

SAN FRANCISCO LYRIC CHORUS presents GEMS by



SAN FRANCISCO
Lyric
Chorus

Robert Gurney, Music Director

Saturday
August 22, 2009, 8PM

Sunday
August 23, 2009, 5PM

Trinity Episcopal Church
San Francisco

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*
Robert Train Adams, *Assistant Conductor/Accompanist*

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Welcome to the Summer 2009 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 debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, as well as our 10th Anniversary Commission work, Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*.

In Fall 2008, we celebrated the return of the magnificent Trinity E.M. Skinner organ with a performance of the *Messe Solennelle* by Louis Vierne. In addition, we shared wonderful music of the holiday season, from German Baroque to contemporary America. In Spring 2009, we presented classical choral music from Brazil and Canada. Our featured work was the *Requiem* by the remarkable Afro-Brazilian composer Jose Mauricio Nunes Garcia, (1767-1830), known as the "Brazilian Mozart". We also presented a variety of modern and contemporary choral music from Canada, including Healey Willan's lyrical *Rise Up, My Love* and majestic *O Sing Unto The Lord A New Song*, Stephen Chatman's sensitive and poignant *Two Rossetti Songs*, Imant Raminsh's mystical *Ave Verum Corpus*, Ruth Watson Henderson's delightful *Sing All Ye Joyful*, and Srul Irving Glick's wistful *What I Have Learned Is This* and dramatic *The Hour Has Come*.

And now, join with us as we luxuriate in beautiful choral classics by three master composers: Wolfgang Amadeus Mozart, Franz Schubert, and Felix Mendelssohn.

Please sign our mailing list, located in the foyer.

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

PROGRAM

Vesperae Solennes de Confessore, K. 339

Wolfgang Amadeus Mozart

Dixit Dominus
Confitebor
Beatus Vir
Laudate Pueri
Laudate Dominum
Magnificat

Alessandra Kameron, Soprano ☞ Catherine Lewis, Alto
Kevin Baum, Tenor ☞ Sidney Chen, Bass

REGULAR INTERMISSION

Mass in G

Franz Schubert

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Cassandra Forth, Soprano ☞ Kathryn Singh, Soprano
Kevin Baum, Tenor ☞ Sidney Chen, Bass

BRIEF INTERMISSION

Beati Mortui

Felix Mendelssohn

Robert Train Adams, Conductor

Say Where Is He Born from Christus

Felix Mendelssohn

Alessandra Kameron, Soprano
Robert Train Adams, Conductor ☞ Robert Gurney, Organ

There Shall A Star From Jacob from Christus

Felix Mendelssohn

Robert Train Adams, Conductor ☞ Robert Gurney, Organ

Kyrie in D Minor

Felix Mendelssohn

Lift Thine Eyes from Elijah

Felix Mendelssohn

He, Watching Over Israel from Elijah

Felix Mendelssohn

Robert Train Adams, Organ

We are recording this concert for archival purposes
Please turn off all cell phones, pagers, and other electronic devices before the concert
Please, no photography or audio/video taping during the performance
Please, no children under 5

Please help us to maintain a distraction-free environment.
Thank you.

PROGRAM NOTES

“Musical talent”, Goethe observed in 1831, “probably manifests itself at the earliest stage, since music by its nature is instinctive and innate, and requires little or nothing in the way of external nourishment and experience drawn from life”. R. Larry Todd, “Composer of the Month: Felix Mendelssohn”, *BBC Music Magazine*, August 1995.

We share with you today music by three extraordinary composers—Wolfgang Amadeus Mozart, Franz Schubert, and Felix Mendelssohn. All three were child prodigies, and all three died before they reached the age of 40. Each of these composers had only a short time in which to make his incomparable musical contributions to Western classical music. We present samples of these compositional gifts in this performance.

SAN FRANCISCO LYRIC CHORUS DISCOVERY SERIES

The San Francisco Lyric Chorus Discovery Series identifies compositions or composers that are not well known, but which are exceptional and of special interest.

Wolfgang Amadeus Mozart (1756-1791)

‘He learned a sonata in an hour, and a minuet in half an hour, so that he could play it faultlessly and with the greatest delicacy, and keeping exactly in time. He made such progress that by the age of five he was already composing little pieces of his own.’ Maria Anna ‘Nannerl’ Mozart.

Born in Salzburg, Austria in 1756, Wolfgang Amadeus Mozart is one of the world’s most remarkable musical geniuses. He was a child prodigy, especially in terms of performance ability. His extraordinary compositional skills began to flower in his late teens. He was the youngest of seven children born to Leopold Mozart, an accomplished violinist/composer at the Salzburg court of the benevolent, music-loving Prince-Archbishop Siegmund von Schrattenbach. Leopold recognized the extraordinary musical talents of his two surviving children, Wolfgang and Nannerl, and devoted much of his life to shepherding their careers. He taught them music, as well as mathematics, reading, writing, literature, languages, dancing, and moral and religious education.

Wolfgang began harpsichord lessons before he was four years old. By the time he was five, he was composing, and by the age of six was a well-known keyboard performer. From that time on, he was constantly composing music and performing, often traveling to different cities and countries with his father and his sister. In 1763, during a visit to London, he and his father met Johann Christian Bach, son of Johann Sebastian Bach. The younger Bach was to exert a life-long influence on Mozart, as did Michael Haydn, younger brother of Joseph Haydn. A gifted and prodigious instrumentalist, Mozart was a master of the piano, violin, and harpsichord by the time he was 13. His first *opera seria*, *Mitridate*, was performed when he was 14.

The Mozart family thrived in Salzburg at the court of Prince-Archbishop Schrattenbach, who allowed Leopold Mozart and the children great latitude for traveling. In 1769-1770, Leopold and Wolfgang traveled through Italy, performing in various cities. During Holy Week in 1770, they attended Easter services at the Sistine Chapel in Rome, where they heard a performance of Gregorio Allegri’s beautiful *Miserere*. At that time, the work was considered the exclusive property of the papal choir and the score was kept secret from the outside world. After hearing the work only once, the 14-year-old Wolfgang was able to recall and transcribe it exactly. On Good Friday, he heard it once again and made a few corrections to his original notes. Those who copied it were threatened with excommunication, but all Rome knew that Wolfgang had done so, and he had to sing it from the clavier in a concert.

In 1771, at age fifteen, the young Mozart became the concert master of Archbishop Schrattenbach’s orchestra, a prestigious position.

Everything changed with the Archbishop's untimely death in December, 1771. He was succeeded in 1772 by Prince-Archbishop Hieronymous Colloredo, a much different personality, with a different agenda. An authoritarian, autocratic ruler who appreciated the ideas of the Enlightenment, Colloredo prized economy and efficiency in government, artistic and organizational operations. He also demanded economy and efficiency in his church services and in the music created for those services. For example, the mass was to be no longer than 45 minutes long.

Colloredo would not allow Leopold and Wolfgang to be absent at the same time. In 1777, Wolfgang toured with his mother as chaperone, while his father stayed in Salzburg. When his mother died in Paris in 1778, Mozart had to return to the Archbishop's service in Salzburg. He took a position as concert master, which included playing organ in the cathedral and court. During this time, he composed a wide variety of music, including the *Coronation Mass*, the *Missa Solemnis*, and the *Solemn Vespers*, as well as other sacred and instrumental works. Mozart chafed under the restrictions of Archbishop Colloredo, especially since he had seen some of the world, wherein his talents had been recognized and acknowledged widely.

In summer 1780, Mozart received a commission from the city of Munich to compose the opera *Idomeneo*. Completed by the beginning of November, its very successful Munich premiere was attended by Mozart's father and sister in January, 1781. As in the past, Mozart's artistic talent was greatly acknowledged with this achievement. In March, 1781, Archbishop Colloredo summoned the young composer to Vienna, where the Archbishop was visiting his sick father. Mozart felt he was being treated as a servant, especially as he had just experienced a triumphant musical success, but went thinking that he might be able to give some performances in Vienna. Unfortunately, the Archbishop forbade such activities. After two months of tension, Mozart could stand the situation no longer, and asked to be released. In June, 1781, Colloredo dismissed him.

Mozart lived in Vienna with the Weber family, friends he had met when he had traveled to Mannheim. During his Mannheim stay he had fallen in love with Aloysia Weber, one of three daughters. Unfortunately, she did not return his affection.

As a freelance musician in Vienna, Mozart was in demand as a performer and composition teacher. His pupils included composer Johann Nepomuk Hummel (1778-1837) and English composer/organist, Thomas Attwood. Attwood (1765-1838), appointed organist at St. Paul's Cathedral in 1796 and composer to the Chapel Royal, created anthems and other works that demonstrated Mozart's influence.

In 1782, Mozart married Constanze Weber, Aloysia's younger sister. They became the parents of six children, two of whom survived into adulthood. He continued his career as a composer, creating some of his best-known works between 1783-1788, including the operas *The Marriage of Figaro* and *Don Giovanni*, the *Linz*, *Prague* and *Jupiter* symphonies, *Piano Concertos Nos. 14-26*, and the *Grand Mass in C Minor*. Unfortunately, Mozart never was able to attain the aristocratic support necessary for a career as a composer. His style of music became less popular in the late 1780s, and he stopped performing publicly in 1788.

Mozart devoted the last three years of his life to composition, pouring forth such incredible works as the operas *The Magic Flute*, *La Clemenza di Tito*, and *Così fan tutte*, the motet *Ave Verum Corpus*, *Piano Concerto No. 27*, and the incomparable *Requiem*. Mozart was unable to finish the *Requiem*, which was completed after his death by his student Süssmayr. During this last period of his life, he relied on his teaching and the generosity of friends for his financial survival. One of the most gifted composers in the history of Western music, Mozart died on December 5, 1791.

Wolfgang Amadeus Mozart was a master of the musical forms and conventions present in the 18th century. He composed over 600 varied works in his short life, both sacred and secular, including masses, operas, cantatas, songs, symphonies, chamber works, and concertos. *The New Grove Dictionary of Music and Musicians* observes, "He excelled in every medium current in his time. He may thus be regarded as the most universal composer in the history of Western music."

Vespers

Vespers is the Christian late afternoon/early evening service, held traditionally around twilight. It is part of the Divine Office, a series of eight daily prayer services held at different times of the day. Historically, those services included:

- Matins (between midnight and 3 a.m.)
- Lauds (daybreak)
- Prime (6 a.m.)
- Terce (9 a.m.)
- Sext (noon)
- None (3 p.m.)
- Vespers (twilight)
- Compline (before bedtime)

The complete Divine Office, as well as selected portions of it, has been used in a variety of Christian churches, including Roman Catholic, Eastern Orthodox, Anglican/Episcopal, and Lutheran. In some cases, various of those daily services have been combined, such as Matins and Lauds becoming Matins, or Morning Prayer/Service, and Vespers and Compline becoming Vespers, or Evening Prayer/Service. Anglican/Episcopal churches often have Evensong, the late afternoon Vesper service that is known for its musical component.

The full *Vespers* service includes spoken text and/or chant, with responses from a congregation or a choir, as well as the singing of *hymns* (songs of praise), *Psalms* (sacred poems that form one of the books of the *Bible*), a *Magnificat* (a liturgical song in praise of the Virgin Mary), and *antiphons* (a sung response to a *Psalms* or other part of a service). *Psalms* and other texts vary for each service, depending on the day and its place in the liturgical year.

The *Vespers* service goes back to the time of St. Benedict of Nursia (ca. 480-545), an Italian monk who founded the Benedictine order. One of the first mentions of the service is in Benedict's writings, ca. 535. Composers have set the *Vespers* service since its beginning. The earliest composers would have used *plain-song*—unison, unaccompanied, and rhythmically free settings of liturgical text. The *Psalms* have been set polyphonically (multi-voiced, rhythmical, more elaborate structure) since the 12th century. The *Magnificat* has been set polyphonically since the 16th century.

Many notable composers have created *Vespers* services, including Michael and Hieronymus Praetorius, Heinrich Schütz, Claudio Monteverdi, George Frideric Handel, Antonio Vivaldi, Italian nun Chiara Margarita Cozzolani, Wolfgang Amadeus Mozart, and the talented late 18th-century/early 19th century Afro-Brazilian composer, José Maurício Nunes Garcia. Romantic era composers of this service include Piotr Tchaikovsky and Sergei Rachmaninoff, who composed music for the *Vespers* or *All-Night Vigil* service of the Russian Orthodox Church. Additional Romantic era composers include Ernest Chausson and Vincent D'Indy. There are contemporary settings by American composers John Harbison and David Ashley White. Some *Vespers* settings are instrumental, including the Jazz Vesper services pioneered in 1961 at New York's St. Peter's Lutheran Church.

Vesperae Solennes de Confessore, K. 339

Mozart composed two settings of the *Vespers*: *Vesperae Solennes de Dominica*, K. 321 (1779) and *Vesperae Solennes de Confessore*, K. 339 (1780). The title, *Vesperae Solennes de Dominica*, means that the composition was written for a Sunday *Vespers* service. The title *Vesperae Solennes de Confessore* means that the work was composed to honor a saint. *Solennes* in this case means accompanied by an orchestra. *Confessore* in this case means a saint, rather than one who confesses a sin. Most discussions of the *Vesperae Solennes de Confessore* have been unable to name the saint

whom this composition honors. J. Frank Henderson, in an interesting article, proposes that the *Vesperae Solennes de Confessore* may have been composed for September 24, the feast day of St. Rupert (660?-710), the patron saint of Salzburg.

The *Vesperae Solennes de Confessore* was the last work Mozart wrote for his taskmaster employer, Archbishop Colloredo. This *Vespers* service stays well under the 45-minute time limit created by the Archbishop, but the music is spirited and free flowing. It pays brief homage to the original chants that would be part of such a service, but has a wonderful interplay among chorus, soloists, and accompaniment. Robert Adams comments that “both music AND text are important to Mozart in this compositional gem”.

This service is composed of five *Psalms*, followed by a canticle, the *Magnificat*. The *Psalms* flow easily from one to the other, as chant would do in such a service. The service begins with the *Dixit Dominus*, an energetic, joyous movement that is mostly choral. Chorus and accompaniment enter together, with the accompaniment adding lively underpinnings to the statement of the text. Mozart demonstrates his love of chromatics at the text, *confregit in die irae suae reges*, in combination with immediate dynamic differences for emphasis. The solo quartet enters briefly at the *Gloria patri*. The chorus returns to finish the movement at the phrase, *sicut erat in principio*.

There is no break in mood or thought as the service progresses directly to the second movement, *Confitebor*. Here the chorus enters in unison on the text *Confitebor tibi Domine*, followed by a call and response structure at *in toto corde meo*. Mozart emphasizes the praiseworthiness of the Lord's handiwork at *Confessio et magnificentia opus* by having each voice enter separately. The permanence of the Lord's work is stated softly at *manet in saeculum saeculi*, followed by a firm declaration at *Memoriam fecit mirabilium suorum*, about the wonder of that work. Soloists take up the description of the Lord's work at *Memor erit in saeculum*. The chorus returns in unison at the text *Sanctum et terribile nomen ejus*. The soloists then enter in commentary. The chorus sings the *Gloria patri*. They sing the same unison melody at *sicut erat in principio* (as it was at the beginning) that they sang at the beginning of the movement, followed by the soprano call and lower voice response. Mozart repeats the staggered entry pattern on the *Amen* that he had at *Confessio*, followed by the soft *manet* pattern, and concluding with a loud and energetic *Amen*.

Beatus vir begins with a measure of instrumental introduction. This *Psalms* indicates movement through ascending scale and arpeggio-like passages in various sections. Chorus and soloists interact more frequently in this section, although there also are strictly solo sections as well. The instrumental accompaniment is an integral part of this movement.

The fourth movement, *Laudate pueri*, is composed in a different style, a much more formal, older treatment of a theme. Robert Adams comments that “Mozart explores a host of contrapuntal techniques” in this movement. It is the only movement in this *Vespers* service that is in a minor key and the only one sung just by the chorus. Mozart takes his theme from the *Cum sanctis tuis* section of Michael Haydn's 1771 *Requiem*, which the San Francisco Lyric Chorus performed in Summer 2006. He begins with a four-part fugue as the major subject, using descending scales as a secondary subject. Robert Adams notes, “unlike most choral fugues, each entering voice uses the next verse of the *Psalms*, allowing Mozart to cover a lot of the *Psalms* in a short amount of time. As the fugal material settles, so does this piling on of text, as the whole chorus works through the last half of the *Psalms*”. Where the *Beatus vir* uses ascending scales for the most part, this movement uses descending scales. Mozart varies his treatment of the theme by reversing a passage, e.g., at *Qui habitare facit sterilem*, where the basses sing the original ascending passage, but the tenors sing the passage in reverse. Basses and altos follow the same pattern at the *Gloria patri*. At *et in saecula saeculorum*, he puts the basses and altos in canon with the tenors and sopranos, three measures apart. Occasionally, he uses a few measures of regular passages for relief, such as at *et humilia respicit*. The *Amen* section demonstrates Mozart's love of chromatics.

Mozart completely reverses the compositional structure to begin the *Laudate Dominum*. For

this movement, he creates one of the most lyrical and beautiful soprano solos in all of his compositions. It is a gentle hymn of praise, with soaring, expressive melody for the soloist, accompanied by liquid, flowing instrumental lines. The chorus enters quietly at the *Gloria patri*, expressing the emotion of the section both softly and with fervor. Robert Adams notes that the chorus enters after the *Psalm* text is finished, singing the same music that the soloist sang at the beginning of the movement. He says: “The chorus also enters at the mid-point of the movement; musically it sounds as though the chorus is repeating the solo material, while textually it continues the text”. The soloist enters with exquisite embellishment at the *Amen*. The chorus states a final, quiet *Amen*, and the movement concludes with a gentle, rippling effect in the accompaniment.

The last movement, *Magnificat*, is a hymn expressing joy and thanksgiving, sung by the Virgin Mary. It begins with emphatic triplets in the accompaniment and dramatic, staggered entries on the text *Magnificat anima mea Dominum* for the chorus. After a brief pause, the soprano soloist enters, joyously singing *Et exultavit spiritus meus...* The chorus follows with commentary, and the rest of the movement continues with passages for soloists interspersed with those of the chorus. The soloists sing the *Gloria patri*. Mozart concludes the work with a vibrant choral *sicut erat in principio* and *Amen*.

Dixit Dominus (Psalm 110)

Dixit Dominus Domino meo, sede a dextris meis: donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae: in splendoribus sanctorum ex utero ante luciferum genui te.

Juravit Dominus et non penitebit eum: tu es sacerdos in æternum secundum ordinem Melchisedech.

Dominus a dextris tuis: confregit in die iræ suæ reges.

Judicabit in nationibus implebit ruinas: conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Dixit Dominus

The LORD said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.

The LORD shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

The LORD hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek.

The Lord at thy right hand shall strike through kings in the day of his wrath.

He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.

He shall drink of the brook in the way: therefore shall he lift up the head.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Confitebor (Psalm 111)

Confitebor tibi, Domine, in toto corde meo, in consilio justorum, et congregatione.

Magna opera Domini: exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus, et justitia ejus manet in sæculum sæculi.

Memoriam fecit mirabilem suorum, misericors et miserator Dominus.

Escam dedit timentibus se; memor erit in sæculum testamenti sui.

Virtutem operum suorum annuntiabit populo suo, ut det illis hereditatem gentium.

Opera manuum ejus veritas et judicium.

Fidelia omnia mandata ejus, confirmata in saeculum saeculi, facta in veritate et aequitate.

Redemptionem misit populo suo ; mandavit in aeternum testamentum suum.

Sanctum et terribile nomen ejus.

Initium sapientiae timor Domini ; intellectus bonus omnibus facientibus eum : laudatio ejus manet in saeculum saeculi.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Confitebor

I will praise the LORD with my whole heart, in the assembly of the upright, and in the congregation.

The works of the LORD are great, sought out of all them that have pleasure therein.

His work is honourable and glorious: and his righteousness endureth for ever.

He hath made his wonderful works to be remembered: the LORD is gracious and full of compassion.

He hath given meat unto them that fear him: he will ever be mindful of his covenant.

He hath shewed his people the power of his works, that he may give them the heritage of the heathen.

The works of his hands are verity and judgment; all his commandments are sure.

They stand fast for ever and ever, and are done in truth and uprightness.

He sent redemption unto his people: he hath commanded his covenant for ever: holy and reverend is his name.

The fear of the LORD is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Beatus Vir (Psalm 112)

Beatus vir qui timet Dominum: in mandatis ejus volet nimis.

Potens in terra erit semen ejus: generatio rectorum benedicetur.

Gloria et divitiae in domo ejus: et justitia ejus manet in saeculum saeculi.

Exortum est in tenebris lumen rectis: misericors, et miserator, et justus.

Jucundus homo qui miseretur et commodat: disponet sermones suos in judicio.

Quia in aeternum non commovebitur.

In memoria aeterna erit justus: ab auditione mala non timebit. Paratum cor ejus sperare in Domino.

Confirmatum est cor ejus: non commovebitur donec despiciat inimicos suos.

Dispersit, dedit pauperibus: justitia ejus manet in saeculum saeculi, cornu ejus exaltabitur in gloria.

Peccator videbit, et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum perebit.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Beatus Vir

Blessed is the man that feareth the LORD, that delighteth greatly in his commandments.

His seed shall be mighty upon earth: the generation of the upright shall be blessed.

Wealth and riches shall be in his house: and his righteousness endureth for ever.

Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteous.

A good man sheweth favour, and lendeth: he will guide his affairs with discretion.

Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance.

He shall not be afraid of evil tidings: his heart is fixed, trusting in the LORD.
His heart is established, he shall not be afraid, until he see his desire upon his enemies.
He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honour.
The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt away: the desire of the wicked shall perish.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Laudate Pueri (Psalm 113)

*Laudate, pueri, Dominum; laudate nomen Domini.
Sit nomen Domini benedictum ex hoc nunc et usque in sæculum.
A solis ortu usque ad occasum laudabile nomen Domini.
Excelsus super omnes gentes Dominus, et super cælos gloria ejus.
Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in cælo et in terra?
Suscitans a terra inopem, et de stercore erigens pauperem:
ut colloct eum cum principibus, cum principibus populi sui.
Qui habitare facit sterilem in domo, matrem filiorum letantem.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.*

Laudate Pueri

Praise, O ye servants of the LORD, praise the name of the LORD.
Blessed be the name of the LORD from this time forth and for evermore.
From the rising of the sun unto the going down of the same the LORD's name is to be praised.
The LORD is high above all nations, and his glory above the heavens.
Who is like unto the LORD our God, who dwelleth on high,
Who humbleth himself to behold the things that are in heaven, and in the earth!
He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill;
That he may set him with princes, even with the princes of his people.
He maketh the barren woman to keep house, and to be a joyful mother of children.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Laudate Dominum (Psalm 117)

*Laudate Dominum, omnes gentes; laudate eum, omnes populi.
Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.*

Laudate Dominum

O praise the LORD, all ye nations: praise him, all ye people.
For his merciful kindness is great toward us: and the truth of the LORD endureth for ever.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Magnificat

*Magnificat, anima mea Dominum; et exultavit spiritus meus in Deo salutari meo;
quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna, qui potens est, et sanctum nomen eius,
et misericordia eius a progenie in progenies timentibus eum.*

*Fecit potentiam in brachio suo, dispersit superbos mente cordis sui,
deposuit potentes de sede, et exaltavit humiles.*

Esurientes implevit bonis, et divites dimisit inanes.

Suscipit Israel, puerum suum, recordatus misericordiae suae.

Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Magnificat

My soul doth magnify the Lord, and my spirit hath rejoiced

For He hath regarded the lowliness of His hand-maiden.

For behold, from henceforth, all generations shall call me blessed.

For He that is mighty hath magnified me, and holy is His Name.

And His mercy is on them that fear Him, throughout all generations.

He hath showed strength with His arm; He hath scattered the proud
in the imagination of their hearts.

He hath put down the mighty from their seat and hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich He hath sent empty away.

He remembering His mercy hath holpen His servant Israel, as He promised to our
forefathers, Abraham and his seed, for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Franz Schubert (1797-1828)

‘The teenage Franz Schubert’s development to fully mature greatness was observed by few and valued as such by even fewer. But it is one of the most extraordinary stories in the history of music.’ Stephen Johnson, “Bright Young Things”, *BBC Music Magazine*, June 2009.

Considered the second greatest child prodigy composer by *BBC Music Magazine*, Franz Schubert was born in Vienna in 1797. He was the son of a schoolteacher. Young Franz received his general education in his father’s school. He came from a musical family, and at age eight began studying violin with his father and piano with an older brother. He also studied music theory, piano, organ and singing with the choirmaster of his parish church. He began composing at age seven or eight, creating songs, string quartets, and piano works. When Schubert was seven, he auditioned for Antonio Salieri, the music director of the imperial court chapel. Salieri was impressed with the young boy’s talents and recommended him as a singer when a position opened.

Schubert passed the competitive audition for imperial court chapel in 1808. At this same time, he was admitted as a scholar to the Imperial and Royal City College. Interestingly, the City College examiners upon entrance to this school were Joseph Eybler (a student of Mozart’s) and Antonio Salieri, Mozart’s supposed rival. Salieri became one of his main tutors. When his voice changed at the age of 16, Schubert resigned and moved on to a teacher-training school, subsequently obtaining a position as an assistant teacher in the school where his father taught. Salieri was so impressed with his abilities that he continued to give him private instruction twice a week.

Schubert spent much time playing and composing while he was teaching full-time. Before he was 20, he composed a phenomenal number of works, including five symphonies, over 300 solo songs, part songs, masses, string quartets, and opera. In 1815 alone, the 18-year-old composed 140 songs, eight in one day! Two of his most famous and profound songs, *Gretchen at the Spinning Wheel* and *Die Erlkönig (The Elf-King)* were composed when he was 17 and 18.

Some time around 1822, Schubert quit his teaching position when he realized he neither enjoyed it nor was good at it. He became a full-time composer, supported by friends who admired his

ability. Many of those friends would gather with Schubert for evening concerts of his vocal and chamber music. These gatherings, which became known as *Schubertiade*, were indicative of “classical” music becoming available to the educated middle class. Unfortunately, his creative life was cut tragically short by illness and he died in 1828 at age 31.

Critic and scholar Alfred Einstein comments “as a musician, Schubert came into the world at exactly the right time. He was able to enter into a rich and still active inheritance, and he was great enough to use it in the creation of a new world. This fact lies at the basis of his lonely position as the Romantic Classic”.

Franz Schubert was a gifted lyrical composer with an exquisite sense of melody and drama. Although not the originator of the German *lieder*, he was the consummate creator of the art song. He created tone poems, artistic works that partner music and text. He wrote in almost every musical genre. His lifetime musical *oeuvre* includes choral works, over 600 songs, chamber music, keyboard music (especially for solo piano), symphonies, operas, and sacred compositions, including seven masses. Amazingly, very little of his music was published during his lifetime. Schubert embodied the Romantic spirit with his lyrical, passionate, expressive music. To realize his impact on sacred music, one only needs to think of how often his beautiful *Ave Maria* is performed.

Mass in G

Franz Schubert composed six *Messes* in Latin and one in German, the *Deutsche Messe*, which the San Francisco Lyric Chorus performed in 2002.

He was just 18 when he composed his second mass, the *Mass in G*. The most familiar and popular of his masses, it was finished in six days during March, 1815, for a performance in the Lichtenthal church where he sang as a youth.

The text is that of the traditional Roman Catholic *Mass*. Dennis Shrock comments, “Unique to Schubert, portions of the *Gloria* and *Credo* texts in all the [six Latin] masses are varied: individual words are repeated, the standard order of phrases is interchanged, and, most striking, some words and phrases are deleted. The deletions—such as *Qui sedes ad dexteram Patris* (who sits at the right hand of the Father) and *Credo in unam sanctam, catholicam et apostolicam Ecclesiam* (I believe in one holy, catholic, and apostolic church) from the *Credo*—are intriguing and inexplicable.” Nick Strimple notes, “Schubert was a freethinker, and this attitude is obvious in his liturgical works”.

The *Kyrie* is divided into three parts: *Kyrie, Christe, Kyrie*. The beginning *Kyrie* is homophonic and gently lyrical. The *Christe* section begins with an expressive soprano solo, and the chorus enters to finish the section. The movement ends with a restatement of the *Kyrie*.

The *Gloria* also is divided into three sections, but is more elaborate than the *Kyrie*. The opening section is choral. Schubert adds soloists to the middle section, but returns to the chorus to complete the movement. This movement is both joyful and majestic. The chorus enters with strength, and Schubert makes great use of dynamic contrasts in such passages as the loud *et in terra pax*, followed by the soft *hominibus bonae voluntatis*. He varies use of the full chorus with dialogues between sections, such as the soprano/alto *adoramus te*, which is repeated by the tenors and basses. The dialogue becomes more complex at the *Domine Deus, Agnus Dei*. Soprano and bass soloists exchange texts, while the chorus comments with a third text, *miserere nobis*. The full chorus returns at the *Quoniam* with a variant of the opening melody, expressing a driving intensity through to the end of the movement.

The *Credo* is underlaid by a consistent steady rhythm throughout the entire movement, giving it a somewhat relentless motion. Schubert begins the movement with full chorus. He uses dynamics to add to contrast, and again employs dialogues between sections, e.g., sopranos and altos at *In unum Dominum*, answered by tenors and basses with *Jesum Christum*. The full chorus re-enters at *Deum de Deo*. The movement reaches an intensity at the *Crucifixus*. In many versions

of the *Mass*, composers choose this point to write the most soft, hushed music, expressing the solemnity of the moment. Not so the free-thinking Schubert, who presents the text strongly and emphatically, preparing the way for the climax of the *Mass* at the joyous *Et resurrexit*. As the movement ends,, Schubert returns us to the musical pattern and soft mood of its beginning.

The stately *Sanctus* is accompanied by a measured, dotted rhythm. It is followed by a merry *Osanna in excelsis*, that Schubert sets as a four-part fugue. He reserves the *Benedictus* for the soprano, tenor, and bass soloists, who sing lyrical, flowing melodies. The chorus returns with a repeat of the *Osanna*.

Schubert sets his passionate *Agnus Dei* for soprano and bass soloists, interspersed with soft commentary by the chorus on the texts, *miserere nobis* and *dona nobis pacem*. The *Mass* ends quietly as it began.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax
Hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
Propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
Miserere nobis.

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

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

Cum Sancto Spiritu
In gloria Dei Patris. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,

Kyrie

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

Gloria

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
[Receive our prayer,
Who sitteth at the right hand of the
Father, have mercy on us.]
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, [Jesus Christ].
With the Holy Spirit
in the glory of God the Father. Amen.

Credo

I believe in one God,
The Father Almighty,
maker of heaven and earth,

Visibilibus omnium, et invisibilibus.

*[Et] in unum Dominum Jesum Christum,
Filium Dei unigenitum.*

*[Et] ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.*

Genitum, non factum,

Consubstantiali Patri:

Per quem omnia facta sunt.

Qui [propter] nos homines,

Et propter nostram salutem

Descendit de caelis.

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

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

*Et resurrexit tertia die,
Secundum Scripturas.*

Et ascendit in caelum:

Sedet ad dexteram Patris.

Et iterum venturus est cum gloria,

Judicare vivos et mortuos:

Cujus regni non erit finis.

Et in Spiritum Sanctum

Dominum, et vivificantem:

Qui ex Patre Filioque procedit.

Qui cum Patre, et Filio

Simul adoratur et conglorificatur:

Qui locutus est per Prophetas.

*[Et unam sanctam catholicam
et apostolicam ecclesiam.]*

Confiteor unum baptisma

In remissionem peccatorum.

[Et expecto resurrectionem] mortuorum.

Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus

Benedictus qui venit

in nomine Domini.

Hosanna in excelsis.

and of all things visible and invisible.

[And] I believe in one Lord, Jesus Christ,
The only begotten Son of God,
[Born] of the Father before all ages.
God from God, Light from Light,
True God from true God.

Begotten, not made,

Of one substance with the Father

By whom all things were made.

Who for us and [for] our salvation
came down from heaven.

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

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

And on the third day he rose again,
according to the Scriptures.

He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.

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

I confess one baptism
For the remission of sins.

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

Sanctus

Holy, Holy, Holy,

Lord God of Hosts.

Heaven and earth are full of thy glory.

Hosanna in the highest.

Benedictus

Blessed is He who comes

in the name of the Lord.

Hosanna in the highest.

Agnus Dei

*Agnus Dei,
qui tollis peccata mundi:
miserere nobis,*

*Agnus Dei,
qui tollis peccata mundi:
miserere nobis,*

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

Agnus Dei

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

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

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

A Mendelssohn Celebration

We celebrate Felix Mendelssohn's 200th birthday with several familiar and beloved selections, as well as two compositions that are rarely performed. *Beati Mortui* (*Blessed Are The Dead*) is an ethereal work for tenors and basses. *Say Where Is He Born* and *There Shall A Star From Jacob*, from the unfinished oratorio, *Christus*, demonstrate Mendelssohn's wonderful sense of melody. Mendelssohn's five-part *Kyrie in D Minor*, written when he was 16, is a soaring and somewhat dark work that pays homage to Johann Sebastian Bach. We conclude our concert with two of Mendelssohn's most lyrical and cherished choral selections: *Lift Thine Eyes* and *He Watching Over Israel* from the oratorio, *Elijah*.

Felix Mendelssohn (1809-1847)

"Felix Mendelssohn was the most precocious musical genius of all time, Mozart included." Richard Wigmore, "Composer of the Month: Felix Mendelssohn", *BBC Music Magazine*, February 2002.

One of the most brilliant of the early Romantic composers, Felix Mendelssohn was born in 1809 in Hamburg, Germany. He came from a wealthy, distinguished, intellectual, artistic banking family. His grandfather was the famous philosopher, Moses Mendelssohn. His older sister, Fanny, was also a talented musician and composer. Felix and Fanny were very close as children, and often performed together. In 1816, the family converted from Judaism to Christianity, at which time his father added the name Bartholdy to the Mendelssohn surname.

When Felix was a child, the family moved to Berlin, and he spent his childhood in contact with famous writers, artists and others influential in the cultural life of the city. He began studying piano at an early age, first with his mother and later with Ludwig Berger in Berlin. He studied composition with Carl Friedrich Zelter and at the age of nine, he began composing and giving public performances on the piano. In addition to the general subjects of history, classics, Greek, Latin, geography, and arithmetic, Felix studied violin, organ, composition, music theory and drawing, creating over 50 watercolor landscapes.

In 1820, at the age of 11, he composed his first work, a *Singspiel*, or ballad opera. He began to explore other forms of composition, including sonatas, concertos, symphonies for string orchestras and various works for piano. At 17, he composed one of his most well known works, the *Overture* to Shakespeare's *A Midsummer Night's Dream*. In 1823 he received an important gift from his grandmother—a score of Johann Sebastian Bach's *St. Matthew's Passion*. He became fascinated by the work of Bach and was responsible for the 19th century rediscovery of this great master, beginning with a celebrated 1829 performance of the *St. Matthew Passion*, the first since Bach's death 80 years before.

Between 1829 and 1832, Mendelssohn began a series of travels in Europe, visiting England, Scotland, Wales, Switzerland, Italy and France. During these travels, he performed and conducted

his own and others' music. His travels inspired various compositions, such as the *Fingal's Cave Overture* and the *Scottish* and *Italian Symphonies*. These works are characteristic of Romantic compositions that express the moods and emotions inspired by what was seen and experienced.

Mendelssohn was not only a gifted composer and performer, but also an outstanding conductor. In 1833, he became Music Director of the town of Düsseldorf. He was responsible for conducting the choral and orchestral societies, and the sacred music for the Catholic services. For church services, he often brought back the works of the old masters, performing masses by Mozart, Haydn, Cherubini and Beethoven, cantatas by Bach, and earlier sacred music by Palestrina, Lotti and Durante. As the city's choral conductor, he presented such oratorios as Haydn's *Seasons and Creation*, Handel's *Alexander's Feast*, *Messiah*, *Judas Maccabeus*, and his own *St. Paul*. For the orchestra, he directed many of his own works, including the *Italian Symphony* and *Calm Seas and Prosperous Voyage Overture*.

In 1835, Mendelssohn became the Music Director of Leipzig's famous Gewandhaus Orchestra, a position he held until his death. During his years in Leipzig, he performed many of his own works, works of the "old masters", and works by his contemporaries Schumann, Berlioz, and Weber. He also founded the Leipzig Conservatory of Music. In addition to his work in Leipzig, he conducted in Berlin and abroad, always returning to Leipzig after a sabbatical elsewhere. He often went to England, where he was a favorite of Queen Victoria and Prince Albert. In addition to his conducting skills, he was in demand as a music festival organizer, especially in Germany and Birmingham, England.

Mendelssohn's beloved sister Fanny died in Spring, 1847. Although he was grief-stricken at her death, his sorrow was short-lived. Exhausted from touring and from the hectic pace of his life, Mendelssohn followed her in death in the fall of that same year.

R. Larry Todd makes the following comments in his August 1995 *BBC Music Magazine* article on Mendelssohn, "...exceptional as the young Mendelssohn's compositional and pianistic prowess were, they formed only part of a wide-ranging musicianship. Until his voice broke, he sang as an alto in Zelter's Berlin Singakademie. He was also an accomplished violinist and violist, organist and conductor (he was one of the first to use the baton in the 1830s)—in short, a musical polymath, a musician's musician, versatile and impeccably cultured."

"What is often overlooked is the fact that Mendelssohn's musical genius was complemented by an equally formidable intellect. A graduate of the University of Berlin, where he matriculated in 1827, he was a polyglot who read Greek and Latin with ease and wrote prolific and polished letters in German, French and English. He was also a poet and an accomplished draughtsman and painter whose Swiss landscapes were admired by Richard Wagner."

Mendelssohn was a composer of lyricism, melody and passion. He contributed much to that which we consider "Romantic." He composed over 200 works in various genres, and within each genre, his works are among the defining standards. His concert overtures include such familiar titles as *A Midsummer Night's Dream*, *Fingal's Cave*, and *Ruy Blas* by Victor Hugo. His *Violin Concerto in E minor* is one of the jewels of the Romantic repertoire, as are his two piano concertos. His wonderful symphonies are full of melody and expression. He was a gifted composer of chamber music, including his delightful *Octet for double string quartet*, and his piano trios. His works for solo piano, including the *Songs without Words*, are standard works in the piano repertoire. His music for the stage includes the music for *A Midsummer Night's Dream* with its familiar *Wedding March*. His oratorios, *St. Paul* and *Elijah*, are popular choral favorites. He was a prolific composer of smaller choral works, both secular and sacred, as well as solo songs. The Christmas carol, *Hark! The Herald Angels Sing*, was adapted by W. H. Cummings from a chorus in one of Mendelssohn's secular cantatas.

Beati Mortui

San Francisco Lyric Chorus Discovery Series

Composed possibly in 1833 or 1834, *Beati Mortui* is one of two a cappella compositions in Mendelssohn's *Two Sacred Works for Men's Chorus*, Op. 115. The text is taken from *Matthew 5:4*, and is the same text that Brahms uses at the beginning of his *Requiem*. The work is divided into three sections. The first and third sections are gentle and comforting statements, suggesting both blessedness and rest. The middle section is a bit more emphatic, emphasizing the idea of rest, but looking at the permanence of deeds. The work uses rich sonorities throughout.

<i>Beati mortui</i>	Blessed are the dead
<i>In Domino morientes deinceps</i>	Who henceforth die in the Lord
<i>Dicit enim spiritus,</i>	Thus says the spirit
<i>Ut requiescant a laboribus suis</i>	That they may rest from their labors
<i>Et opera illorum sequuntur ipsos.</i>	And their works follow them.

Christus

Beginning in 1839, Mendelssohn had several discussions with composer and music critic Karl Gollmich concerning the creation of an oratorio on the topics of Earth, Heaven and Hell. The work was to deal with the life of Christ in three parts: the birth, the passion, and the resurrection. Mendelssohn began work on this oratorio in 1847. He sketched out various choruses and arias, but died before the work was completed. Mendelssohn had not signed the manuscript; however, his brother, Paul, identified the 13 movements as music by Felix and gave it the title, *Christus*. *Say Where Is He Born* and *There Shall A Star From Jacob* take place in the first part of the work.

Say Where Is He Born

This selection begins with a soprano recitative announcing the coming of the wise men from the East. The following tenor, bass I and II trio represents the wise men who have seen the star and are looking for the new king. Mendelssohn sets the accompaniment with a running bass, indicating motion in terms of a journey, as well as the anxious excitement of the three to find the baby.

When Jesus, our Lord, was born in Bethlehem, in the land of Judaea;
behold, from the east to the city of Jerusalem there came wise men, and said:
Say, where is He born, the King of Judaea?
for we have seen His star, and are come to adore Him.

There Shall A Star From Jacob

The chorus answers the three wise men with text from *Numbers, Chapter 24*, explaining about the King of Judea. The selection is divided into four parts. In the first section, Mendelssohn supports the text with fluid, calm lines and ascending passages. He also supports the text with soft triplets in the instrumental accompaniment, giving a sense of movement. Each voice has a slightly independent line.

In the second section, the music becomes more intense and passionate as the chorus describes what the star from Jacob will do. The accompaniment continues with its rhythmic triplets. In the third section, Mendelssohn combines the ascending lines about the star of Jacob coming forth with the intense statements about vanquishing the enemy. That section returns to the texts and structure of the first section, with the ascending lines reaffirming the appearance of the King of Judaea. Mendelssohn concludes the section with Philipp Nicolai's (1556-1608) famous hymn, *As bright the star of morning gleams (Wie schön leuchtet der Morgenstern)*. The chorus begins a cappella. Mendelssohn adds intermittent accompaniment in the same pattern as at the beginning of the movement. The selection concludes with soft, instrumental accompaniment.

There shall a star from Jacob come forth,
and a scepter from Israel rise up,
and dash in pieces princes and nations.
There shall a star from Jacob come forth.

As bright the star of morning gleams,
so Jesus sheddeth glorious beams of light and consolation!
Thy Word, O Lord, radiance darting, truth imparting, gives salvation;
Thine be praise and adoration!

Kyrie in D Minor

San Francisco Lyric Chorus Discovery Series

Mendelssohn wrote his *Kyrie in D Minor* in 1825, when the 16-year-old youth and his father traveled to Paris. They went to bring an elderly relative back to Berlin, remaining in Paris until the middle of May. During that time, Felix's father, Abraham, introduced the young man to Luigi Cherubini (1760-1842), the Italian composer of opera and sacred music. At the time, Cherubini was Director of the Paris Conservatory and superintendent of the music for King Louis XVIII.

Felix and his father heard one of Cherubini's masses in the Chappelle Royale, and young Mendelssohn presented one of his piano quartets for the composer. Abraham Mendelssohn asked Cherubini to challenge Felix musically. Cherubini complied and suggested the young man compose a *Kyrie* for five-part chorus and orchestra. Young Felix dashed it off in a few days, finishing it on May 6, 1825. Cherubini was very impressed with the composition and wanted Felix to remain in Paris and attend the Conservatory. Abraham declined, and the Mendelssohns returned to Berlin in mid-May.

Ralph Leavis, in his introduction to the performing edition we are using, describes the *Kyrie* as one of Mendelssohn's lost works. The manuscript seemed to have disappeared and only surfaced around 1964, when an American collector offered it for sale. Leavis prepared a score with organ reduction. The Oxford Bach Choir first performed this version in 1964 in Oxford's Sheldonian Theater. R. Larry Todd prepared a full score edition in 1986.

The work is written for SSATB, and is divided into three sections. The first section begins with an instrumental introduction presenting the ascending melodic theme, accompanied by a steady bass figure. The voices enter in the same order as the instrumental melody, basses last. They come together suddenly in a *fortissimo* plea for mercy, followed by further development of the theme.

The second section begins with an instrumental interlude, here with the steady notes in the treble. This section recalls the tenor entrance of the fugue in the first movement of Bach's *B Minor Mass*. Mendelssohn creates this section as a fugal section. R. Larry Todd comments that Mendelssohn knew of Cherubini's monumental *Mass in D Minor* and here models his fugue on the fugue in Cherubini's *Kyrie*. He also notes that the fugal subject is in mirror inversion and Mendelssohn alludes to the opening of the Mozart *Requiem* by using the first few notes of that bassoon part. Mendelssohn also pays homage to Mozart through his use of chromatics. The second section ends with the chorus coming together in homophonic chords.

Mendelssohn starts the third section with an instrumental introduction, using the fugal theme from the second section. He returns to the theme and pattern of the first section, this time incorporating snippets of the fugal theme here and there. The section comes to a climax on the word, *Kyrie*, similar to a passage in the first section. The work ends quietly as the voices fade away, one by one. The work concludes with soft, instrumental chords.

Kyrie

Kyrie eleison
Lord have mercy.

Elijah

The oratorio, a musical choral drama, is a musical form created by George Frideric Handel, another English/German musical hero. Nineteenth-century English music lovers had a particular fondness for oratorios, like Handel's *The Messiah*. Mendelssohn conducted his first oratorio, *St. Paul*, in Birmingham, England, in 1837. He received such tremendous accolades, he immediately began to plan a second.

Between 1837 and 1839, Mendelssohn spoke with his friend and colleague, Julius Schubring, about creating a libretto for a new oratorio. After their discussions, Mendelssohn decided to focus on the fiery Old Testament prophet, Elijah, whose activities had all sorts of dramatic possibilities. Mendelssohn worked on the project for a while, but ended up setting it aside.

In 1845, the Birmingham Festival Committee commissioned Mendelssohn to create a new oratorio or similar work for their 1846 Festival. Mendelssohn renewed work on *Elijah*, and with Schubring's assistance, he decided on particular texts. He wrote the original version in German, because he felt his English was imperfect. He chose William Bartholomew to create the English translation, and was exacting about the choice of each English word.

Mendelssohn conducted the premiere performance of *Elijah* in the Birmingham Town Hall on August 26, 1846. Although it was a resounding success, Mendelssohn himself was not satisfied. He made extensive revisions and conducted the revised version with the Sacred Harmony Society of London in 1847. *Elijah* became second only to *The Messiah* as the Victorian era's favorite oratorio. It has remained a choral staple ever since.

Lift Thine Eyes

The texts of *Lift Thine Eyes* and *He, Watching Over Israel* both are taken from *Psalms 121*. *Lift Thine Eyes* is sung by a trio of angels and Mendelssohn sets the text a cappella for treble voices. Ascending vocal passages underscore the message of lifting one's eyes upward for help, then the music stretches to reach the "Keeper" who never slumbers. The piece comes full circle by repeating the original ascending passages.

Lift thine eyes, O lift thine eyes, to the mountains, whence cometh help.
Thy help cometh from the Lord, the Maker of heaven and earth.
He hath said, thy foot shall not be moved.
Thy Keeper will never slumber.
Lift thine eyes, O lift thine eyes, to the mountains, whence cometh help.

He, Watching Over Israel

The Keeper Who Never Slumbers is further described by continuing the *Psalms* text begun in *Lift Thine Eyes*. Mendelssohn adds accompaniment, a continuous, rolling set of triplets, almost like gentle waves. This chorus is divided into four sections. In the first section, each voice enters separately, inviting the listener to lift one's eyes upwards. This section is lyrical, quiet and peaceful. The second section is more passionate in dynamics and tempo, as the chorus comments that The Keeper will care for those suffering. Mendelssohn continues by blending the texts from the previous two sections, before returning finally to the calm reiteration and surety of the first section. The movement concludes with the soft, steady triplets of the accompaniment.

He, watching over Israel, slumbers not, nor sleeps.
Shouldst thou, walking in grief, languish, He will quicken thee.
He, watching over Israel, slumbers not, nor sleeps.

Nota Bene. *BBC Music Magazine's* list of greatest child prodigy composers is:

1. Felix Mendelssohn (1809-1847)
2. Franz Schubert (1797-1828)
3. Erich Korngold (1897-1957)
4. Alexander Glazunov (1865-1937)
5. Sergey Prokofiev (1891-1953)
6. Benjamin Britten (1913-1976)
7. Camille Saint-Saëns (1835-1921)
8. William Crotch (1775-1847)
9. Franz Liszt (1811-1886)
10. Dmitry Shostakovich (1906-1975)

Wolfgang Amadeus Mozart, although undoubtedly a performance prodigy, did not make the list because it was felt his mature compositional genius blossomed only after about age 18.

Program notes by Helene Whitson

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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, premieres of works by San Francisco composer Kirke Mechem, and the San Francisco Lyric Chorus' 10th Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman.

Robert Train Adams, Assistant Conductor & Concert Accompanist (1946-)

The San Francisco Lyric Chorus is delighted to be working with Dr. Robert Train Adams, who joined us in Fall 2006. Dr. Adams has been appointed the Assistant Conductor of the San Francisco Lyric Chorus, as well as our rehearsal and concert accompanist. In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel, Handbell, and Children's choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts and several other universities as music professor and department head for 25 years. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, with composition studies at the Paris and Amsterdam conservatories. He is an active composer, specializing in works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007.

Dr. Adams has accompanied the San Francisco Lyric Chorus in performances of our 10th anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, James Mulholland's *Highland Mary* and *A Red, Red Rose*, the world premiere of Donald Bannett's arrangement of Josef Spivak's *Ma Navu*, John Blow's *Begin the Song*, Henry Purcell's *Come Ye Sons of Art*, Amy Beach's *Grand Mass in E Flat Major*, Francis Poulenc's *Gloria*, Francesco Durante's *Magnificat*, Franz Schubert's *Magnificat*, Herbert Howells' *Hymn for St. Cecilia* and *Magnificat Collegium Regale*, Randall Thompson's *The Last Words of David*; Lukas Foss' *Cool Prayers* (from *The Prairie*); Emma Lou Diemer's *Three Madrigals*; Samuel Barber's *The Monk and His Cat*; Irving Fine's *Lobster Quadrille* and *Father William* from *Alice in Wonderland*; George Frideric Handel's *Te Deum in A Major*; Joseph Haydn's *Te Deum in C*; Benjamin Britten's *Festival Te Deum*, Antonin Dvorák's *Te Deum*, Louis Vierne's *Messe Solennelle*, Heinrich Schütz's *Hodie Christus Natus Est*, Michael Praetorius' *In Dulci Jubilo*, William Bolcom's *Carol*, John Rutter's *Shepherd's Pipe Carol*, and Randol Bass' *Gloria*. In Spring 2008, Dr. Adams conducted the San Francisco Lyric Chorus in the West Coast Premiere of his composition, *It Will Be Summer—Eventually*, a setting of eight Emily Dickinson poems. In Fall 2008, he conducted the women of the Chorus in Javier Busto's *Ave Maria Gratia Plena*. In Spring, 2009, he conducted the Chorus in Stephen Chatman's *Two Rossetti Songs*.

Alessandra Kameron, Soprano

While active as a soloist in recital, opera, with choruses and orchestras, Ms. Kameron's credits included performances as Cho-Cho San in *Madama Butterfly*, tours with Robert Page's Concert Choir, and recordings of two world premieres, one of which was with the Philadelphia Orchestra. Having set aside her singing career

in order to focus upon raising her son and daughter and to pursue a Master's degree in Counseling Psychology, Ms. Kameron is now a therapist at a Bay Area outpatient treatment center. She has been the soprano soloist at Trinity Episcopal Church in San Francisco since 1976. She was the San Francisco Lyric Chorus' soprano soloist in our Spring 2002 and Summer 2006 performances of Vaughan Williams' *Dona Nobis Pacem* and our 2003 Spring performance of the Campra and Duruflé *Requiem*.

Cassandra Forth, Soprano

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has also sung with the Lafayette Presbyterian Church Concert Choir under David Morales, The Diablo Women's Chorale, and the Oakland Symphony Chorus under Magen Solomon. She has studied voice with Angel Michaels and is presently studying with Miriam Abramovitsch. She spent one week during Summer, 2006 at Berkshire Festival 2006 at Canterbury, England, under David Hill (Musical Director of the London Bach Choir and Choir Director of St. John's College Choir, Cambridge). Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including Marc Antoine Charpentier's *In nativitatem Domini canticum, H314*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, and the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*.

Kathryn Singh, Soprano

Ms. Singh studied voice with Marvin Hayes and Roberta Thornburg at the California Institute of the Arts, and studies presently with Miriam Abramovitsch. She also studied at the Ali Akbar College of Music. She sings with the Oakland Symphony Chorus, Bella Musica, and The Arch Street Irregulars. She also is a soprano soloist for Berkeley's Trinity Methodist Church. She has given a solo voice recital in which she performed (among other works) the world premiere of Bay Area composer Ann Callaway's *Speak to me, my love* from her musical cycle, *The Gardener, No. 29*, with text by Rabindranath Tagore. Ms. Singh plays violin with the Berkeley Community Orchestra and has played violin professionally with the Ventura County Symphony, as well as other Southern California symphonies. She has sung solos in the San Francisco Lyric Chorus presentations of Giuseppe Verdi's *Quattro Pezzi Sacri*, Herbert Howells' *Requiem*, Benjamin Britten's *Ceremony of Carols*, Antonín Dvořák's *Mass in D*, Felix Mendelssohn's *Hear My Prayer*, Joseph Jongen's *Mass, Op. 130*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Lee R. Kesselman's *Shona Mass*, Stephen Hatfield's *Nukapianguaq*, and José Maurício Nunes Garcia's *Requiem*.

Catherine Lewis, Alto

Ms. Lewis joined the San Francisco Lyric Chorus in Summer 2003, participating in the week-long John Poole Festival and in our Summer concert of selections from *Kirke Mechem's Operas*. She also has served as a member of the Board of Directors. She is studying voice with Kristin Womack. She has been an alto soloist in the San Francisco Lyric Chorus' performances of Benjamin Britten's *Ceremony of Carols*, Antonín Dvořák's *Mass in D*, Joseph Jongen's *Mass, Op. 130*, Marc Antoine Charpentier's *In nativitatem Domini canticum, H314*, Gaspar Fernandes' *Xicochi, Xicochi*, and Stephen Hatfield's *Nukapianguaq*.

Kevin Baum, Tenor

Kevin Baum currently is a cantor at St. Ignatius Church, and a member of the ensembles Clerestory, Schola Cantorum SF, AVE and the Philharmonia Chorale. In addition, he is an auxiliary member of the San Francisco Symphony Chorus. He is a 16-year veteran of the ensemble Chanticleer. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitatem Domini canticum, H314*, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*, Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, and George Frideric Handel's *Te Deum in A Major*.

Sidney Chen, Bass

Sidney Chen, Bass, is a founding member of The M6, a vocal sextet dedicated to performing the music of Meredith Monk, which recently performed at Symphony Space and the Whitney Museum in New York. This past season he sang in Carnegie Hall's 45th-anniversary celebration of Terry Riley's minimalist masterwork *In C*. Last summer he performed a set of music for unaccompanied voice at Garden of Memory 2008 and live on KUSF, and in 2006 he sang in Carnegie's Zankel Hall as part of the Meredith Monk Young Artists Concert. He has been featured throughout the Bay Area as a soloist, and has recorded vocals for the Kronos Quartet. He sings regularly with Volti, the acclaimed 20-voice contemporary music ensemble. A graduate of Harvard University, he has been heard on NPR as the writer of *The Standing Room*, a popular blog about classical music. He has been the bass soloist in the San Francisco Lyric Chorus performances of Francisco Durante's *Magnificat*, Franz Schubert's *Magnificat*, and J. David Moore's arrangement of *How Can I Keep From Singing*.

THE ARTWORK & GRAPHIC DESIGN

The watercolor art depicting a musical staff, stars and migrating birds was created by local artist Alexis K. Manheim, and generously donated to the San Francisco Lyric Chorus. The design was originally suggested by the theme of our spring concert, which presented Choral Music of Canada & Brazil—the migrating birds linking north and south.

Chorus Manager Diana Thompson, who also does our graphic design, used Alexis' art as the basis for the design of the postcard and poster advertising this concert, as well as for the concert program cover.

Alexis K. Manheim, Artist

Alexis K. Manheim is a California-based artist. Born in Los Angeles, she relocated to the San Francisco Bay Area to pursue studies at Stanford University where she graduated in 1997 with a BA in Studio Art. After graduation she went on to co-found Madcapp Studios, a San Francisco based artist studio collective and event space. She now works full-time as an artist from her own studio. She is heavily influenced by jazz and blues music as well as “circles, alchemy, carnivorous plants, and raw pigments” and makes many of her own pastels for her paintings. Alexis' work can be found in numerous private collections from San Francisco to Stockholm. Her website is at <http://www.alexismanheim.com>.

ACKNOWLEDGEMENTS

The San Francisco Lyric Chorus sends a warm, special thanks to
Trinity Episcopal Church, its vestry and congregation

Assistant Conductor, Rehearsal and Concert

Accompanist

Robert Train Adams

Chorus Manager

Diana Thompson

Chorus Section Representatives

Cassandra Forth, Sopranos

Barbara Greeno, Altos

Jim Losee, Tenors

Terry Shea, Basses

Concert Day Volunteer Staff

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Barbara Greeno & Lois Kelley, refreshments
coordinators

Pauline White Meeusen, chair, Social Events
Committee

Al Alden

Kevin Baum

Cassandra Forth

Caia Brookes

Shirley Drexler

Sara Frucht

Tom Arms

Cathy Lewis

Jan Gullett

Albert Wald

and all others who pitched in for rehearsal
setup and cleanup

CONTRIBUTIONS

September 2008 - August 2009

Sforzando (\$500+)

Anonymous
Didi & Dix Boring
Cassandra & David Forth
Jim & Carolyn Losee
Helene & Bill Whitson

Fortissimo (\$300-\$499)

Al & Julie Alden
James Campbell
Pauline & Karl Meeusen & their Urban Farm

Forte (\$100-\$299)

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Florence Haimes
Karen McCahill
Ruth K. Nash
Varda Novick
Rev. Ted & Shirley Ridgway
Claudia M. Siefer

ADOPT-A-SINGER CONTRIBUTIONS

(August 2009)

Julie Alden adopts the Bass Section

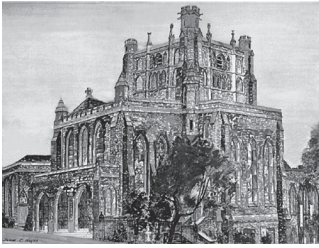
Jim & Carolyn Losee adopt the Tenor Section

Lois Kelley adopts the Soprano I Section

Robert Benjamin adopts Pauline & Karl Meeusen & their Urban Farm

Cathy Lewis adopts new basses Bill Carlson & Jan Gullett

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.

Trinity E.M. Skinner Organ

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 Trinity organ is in the final phase of an immaculate restoration by noted Bay Area Skinner specialist Edward Millington Stout III and Company. Ed and his assistant, Richard Taylor, have overseen a team of highly skilled artisans and searched for the finest materials to ensure the integrity of this exceptional instrument for many years to come.

Three special circumstances, playing in concert, set apart the E.M. Skinner Organ Opus 477 from all other organs built in America from 1910 until the early 1930s: the influence of organist Benjamin S. Moore, the acoustics of the church building, and the timing of the contract. The resulting performance is a true Ernest M. Skinner masterpiece - an organ of brightness, warmth and versatility typical of the more recent "classic" Aeolian-Skinner organs, and one whose flexibility and tonal variety support the performance of the entire wealth of organ literature.

Moore was organist and Director of Music at Trinity Episcopal Church from 1921 until his death on February 12, 1951. Trained in England, he was a great organist. He was also a fine pianist, chamber music player and accompanist whose all-around musicianship Skinner greatly admired. Opus 477—the organ Moore wanted—is Skinner's diligent and faithful response to the demands of his revered friend. Skinner continually refined the organ, incorporating his latest discoveries in pipe construction and voicing, and in mechanical equipment. The acoustical ambiance of the building is live and supportive. The organ speaks from specially built organ chambers behind zinc pipes, which are mounted in beautifully crafted walnut cases high above opposite sides of the chancel. The Great and Pedal divisions are on the north side, along with Choir and Solo; the Swell is on the south. The organ is voiced throughout to suit this distinctive installation.

The contract for Opus 477 was made in June of 1924, shortly after Skinner returned from his second trip to England and France. He visited the factory of Henry Willis III and heard the Westminster Cathedral organ in progress. Impressed by the brilliance of the new Willis mixtures, Skinner traded the blueprints of this combination action for the scaling of these mixtures and of

some Willis flues. With fresh insights, he came home to build his 1924/1925 organs - the finest of his long career.

The Willis-type diapasons in Opus 477 are narrower and longer than their predecessors and have a pronounced octave harmonic, which gives them a wonderfully clean richness, blending capacity and clarity in ensemble not found in earlier Skinner organs. Carefully voiced and proportioned 4' and 2' pitch, and two bright mixtures add top and focus to the 8' foundation.

The orchestral imitative voices in Opus 477 are among Skinner's glorious best. His patented French Horn has the characteristic "bubble" and the plaintive, nasal quality of the Orchestral Oboe is like its instrumental counterpart. The Harp and Celesta have true, sweet tones that Skinner achieved by using wood resonators in stead of metal ones, and piano hammers instead of mallets. Six celestes from characteristic tonal spectra, each with its own selective wave. The Unda Maris beats slow, undulating puffs of blue smoke with the Dulciana, and the Kleine Erzähler tells stories in ethereal whispers. Opus 477 is one of the few remaining untouched Skinner organs in the United States; it is the largest unaltered classical Skinner organ on the West Coast and one of only two unchanged Skinner organs in San Francisco.

Sohmer Piano

The 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.

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.

Monetary gifts of any amount are most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077. Donations also may be mailed to the following address: San Francisco Lyric Chorus, 950 Franklin Street, #49, San Francisco, California 94109.

Adopt-a-Singer

For as little as \$30, you can support the San Francisco Lyric Chorus by adopting your favorite singer. For \$100 or more, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150 or more, you can adopt our fantastic Music Director, Robert Gurney or our fabulous Assistant Conductor/Accompanist, Robert Adams.

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.

Albert Alden

Julie, thank you for 50 wonderful years!

Shirley Drexler

Thanks to Cathy Lewis, Valerie Howard and to Bill & Helene Whitson

Cassandra Forth

To the Trinity Church Community: Thank you for allowing us to make music in this beautiful, inspiring space and for all of your support over the years.

Thanks to my voice teacher, Miriam Abramowitsch, for sharing her love of the lieder repertoire as she instructs with patience and excellence.

Cathy Lewis

Thank you to Robert Gurney, and to Helene and Bill Whitson, for bringing the San Francisco Lyric Chorus to life, and giving me six years of joyful music-making. Long may we continue making music!

Matthew McClure

Thank you, Rose!

Jane Regan

Barbara Greeno, for promising to not leave us in the lurch!

Annette Bistrup for joining the choir—and staying!

Thanks for the great Tenor and Bass sections. Wow.

To Jeffery, for coming to rehearsal and being a big man about it. Next time—opera!

Marianne Wolf

In memory of Vera Seney, who taught me to read music before I learned to read books.

In memory of Auntie Anna Garibotti. Thanks for all those music lessons.

Thank you to my friends & family for your support and understanding of my music addiction.

In memory of my dad, Paul Sedar, who never missed a concert.

Helene Whitson

I offer my deepest thanks to and admiration for our Music Director, Robert Gurney. Thank you, Robert, for your sensitivity and inspired musicianship, incomparable artistry as a musician, and choices of wonderful music as a Music Director. You bring our music community together with your passion for and understanding of choral music, and guide us to express all that is in the music.

Thank you, also, to our other Robert, our wise and witty Assistant Conductor and Accompanist, Robert Adams. All of us are grateful for your patience and skill as a gifted accompanist, conductor, composer, and teacher. I am especially grateful that you read my “term papers” and didn’t put too many red marks on them.

Thank you, Bill, for EVERYTHING that you do for the Chorus.

Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly, and with a smile.

Thank you to our wonderful Board members, who help so much with their ideas, suggestions, and support.

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

Thank you to our wonderful donors and contributors and our marvelous audiences, who make our concerts possible. (continued on next page)

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Thank you! (cont.)

Helene Whitson (cont.)

Thank you to Debra Golata, voice teacher extraordinaire, for her patience, skill, wonderful support and great sense of humor. Many of us are better singers because of her talents. I want to offer a special thanks to Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity 'home' and create music in this beautiful place. We took our first breaths as the San Francisco Lyric Chorus in this space 14 years ago, and have been privileged to sing here ever since. Thank you. Helene

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Saturday, December 5, 2009, 8 pm — Sunday, December 6, 2009, 5 pm

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