

Classical Music of Canada and Brazil

SAN FRANCISCO
Syric
Chorus

Robert Gurney
Music Director

Robert Train Adams
Assistant Conductor
& Accompanist

José Maurício Nunes Garcia
(Afro-Brazilian, 1767-1830)
“The Brazilian Mozart”

Stephen Chatman

Healey Willan

Imant Raminsh

Ruth Watson Henderson

Srul Irving Glick

April 25 & 26, 2009

Trinity Episcopal Church

Bush & Gough Streets, San Francisco

SAN FRANCISCO LYRIC CHORUS

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

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Welcome to the Spring 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*.

Our Summer 2008 concert, *Te Deum!*, featured Handel's little known *Te Deum in A Major*, a miniature Baroque gem; Joseph Haydn's delightful *Te Deum in C (Hob. XXIIIc, No. 2)*; Benjamin Britten's dramatic *Festival Te Deum*, and Antonin Dvorák's passionate *Te Deum*, which captures all the charm and vigor of his Bohemian heritage, combined with the melody and fervor of grand opera. 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.

And now, join with us as we look North and South, and musically visit our neighbors—Canada right next door, and Brazil a little bit farther away. We will present a *Requiem* by a remarkable late 18th/early 19th century Afro-Brazilian composer, José Maurício Nunes Garcia, as well as explore an exciting variety of modern and contemporary Canadian choral music.

Please sign our mailing list, located in the foyer.

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

PROGRAM

Requiem

José Maurício Nunes Garcia

Introit
Kyrie
Gradual and Tract
Dies Irae
Domine Jesu Christe
Sanctus
Benedictus
Agnus Dei

Mia Fryvecind Gimenez, *Soprano*
Kathryn Singh, *Mezzo-Soprano*
David Meissner, *Tenor*
John-Elliott Kirk, *Bass-Baritone*

Intermission

Gloria

Stephen Chatman

O Sing Unto The Lord A New Song

Healey Willan

John-Elliott Kirk, *Bass-Baritone*

Ave Verum Corpus

Imant Raminsh

Two Rossetti Songs:

Stephen Chatman

Song and Music

Remember

Robert Train Adams, *Assistant Conductor*

Rise Up, My Love

Healey Willan

Sing All Ye Joyful

Ruth Watson Henderson

What I Have Learned Is This

Srul Irving Glick

The Hour Has Come

Srul Irving Glick

Robert Train Adams, *Organ and Piano*

*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

Celebrating Brazil!

Today we celebrate choral music in Brazil! Singing is a part of Brazilian culture, reflecting that culture's diversity. The many indigenous people of Brazil have a variety of songs and chants. Groups that emigrated to Brazil sing with the rhythms and tempi of their homelands. All of the elements meld together in Brazilian folk and popular songs. Those songs can be languid and sentimental, or bursting with energy and exciting rhythms.

Brazil has its sacred choral music tradition, as well. In the 16th century, Jesuit missionaries brought the choral music of their homelands, creating a tie to the sacred music of Europe. Brazilian sacred music evolved over time, influenced by new visitors to Brazil, musical changes elsewhere in the world, and the talents of Brazil's own composers.

Brazil has a history of creating art music. Opera flourished there, beginning in the 19th century. Notable Brazilian composers have contributed to the world's choral repertoire since the 18th century. Selected names include Francisco Manuel da Silva (1795-1865), Carlos Gomes (1836-1896), Alberto Nepomuceno (1864-1920), Marcos Coelho Netto (1745-1823), Elias Alvares Lobo (1834-1901), José Maria Xavier (1819-1887), João Gomez de Araújo (1849-1942), Francisco Mignone (1897-1980), Camargo Guarnieri (1907-1993), Gilberto Mendes (1922-), Osvaldo Lacerdo (1927-), Sergio Correa (1934-), Ernst Widmer (1927-), Aylton Escobar (1943-), Ernani Aguiar (1950-), and the great Heitor Villa-Lobos (1881-1959).

Today we focus on one composer—José Maurício Nunes Garcia, the father of Brazilian classical music.

Helene Whitson, President, San Francisco Lyric Chorus

Celebrating Canada!

What a great idea to conceive such a program with Canadian choir music!

It is a wonderful opportunity to learn that in both English and French Canada, choral singing has a long history and has been immensely popular for many years. Choral singing has been an important influence to education and religion as well as to musical culture. During the 19th century and the first half of the 20th century, musical life in many small communities evolved around church choirs. In bigger cities, small church choirs would regularly get together to create big philharmonic choirs that gave life to a very rich tradition. Nowadays, many Canadian choirs take part in international gatherings and are famous worldwide (Toronto Mendelssohn choir, Elmer Iseler Singers, Cantata Singers, Chœur St Laurent, etc.).

Over the years, different types of choirs have been founded throughout Canada: children's choirs, women's choirs, folk music choirs, ancient music choirs, etc. To this day, Canadians love singing and choral associations are still very active in various provinces. Every summer, St. John's, Newfoundland and Labrador, North America's oldest city, hosts the Sharing the Voices festival, a celebrated international non-competitive gathering of choral singing. And for over three decades, CBC/Radio-Canada, the Canadian national public radio network, has been the producer of a major amateur choir competition.

No wonder then that so many notable Canadian composers have shown interest in composing choral music! What you will hear today should give you a very good idea of the diversity of inspiration in Canadian choral music. This program reflects the amazing diversity of Canada's present society. Enjoy this very special Canadian experience!"

*Françoise Davoine, Host-webmaster,
Espace classique, Société Radio-Canada, Montreal
www.radio-canada.ca/espaceclassique*

San Francisco Lyric Chorus Discovery Series

Our Winter Concert 1996 inaugurated a new aspect of the San Francisco Lyric Chorus' desire to feature unusual and innovative programming. The Discovery Series identifies compositions or composers that are not well known, but which are exceptional and of special interest.

José Maurício Nunes Garcia (1767-1830)

Considered to be one of Brazil's finest musicians and composers, José Maurício Nunes Garcia was born in Rio de Janeiro in 1767. Although his grandmothers were African slaves, it is presumed his grandfathers were Brazilian colonial slave owners. His parents were free born mulattos. His father, a tailor, died in 1773, and José Maurício was reared by his mother and his aunt. They discovered his musical talents very early and asked Salvador José de Almeida e Farice, a friend and local teacher, for assistance. Garcia may have learned solfège from Salvador José. He also may have joined the choir of the Rio de Janeiro Cathedral as a boy soprano. Choir members studied at the Seminary of St. Jacques. Garcia may have studied general subjects in free, public, tax-supported classes. He became proficient in a number of languages: Greek, French, Italian, Hebrew, English, and Portuguese. He also studied music, philosophy, history, rhetoric, geography, and theology.

Garcia exhibited his talents at an early age. He was known to have a beautiful voice, and could reproduce musically what he heard. He composed various melodies, and played the harpsichord and guitar without any training. His family was poor, and he helped support them by singing popular songs and playing piano and violin in local inns. He began to teach music when he was 12. He had no instruments at home, so learned using the instruments of his students as he taught them. He later learned to play the organ, taught by various church organists.

The talented youth wrote his first extant composition, the antiphon *Tota Pulchra Es Maria*, in 1783, when he was 16. He decided to become a priest and began the studies that would prepare him for that vocation. In 1784, a group of Rio de Janeiro musicians founded the Brotherhood of St. Cecilia, a professional guild for musicians. Garcia was one of the founding members, as he already was a teacher. He continued composing while he furthered his studies. His 1790 composition, *Sinfonia fúnebre*, brought him wide recognition.

Garcia requested his ordination in 1791. To be ordained in Brazil at that time, one had to prove he and his parents were "true Catholics," as well as prove he was free from "any color defect", i.e., not a recognizable person of color. Garcia was able to prove the first with testimony and documentation from friends of his parents and grandparents. He received a dispensation from the Bishop for the second. Those requesting ordination also had to own property. The father of one of Garcia's students donated a house to him to fulfill that requirement. He began specific studies in 1791, became an official member of the Brotherhood São Pedro dos Clérigos, and was ordained in 1792. In 1794, he joined the Literary Society, hoping to become a better public speaker and sermon writer. The group was disbanded in 1797, after the leaders were arrested for allegedly fomenting revolution against the Portuguese crown.

