Dawn Stahler, *violin*  
Thomas Demer, *viola*; Kristen Swanson, *viola*  
Peter Steffens, *cello*; Kari Nostbakken, *cello*  
Roger Fratena, *double bass*  
Erin Hannigan, *oboe*  
Antoine Spencer, *piano/celeste*

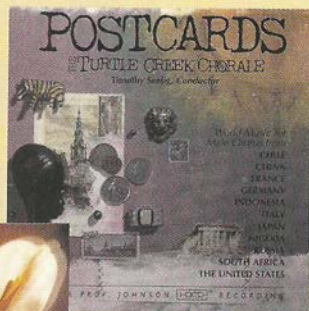
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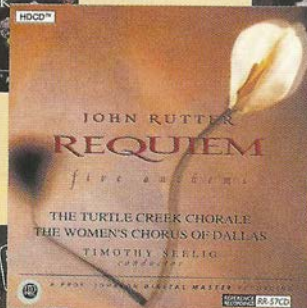
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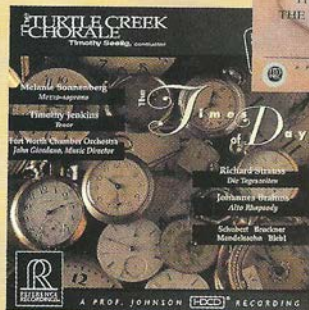
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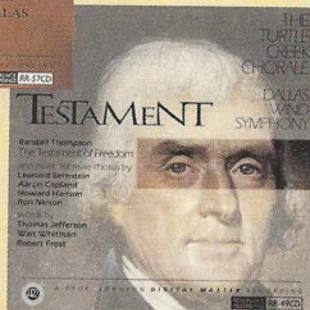
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