



MOZART
CELEBRATION
+
GREAT
ENGLISH
ANTHEMS

Saturday & Sunday, December 2-3, 2006
Trinity Episcopal Church
San Francisco, California

SAN FRANCISCO LYRIC CHORUS

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Welcome to the Fall 2006 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, Lee R. Kesselman's *This Grand Show Is Eternal*.

Last year we joyously celebrated our 10th anniversary, featuring a wide variety of choral works, both accompanied and unaccompanied, supporting our mission of performing a repertoire representing all periods of choral music, with a special interest in presenting little known, rarely performed works of exceptional merit.

We explored music from the Renaissance, in Fall 2005 performing Thomas Tallis' *Missa Puer Natus Est Nobis* and *If Ye Love Me*, as well as 20th century English holiday compositions by Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, and William Mathias. In Spring 2006, we featured the San Francisco Lyric Chorus' gift to the choral world—our 10th Anniversary Commission work—*This Grand Show Is Eternal*, by Illinois composer, Lee R. Kesselman. Mr. Kesselman set for chorus and organ beautiful and poetic texts by the incredible naturalist John Muir. The centerpiece of our Spring season was the magnificent *Avodath Hakodesh (Sacred Service)* by Ernest Bloch, commissioned by San Francisco's Temple-Emanuel. We also presented San Francisco composers Kirke Mechem's exuberant *Give Thanks Unto the Lord*, one of his earliest works, and Ludwig Altman's lovely *Choral Meditation*, as well as New Englander Charles Ives' unique setting of *The Sixty-Seventh Psalm*,

We concluded our wonderful 10th Anniversary Year season with works of reflection. 18th century composer Michael Haydn's rarely performed *Requiem* is an energetic, yet beautiful and thoughtful setting of the Catholic service for the departed. Ralph Vaughan Williams' deeply powerful *Dona Nobis Pacem*, written in 1936, expresses his views on life, death and the tragedy of war.

We now turn to the first year of our second decade, celebrating the birthday of one of the most beloved classical composers, Wolfgang Amadeus Mozart, performing two of his lesser-known works, the *Missa Solemnis, K. 337* and *Kyrie in D, K. 341*, as well as one of his most beloved compositions, the *Ave Verum Corpus, K. 618*. In addition, we share with you great anthems in the English tradition, from the Renaissance giant, William Byrd to mid-20th century Gerald Finzi.

Please sign our mailing list, located in the foyer.

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

PROGRAM

Kyrie In D, K. 341

Ave Verum Corpus, K. 618

Missa Solemnis, K. 337

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Cassandra Forth, soprano

Elaine Robertson, soprano

Kathryn Singh, soprano

Barbara Greeno, alto

Kevin Baum, tenor

Jared Pierce, bass

David Hatt, organ

Intermission 15 minutes

Sing Joyfully

Ave Verum Corpus

The King Shall Rejoice

Beati Quorum Via

Angelus Ad Virginem

Hail, Gladdening Light

God Is Gone Up

William Byrd

William Byrd

George Frideric Handel

Charles Villiers Stanford

David Willcocks, arr.

Charles Wood

Gerald Finzi

David Hatt, 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

A Mozart Celebration

2006 marks the 250th anniversary of Wolfgang Amadeus Mozart's birth. The San Francisco Lyric Chorus celebrates this joyous occasion with the presentation of two Mozart compositions that are infrequently performed: the *Missa Solemnis*, K. 337 and the *Kyrie in D*, K. 341, as well as one of his most tender and beloved works, the *Ave Verum Corpus*, K. 618.

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 was a child prodigy, one of the world's most remarkable musical geniuses. Son of an accomplished violinist/composer at the Salzburg court of the benevolent, music-loving Prince-Archbishop Siegmund von Schrattenbach, he exhibited his musical talent at an extremely early age. This youngest of seven children began harpsichord lessons before he was four years old. His father, Leopold, recognized the extraordinary musical talents of his two surviving children, Wolfgang and Nannerl, and devoted much of his life to shepherding their careers. Leopold taught his children music, as well as mathematics, reading, writing, literature, languages, dancing, and moral and religious education. By the time Wolfgang 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 London visit, 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 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 had allowed Leopold Mozart and the children great leeway in traveling. In 1769-1770, Leopold and Wolfgang traveled through Italy, performing in various cities. Wolfgang also spent much time composing. Father and son were in Rome during Holy Week in 1770 and attended Easter services at the Sistine Chapel, 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. The 14-year-old Wolfgang heard the work once and was able to recall it exactly and transcribe it after he left the church service. He heard it once more on Good Friday and made a few corrections. 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 governmental, artistic and organizational operations. He also wanted economy and efficiency in his church services and in the music created for those services. For example, masses were to be no longer than 45 minutes. Colloredo would not allow Leopold and Wolfgang to be gone at the same time. In 1777, Wolfgang had to tour with his mother as chaperone, while his father stayed in Salzburg. Unfortunately, his mother died in Paris in 1778, and the youthful Mozart had to return to the Archbishop's service in Salzburg, taking the position as concert master, as well as playing organ in the cathedral and court. During this time, he composed a wide variety of music, including the *Coronation Mass*, the *Missa Solemnis*, the *Solemn Vespers* and other sacred works, as well as instrumental compositions. Mozart chafed under the restrictions of Archbishop Colloredo, especially because he had seen some of the world, and 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*. It was completed by the beginning of November and received its very successful premiere in Munich in January, 1781. His father and sister were present, and his artistic talent was acknowledged. 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 thought 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 then went to live with the Weber family in Vienna, friends he had made when he spent time in Mannheim. He had fallen in love with Aloysia Weber, one of three daughters, during his Mannheim stay, but she did not love him.

As a freelance musician in Vienna, Mozart was in demand both as a performer and as a 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, as well as composer to the Chapel Royal, composed anthems and other works that demonstrated Mozart's influence.

In 1782, Mozart married Constanze Weber, Aloysia's younger sister, and 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 in public in 1788, devoting the next three years of his life to composition, and 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 the 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."

Kyrie in D Minor, K. 341

The reason for the composition of this lovely jewel is unknown, possibly written as the opening movement of a Mass or as a separate work. Composed in 1781 in Munich while he prepared for the premiere of *Idomeneo*, it is the last work Mozart wrote while in the service of Archbishop Colloredo.

Mozart uses the key of D Minor for this work and for his masterpiece, the *Requiem*. In contrast to the *Ave Verum Corpus* and the *Missa Solemnis*, this *Kyrie* is a dark, brooding composition. There are no distinctive *Kyrie*, *Christe*, *Kyrie* sections, as is traditional in settings of this text. Although Mozart set the *Christe eleison* text briefly in the middle of the composition, he concentrates on the *Kyrie eleison*. His characteristic use of chromatic lines adds to the solemnity of this composition.

<i>Kyrie eleison</i>	Lord have mercy,
<i>Christe eleison</i>	Christ have mercy,
<i>Kyrie eleison.</i>	Lord have mercy.

Ave Verum Corpus, K. 618

In contrast to the multitude of sacred pieces he composed for Archbishops Schrackenbach and Colloredo while in Salzburg, Mozart composed only two religious works during the last ten years of his life in Vienna. One was the *Ave Verum Corpus*; the other was the *Requiem*, his last work, which was never completed. The *Ave Verum Corpus* was written for Anton Stoll, the village teacher and choirmaster-organist of Baden, a spa near Vienna. Mozart's expectant wife Constanze had gone there for rest and recuperation, and Stoll had been very helpful. Stoll asked Mozart to compose a short work suitable for the Sunday after the feast of Corpus Christi. Mozart obliged him on June 17, 1791, creating this small, sublime composition. This simple, gentle and loving motet is so expressive in its depth of feeling, it has become one of the most beloved compositions in the sacred repertoire. Noted music critic Alfred Einstein commented that in it "ecclesiastical and personal elements flow together." It does not have the ending phrase, *O dulcis, O pie, O Jesu Fili Mariae, Miserere mei, Amen*, as does the William Byrd setting of the same text.

The work has been performed both accompanied and a cappella. It is the only one of Mozart's sacred works to become part of the English cathedral tradition.

*Ave verum corpus
natum de Maria virgine
vere passum immolatum
in cruce pro homine
cujus latus perforatum
unda fluxit et sanguine
esto nobis praegustatum
in mortis examine.*

Hail true Body,
born of the Virgin Mary:
who truly has suffered,
was sacrificed on the cross for humanity
whose side was pierced,
from which flowed water and blood:
Taste death for us
before our own test.

Missa Solemnis, K. 337

Completed in March 1780 for the Easter Service, Mozart's *Missa Solemnis* (*Mass in C*), K. 337 is his last complete mass. In keeping with Archbishop Colloredo's dictum, it is under 45 minutes long. Since Colloredo did not want elaborate polyphony or ornamentation, it is a somewhat 'no frills' work. But, Mozart cannot suppress his talent, and his genius appears in rollicking cheerfulness and joyful melodies. This mass incorporates two Mozart hallmarks—dynamic contrasts and chromatic passages.

The graceful *Kyrie* begins *forte*, and almost immediately in the soprano line, there is a hint of chromaticism. Mozart uses dynamic contrasts throughout the movement—loud on *Kyrie* or *Christe*, soft on *eleison*. As if to emphasize 'keep it short and spare', the movement ends almost abruptly.

The vibrant *Gloria* introduces solo passages which add to the texture and contrast. Mozart continues his use of dynamic contrasts throughout the movement. The chorus sings forcefully on *Qui tollis peccata mundi* and the soloists sing softly on *Miserere nobis*. He can't resist some ornamentation at the *Cum sancto spiritu*, and he concludes the movement with an elaborate *Amen*, that begins with two soloists and then is taken up by the chorus. As in the *Kyrie*, the movement comes to an abrupt end.

The *Credo* begins in a happy minuet tempo. At the *Deum de Deo*, there is graceful interplay between soprano/tenor and alto/bass. Mozart uses word painting at *Salutem descendit*, as the lines soar and descend in different voice parts. The mood changes abruptly at the *Et incarnatus est*, where the soprano soloist sings a gentle, sad melody with spare accompaniment. Joy returns in the *Et resurrexit*. The movement ends with the same elaborate, soaring and descending passages as in the *Salutem descendit*.

The solemn *Sanctus* is a dignified contrast to the energetic *Hosanna*, first sung by the soprano soloist, then repeated by the chorus. As one listens to the interesting and unusual *Benedictus*, one can almost imagine Mozart finally saying to himself, "I've had it! I'm going to write something MY way!" He sets this section as a forceful and complicated fugue. Many composers set the *Benedictus* as a quiet section for solo quartet or soloists alternating with chorus. Here the voices seem to tumble over one another. His short period of disobedience is soon over, however, with the recapitulation of the *Hosanna*.

Mozart also sets the *Agnus Dei* in an unusual manner. The first two statements are voiced by the soprano soloist in a lovely, elaborate melody. The chorus enters softly on the third iteration of the text. The work finishes with an energetic *Dona nobis pacem* in $\frac{3}{4}$ time, using long, flowing lines, and dynamic contrasts between soloists and chorus. Mozart ends the work creatively, giving the soloists the last words.

Kyrie

*Kyrie eleison
Christe eleison
Kyrie eleison.*

Kyrie

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

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,

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,

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 caeli et terrae,
Visibilem omnium, et invisibilem.*

*Et in unum Dominum Jesum Christum,
Filiū Dei unigenitum.
Et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialem 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 adonatur et conglorificatur:
Qui locutus est per Prophetas.*

*Et in unam, sanctam, catholicam
Et apostolicam Ecclesiam.*

*Confiteor unum baptismum
In remissionem peccatorum.*

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.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon 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,
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 I believe in one, holy, Catholic
and Apostolic Church.

I confess one baptism
For the remission of sins.

*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.*

Agnus Dei

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

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

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.

Great English Anthems

Anthems and *motets* are not liturgical works, although they are settings of sacred texts. The *anthem* is the English version of the Latin *motet*. These compositions are not part of the formal service or service text. They are an addition to the event and the choir sings *a cappella* or accompanied on a text appropriate to the topic of the service. The Lyric Chorus performs selections from the rich history of English anthem composition.

William Byrd (ca. 1540-1623)

The greatest English Renaissance composer and one of the finest English composers of all times, William Byrd was born in London probably around 1540. The Catholic Byrd experienced both musically and personally the effects of the tremendous religious upheavals in 16th and 17th century England. Byrd lived under the reigns of five monarchs: Henry VIII (1491-1547), a Catholic until his 1530's differences with the Pope over his marriage; Edward VI (1537-1553), a Protestant; Mary Tudor (1516-1558), a Catholic; Elizabeth I (1533-1603), who steered a middle course between Protestantism and Catholicism, and James I, a Protestant (1566-1625). With the accession of each monarch came a change in procedures and practices, greatly affecting the style, content and language of the music that was performed.

Not much is known of Byrd's early life. Two of his older brothers were listed as choristers at London's St. Paul's Cathedral, but there is no listing for young William. Scholars surmise that he was a boy chorister in the Chapel Royal, the choir of the royal family, although his name does not appear on any list of members. He studied with Thomas Tallis (1505-1585, the father of the English anthem) and composer John Sheppard (ca. 1515-ca. 1558). Scholars also believe that after his voice changed, Byrd remained with the Chapel Royal as assistant organist and choir trainer for the boy choristers.

William Byrd's first documented activity is his appointment as Organist and Master of the Choristers at Lincoln Cathedral on March 25, 1563. While it is unknown when Byrd began composing, he certainly was composing by the time of his Lincoln appointment, writing music sacred and secular: anthems, motets, madrigals, songs, music for instrumental consorts and music for keyboard. Scholars note that much of his English sacred music was composed during his stay at Lincoln. Byrd's *Short Service* and *Great Service*, settings of the English service, were published before 1580. He continued composing music for Lincoln Cathedral even after he left his position.

Lincoln was a very Protestant cathedral with an influential Puritan element. William Byrd was a staunch Catholic and did not disguise his religious affiliation, even though English Catholics were severely persecuted during certain parts of the 16th and 17th centuries. There were influential English Catholic aristocrats, but they

had to practice their faith with great caution. During this time, Byrd composed Latin motets, most likely for services in those private aristocratic homes. In 1569, the Lincoln Cathedral authorities became irritated with Byrd because they felt he played organ music that was too elaborate and florid. One of the musical hallmarks of the Protestant revolution was the change in musical practices. Instrumental music should not contain long, elaborate, ornamental passages, and service music should be settings of English texts, with one syllable per note. Ornamentation and musical elaboration were considered “popish”, or Catholic.

In 1572, Byrd applied for a position as a Gentleman of the Chapel Royal, an adult member of the choir for the royal family. He became joint organist of the Chapel, with his former teacher, Thomas Tallis. Tallis and Byrd became business partners, as well as close friends. In 1573, the two composers petitioned Queen Elizabeth for a source of additional income. In 1575, she granted them an exclusive 21-year license to print, publish and sell music and lined paper, one of the first such licenses in England. One of their first efforts was the jointly produced *Cantiones sacrae*, a volume of 34 Latin motets for 5-8 voices, with each composer contributing 17 compositions. They dedicated the volume to the Queen.

Although Byrd was a Catholic, Elizabeth esteemed his music highly, most probably saving him from the severe persecution that befell other Catholics. He and his family were charged several times with recusancy—refusing to attend Anglican services. He composed an anthem, *Look and bow down*, set to Elizabeth’s words. He wrote an anthem honoring the 20th anniversary of her accession to the throne, and he wrote the first known madrigal in her praise, *This sweet and merry month of May*.

Upon Tallis’ death in 1585, the publishing license passed solely to Byrd. He published several volumes of music under his exclusive license, including his *Psalmes, Sonets and Songs*, printed in 1587. This volume was the third book of English songs ever published and includes madrigals, as well as sacred music not designed for liturgical use. He published two more editions of this work before 1593, including a second songbook, *Songs of Sundrie Natures*, in 1589. He published a final version of this work in 1611. His last published works were four sacred songs published in 1614.

Byrd associated with many of the wealthy and influential English Catholic aristocracy, including Lord Paget, Earl of Worcester, the Earl of Oxford, and Sir John Petre. These members of the nobility would hold secret Catholic services in their homes, for which Byrd composed Latin motets. Between 1605 and 1607, Byrd published two volumes of these motets, titled *Gradualia*. Byrd also wrote three masses, which are among his most popular works—the *Mass for Three Voices* (1593-1594), the *Mass for Four Voices* (1592-1593), and the *Mass for Five Voices* (1595).

William Byrd also was a teacher of several of the most important English composers of the next two generations: Thomas Morley, Peter Philips, John Bull, Thomas Tomkins and Thomas Weelkes.

In 1593, Byrd and his family moved to Stondon Massey in Essex, near the estate of his patron, Sir John Petre. He died in 1623.

William Byrd was the most celebrated English composer and organist of his time. He served in the Chapel Royal for 54 years and set the standard for England’s sacred music during that time. He was master of all musical genres prevalent in his day: masses, motets, anthems, other liturgical and sacred works, madrigals, songs, works for instruments and voice, works for consort and works for keyboard. He was a gifted keyboard player. He was a master of counterpoint and imbued his music with passion and evocative description. He uses word painting skillfully in setting texts. He was one of the first English composers to understand imitative polyphony. One of his colleagues called him ‘a Father of Musick’.

Sing Joyfully

William Byrd’s last and most famous anthem, *Sing Joyfully*, takes its text from *Psalms 81*, verses 1-4. Byrd did not publish this work himself, and its date of publication is unknown. However, it is mentioned specifically by title in the program for the 1605 christening service of Mary, daughter of King James I. This anthem is a wonderful example of Byrd’s word painting ability, particularly the phrase ‘Blow the trumpet in the new moon’.

Psalms 81 is a psalm, or song, commemorating a fall grape harvest festival, usually celebrated in October. There were two October festivals—one during the new moon, and the other two weeks later during the full moon. The ancient Israelites are enjoined to celebrate and to thank the God of Jacob. Jacob, a Biblical figure, is the ancestor of the Israelites, the younger twin son of Isaac and Rebecca, and grandson of Abraham, the patriarch.

Byrd takes the text from the *Geneva Bible*, a predecessor of the *King James Bible*. Created by English Protestant scholars who fled to Geneva, Switzerland during the reign of Catholic Queen Mary, the daughter of Henry VIII and Catherine of Aragon, it was first published in 1560. French theologian John Calvin and Scottish reformer

John Knox supported such English scholars as Miles Coverdale and William Whittingham in their translations from Hebrew and Greek. The *Geneva Bible* was first printed in England in 1575 and revised in 1576 and 1599, with over 144 editions appearing between 1560 and 1644. It is the first English Bible to number the verses and have marginal explanations. It was very popular among the general public, as well as the Puritans and Oliver Cromwell. The *Geneva Bible* is the Bible brought to America by the Puritans. King James disliked this Calvinistic Bible and commissioned his own version, known as the *King James Bible*, published in 1611. The *Geneva Bible* continued to be popular for at least 40 years after the appearance of the King James version.

Byrd uses the following text:

Sing joyfully unto God our strength: sing loud unto the God of Jacob.
Take the song, and bring forth the timbrel, the pleasant harp and the viol.
Blow the trumpet in the new moon, even in the time appointed, and at our feast day.
For this is a statute for Israel, and a law of the God of Jacob.

The *King James Bible* expresses the text slightly differently:

Sing aloud unto God our strength: make a joyful noise unto the God of Jacob.
Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery.
Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.
For this was a statute for Israel, and a law of the God of Jacob.

The text in the *Geneva Bible* describes some of the musical instruments used during the Elizabethan and Jacobean periods: the tambourine, the harp, the trumpet, and the viol, string instruments prominent in the Renaissance and Baroque periods. Viols differ from their successors, the violin family, in that they have flat backs, frets, and C-shaped sound holes. The bow is held in an underhand position, rather than the overhand position of the violin.

Sing Joyfully, composed around 1605, refers to the God of Jacob. 'Jacobus' is the Latin form of James, and the anthem may have been composed in honor of or for James I, successor to Elizabeth.

Ave Verum Corpus

One of the most loved and beautiful of Byrd's Latin motets, the *Ave Verum Corpus* appears in the 1605 edition of the *Gradualia*, although University of California, Berkeley music scholar Joseph Kerman believes this work was written much earlier. In this motet, Byrd demonstrates his intense Catholic faith, as well as his ability to create flowing, passionate, polyphonic lines.

Byrd adds an extra plea for mercy at the end of this motet honoring the Blessed Sacrament.

*Ave verum corpus
natum de Maria virgine
vere passum immolatum
in cruce pro homine
cujus latus perforatum
unda fluxit et sanguine
unda fluxit et sanguine
esto nobis praegustatum
in mortis examine.*

*O dulcis, O pie,
O Jesu Fili Mariae,
Miserere mei. Amen.*

Hail true Body,
born of the Virgin Mary:
who truly has suffered,
was sacrificed on the cross for humanity,
whose side was pierced,
from which flowed water and blood:
Taste death for us before our own test.

O sweet, O pious,
O Jesus, Son of Mary,
have mercy on me. Amen.

George Frideric Handel (1685-1759)

The greatest English composer of the late Baroque era was a German—George Frideric Handel. Son of a barber/surgeon, Handel was born in the German city of Halle in 1685. Young George showed an interest in music, but his father wanted him to be a lawyer and denied him access to musical instruments. Handel had to sneak into his attic to practice on a clavichord. The Duke of Saxe-Weissenfels heard the talented nine-year old boy playing the organ and persuaded his father to send the lad to study with Friedrich Zachow, organist at the Liebfrauenkirche. Zachow taught the boy organ, harpsichord and composition. Handel began composing at this time, especially trio sonatas and motets for church services. Handel's father died in 1697 when the boy was almost 12, placing family responsibilities on his young shoulders. He was about to continue his education, enrolling at the University of Halle in 1702, but was appointed organist at Halle's Domkirche instead.

In 1703, Handel moved to Hamburg, obtaining a position as a second violinist and harpsichordist for the Hamburg Opera, as well as teaching. Opera was a very important artistic and entertainment form in Europe at this time, and in 1705, Handel composed *Almira*, the first of his more than 40 operas. In 1706, he went to Italy, where he spent three years in Florence, Rome, Naples and Venice, composing operas and various religious works for influential patrons. His second opera, *Agrippina* (1709) gave him a worldwide reputation and important contacts, including composers Alessandro and Domenico Scarlatti.

Handel returned to Hamburg in 1710 and was appointed Chapel Master to the Elector of Hanover, who became King George I of England in 1714. He also established a friendly relationship with the Elector's children, the future King George II and Queen Caroline of England. The Elector was a reasonable employer, allowing Handel time for travel. Handel visited England in 1710, when his opera, *Rinaldo*, was performed in London. He returned briefly to Hanover in 1710, studying the English language during this time. He received another leave to go to England, returning in 1712. He continued composing operas, mostly to Italian libretti, as well as composing sacred music. He wrote his first English anthem, *As Pants the Hart*, in 1711-1712. His 1713 *Te Deum* and *Jubilate*, possibly written to celebrate the Peace of Utrecht, were his first public church compositions. Handel entered the service of England's Queen Anne in 1713, staying on to serve the new King, George I, after her death in 1714. He produced a flurry of compositions over the next few years—operas, sacred works, and instrumental music—the most famous of which was the *Water Music*, composed in 1717 for King George I's trip on the Thames River.

In 1717, Handel became the resident composer for the Duke of Chandos, for whom he composed the 12 *Chandos Anthems*. Between 1717 and 1720, he composed several important works, including the masque *Acis and Galatea* and the oratorio *Esther*. *Esther* is the first English oratorio, a dramatic musical form created by Handel. During this time, Handel also was music master for the daughters of the Prince of Wales. He composed a set of harpsichord pieces for Princess Anne, one of the Prince's daughters. This set contains the famous *Harmonious Blacksmith*.

In 1719, the Royal Academy of Music was founded by a group of noblemen who wanted to make Italian opera financially possible at the King's Theatre in London. King George I was fond of opera, as was his son. Handel was appointed Musical Director of this organization and visited the continent to hire singers for operatic productions. Between 1721 and 1728, he composed many operas for the King's Theatre, including *Giulio Cesare* and *Rodelinda*. He also brought productions of operas by other composers.

While Handel was composing and presenting operas for the Academy, he also was involved in other musical activities. In 1723, he became Composer of Music to the Chapel Royal, an honorary appointment. King George I died in June 1727 and was succeeded by his son, King George II and his wife, Queen Caroline. Handel wrote the four *Coronation Anthems* to celebrate the King's November coronation. We sing the second of those anthems, *The King Shall Rejoice*, today. In 1727, Handel became a British citizen. In 1728, the Royal Academy of Music dissolved, and Handel became part of the King's Theatre management. In 1729, he began a five-year series of opera seasons, traveling to Italy and Germany for new singers. In 1734, he started his own opera company at Covent Garden, composing several operas and importing others. In 1735, he composed two of his greatest operas, *Ariodante* and *Alcina*. He also presented his oratorios *Esther* and *Deborah*, creating a new instrumental format for the intermissions—the organ concerto, which he played. In 1737, he suffered a physical breakdown, but soon recovered, and continued composing operas and other works.

By 1738, Handel's opera company was not doing well, so he immediately turned to writing in a different format—the oratorio—and began presenting these works at his theatre. His third oratorio *Saul* was composed in 1738, the beginning of a long tradition of English choral dramas. Handel's operas were works for soloists, even if they included choral sections. His oratorios, on the other hand, drew on the English choral tradition, especially polyphony. Between 1738 and 1751, he wrote some of the most powerful choral dramas in English music, including *Saul* and *Israel in Egypt* (1739), *Samson* (1743), *Judas Maccabaeus* (1747), *Joshua* (1748), *Solomon* (1749), *Jeptha* (1751), and his masterpiece, *The Messiah* (1742). He wrote most of these oratorios in a month, using mythological or Biblical topics. He also wrote celebratory odes and anthems, such as the *Ode for St. Cecilia's Day* (1736) and *Alexander's Feast* (1736). In 1749, he composed his famous *Music for the Royal Fireworks*, an instrumental composition written to celebrate the Peace of Aachen. A preview performance in London's Green Park drew an audience of 12,000.

Handel's sight began to deteriorate in 1751 and by 1753 he was blind. No longer able to compose by writing, he began dictating his compositions to one of his students. He continued to play his organ works and direct his oratorios. His last public appearance was at a London performance of *The Messiah* on April 6, 1759. He died eight days later.

Handel wrote in all the genres of his time: opera; incidental music for the theatre; odes; oratorios; Latin, German, Italian and English sacred music; dramatic cantatas; chamber music; English, French, German and Spanish songs; orchestral concertos; concertos for organ, harp, harpsichord; suites and overtures, music for keyboard, and music for mechanical clock.

Although music historians often note that there were no great English composers between Henry Purcell (1659-1695) and Ralph Vaughan Williams (1872-1958), the German-born Handel revolutionized English music with his dramatic approach and his creation of new musical styles and forms.

The King Shall Rejoice

Handel composed four anthems for the 1727 Coronation of King George II and Queen Caroline. Two of the anthems, *Zadok the Priest* and *My Heart Is Inditing*, contained required texts for this event. Handel chose the texts for the other two anthems, *Let Thy Hand Be Strengthened* and *The King Shall Rejoice*. *The King Shall Rejoice* takes its text from Psalm 21: 1-3, 5. Handel creates a mini-drama, dividing this five-part anthem into four sections, with an ending *alleluia*. Although the work is relatively short, it demonstrates many of the theatrical hallmarks of Handel's music—great energy, long, flowing lines, melismas and suspensions, and a wonderful ending double fugue.

The King shall rejoice in thy strength, O Lord.
Exceeding glad shall he be of thy salvation.
Glory and great worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness,
and has set a crown of pure gold upon his head.
Alleluia.

Charles Villiers Stanford (1852-1924)

One of the most important British composers and teachers of the late 19th-early 20th centuries, Charles Villiers Stanford was born in Dublin in 1852. In addition to his classical education he received a musical education in piano, organ, violin, and composition. He composed his first work at the age of four and gave his first piano recital at the age of nine. In 1870, at the age of 19, he entered Queen's College, Cambridge as a choral scholar. In 1873, he was appointed organist at Trinity College and was a conductor of two Cambridge choral groups, an unprecedented recognition for an undergraduate. In the mid 1870s he studied in Germany, meeting such composers as Brahms, Meyerbeer, and Offenbach. In 1883 he was appointed Professor of Composition and Orchestral Playing at the new Royal College of Music and in 1885 became conductor of the London Bach Choir, a position he held until 1902. In 1887 he was elected Professor of Music at Cambridge, a very high honor for a 35-year-old man. He held both academic positions until his death. Stanford was the most influential British composition teacher of his time, counting Vaughan Williams, Holst, Coleridge-Taylor, Ireland, Bridge, Butterworth, Bliss, and Howells among his students. From 1901 to 1910, he conducted the Leeds Festival, through which he met the most important British Festival composers and conductors.

During his academic years he composed a wide variety of music, including an oratorio, a requiem, an opera, a symphony and music for the Anglican service which was considered the finest such music to be created in 200 years. He returned English church music to the high standards it had known in the age of Purcell. He was known especially for the beauty of his choral music, in which he incorporates the mood and feeling of the text seamlessly into the music. He died in 1924.

Beati Quorum Via

Charles Villiers Stanford published a set of three unaccompanied motets in 1905 for use in Trinity College Hall. Each is in a different key, and they do not necessarily have to be sung as a group. *Iustorum animae* (*The souls of the righteous are in the hand of God*), composed in 1888, is a five-part, soaring, celestial work. *Coelos ascendit hodie* (*This day Jesus Christ, the King of Glory, has ascended into the heavens*), composed in 1890, is an energetic, firm, double chorus statement of the text. *Beati quorum via*, also composed in 1890, is one of the most well-known and loved English cathedral compositions, showing Stanford at his most lyrical. This quiet, flowing and passionate six-part motet contrasts soprano and alto sections with tenors and basses, resolving serenely at the end.

*Beati quorum via integra est:
Qui ambulat in lege Domini.*

Blessed are they whose ways are blameless
Who walk according to the law of the Lord.

Psalm 119:1

David Willcocks (1919-date)

Sir David Willcocks is a familiar name to many at this time of year. Known widely for his arrangements of Christmas carols, this British choral conductor, organist, music educator, composer and arranger was born in Newquay, Cornwall, England in 1919. From 1929 to 1934, he was a chorister at Westminster Abbey. Between 1934 and 1938, he was a music scholar at Clifton College in Bristol, and in 1939 and 1940, an organ scholar at King's College, Cambridge. World War II interrupted his music career, and he served in the British Infantry, winning the Military Cross in 1944.

In 1945, Willcocks returned to King's College, Cambridge, to finish his studies (1945-1947). In 1947, he was elected a Fellow of King's College and appointed Conductor of the Cambridge Philharmonic Society. From 1947 to 1950, he was the organist at Salisbury Cathedral, as well as the Conductor of the Salisbury Musical Society. Between 1950 and 1957, Willcocks was a multitasker extraordinaire: he served as organist at Worcester Cathedral, was the principal conductor of the Three Choirs Festival (a major British choral festival) in 1951, 1954 and 1957, and served as conductor of the City of Birmingham Choir, with whom he gave the British premiere of Maurice Duruflé's *Requiem* in 1952. Between 1956 and 1974 he also conducted the Bradford Festival Choral Society.

Willcocks came to international attention as conductor of the famous King's College Choir, Cambridge. From 1957 to 1974, he was Director of Music at King's College. He and the Choir made many recordings and radio/television broadcasts that gained international popularity, especially the annual King's College Service of Nine Lessons and Carols. The choir toured extensively all over the world. Willcocks also was involved in many different premieres, including the 1963 premiere of Benjamin Britten's *War Requiem* in Perugia, Milan and Venice. The King's College Choir later performed the work in Japan, Hong Kong, Portugal and the Netherlands.

During this period, Willcocks also served as organist of Cambridge University, conductor of the Cambridge University Musical Society, and University Lecturer. Between 1960 and 1998, he was Musical Director of the London Bach Choir, a major choral organization. From 1974 to 1984, he was Director of the Royal College of Music in London.

Sir David Willcocks appears internationally as a conductor and music educator. He has made many recordings with King's College, Cambridge, as well as the London Bach Choir, English Chamber Orchestra, Academy of St. Martin in the Fields, and London Symphony Orchestra. He has received many honors, including Commander of the Order of the British Empire (1971) and Knighthood (1977). He has received honorary degrees from academic institutions in England, the United States, and Canada. He is an Honorary Fellow of King's College, Cambridge. At present, he is Music Director Emeritus of the King's College Choir and the general editor of Oxford University Press' church music series.

Angelus Ad Virginem

Choral singers are familiar with the Oxford University Press orange and green Christmas carol anthologies, *Carols for Choirs*, edited by David Willcocks with Reginald Jacques and John Rutter. In 2000 (c1987), Oxford University Press published *100 Carols for Choirs*. Only this compilation contains Willcock's little known and delightful arrangement of *Angelus Ad Virginem*. We have received permission from Oxford University Press to perform this work.

This charming English carol dates from around 1200. Chaucer refers to it in *The Miller's Tale*, a chapter of his *Canterbury Tales*:

And all above ther lay a gay sautre (psaltery),
On which he made a-nightes melodye,
So sweetly that al the chamber rang,
And Angelus ad Virginem he sang.

*Angelus ad virginem
subintrans in conclave,
virginis formidinem
demulcens, inquit Ave!
Ave regina virginum!
Coeli terraeque Dominum
Concipies Et paries Intacta
Salutem hominum;*

'How could I a mother be
That am to man a stranger?
How should I my strong resolve,
My solemn vows endanger?
'Power from the Holy Ghost on high
Shall bring to pass this mystery.
Then have no fear:

*Tu porta coeli facta,
Medela criminum.
'Quomodo conciperem
Quae virum non cognovi?
Qualiter infringere
Quod firma mente vovi?'*
*Spiritus Sancti gratia
Perficiet haec omnia;
Ne timeas, Sed gaudeas, Secura
Quod castimonia
Manebit in te pura Dei potentia.'*

*Ad haec virgo nobilis
Respondens inquit ei,
Ancilla sum humilis
Omnipotentis Dei.
Tibi coelesti nuntio,
Tanti secreti conscio,
Consentiens, Et cupiens Videre
Factum quod audio;
Parata sum parere,
Dei consilio.*

*Eia mater Domini,
Quae pacem reddidisti.
Angelis et homini,
Cum Christum genuisti;
Tuum exora filium
Ut se nobis propitium
Exhibeat, Et deleat Peccata:
Praestans auxilium
Vita frui beata
Post hoc exilium.*

Arranged by David Willcocks
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Be of good cheer,
Believing That still thy chastity
In God's almighty keeping
Shall all unsullied be.'
The angel to the virgin came,
And entered at her dwelling,
With his salutation glad
Her maiden fears dispelling.
'All hail, thou queen of virgins bright!
God, Lord of earth and heaven's height,
Thy very Son,
Shall soon be born in pureness,
The Saviour of mankind.
Thou art the gate of heaven bright,
The sinner's healer kind.'

Then to him the maid replied,
With noble mien supernal,
'Lo! the humble handmaid I
Of God the Lord eternal!
With thee, bright messenger of heaven.
By whom this wondrous news is given,
I well agree
And long to see
Fulfilled Thy gracious prophecy.
As God my Lord doth will it,
So be it unto me!'

Hail! thou Mother of the Lord,
Who bring'st of gifts the rarest,
Peace to angels and to men,
When Christ the Lord thou barest!
Do thou, we pray, entreat thy Son
For us our lon'ed redemption
Himself to win,
And from our sin
Release us;
His succour for to give,
That, when we hence are taken,
We too in heaven may live.

Charles Wood (1866-1926)

Born in Armagh, Ireland in 1866, Charles Wood was a boy chorister at Armagh Cathedral. In 1880-1881, he studied harmony and counterpoint with T. O. Marks at the cathedral school. In 1883, he was chosen for a composition scholarship to the new Royal College of Music, where he studied composition with Charles Villiers Stanford and C. Hubert Parry.

In 1888, Wood was appointed a harmony teacher at the Royal College of Music. In the same year, he won an organ scholarship to Selwyn College, Cambridge, and after five semesters, transferred to Gonville and Caius College as an organ scholar. In 1889, he became a lecturer in harmony and counterpoint at Caius College, Cambridge. While at Cambridge, he was the organist at Caius College, as well as Stanford's assistant conductor for the Cambridge University Musical Society from 1888 to 1894. He also was bandmaster of the University Volunteers, 1889 to 1897. He received his Bachelor of Art and Bachelor of Music degrees in 1890, and his Master of Arts and Doctorate in Music in 1894. In that year, he was elected a Fellow of Caius, and in 1897, he became a Cambridge University Lecturer in Harmony and Counterpoint. He spent 1901-1902 in Australia as an examiner for the Royal College of Music, then returned to Cambridge to continue his career. Upon Stanford's death in 1924, he was elected Professor of Music at Cambridge. Ralph Vaughan Williams and Herbert Howells were among his students.

Wood retained an active interest in his homeland and in 1904 co-founded the Irish Folk Song Society. Several of his compositions have Irish themes. He died in 1926.

Stephen Cleobury notes that the Victorian tradition in Anglican church music found its 'final flowering' in the work of Stanford and Wood. Wood is known today mostly for his soaring and melodic Anglican church music, but he also wrote eight string quartets and other instrumental music, and collaborated with Reverend G.R. Woodward on *The Cowley Carol Book*, *The Cambridge Carol Book* and *An Italian Carol Book*, as well as *Songs of Syon*, a book of hymns. He wrote several cantatas, of which the finest is a setting of Walt Whitman's *Dirge for Two Veterans*, structured as a funeral march. He also composed many secular part songs and incidental music for various plays, as well as arranging folk songs.

Hail, Gladdening Light

Stephen Cleobury comments that *Hail, Gladdening Light* 'marks the high point of the traditional English anthem'. This glorious work for double chorus, written in 1919, is structured with interplay between the two choruses, as well as high voices and low, concluding in a rich and powerful ending chord.

Hail, gladdening Light, of his pure glory poured,
Who is the immortal Father, heavenly, blest,
Holiest of holies, Jesus Christ our Lord!

Now we are come to the sun's hour of rest;
The lights of evening round us shine;
We hymn the Father, Son, and Holy Spirit divine.

Worthiest art thou at all times to be sung
With undefiled tongue,
Son of our God, giver of life, alone;
Therefore in all the world thy glories, Lord, they own. Amen.

Gerald Finzi (1901-1956)

Born in London in 1901, Gerald Finzi was the youngest son of a wealthy Jewish shipbroker of Italian descent. His German Jewish mother composed music and played the piano. Finzi himself was an agnostic. He had three older brothers and a sister. His early years were marred by loss, which affected his approach to life and to music. His father died when he was seven, and he was educated privately. During World War I, his family moved to Harrogate, and in 1915 and 1916 Finzi began to study composition with composer Ernest Farrar (1885-1918), a friend of Ralph Vaughan Williams. Farrar joined the Army and was killed in 1918 at the Western Front. In addition, all three of Finzi's brothers died. Stephen Banfield comments, "By the age of 18 he had lost every male role model, including his father, his three brothers and his first composition teacher (Ernest Farrar, a Stanford pupil), for all of them died young, two in the final weeks of the First World War". These losses caused Finzi to look inward and turn to reading poetry for solace. He especially loved the poetry of Thomas Traherne (1636-1674), Thomas Hardy (1840-1928), Christina Rossetti (1783-1854), William Wordsworth (1770-1850), Robert Bridges (1844-1930) and Edmund Blunden (1896-1974), poets who examined the transience of life and/or the way the adult world disrupts the innocence of childhood.

Between 1917 and 1922, Finzi studied privately at York Minster with composer/organist Edward Bairstow. In 1922, he moved to Painswick, a village in Gloucestershire, where he began to compose. The peace and beauty of the countryside had a profound effect on his work. He published his first settings of Hardy poems, *By Footpath and Stile*, in 1923. In 1925, he followed conductor Adrian Boult's suggestion and moved back to London to study counterpoint with R. O. Morris at the Royal College of Music. Here he joined a circle of young musicians, including Arthur Bliss, Howard Ferguson, Robin Milford, Edmund Rubbra, and Herbert Howells. He first met Ralph Vaughan Williams and Gustav Holst at this time. He was able to partake of city life, going to concerts, exhibits and the theatre. He composed several of his best song cycles during this period.

From 1930 to 1933, Finzi taught harmony at the Royal Academy of Music. In 1933, he met and married artist and sculptor Joyce Black, and they moved to the country village of Aldbourne in Wiltshire. His popular *Seven Partsongs*, setting the poetry of Robert Bridges, was published in 1934. In 1937, Finzi and his wife bought 16 acres of land and built a house at Ashmansworth, Hampshire. Here Finzi devoted himself to composing, collecting and growing rare English apple varieties, and amassing a valuable library of 4000 volumes of English poetry, philosophy and literature that was given to the University of Reading after his death.

In 1935, Finzi and his wife began to catalog and publish the works of poet/composer Ivor Gurney, who

suffered from posttraumatic stress disorder acquired through his service in World War I. Because of Finzi's efforts, Gurney's songs were published in four volumes, beginning in 1937. Finzi also collected the music manuscripts of composer C. Hubert Parry, which he gave to the Bodleian Library at Oxford.

Finzi composed few works in the 1930s, including *Dies Natalis*, a cantata for voice and orchestra, setting the poetry of Thomas Traherne. Because of the war, the work did not receive its premiere until 1940. In 1940, Finzi founded the Newbury String Players, a group of amateur musicians who performed in local churches, schools and halls. Since he was neither a pianist nor singer, the Newbury String Players were his main performance group. Through this group he served as an advocate for many young performers and composers, as well as for 18th century English music. His conductor son, Christopher, continued the group after Finzi's death. During this same period, Finzi and his wife developed an interest in English folk music and early English music. He revised, edited and published compositions by William Boyce (1711-1779), Richard Capel Bond (1730-1790), John Garth (1722-1810), Richard Mudge (1718-1763), John Stanley (1712-1786) and Charles Wesley (1707-1788). He had the finest private library in England of music by English composers between 1740 and 1780, and it was donated to St. Andrews University, Fife, in 1965.

Between 1941 and 1945, while still conducting his String Players, Finzi worked in the Foreign Shipping Relations Division of the Ministry of War Transport in London. A pacifist, he housed German and Czech refugees in his home. He continued composing a variety of works during the post war years, including *Lo, the Full Final Sacrifice*, a choral anthem (1946), *For St. Cecilia* (1947), with poetry by Edmund Blunden, his *Clarinet Concerto* (1949), a choral setting of Wordsworth's *Intimations of Immortality* (1950), his *Cello Concert* (1955) and *In Terra Pax* (1955), a setting of the Robert Bridges poem, *Noel: Christmas Eve, 1913* and part of the Christmas story from the Gospel of St. Luke.

In 1951, Finzi learned that he had Hodgkins lymphoma. He continued to compose and enjoy his other activities as much as possible. He died in 1956. He composed music in several different genres: works for orchestra; choral music, both accompanied and *a cappella*; works for solo voices with instrumental ensembles; and solo vocal works with orchestra and ensembles. His life experiences and interests affected his works and his compositions alternate between sad and joyous. He was a thoughtful, introspective composer who understood the beauty and power of words and how to set them to music.

God Is Gone Up

God is Gone Up is one of three anthems in Finzi's Op. 27: *My Lovely One* (1948), *God Is Gone Up* (1951) and *Welcome Sweet and Sacred Feast* (1953). It is taken from the last three verses of a meditation on Philippians 2:9 by the American Puritan metaphysical poet, Edward Taylor (1644-1729). It was commissioned for the St. Cecilia's Day Service on November 22, 1951 and was performed by choristers from the Chapel Royal, St. Paul's Cathedral, Westminster Abbey and Canterbury Cathedral, conducted by John Dykes Bower. The organ fanfares at the beginning mirror the text of joy and praise. The middle section shimmers in contemplation, awaiting the confirming return of the triumphant beginning text.

God is gone up with a triumphant shout
The Lord with sounding trumpets' melodies.
Sing praise, sing praise, sing praises out,
Unto our King sing praise seraphicwise!
Lift up your heads, ye lasting doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear heart-cramping notes of melody
Surround his chariot as it did ascend;
Mixing their music, making ev'ry string
More to enravish as they this tune sing.

God is gone up with a triumphant shout
The Lord with sounding trumpets' melodies.
Sing praise, sing praise, sing praises out,
Unto our King sing praise seraphicwise!
Lift up your heads, ye lasting doors, they sing,
And let the King of Glory enter in.

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, and premieres of works by San Francisco composer Kirke Mechem.

David Hatt, Organ

David Hatt is the Assistant Cathedral Organist at St. Mary's Cathedral in San Francisco. 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 Barney 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.

He is also a regular participant in the recital series of St. Mary's Cathedral 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*, Bruckner *Mass No. 1 in D Minor*, Joseph Haydn *Harmoniemesse*, Michael Haydn *Requiem*, Fauré *Messe Basse*, Vaughan Williams *Fantasia on Christmas Carols*, *Dona Nobis Pacem* and *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 natiuitatem Domini canticum, H314*, Franck *Psaume 150*, Berlioz *L'adieu des bergers* from *L'enfance du Christ*, selections from Honegger's *Une cantate de Noël*, Holst *Personent hodie*, and Mathias *Sir Christèmes*. On November 4, 2004, he presented at St. Mary's Cathedral the opening concert of the National Convention of the College Music Society. In 2006 he made his debut with the San Francisco Symphony, performing the organ part in Liszt's *Dante Symphony*.

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 Abramowitsch. 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 was a soprano soloist in our Fall 2004 performance of Marc Antoine Charpentier's *In nativitate Domini canticum, H314*.

Elaine Robertson, Soprano

Elaine Robertson joins the San Francisco Lyric Chorus this fall as a member of our Alto Section. However, her wide vocal range allows her to sing soprano solos, as she is doing in the Mozart *Missa Solemnis*. She has been involved with choral singing since her youth, having been a member of a number of choruses, including the San Francisco Girls Chorus Chorisma Group (the Chorus's concert/touring group); the San Francisco University High School Camerata; the St. Edmund Hall Chapel Choir at Oxford University, and the Stanford University Early Music Singers. In addition, she has been a co-founder and singer in two choruses: Voces Sine Nomine, an *cappella* Renaissance quartet, at Oxford University and the International Orange Chorale, right here in San Francisco. This past summer she participated in the Grand Teton Music Festival, with the San Francisco Festival Chorus, directed by Ian Robertson and Donald Runnicles. Ms. Robertson majored in philosophy and psychology at Oxford University and holds a Masters Degree in Philosophy from Oxford University and a Masters Degree in Psychology from Stanford University.

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*, and Joseph Jongen's *Mass*, Op. 130.

Barbara Greeno, Alto

Barbara Greeno is a native of San Francisco and studied vocal music with noted Mezzo-Soprano Donna Petersen. She twice won the Winifred Baker Chorale Scholarship, and has performed as soloist with the Winifred Baker Chorale, with Organist and Choirmaster Stephen Cram, and in the Marin Symphony Christmas Concerts, directed by Sandor Salgo and Gary Sheldon. She has sung various alto solos with the San Francisco Lyric Chorus, including *The Year's At The Spring* by America's first major woman composer, Amy Beach, Leonard Bernstein's *Chichester Psalms*, Johann Sebastian Bach's *Magnificat*, Benjamin Britten's *Ceremony of Carols*, Antonín Dvořák's *Mass in D* and *God is My Shepherd*, and Joseph Jongen's *Mass*, Op. 130. Ms. Greeno has sung the alto solo in the Winifred Baker Singers' performance of Dvořák's *Mass in D*. She is a founding member of the San Francisco Lyric Chorus.

Kevin Baum, Tenor

Kevin Baum is currently tenor section leader at Church of the Advent, a cantor at St. Ignatius Church, and a member of the ensembles *Schola Adventus*, *Schola Cantorum SF*, *Clerestory* and *AVE*.

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* and the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*.

Jared Pierce, Bass

Jared Pierce has been singing since he was about seven years old. Born in Yokohama, Japan, he spent his early childhood in New Jersey, where he sang in a church boy's choir. His family moved to Hong Kong when he was 10, and he took a "singing hiatus," learning to play the trumpet while attending Hong Kong International School. Upon moving to California at age 15, he joined his local high school's *a cappella* singing group for his final two high school years.

During his college years, Mr. Pierce sang with the Humboldt State University Chorus and the Vocal Jazz Ensemble, the San Francisco State University Chorus and the San Francisco State University Chamber Singers. He also studied voice privately. After graduating from college, Mr. Pierce has devoted much of his spare time to composing music. He joined the San Francisco Lyric Chorus in Fall 2003 and was one of the soloists in our medieval carol, *Nova, Nova*, as well as a bass soloist in our Spring 2004 performance of Antonín Dvorák's *Mass in D*, the Summer 2004 performance of Joseph Jongen's *Mass, Op. 130*, and the Fall 2004 performance of Marc Antoine Charpentier's *In nativitatem Domini canticum*, H314. Mr. Pierce also sings with the International Orange Chorale.

Robert Train Adams, Rehearsal Accompanist

The San Francisco Lyric Chorus is delighted to be working with Robert Train Adams, who joined us this trimester. Robert Train Adams is Music Director and Organist at John Knox Presbyterian Church in Dublin, CA, where he directs Chancel, Handbell, and Contemporary 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. Mr. 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*, will be published this spring by Augsburg Press.

ACKNOWLEDGEMENTS

The San Francisco Lyric Chorus sends a warm, special thanks to
Reverend James R. Tramel
Trinity Episcopal Church, its vestry and congregation

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FINANCIAL SUPPORT

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.

We are an independent, self-supporting community chorus, with an average annual budget of about \$40,000. Approximately 25% of our income is from membership dues, 35% comes from ticket sales, and 40% comes from contributions by members and friends. Thus we rely heavily on contributions over and above dues and ticket sales, and need your financial support.

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 more often to 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.

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 \$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.

ADOPT-A-SINGER CONTRIBUTIONS

(Fall 2006)

Karen McCahill <i>adopts Music Director Robert Gurney</i>	Bill Whitson <i>adopts the Bass section</i>
Didi Boring <i>adopts Music Director Robert Gurney</i>	Brian Forth <i>adopts Cassandra Forth</i>
Jane Regan <i>adopts Music Director Robert Gurney</i>	Cathy Lewis <i>adopts Judi Leff</i>
Nanette Duffy <i>adopts Music Director Robert Gurney</i>	Nancy Zimmelman <i>adopts Helene & Bill Whitson</i>
Lois Kelley <i>adopts the 1st Soprano section</i>	Connie & Ed Henry <i>adopt Sophie Henry</i>
Karen McCahill <i>adopts the Alto section</i>	Julie Alden <i>adopts Al Alden & Susan Alden</i>
Cassandra & David Forth <i>adopt the 2d Soprano section</i>	Lois Kelley <i>adopts Kevin Baum</i>
Jim Losee <i>adopts the Tenor section</i>	

CONTRIBUTIONS

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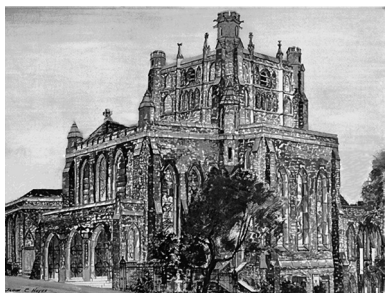
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TRINITY EPISCOPAL CHURCH

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.

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San Francisco Lyric Chorus Thank-you's

Erin Gray

Josh - Thanks for always coming to see my concerts. Love, Erin

Matthew McClure

Thanks, Leela!

Lisa-Marie Salvacion

Patrick -- Thanks for listening to me practice every night! Love, Lisa

To my friends at the CPUC - Thanks for your support! It's great working with all of you.

Sophie Henry

Thank you, with all my heart, to my parents-in-law, Ed & Connie Henry, for their continuous support of my singing and of the Lyric Chorus from afar (Washington, D.C.)

Shirley Drexler

Thank you Paul & Julie for your gift of Genes to Lily & Michelle.

Cassandra Forth

To my teacher Miriam Abramowitsch: Thank you, for being patient, for sharing your artistic ability and for never giving up on my German.

Helene Whitson

I offer my profound gratitude to Winifred Baker, for it was she who opened the door to choral music for me. In through that door stepped John Poole, Robert Gurney, Kirke Mechem, Arlene Sagan, Jeanne Walsh, Andy Horn, Bob Geary, Handel and Hans Werner Henze, Poulenc and Penderecki, Bach and Benjamin Britten, and many more. Without her, I never would have known what was on the other side of that door. *Requiescat in pace.*

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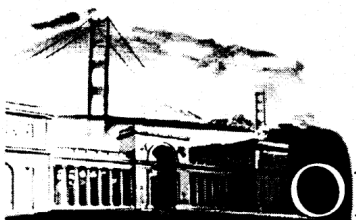


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Xicochi Xicochi Conetzintle

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Chen Yi

Arirang

Chen Yi

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Words of the Sun

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Nukapianguaq

James Mulholland

My Love is Like a Red, Red Rose

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