In 1795, Garcia was appointed public music instructor and taught classes in his own house. He also taught his own music to the church's singers and instrumentalists. He composed his first mass, *Missa Para Os Pontificiais Da Sé*, in 1797. That same year, João Lopes Ferreira, the Chapel Master, died. In July 1798, Garcia received that coveted appointment and became Chapel Master. His duties included composing, supervising performances from the organ, renting scores and instruments, teaching music, and appointing musicians. Garcia continued his teaching activities for the next 28 years, imparting knowledge and skills to the finest Brazilian musicians of the time.

Since he lived near the city's public gardens, Garcia took part in musical activities there, composing three popular compositions—*modinhas*, or sentimental ballads. He also composed two

overtures with secular themes—*The Tempest* and *Zemira*. His musical reputation grew. Between 1802 and 1804, he continued his studies in rhetoric.

Brazil changed in 1808. Napoleon was wreaking havoc in Europe. The Portuguese royal family, led by Dom João VI, the royal court, and the top Portuguese clergy fled by ship to Brazil. All of a sudden, Brazil had over 15,000 new residents. Among the numbers were 50 singers, mostly Italian. Dom João was a musician and a patron of the arts. He recognized Garcia's talent and appointed him Chapel Master to the Royal Chapel, as well as Court Composer. Garcia set to work immediately, composing 39 works for the court in 1809! Dom João presented him with the Order of Christ. Garcia often performed in wealthy homes, improvising at the keyboard.

But, all was not well in the royal household. The musicians from Portugal were highly skilled and had different training and musical experience. They felt that Garcia's background and abilities were inferior, and began to work against him. The Portuguese clergy also worked against him. They didn't want to see a person of color in such proximity to the royal household or to the church hierarchy. In spite of the pressure, Garcia continued to fulfill his duties faithfully. Difficulties arose because musicians were paid before they performed, and the Chapel Master was responsible for paying them. He was supposed to be reimbursed later. Garcia paid the musicians what he could, and took out a mortgage on his house to get the rest of the money. He was not reimbursed and lost the house. Friends paid off the mortgage once and he got the house back. He only had it for a short time, because his friends didn't have the funds to keep paying. In spite of all the stress, Garcia composed a number of religious works, as well as incidental music in 1809 for two stage plays by Dom Gastão Fausto da Câmara Coutinho—*Ulissea*, *Drama Eroica* and *O Triunfo da America*. That same year, he was appointed archivist for the music files that Dom João brought with him to Brazil. Working with the files gave him an opportunity to see new music, new composers, and new techniques.

In 1811, Dom João's previous Chapel Master and Court Composer, Marcos Antonio da Fonseca Portugal (1762-1830), arrived from Lisbon. Portugal was the most famous Portuguese singer, organist and composer of his time. He was well known and established in Europe, especially as a successful opera composer. His works had been performed in Dresden, Vienna, Berlin and Milan. He had not wanted to leave Lisbon with Dom João and the court, but changed his mind. The imported musicians and members of the court were delighted to see him. For a short time, both Garcia and Portugal shared the title of Chapel Master, but the court did not renew Garcia's contract. Garcia was a gentle and humble man and did not fight back against the arrogance of Marcos Portugal or the court.

Marcos Portugal suffered a brain hemorrhage in Fall 1811, but recovered sufficiently to assume all court music responsibilities by mid-1812. That same year, the Royal Chapel dismissed Garcia from his position as organist, because his health was not good. In 1813, he began to compose music for the church of Ordem Terceira do Carmo, as well as for various brotherhoods in the city. In 1815, the Brotherhood of São Pedro dos Clérigos refused his composition, noting that he had been dismissed as their composer in 1811. In 1814, Dom João began to pay him an annual amount of money as a pension.

Napoleon was defeated in 1814, and European exiles from all over returned to their homes. Dom João changed Brazil from a colony to a partner in the United Kingdom of Portugal, Algarves (the southern most region of Portugal, occupied by Spain in the 19th century) and Brazil. He wanted to show the members of the Holy Alliance (a coalition of Russia, Austria and Prussia) that Portugal was a constitutional monarchy with equal partners, even though in actuality, nothing changed. Garcia was chosen to conduct the 1816 celebratory Mass of thanksgiving, because he was a Brazilian native.

In March 1816, Dona Maria, the Portuguese Queen, died in Rio de Janeiro. Garcia's mother died in the same month. Marcos Portugal composed and conducted the *Office for the Dead* and a

Requiem Mass for the Queen's funeral. Garcia composed an *Office for the Dead* and *Requiem Mass* in response to a request from the Ordem Terceira do Carmo for their funeral ceremony in memory of the Queen. This is the *Requiem* that we sing today. Garcia must also have had his own mother in mind as he composed this work.

In July 1816, Fortunato Mazziotti was appointed Chapel Master at the Royal Chapel. Garcia was no longer associated with the Chapel. His health began to fail. Some brightness came with the arrival of Sigismund Ritter von Neukomm (1777-1858), an Austrian composer, pianist and scholar, who lived in Paris. He came to Brazil with the Duke of Luxembourg to be a music teacher for Dom João's children. Neukomm had studied with both Michael and Joseph Haydn, and had arranged many of Joseph Haydn's works. He also taught Mozart's children. He knew a number of European composers and had a wide circle of friends in Europe. He and Garcia became good friends. Neukomm enjoyed listening to Garcia's improvisations. In 1819, he encouraged Garcia to mount a performance of the Mozart *Requiem*, the first performance in Brazil. He wrote a favorable description of the successful event in the July 19, 1826 issue of the *Allgemeine musikalischen Zeitung*. He said about Garcia, "I feel obligated for my part to call Europe's attention to the stature of this man, perhaps only because of his profound modesty". In 1821, he encouraged Garcia to present Haydn's *Creation*, another successful event.

The Portuguese Court returned to Lisbon in 1821, and Neukomm returned to Paris. Dom João left his son, Emperor Pedro I, in charge. Garcia's pension from Dom João ended, as did funds for music in churches. Garcia moved back to the poor neighborhood of his childhood. He composed one more work, the *St. Cecilia Mass*, in 1826. He died in abject poverty on April 18, 1830.

José Maurício Nunes Garcia composed over 237 works, mostly sacred. They included masses, graduals, offertories, funeral music, music for Holy Week, music for the daily service, hymns, motets, and canticles. Most of his works include accompaniment. He composed three secular songs, two overtures, a symphony, and an opera, *Le Due Gemelle (The Two Twins)*, the first opera composed in Brazil.

Garcia is regarded as the father of Brazilian classical music, and is considered a master of the classical European style. Most of his works were thought to be lost until 1941. In that year, musicologist and researcher Cleofe Person de Mattos (1913-2002), Professor of at the School of Music, Federal University of Rio de Janeiro, founded the Associacao de Canto Coral, an organization devoted to performing Brazilian music, especially music by Garcia. In 1970, she published a Thematic Catalog of his works, finding many supposedly lost items. In 1997, she published *José Maurício Nunez Garcia – Biography*.

Requiem

San Francisco Lyric Chorus Discovery Series

The *Requiem Mass*, originally a Roman Catholic service for the Dead, has inspired musicians and composers from early times to the present. The traditional *Requiem Mass* is divided into the following sections:

- Introit: Requiem aeternam (Grant us rest, O Lord)
- Gradual: Requiem aeternam (Rest eternal)
- Tract: Absolve, Domine (Absolve, O Lord, the souls of the faithful departed)
- Sequence: Dies irae (Day of wrath)
- Offertory: Domine Jesu Christi (Lord Jesus Christ)
- Sanctus: Sanctus, sanctus, sanctus (Holy, holy, holy)
- Benedictus: Benedictus qui venit (Blessed is he who comes)
- Agnus Dei: Agnus Dei (Lamb of God)
- Responsory: Libera me, Domine (Deliver me, O Lord)
- Antiphon: In paradisum (May the Angels lead you into paradise)

Many composers do not set the complete text.

Musical settings of the *Requiem* reflect the times in which they were composed. Some composers have written *Requiems* for memorial events, whereas others have written them as music for concert performances. The earliest *Requiem* masses were simple Gregorian chants. You will hear them in their original form as incorporated by Duruflé into his *Requiem*. The first extant musical setting of the *Requiem* is by the late 15th century Franco-Flemish composer Johannes Ockeghem. *Requiems* composed before 1600 often set the chant melody in the tenor voice, alternating sections of calmness and simplicity with elaborate counterpoint. Renaissance/16th century *Requiems* tended to be polyphonic, but conservative in style, such as the four-part and six-part *Requiems* by Spanish composer Tomás Luis de Victoria. 17th and 18th century composers were influenced by contemporary musical styles, especially those from the symphony, opera and ballet. The Mozart *Requiem*, the most popular of the 18th century *Requiems*, reflects the balanced style of the period. Early to mid-19th century *Requiems* portray the composers' interest in the operatic drama of the texts. The Verdi and Berlioz *Requiems* are the most prominent representatives of this style. Later 19th century versions were more reflective, such as *Requiems* by Fauré and Dvorak. Johannes Brahms, in his *German Requiem*, did not set the traditional text, but rather Biblical passages concerning death and mourning. In fact, his *Requiem* was not created as a liturgical service. Additional composers have composed *Requiems* using other texts and/or the thoughts of remembrance without using the words of the Catholic service. Prominent 20th century *Requiems* include the peaceful Duruflé, the profound 1962 *War Requiem* by Benjamin Britten, which combines the traditional *Requiem* text as sung by the chorus, with the World War I war poetry of Wilfred Owen sung by soloists, and the 1985 Andrew Lloyd Webber *Requiem*, composed in a more popular style. Hans Werner Henze's 1993 *Requiem* is totally instrumental, while contemporary Belgian composer Nicholas Lens' 1994 *Flamma Flamma: The Fire Requiem*—western and non-western rituals that explore the meaning of life and death—is an amalgam of rock, classical and world music, with soloists, choir, orchestra, and electronic instruments.

Garcia does not set the complete *Requiem*. He concludes with the *Agnus Dei*, omitting *Libera Me* and *In Paradisum*. He also adds the *Gradual* and *Tract*, infrequently sung sections of the *Requiem*. Garcia's *Requiem* is in the key of D Minor, the same key used by Mozart in his magnificent *Requiem*.

The *Introit* has the same feeling of quiet intensity as the first movement of Mozart's *Requiem*. It begins with an instrumental passage, followed by the entrance of the basses and the rest of the chorus. It is unknown whether Garcia knew of Mozart's *Requiem* when he composed his own. He certainly knew of it by 1819, when he conducted the Brazilian premiere. The phrase 'luceat eis' near the end of the movement is an example of Garcia's use of chromatics.

The *Kyrie* also resembles Mozart's in its energy and begins in the same style. Garcia creates the *Kyrie/ChristelKyrie* as one continuum, rather than having a different mood and structure in the *Christe*. The *Gradual* and *Tract* contain a variation of the *Introit* setting, in part. Garcia varies the movement's pattern with instrumental interludes, and lush, melodic passages for solo soprano and bass. The bass solo, in particular, shows Garcia's use of dramatic octave+ leaps.

The dramatic *Dies Irae* is the longest movement of the *Requiem*. In many settings of the *Requiem*, various portions of the *Dies Irae* are deliberately identified as solo or choral passages. Although this movement contains solo sections, Garcia creates one seamless whole, in which solo and choral passages flow into each other. The movement's beginning resembles that of the Mozart *Requiem*. It is full of dynamic contrasts. Dominique René de Lerma comments, "With the *Dies Irae* it becomes impossible to regard Nunes Garcia outside of the Romantic age: His setting of this dramatic text is filled with strongly contrasting moods, from outbursts of fear to apprehensive whisperings of hushed terror, from Italian-flavored lyricism (particularly in the beautiful *Ingemisco*) to declamatory passages for the entire ensemble". The mezzo-soprano *Liber Scriptus* also is set as

a dramatic Italian-style passage. The solo passages in this section all have Garcia's characteristic giant leaps.

The *Offertory* contains two luscious, flowing bass solos, interspersed with chorus commentary. Garcia stretches the soloist's vocal range at the bottom and top, while using minimal—or no—accompaniment. The *Sanctus* has a stately, martial feel. Often a *Hosanna* is set at a fast pace, to contrast with a measured *Sanctus*. In this case, Garcia maintains the same pace for the *Hosanna* as he does for the *Sanctus*. The *Benedictus* is set in a gentle, melodic passage for solo soprano and chorus altos/tenors, followed by the repeat of the *Hosanna*.

The *Agnus Dei* and *Lux Aeterna* are set as one unit. Often *Requiems* will end in combinations of quiet, alternating with fury. In this case, Garcia's setting is relatively quiet. Only in the last few measure of the choral part is there a dramatic crescendo on the text, *quia pius es* (for thou art gracious), which concludes the work.

Introit

*Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion, et
tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te
omnis caro veniet.*

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Gradual and Tract

*Requiem aeternam dona eis
Domine, et lux perpetua luceat eis.
In memoria aeterna erit Justus:
ab auditione mala non timebit.*

*Absolve Domine animas omnium fidelium
defunctorum ab omno vinculo delictorum
et gratia tua illis succurrente mereantur evadere
iudicium ultionis,
et lucis aeternae beatitudine perfrui.*

Dies Irae

*Dies irae! dies illa
Solvat saeculum in favilla
Teste David cum Sibylla!
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

*Tuba mirum spargens sonum
per sepulchra regionum,
coeget omnes ante thronum.*

Introit

Eternal rest grant unto them, O Lord, and may perpetual light shine upon them. A hymn becometh Thee, O God, in Sion, and unto Thee shall a vow be paid in Jerusalem. Listen to my prayer; unto Thee all flesh shall come.

Kyrie

Lord, have mercy upon us.
Christ have mercy upon us.
Lord, have mercy upon us.

Gradual and Tract

Grant them eternal rest, O Lord, and let perpetual light shine upon them. He shall be justified in everlasting memory, and he will not be afraid of any evil tidings.

Forgive, O Lord, the souls of all the faithful departed from all the chains of their sins, and may they deserve to avoid the judgement of revenge by your fostering grace, and enjoy the everlasting blessedness of light.

Dies Irae

Day of wrath! O day of mourning!
See fulfilled the prophets' warning,
Heaven and earth in ashes burning!
Oh, what fear man's bosom rendeth,
when from heaven the Judge descendeth,
on whose sentence all dependeth.

Wondrous sound the trumpet flingeth;
through earth's sepulchres it ringeth;
all before the throne it bringeth.

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?*

*Rex tremendæ majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.
Recordare, Jesu pie,
quod sum causa tuæ viæ:
ne me perdas illa die.
Quærens me, sedisti lassus:
redemisti Crucem passus:
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.*

*Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meæ non sunt dignæ:
sed tu bonus fac benigne,
ne perenni cremer igne.*

*Inter oves locum præsta,
et ab hædis me sequestra,
statuens in parte dextra.
Confutatis maledictis,
flammis acribus addictis:
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.
Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine,*

Death is struck, and nature quaking,
all creation is awaking,
to its Judge an answer making.

Lo! the book, exactly worded,
wherein all hath been recorded:
thence shall judgment be awarded.
When the Judge his seat attaineth,
and each hidden deed arraigneth,
nothing unavenged remaineth.

What shall I, frail man, be pleading?
Who for me be interceding,
when the just are mercy needing?

King of Majesty tremendous,
who dost free salvation send us,
Fount of pity, then befriend us!
Think, good Jesus, my salvation
cost thy wondrous Incarnation;
leave me not to reprobation!
Faint and weary, thou hast sought me,
on the cross of suffering bought me.
shall such grace be vainly brought me?
Righteous Judge! for sin's pollution
grant thy gift of absolution,
ere the day of retribution.

Guilty, now I pour my moaning,
all my shame with anguish owning;
spare, O God, thy suppliant groaning!
Thou the sinful woman savedst;
thou the dying thief forgavest;
and to me a hope vouchsafest.
Worthless are my prayers and sighing,
yet, good Lord, in grace complying,
rescue me from fires undying!

With thy favored sheep O place me;
nor among the goats abase me;
but to thy right hand upraise me.
While the wicked are confounded,
doomed to flames of woe unbounded
call me with thy saints surrounded.
Low I kneel, with heart submission,
see, like ashes, my contrition;
help me in my last condition.
Ah! that day of tears and mourning!
From the dust of earth returning
man for judgment must prepare him;
Spare, O God, in mercy spare him!
Lord, all pitying, Jesus blest,

dona eis requiem. Amen.

Domine Jesu Christe

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum de
poenis inferni, et de profundo lacu;
libera eas de ore leonis, ne absorbeat
eas tartarus, ne cadant in obscurum.
Sed signifer sanctus Michael repraesentet
eas in lucem sanctam:*

*Quam olim Abraham
promisisti et semini ejus. Hostias et preces
tibi, Domine, laudis offerimus; tu suscipe pro
animabus illis, quarum hodie memoriam
facimus; fac eas, Domine, de morte transire
ad vitam.*

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, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine, cum sanctis
tuis in aeternum, quia pius es. Requiem
aeternam dona eis, Domine; et lux perpetua
luceat eis. Cum sanctis tuis in aeternum, quia
pius es.*

Stephen Chatman (1950-)

Born in Faribault, Minnesota in 1950, Stephen Chatman grew up in Madison, Wisconsin. He studied piano with Maria Syllm. He attended the Oberlin College Conservatory in Oberlin, Ohio, graduating with a Bachelor of Music degree in 1972. Walter Aschaffenburg and Joseph Wood were his principal teachers at the Conservatory. Chatman then went to the University of Michigan, where his principal teachers were Ross Lee Finney, Leslie Bassett, William Bolcom, and Eugene Kurtz. He received his Masters degree in 1973 and his DMA in 1977. In 1973, he received a Fulbright-Hays grant to study with Karlheinz Stockhausen at the Hochschule für Musik

grant them thine eternal rest. Amen.

Domine Jesu Christe

Lord, Jesus Christ, King of Glory, deliver the souls of all the faithful departed from infernal suffering and from the bottomless abyss; deliver them from the lion's mouth, that hell engulf them not, that they sink not into darkness. But let the standard-bearer Saint Michael lead them quickly into the holy light:

As of old Thou didst promise to Abraham and his seed. Sacrifices and prayers of praise we offer to Thee, O Lord; accept them for those souls of whom we this day commemorate; Cause them, O Lord, to pass from death to life.

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, grant them rest everlasting. Lamb of God, who takest away the sins of the world, grant them rest everlasting. Lamb of God, who takest away the sins of the world, grant them eternal rest. May light eternal shine upon them, O Lord, with Thy saints in eternity, because Thou art merciful. Eternal rest grant unto them, O Lord; and may perpetual light shine upon them, with thy saints for evermore, for thou art gracious.

in Cologne, Germany. He won three BMI Student Composer Awards between 1974 and 1976. In 1975, he received a prize from the U.S. National Institute of Arts and Letters. In 1976, he received a Charles Ives Award from the American Academy and Institute of Arts and Letters. He received a 1977 fellowship from the U.S. National Endowment for the Arts. In 1978, he received a Martha Baird Rockefeller Fund grant to assist in recording his composition *On the Contrary*, for Composers' Recording, Inc.

Since 1976, Stephen Chatman has been a professor of composition and orchestration at the University of British Columbia in Vancouver. He also is Head of the University of British Columbia's School of Music's Composition Division, and Co-Director of the University of British Columbia's Contemporary Players New Music Ensemble. He has taught many prominent young Canadian composers.

Stephen Chatman has received international recognition as a composer, including accepting commissions from a number of individuals and organizations. Notable Canadian commissioners include the Canada Council, the Canadian Broadcasting Corporation, and the Ontario Arts Council. He is highly regarded as a composer of choral music, both accompanied and a cappella. He has composed a variety of works for orchestra, as well as chamber music and works for piano. His orchestral works have been performed and recorded by symphony orchestras in Manitoba, Hong Kong, Sydney, