



SAN FRANCISCO LYRIC CHORUS
ROBERT GURNEY, MUSIC DIRECTOR

Johannes Brahms

EIN DEUTSCHES REQUIEM

JENNIFER BRODY, SOPRANO
BOYD JARRELL, BASS

DAVID HATT, ORGAN
ALLEN BIGGS, TIMPANI
NOVELLO QUARTET

SATURDAY, AUGUST 27, 8 PM & SUNDAY, AUGUST 28, 5 PM

Trinity Episcopal Church
Bush & Gough Streets
San Francisco, California

SAN FRANCISCO LYRIC CHORUS

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Welcome to the Summer 2005 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The début concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They*, and *To Music* (San Francisco premieres).

Our 2004-2005 musical year has been very exciting. In Fall 2004, we took a wonderful journey through French choral history from the 15th century to the 20th century, presenting *Choral Music of France* and featuring choral jewels by Guillaume Dufay, Josquin des Pres, Marc-Antoine Charpentier, Gabriel Fauré, César Franck, Francis Poulenc, Camille Saint-Saëns, Hector Berlioz and Arthur Honegger. For our Spring 2005 program, we explored the music of two Austrian master composers, presenting Joseph Haydn's joyous *Harmoniemesse*, the last major composition of this graceful and ebullient composer, and Anton Bruckner's rarely performed *Mass No. 1 in D Minor*, a work of great depth and deep passion. In June 2005, we were invited to participate at a special celebration in Grace Cathedral, honoring the 60th anniversary of the United Nations. We joined Lawrence Kohl and the Pacific Chamber Symphony in performing Arizona composer James DeMars' *Anthem for the United Nations*, as well as performing Simon and Garfunkel's *Bridge over Troubled Waters* with noted soprano Lisa Vroman.

We now invite you to join us in our prelude to our tenth anniversary season as we perform one of the most profound and beloved works in choral literature—*Ein Deutsches Requiem* by Johannes Brahms.

Please sign our mailing list, located in the foyer.

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

PROGRAM

Ein Deutsches Requiem

Johannes Brahms

- I. Selig sind die da Leid tragen
- II. Denn alles Fleisch es ist wie Gras
- III. Herr, lehre doch mich
- IV. Wie lieblich sind Deine Wohnungen
- V. Ihr habt nun Traurigkeit
- VI. Denn wir haben hie keine bleibende Statt
- VII. Selig sind die Toten

Jennifer Brody, Soprano
Boyd Jarrell, Bass

David Hatt, Organ
Allen Biggs, Timpani

Novello Quartet
Tekla Cunningham, Violin
Cynthia Miller Freivogel, Violin
Daria D'Andrea, Viola
Elisabeth Reed, Cello

There will be no intermission

We are recording this concert for archival purposes

Please observe the following rules:

Turn off all cell phones, pagers, and other electronic devices before the concert.

No photography or audio/video taping during the performance.

No children under five.

Help us to maintain a distraction-free environment.

Thank you.

PROGRAM NOTES

JOHANNES BRAHMS (1833-1897)

Johannes Brahms is generally considered the most monumental figure of late German Romanticism. He incorporated knowledge of poetry and literature, folk song and history into his compositions. He was a composer and conductor for 50 years and influenced many modern composers.

Johannes Brahms was born in 1833 in Hamburg, Germany. His father, a musician who played flute, horn, violin and double bass in local dance halls and taverns, married a seamstress 17 years his senior. Although the family lived modestly, young Brahms was given a good private school education, studying history, mathematics, French, English, and Latin. All his life he loved to read on a wide range of topics, including literature, folklore, mythology, history, philosophy, and art. He both borrowed books and bought second-hand ones for his personal library.

Brahms' childhood musical education included study of the piano, cello, and horn. He first began piano studies in 1840 with local teacher Otto Cossel. In 1846, he took free piano and music theory lessons with Eduard Marxsen, Hamburg's leading music teacher. Marxsen introduced him to the work of Bach and the Viennese Classical composers. The talented youth gave his first documented performance at age ten as a pianist in a chamber music concert. He gave his first solo recitals in 1848 and 1849, playing Bach, Beethoven, and some of his own compositions.

In order to help supplement the family income, Brahms began giving piano lessons himself at the tender age of 12, as well as playing popular music at private parties, in working class restaurants, and in theaters. He also arranged music for brass bands, for his father's instrumental sextet, and for four-hand piano. He began his interest in folklore at this time, compiling collections of folk songs, maxims, tales, poetry and music—all of which would find places in his future compositions.

The 1850's were a turning point in Brahms' career. He began to compose in earnest. His first surviving compositions date from 1851: a scherzo for piano and a song, *Heimkehr*, Op. 7:6. In 1848 he briefly met Hungarian violinist Eduard Reményi, who introduced him to the Hungarian/Gypsy style of music. Reményi visited the United States, returning to Germany in 1853. Brahms met him again, and they gave a joint recital, as well as undertaking a two-month concert tour of northern Germany. During this tour, he became friends with the famous violinist, Joseph Joachim, who recognized his talent and introduced him to composer/pianist Franz Liszt in Weimar. Brahms was welcomed by Liszt, but rejected Liszt's new, radical compositional style, and left Weimar soon after.

Joachim also encouraged him to meet composer Robert Schumann. After studying Schumann's music, he went to Düsseldorf in September 1853 and introduced himself to Schumann and his pianist/composer wife, Clara. This meeting was to change his life. He showed some of his compositions to Schumann, who became his champion, writing in his diary, "Johannes Brahms, a genius." He played some of his piano works for Schumann, who was impressed with both his compositional and pianistic abilities. Schumann sent enthusiastic letters of support to various music publishers on Brahms' behalf.

In 1854, Brahms returned to Hamburg, continuing his compositional activities. In early 1854, Brahms learned of Robert Schumann's mental breakdown and suicide attempt, and immediately returned to Düsseldorf to help Clara Schumann manage her household, care for

her seven children, and organize Robert Schumann's library, as well as business affairs. Robert Schumann was committed to a sanitarium at Endenich, where he remained until his death in 1856. Brahms stayed with the family during that time, while Clara resumed her career as a concert pianist in order to support her family. Brahms was her link to her husband, informing her of Schumann's health and condition. During this time, Brahms fell in love with Clara, who was 14 years older. That love grew into a close friendship that remained until her death 40 years later.

Brahms continued to compose while residing at the Schumann's house, completing a variety of works for piano, as well as the sketch for a symphony, later to become his first piano concerto. He wrote the first movement in 1854 and completed the concerto in 1856. It had its premiere in Hamburg in 1859, and later that year was presented in Leipzig, Franz Liszt's hometown. The Leipzig reviewers were openly hostile to his music.

Between 1857 and 1859, Brahms spent part of the year at the court of the little principality of Detmold, playing the piano, teaching, directing a chorus, and occasionally conducting the court orchestra. In 1859, he also organized a women's chorus in Hamburg, composing several new works for the group. In 1860, he composed various chamber works, piano pieces, songs, vocal works, and waltzes. That same year he earned a certain public notoriety and scorn when he and several other musicians lambasted the New German Style of Music—the style exemplified by Liszt and Wagner, which departed radically from the 'classical' styles of Bach, Haydn, Mozart, Beethoven, and Schubert.

In 1862, Brahms made his first visit to Vienna, giving a series of concerts and becoming acquainted with the Viennese musical establishment. During that same year, he met the 'other' representative of New German Music, Richard Wagner. He respected Wagner's abilities and views on music, although the two composers had very different personalities.

Brahms long had wanted to become the conductor of the Hamburg Philharmonic Orchestra, but was not chosen when there was an opening in 1862. The following year, however, he was named Director of the Vienna Singakademie, conducting a series of concerts during the 1863-1864 season. His programs included *a cappella* Renaissance works, a Bach cantata, Bach's *Christmas Oratorio*, works by Beethoven, Mendelssohn, Schumann, and some of his own compositions. He left that position after one year.

In the 1860s, Brahms settled into a regular musical pattern, touring various areas of Europe as a pianist and conductor in spring and fall, and composing during the summer in various country places and resorts in Germany, Switzerland, or Austria. He usually 'tried out' some of his compositions on these tours before he sent them to his publishers. Between 1865 and 1869, he did extensive concert tours to Germany, Switzerland, Austria, Hungary, Denmark, and the Netherlands, in order to offset financial difficulties. He played works by Bach, Scarlatti, Couperin, Rameau, Haydn, Mozart, Clementi, Bach's sons, Beethoven, Schubert, Schumann, as well as his own compositions.

In 1864, his parents' marriage dissolved, and his father left Brahms' elderly mother, who died in early 1865. The death of his mother profoundly affected Brahms. He had been working on a German language Requiem or funeral work before this time. It is not known exactly when he began work on *Ein Deutsches Requiem*, but Brahms first mentions the composition in 1865. He continued to compose movements for this work, completing six movements by summer 1866. The first three movements received a Vienna premiere in December 1867, to mixed reactions. All six movements were premiered in Bremen on Good Friday, 1868—this time, to an enthusiastic response. He composed a seventh movement (numbered movement V) and added it for a Leipzig performance in 1869. The entire work received tremendous

praise in Europe and established Brahms as a major composer. That same year, he published his first two books of Hungarian Dances, which also became extremely popular.

In 1866, Brahms' father remarried, to a widow 18 years younger. Brahms was grateful for her care of his father, and respected her as he had his own mother. However, there was nothing now to hold him in Hamburg, and in 1868 he moved permanently to Vienna. That year, he published one of his most famous works, the gentle *Wiegenlied* (*Brahms' Lullaby*). He continued his composition of a variety of major works including *Rinaldo*, a cantata (1868), the *Alto Rhapsody* and *Liebeslieder Waltzes* (1869), *Schicksalslied* (1871), *Triumphslied* (1870-1871), and *Lieder und Gesänge* (1871).

In 1872, Brahms again became a Music Director. He was appointed Director of Vienna's Gesellschaft der Musikfreunde orchestra and chorus, and served in this position until 1875, reorganizing the orchestra and hiring professional musicians, instead of amateurs. He was a demanding conductor, requiring extra rehearsals. As he had done in his previous directorships, he programmed both historic and contemporary music, including early music by Eccard, Isaac and Jacob Handl, Baroque masterpieces by Bach, including four cantatas and the *St. Matthew Passion*, Handel's *Dettingen Te Deum*, *Organ Concerto in D Minor*, *Alexander's Feast*, *Saul*, and *Solomon*. He also programmed Haydn symphonies, Mozart's *Davidde Penitente*, Cherubini's *Requiem*, Beethoven's *Choral Fantasie* and *Missa Solemnis*, works by Mendelssohn, Schubert, Schumann, Goldmark, Bruch, Rheinberger, and his own compositions, including *Ein Deutsches Requiem*, the *Alto Rhapsody*, *Schicksalslied* and *Triumphlied*. Critics and audiences thought that the programs were too serious, so he resigned in 1875 to devote his time to composing and touring, both as a concert pianist and as a conductor.

Between 1873 and 1875, Brahms concentrated on composing various chamber music works, including string quartets. In 1876, he completed his *Symphony No. 1*. Other large major works came in rapid succession. He completed his *Symphony No. 2* in 1871, *Variations on a Theme By Haydn*, *Academic Festival* and *Tragic Overtures* (1880), *Nänie* and *Symphony No. 3* (1883), and *Symphony No. 4* (1885). He also completed his *Violin Concerto in D* (1878), *Piano Concerto No. 2* (1881), and *Double Concerto for Violin and Cello* (1887), as well as numerous chamber works, works for solo piano, and choral compositions. After 1888, he began to compose less, although the artistry of clarinetist Richard Mühlfeld inspired him to compose several works for clarinet between 1891 and 1894.

During this time, his music was celebrated throughout Europe. There were festivals of his chamber and orchestral compositions. His fame was international, reaching to the United States. He received honors and awards from across the globe.

In January 1896, Brahms made his last appearance as a conductor, directing a performance of his two piano concertos. Clara Schumann died in May 1896, and her death inspired Brahms to compose *Vier ernste Gesänge*, songs on Biblical texts contemplating life and death. His final work, *Eleven Chorale Preludes for Organ*, was composed probably in 1896 and published posthumously in 1902. His last public appearance was in March 1897, at a Vienna Philharmonic performance of his *Symphony No. 4*. He received an ovation after each movement. He died in April 1897.

Brahms created and published several collections of his own works, including 13 canons composed at various times (1891) and seven volumes of his folksong arrangements for voice and piano (1894). He prepared editions of works by C.P.E. and W.F. Bach, as well as François Couperin. He anonymously prepared an edition of the Mozart *Requiem*, and saw to the publication of unknown works by Schubert and Schumann. He prepared an edition

of Schubert's nine symphonies, contributed to an edition of Chopin's collected works, and helped Clara Schumann prepare a collected edition of Robert Schumann's music.

He was generous in helping younger composers, championing such gifted musicians as Dvorák, Walter Rabl, and his only composition pupil, Gustav Jenner. He had a wide circle of friends, including musicians, writers, poets, artists, business and society leaders, scholars, and professionals.

He composed in many different genres: works for orchestra, chamber music, works for solo piano and piano four-hands, works for two pianos and for organ, vocal and instrumental canons, vocal quartets, duets, accompanied and unaccompanied choral works, and solo songs. His knowledge of poetry and literature, folk song and history, all contributed richness to his compositions. Rather than composing in the New German Style of opera, and music as drama, his music contained the more intimate sense of chamber music and historic forms. He was an influence on subsequent composers, including English composers Parry, Stanford, Elgar, and Vaughan Williams, French composers such as Fauré, Russian composers, including Taneyev, and 20th century composers, including Ligeti and Berio. As critic Walter Nieman noted in 1912, "Brahms is everywhere."

Johannes Brahms was a prodigious force in the history of Western music. His talent as a pianist alone would have enrolled his name in the annals of music, but his abilities as a composer, together with his understanding of music history and his wide knowledge of history and culture allowed him to bring forward traditions from the past, add his own creative abilities, and influence the future.

Ein Deutsches Requiem

For some, Brahms' *Ein Deutsches Requiem* ranks as his greatest compositional achievement, even though he wrote most of it between 1865 and 1867, mid-way through his career. Its gentle profundity affects all who hear it, and it is one of the most beloved of the great choral masterpieces.

Brahms entitled this commemorative work *Ein Deutsches Requiem*, although it was not written as a commissioned composition in memory of a particular person, nor was it designed as a traditional Requiem Mass. The description 'Deutsches' refers to the German language and perhaps Protestant traditions. Brahms commented, "I will admit that I could happily omit the 'German' and simply say 'Human'."

From childhood, Brahms had a deep knowledge of and appreciation for Biblical texts, as found in the Lutheran Bible, from both the Old and New Testaments. He not only knew the texts as spiritual documents, but also appreciated their poetic and literary value.

The exact reasons for Brahms' creation of the *Requiem* are unknown. He was deeply affected by the death of Robert Schumann in 1856 and the death of his mother in February 1865, and these events may have played a part in his thoughts of composing a memorial work. As early as 1854, the time when he was helping Clara Schumann during her husband's illness, he had sketched a funeral march as the middle movement of a projected symphony. The first mention of the *Requiem* appeared in an April 1865 letter to Clara Schumann. In it, he commented upon a completed movement from, as he described it, 'a kind of German Requiem.' In April and May of that year, he mentioned a first and second movement of the work. No further discussion of the *Requiem* was made until a letter in February 1866, by which time he had been working on completion of the rest of the movements. Movements I-IV, VI-VII were noted on his score as completed by the end of summer 1866. The fifth movement, thought to have been inspired by the death of his mother, may have been written contemporaneously with the other movements, but was not sent to the publisher until 1868.

Brahms unveiled the *Requiem* to the public in December 1867, when the first three movements were performed before a small audience in Vienna. They received mixed reviews. A six-movement version, without the present fifth movement, had its premiere in Bremen on Good Friday, 1868, and received overwhelming acceptance. Brahms added the fifth movement in 1868, and the completed work was premiered in Leipzig in February 1869 to critical acclaim, establishing him as a major international composer.

Brahms' *Requiem* is not a liturgical composition. It is Brahms' own selection of sacred texts from the Lutheran *Bible*, arranged in such a way as to provide comfort for the living, rather than focusing on those who have departed. The traditional Requiem Mass is a Roman Catholic service for the deceased, emphasizing aid and support for the soul of the departed. Brahms' work is more in the German Lutheran funerary tradition, which consoles the living while commemorating the deceased. In that sense, Brahms uses the word 'Requiem' broadly in terms of looking at the briefness of life, the acknowledgement of loss, the blessedness of those who suffer loss as well as those who are gone, and the need to comfort those who remain.

In spite of the fact that various movements may have been composed at different times and not necessarily in the order in which we find them, the Brahms *Requiem* is a tightly constructed work. One can think of it in a pyramidal shape, with the first and seventh movements as the outer edges of the pyramid. The first movement describes those who mourn as blessed, and the seventh movement mentions the deceased as blessed. The second and sixth movements discuss the transitory nature of life, also noting the transformation and joy of the life to come. The third and fifth movements discuss the briefness of life and its sadness, as well as noting that one should trust in the Lord and then one will receive comfort. The fourth movement, the top of the pyramid, describes the joys and happiness of heaven.

Musically, the *Requiem* is as balanced as it is textually. It begins with a quiet bass *ostinato*. The first instrumental phrase one hears may refer to a 17th century German chorale by Georg Neumark, *Wer nur den lieben Gott lässt walten*, also used by Bach in his *Cantata 27*. The chorus enters quietly, singing of the blessedness of mourners in a three-note ascending passage, *Selig sind...* The movement becomes more animated as the chorus sings *Die mit Tränen säen... ihre Garben*, returning again to serenity with the reiteration of the *Selig* theme.

The second movement begins with a funeral march. The chorus enters in funeral march tempo, singing a variation of the opening chorale theme, *Wer nur den lieben Gott lässt walten*. The musical pace quickens and the music becomes more hopeful as the chorus sings, *So seid nun geduldig... und Abendregen*, returning to the theme and emotion of the funeral march once more. The mood changes dramatically as the chorus comments on the word of the Lord, *Aber des Herrn Wort bleibt in Ewigkeit*. Brahms' musical setting of the text, *Die Erlöseten des Herrn*, noting the redeemed of the Lord, bears a strong resemblance to the phrase, *Ihr stürzt nieder, Millionen?* in the *Finale* of Beethoven's *Symphony No. 9*, using the same pattern of jagged rhythms and leaping notes. The movement returns to an intensity of joy on the text, *ewige Freude*, through the use of constant underlying timpani and dynamic crescendos.

The third movement introduces the bass soloist, who in recitative ponders the meaning of life, with reiteration by the chorus, almost as a comment by a Greek chorus. When he asks the question, *Nun Herr, wes soll ich mich trösten*, the chorus becomes agitated in its reiteration of that question. All comes to a stop and calm as the chorus expresses the answer, *Ich hoffe auf dich*. Brahms uses a characteristic three-against-two rhythm in this passage. The chorus then breaks into a complicated fugue on the text *Der Gerechten Seelen sind in Gottes Hand* to close the movement.

The fourth movement, the textual pinnacle of the *Requiem*, is more in the form of a chorale, with the chorus commenting on the beauty of the house of the Lord. Brahms creates a small fugal passage on the text, *die loben dich immerdar*, returning to the original theme and structure to end the movement.

In the fifth movement, the soprano soloist sings an aria on the subject of current sorrow and future joy and comfort, with commentary by the chorus. The sixth movement returns with an intensity and march-like opening rhythm on the text, *Denn wir haben hie keine bleibende Statt...* The bass soloist sings a recitative about the future and the mystery of transformation, with confirming text for the chorus. Just as in the second movement, the chorus breaks into a passionate and dramatic commentary on the text, *Denn es wird die Posaune schallen...werden*. The soloist comments briefly upon fulfillment of a prophecy, and the chorus dramatically sings of victory over death, asking the rhetorical questions, *Tod, wo is dein Stachel!* and *Hölle, wo ist dein Sieg!* The choral answer emerges from the word 'Sieg,' as the altos begin a fugue on the text, *Herr, du bist würdig zu nehmen Preis und Ehre*, which turns into an elaborate choral statement on the same text.

Brahms begins the last movement with an orchestral quotation in the lower voices as he did the first, this time quoting the Bach chorale, *O Mensch, beweine dein Sünde gross*, from the *St. Matthew Passion*. The chorus again sings *Selig sind...*, this time referring to those who have departed, rather than mourners. This passage is an inversion of the musical motif at the beginning of the first movement. The phrase, *Ja, der Geist spricht*, acts as a bridge to a new section, an elaboration on the phrase, *Dass sie ruhen von ihrer Arbeit*, which is in a new key. Brahms then returns to the original '*Selig sind...* key with individual lines and in choral combination, ending serenely, as the work began.

Movement I

Blessed are those who mourn
for they shall be comforted.

Those who sow with tears
shall reap with joy.
They go out and weep,
carrying precious seeds,
and return with joy,
bringing their sheaves.

(*Matthew 5:4; Psalm 126: 5-6*)

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen samen,
und kommen mit Freuden
und bringen ihre Garben.

Movement II

For all flesh is as the grass,
and all the glory of the people
is as the flowers of the grass.
The grass has dried up,
and the flower has fallen off.

So now be patient, dear brethren,
until the life hereafter with the Lord.
Behold, a farmer waits
for the precious fruit of the earth
and in the meantime is patient
until he receives the morning and
evening rain.

So now be patient.

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen und
Abendregen.

So seid geduldig.

But the word of the Lord endures forever.

Those liberated by the Lord will come
again,
and come to Zion with shouts of joy;
joy, eternal joy,
will be upon their heads;
joy and ecstasy will overcome them,
and pain and sighing must flee.

(1 Peter 1:24; James 5:7, 8a; 1 Peter 1:25; Isaiah 35:10)

Movement III

Lord, teach me
that I must have an end,
and that my life has an end,
and that I must die.

Behold, my days here
are as a hand's width before you,
and my life is as nothing in your presence.
Ah, how all people are nothing at all,
and yet they live so positively.

They go about like a shadow
and create much needless disturbance;

they accumulate things and know not,
who will accept them.
Now, Lord, in whom shall I find comfort?

My hope is in you.
The souls of the righteous are in God's
hands,
and no suffering touches them.
(Psalm 39:4-7; Wisdom of Solomon 3:1)

Movement IV

How lovely are your dwellings,
O Lord of Hosts!
My soul desires and longs
for the courts of the Lord;
my body and soul delight
in the living God.

Blessed are they who live in your house;
they will praise you forever more.
(Psalm 84: 1, 2, 4)

Movement V

You now have sadness;
but I will see you again,
and your heart shall rejoice,
and no one shall take your joy from you.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden
wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude,
wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg
müssen.

Herr, lehre doch mich,
dass ein Ende mit mir haben muss,
und mein Leben ein Ziel hat,
und ich davon muss.

Siehe, meine Tage sind
einer Hand breit vor Dir,
und mein Leben ist wie nichts vor Dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.

Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche

Unruhe;
sie sammeln und wissen nicht,
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?

Ich hoffe auf Dich.
Der Gerechten Seelen sind in Gottes
Hand
und keine Qual rühret sie an.

Wie lieblich sind Deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
Mein Leib und Seele freuen sich
in dem lebendigen Gott.

Wohl denen, die in Deinem Hause wohnen,
die loben Dich immerdar.

Ihr habt nun Traurigkeit;
aber ich will euch wiedersehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch
nehmen.

Look at me:
I have labored and worked hard for a
short time,
and have found great comfort.

I want to comfort you,
as one is comforted by his mother.
(*John 16: 22; Isaiah 66: 13; Ecclesiasticus 51: 35*)

Movement VI

For here we have no permanent place,
but we seek the one to come.

Behold, I tell you a mystery:
We will not all die,
but we will all be changed,
and changed suddenly, in the blink
of an eye,

at the time of the last trumpet.
For the trumpet will sound,
and the dead will rise up
incorruptible;
and we will be changed.

Then will be fulfilled
the word that is written:
“Death is swallowed up in victory.
Death, where is your sting?
Hell, where is your victory?”

Lord, you are worthy to receive,
praise and honor and might
for you have created all things,
and through your will they have
their being and are created.

(*Hebrews 13: 14; 1 Corinthians 15: 51, 52, 54, 55; Revelation 4: 11*)

Movement VII

Blessed are the dead
who die in the Lord
from now on.

Yea, the Spirit says,
that they may rest from their labor,
for their works follow after them.

(*Revelation 14: 13*)

Sehet mich an:
Ich habe eine kleine Zeit Mühe und
Arbeit gehabt,
und habe grossen Trost funden.

Ich will euch trösten,
wie einen seine Mutter trösten..

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem
Augenblick

zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen
unverweslich;
und wir werden verwandelt werden.

Dann wird erfüllet werden
das Wort, das geschrieben steht.
Der Tod is verschlungen in den Sieg,
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Herr, Du bist würdig zu nehmen
Preis und Ehre und Kraft,
denn Du hast alle Dinge geschaffen,
und durch Deinen Willen haben sie
das Wesen und sind geschaffen.

Selig sind die Toten,
die in dem Herrn sterben
von nun an.

Ja, der Geist spricht,
dass sie ruhen von ihrer Arbeit,
denn ihre Werke folgen ihnen nach.

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Program notes by Helene Whitson.

THE ARTISTS

ROBERT GURNEY, MUSIC DIRECTOR

Founder and Music Director Robert Gurney is Organist-Choir Director at San Francisco's historic Trinity Episcopal Church, Organist at Marin County's Temple Rodef Sholom, and one of the Museum Organists at the California Palace of the Legion of Honor.

A resident of San Francisco since 1978, he has been an active church musician, organ recitalist, vocal coach, and has served as Assistant Conductor-Accompanist for the San Francisco Choral Society, the Sonoma City Opera and the Contra Costa Chorale.

A native of Ohio, he received his education at Youngstown State University and the Cleveland Institute of Music, studying conducting with William Slocum. At Youngstown, he served as Student Assistant Conductor of the Concert Choir which won first place in a college choir competition sponsored by the BBC. In Summer 1997, he was invited to participate in an international choral music festival *Music Of Our Time*, held in Parthenay, France, and directed by John Poole, Conductor Emeritus, BBC Singers. He studied again with Maestro Poole in a June 2003 workshop sponsored by the San Francisco Lyric Chorus.

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus' *Discovery Series* has introduced an eight-part *Ave Maria* by Tomás Luis de Victoria; the West Coast premiere of *Four Motets To The Blessed Virgin Mary*, by Robert Witt; music of Amy Beach, including her monumental *Grand Mass in E Flat* and the *Panama Hymn*, written for San Francisco's 1915 Panama-Pacific Exposition; and premieres of works by San Francisco composer Kirke Mechem.

JENNIFER BRODY, SOPRANO

Jennifer Brody has performed extensively both locally and abroad. While living in Italy, she studied with both Franco Corelli at Bel Canto Italia Scuola del'opera and Maestro Walter Tabaldi-Tassoni of the Rome Opera House. She has performed with San Francisco Opera, Seattle Opera, Opera Manhattan, Lyric Theatre of Manhattan and at Lincoln Center with the Vox ensemble and pianist Peter Serkin. She currently sings with both the San Francisco Opera Chorus and the American Bach Soloists.

Her recent solo engagements include the Soprano solos in the *Lord Nelson Mass* and Haydn's *Creation*—both at the Mondavi Center for the Arts—and the Soprano solo in Beethoven's

THE ARTISTS

Mass in C with the San Francisco Choral Society. Her many awards include: McAllister Award finalist; Gratz Festival scholarship recipient, and Seattle Civic Opera first place winner. Ms. Brody can also be found on recordings of Naxos, Haenssler and Telarc labels.

BOYD JARRELL, BASS

Singer/conductor Boyd Jarrell is familiar to California audiences through his appearances with the Berkeley Symphony Orchestra, the Oakland Symphony, and the Santa Cruz Symphony. As a baroque specialist, Mr. Jarrell has performed with the California Bach Society, the Baroque Choral Guild, the American Bach Soloists, and the San Francisco Bach Choir. He toured with Philharmonia Baroque Orchestra in Handel's *Acis and Galatea*, and performs frequently with the Magnificat baroque ensemble. He toured and recorded with the acclaimed conductor Paul Hillier and Theatre of Voices. He has recorded on the Angel/EMI, Harmonia Mundi, Gothic, and Koch International labels. He appeared onstage with the San Francisco Ballet, singing the music of Brahms in the George Balanchine production, *Liebeslieder Walzer*. Mr. Jarrell served San Francisco's Grace Cathedral as Cantor and Associate Choirmaster for over twenty-five years, and he was recently appointed Director of Choral Activities at the College of Marin.

DAVID HATT, ORGAN

David Hatt is the Assistant Cathedral Organist at St. Mary's Cathedral in San Francisco. Born and educated in the West, he seeks to continue the independent musical tradition of his mentor, polymath composer Barney Childs.

He obtained a Master of Arts in Music Degree from the University of California, Riverside, following organ study with Raymond Boese and Anthony Newman and composition study with Childs. In 1976 he became briefly famous for two events, a solo piano performance of Eric Satie's *Vexations*, followed a few months later by a Master's Recital of 20th-century music on five keyboard instruments, which was over 5 1/2 hours long.

With percussionist Gino Robair, he has presented programs which include virtuoso duo improvisations. He is also a regular participant in the recital series of St. Mary's Cathedral, the Shrine of St. Francis, and Trinity Episcopal Church, Reno, and is a former Dean of the San Jose Chapter of the AGO. Mr. Hatt has served as organ accompanist in the San Francisco Lyric Chorus' performances of the Brahms *Requiem*, Fauré *Messe Basse*, Vaughan Williams *Five Mystical Songs*, Verdi *Four Sacred Pieces*, Vierne *Messe Solennelle*, Dvorák *Mass in D*, Kodály *Laudes Organi*, Widor *Mass, Op. 36*, Jongen *Mass, Op. 130*, Dufay *Gloria ad modum tubae*, Charpentier *In nativitate Domini canticum, H314*, Franck *Psalm 150*, Berlioz *L'adieu des bergers* from *L'enfance du Christ*, selections from Honegger's *Une cantate de Noël*, Haydn *Harmoniemesse* and Bruckner *Mass No. 1 in D Minor*. On November 4, 2004, he presented at St. Mary's Cathedral the opening concert of the National Convention of the College Music Society.

ALLEN BIGGS, TIMPANI

Allen Biggs has a Bachelor's degree from San Francisco State University, and a Masters degree from the San Francisco Conservatory of Music. He has performed with the San Francisco Opera, the San Francisco Ballet, the Bay Area Jazz Composers Orchestra, and the Berkeley, Marin, and Oakland Symphony Orchestras. He is the principal percussionist with the Santa Rosa Symphony Orchestra and the New West Chamber Orchestra. He has gone on two European tours with *Phantom of the Opera*. He previously performed with the San Francisco Lyric Chorus in our 1998 presentations of Bernstein's *Chichester Psalms*, Hatfield's

Nukapianguaq, Kesselman's *Shona Mass*, and Brahms' *Ein Deutsches Requiem*.

THE NOVELLO QUARTET

The Novello Quartet was founded in the winter of 2002 to perform Joseph Haydn's rarely programmed quartet setting of *The Seven Last Words of Christ*. The quartet's passion for the music of Haydn and his contemporaries has led to an ongoing artistic partnership between four of America's leading early music artists. The members of the Novello Quartet, Tekla Cunningham and Cynthia Miller Freivogel, violins, Anthony Martin, viola, and Elisabeth Reed, cello, are active in the Bay Area and America's most prominent early music groups, including Philharmonia Baroque Orchestra, American Bach Soloists, Apollo's Fire Orchestra in Cleveland, Musica Angelica in Los Angeles, Santa Fe Pro Musica, and the Portland Baroque Orchestra.

The Novello Quartet was named for the members of the Novello family, Vincent, Mary and Clara. Vincent (1781-1861) was a church organist, composer and music publisher born of Italian parents in London, England. With the publication of two volumes of sacred music (1811) he founded the publishing house of Novello & Co, and was a founding member and later pianist and conductor of the Philharmonic Society. In 1829, Vincent Novello and his wife Mary undertook a journey to the continent, stopping in the musical capitals of Europe to hear the music of the day in churches and concert halls, and also to deliver to W.A. Mozart's impoverished sister Nannerl a small sum Vincent had raised by subscription in London. Among the musical luminaries the Novellos met on their journey were Mozart's widow Constanze, and Abbé Stadler, who told them the story of Joseph Haydn's commission from Spain by the Bishop of Cadiz for *The Seven Last Words of Christ*.

TEKLA CUNNINGHAM, VIOLIN

Tekla Cunningham, violinist and violist, performs with the American Bach Soloists, Apollo's Fire in Cleveland, Musica Angelica in Los Angeles, Philharmonia Baroque Orchestra, San Francisco Bach Choir and also plays at the San Luis Obispo Mozart Festival. Ms. Cunningham has appeared as a guest artist with many Bay Area chamber music groups, including the Artaria Quartet, the Del Sol Quartet and Musica Pacifica. Ms. Cunningham's period-instrument ensemble, the Novello Quartet, delights audiences in the Bay Area with performances of music by Joseph Haydn and his contemporaries. She is also a member of La Monica, an ensemble dedicated to music of the 17th century. This season's highlights include a recording of Beethoven *Symphonies 5 & 6* with Tafelmusik and solo recitals in Germany and the Bay Area featuring music of JS Bach and his sons. Ms. Cunningham studied history, German literature, and music at Johns Hopkins University and Peabody Conservatory in Baltimore, MD. She continued her musical studies at the Hochschule für Musik und Darstellende Kunst in Vienna, Austria, and graduated with a master's degree from the Conservatory of Music in San Francisco, where she studied with Ian Swenson. She previously performed with the San Francisco Lyric Chorus in our 2002 presentation of Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*.

CYNTHIA MILLER FREIVOGEL, VIOLIN

Cynthia Miller Freivogel currently performs as an orchestral and chamber musician on both baroque and modern violin. Her 2004-2005 season includes appearances at MusicSources, Old First Concerts, San Francisco Early Music Society, and the Denver Handel Festival. In addition to playing second violin in the Novello Quartet, she plays in many of the country's leading baroque orchestras including Philharmonia Baroque, Portland Baroque, Apollo's Fire (Cleveland Baroque), San Francisco Bach Choir, and American Bach Soloists. She has been a guest artist with 17th century chamber ensembles such as Magnificat, Albany Consort and Ensemble Mirable. With Mirable, she performed at the Bloomington Early Music Festival for NPR

broadcast and won recognition from Early Music America. Ms Freivogel plays regularly in the Colorado Music Festival, San Luis Obispo Mozart Festival and as a chamber musician in Bay Area ensembles. She has also been a member of New World Symphony Orchestra, Tanglewood Music Center fellowship program, American Russian Young Artists Orchestra, and Orchestra of the State of Sao Paulo in Brazil. She holds a BA from Yale University and a MM in violin performance from the San Francisco Conservatory, where she studied with Camilla Wicks.

DARIA D'ANDREA, VIOLA

Violist Daria D'Andrea lives in San Francisco where she performs with both period and modern ensembles. Ms. D'Andrea has performed with American Bach Soloists, Philharmonia Baroque, San Francisco Opera Center, San Francisco Bach Choir, and many other local ensembles. She is an avid chamber musician and a member of California Symphony and the Sacramento Philharmonic. While living in Oxford, England, Ms. D'Andrea toured Europe extensively as principal viola of the European Community Baroque Orchestra. She has specialized in solo recitals with fortepiano, exploring solo and chamber literature of the late 18th century in particular. A former student of Kato Havas and an alumnus of San Francisco Conservatory and Reed College, Ms. D'Andrea teaches violin and viola at the University of San Francisco, San Francisco Waldorf Schools and The San Francisco School. She previously performed with the San Francisco Lyric Chorus in our 2001 presentations of Bach's *Magnificat*, Mozart's *Mass in C Minor*, and Charpentier's *Messe de minuit pour Noël*.

ELISABETH REED, CELLO

Elisabeth Reed was born and raised in Chapel Hill, NC and now lives in Oakland, CA. She is the principal cellist or gamba player for the California Bach Society, the Dayton Bach Society, the Jubilate Baroque Orchestra, the Novello String Quartet, and the Wildcat Viol Consort. She also performs frequently with other west coast early music ensembles including Philharmonia Baroque, Musica Angelica (Los Angeles, CA), American Bach Soloists and Camarata Pacifica Baroque (Santa Barbara, CA). She has played at the Boston, Berkeley, and Bloomington Early Music Festivals as well as at Seattle's Bumbershoot Festival and can be heard on the Virgin Classics and Focus recording labels. A graduate of the North Carolina School of the Arts, the Oberlin Conservatory, the Eastman School of Music, and Indiana University's Early Music Institute, she has taught at the Music Center for the Northwest, the Northwest Center for Early Music, and the San Francisco Community Music School. She was the director and founder of the Viols for Youth program in Seattle, WA and is now the principal teacher for the Bay Area Youth Viols Program. She is a Guild-Certified practitioner of the Feldenkrais Method of Awareness Through Movement and Functional Integration with a particular interest in the issues facing musicians and performers. Currently she teaches viola da gamba at the University of California at Berkeley and at Mills College and she teaches cello, baroque cello, viola da gamba, and Feldenkrais privately.

LEO KAN, REHEARSAL ACCOMPANIST

Introduced to the piano at the age of five by his mother, a concert pianist, Leo Kan was a student of Eleanor Wong at the Hong Kong Academy for Performing Arts before moving to the United States in 1996. A Meinig Family National Scholar, Mr. Kan studied under Malcolm Bilson at Cornell University and received his bachelors in music *magna cum laude* in 2003. He also holds a Licentiate in Piano Performance from the Associated Board of the Royal Schools of Music and an Associate from the Trinity College in London. He has won a host of prizes, including the Tom Lee Music Scholarship and Granite State Auditions, and has performed as soloist at the Hong Kong Cultural Centre and Hong Kong City Hall.

Fueled by a passion for choral music, Mr. Kan wrote an honors thesis on boychoirs while at Cornell. After graduation, he joined the San Francisco Boys Chorus as artistic intern and accompanist by the invitation of Ian Robertson and soon became an integral member of the faculty, leading the choristers in the San Francisco Ballet's all-new productions of the *Nutcracker* in 2004. He is active as tenor, pianist and conductor with several choral organizations including the Menlo Park Presbyterian Church Chancel Choir, Peninsula Women's Chorus and Sherman Oaks Charter School Choir, and in addition maintains a small piano studio, plays the organ and enrolls part-time at the San Francisco Conservatory of Music.

ACKNOWLEDGEMENTS

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

Trinity Episcopal Church, its vestry and congregation

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DONATIONS

The San Francisco Lyric Chorus is chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501c(3) organization. Donations are tax-deductible as charitable donations.

The San Francisco Lyric Chorus is a relatively young chorus, and we have grown tremendously in musical ability during our few short years. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premiere choral ensembles. We would like to more often perform works with chamber orchestra and other combinations of instruments, and occasionally perform in other sites. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

Next year, in celebration of our 10th Anniversary, the Board of Directors has decided to commission a short work by noted composer Lee R. Kesselman, some of whose works we performed in our Multicultural Music concert in 1998. For this milestone effort we are seeking additional special contributions from financial supporters.

Monetary gifts of any amount are most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail rgurney@sflc.org or call (415) 775-5111. Donations also may be mailed to the following address: San Francisco Lyric Chorus, 950 Franklin Street, #49, San Francisco, California 94109.

Adopt-A-Singer

For as little as \$20, you can support the San Francisco Lyric Chorus by adopting your favorite singer. For \$100, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150, you can adopt our esteemed Music Director, Robert Gurney.

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(August 2005)

Didi Boring adopts Robert Gurney

Anne & Marty Brenneis
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Julie Alden adopts the Bass section

Lois Kelley adopts the Soprano section

Susan Hendrickson adopts the Alto section

Barbara Greeno adopts the Alto section

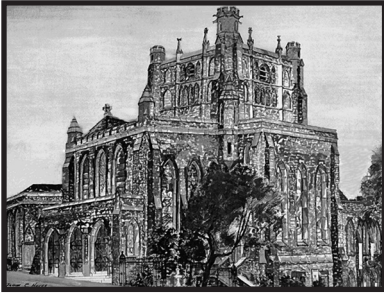
Jim Losee adopts the Tenor section

Simon-Pierre Coté adopts Isabelle Pepin

Catherine Lewis adopts Shirley Drexler

Mary Lou Myers adopts Didi Boring
& Wylie Sheldon

TRINITY EPISCOPAL CHURCH



Trinity Episcopal Church, founded in 1849, was the first Episcopal congregation west of the Rocky Mountains. Some of the parish pioneers were among the most prominent San Franciscans of their day: McAllister, Turk, Eddy, Austin, Taylor, and many others.

The parish's significant role in the history of San Francisco continues today. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of rough-hewn Colusa sandstone and features a massive castle-like central tower.

The Trinity organ was built in 1924 by Ernest M. Skinner and is one of the finest remaining examples of his artistry. Built after his second trip to Europe, it reflects the influence of his long, creative association with the great English builder Henry Willis, III. The instrument's four manuals and pedal contain many of the numerous orchestral imitative voices perfected by Skinner. Among them, the Trinity organ contains the French Horn, Orchestral Oboe, Clarinet, Tuba Mirabilis, and eight ranks of strings. This wealth of orchestral color provides a range of expressiveness evocative of a symphony orchestra.

The newly restored historic 1896 Sohmer nine-foot concert grand piano is used occasionally in Lyric Chorus performances. This fine instrument, built during an era of experimentation in piano building, boasts some unique features, suggesting that this instrument was a showpiece for the Sohmer Company. The entire piano is built on a larger scale than modern instruments. There are extra braces in the frame for increased strength. Each note has an additional length of string beyond the bridge to develop more harmonics in the tone. The treble strings are of a heavier gauge and thus stretched under higher tension than modern pianos, and there are additional strings at the top that do not play—added solely to increase the high harmonic resonance in the treble (producing that delightful “sparkle”).

Due to its superb acoustics, magnificent organ, and the commitment of a long succession of musicians, Trinity has presented a wealth of great music to the City. The San Francisco Lyric Chorus has become a part of this tradition, thanks to the generous encouragement and nurturing of this vibrant congregation.

ADVERTISEMENTS

Thank you!

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

Isabelle Pepin

Thanks for the beautiful moments of music shared with all members of the Chorus. Once back home in Québec, these wonderful memories will be indelibly nestled in my heart.

Cathy Lewis

Thanks Sonia and Victoria for joining the altos - hope to see you in September!

Jared Pierce

Thanks Dad, for going out of your way to come and see me perform with the SFLC. Love, Jared

Andrea Ogarrio

Thank you, Greg, for your love and support.

Susan Hendrickson

Thanks to Robert Gurney for his creative vision and enthusiasm.

Thanks to Helene & Bill Whitson for their tireless efforts on our behalf.

Thanks to my family for their continuing support.

Thanks to Rod, Michael, Bonnie and Lou for their friendship and for sharing my love of music and Madeleines.

Jane Regan

Thank you, Teal, for turning the pages, and the cookies, too!

Helene Whitson

This next year will be our 10th Anniversary. I want to offer my heartfelt thanks and deep gratitude to all who have made these past ten years possible and so very special—Robert, Bill, our chorus Board of Directors, our marvelous choristers, our volunteers, our generous donors and contributors, our wonderful audiences, our vocal coaches/teachers, and our friends and families. I want to give special thanks to Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity “home” and to create music in this beautiful place.

*In memory of my mother and father,
Raymond and Selma Goldsmith*

Jane Goldsmith

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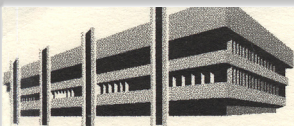
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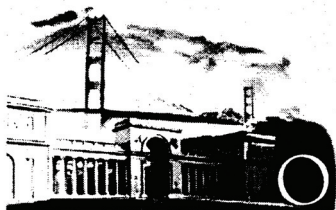
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Andrew Lloyd Webber

Saturday, November 12 &
Sunday, November 13, 4pm
Siegfried Karg-Elert
J.S. Bach
George Gershwin

Saturday, December 10 &
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Johann Strauss, Jr.
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Missa Puer Natus Est Nobis

If Ye Love Me

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Vaughan Williams

Fantasia on Christmas Carols

No Sad Thought My Soul Affright

The Blessed Son of God

Britten

Hymn to the Virgin

Mathias

Sir Christmas

REHEARSALS BEGIN MONDAY, SEPTEMBER 12, 2005

Rehearsals: Monday, 7:15-9:45 pm

Trinity Episcopal Church

Bush and Gough Streets, San Francisco

PERFORMANCES

Saturday, December 3, 2005, 8 PM * Sunday, December 4, 2005, 5 PM

Auditions

For audition and other information,
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2005-2006

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Ralph Vaughan Williams *Fantasia on Christmas Carols*
Ralph Vaughan Williams *The Blessed Son of God*
Ralph Vaughan Williams *No Sad Thought His Soul Affright*
Benjamin Britten *Hymn to the Virgin*
William Mathias *Sir Christemas*

Saturday, December 3, 2005 & Sunday, December 4, 2005
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

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ANNUAL NEW YEAR'S POPS CONCERT
Robert Gurney, Organ
with the San Francisco Lyric Chorus

Choruses from *Die Fledermaus*, by Johann Strauss, Jr.,
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Saturday, December 31, 2005, 4 pm
California Palace of the Legion of Honor
Lincoln Park, San Francisco

**

2006 SPRING CONCERT
AMERICAN MASTERS
Ernest Bloch *Avodath Hakodesh (Sacred Service)*
Charles Ives *Psalm 67*
Kirke Mechem *Give Thanks Unto the Lord*

Saturday, April 22, 2006, 8 pm & Sunday, April 23, 2006, 5 pm
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

**

2006 SUMMER CONCERT
REFLECTIONS
Ralph Vaughan Williams *Dona Nobis Pacem*
Michael Haydn *Requiem*

Saturday, August 26, 2006, 8 pm & Sunday, August 27, 2006, 5 pm
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

SAN FRANCISCO LYRIC CHORUS

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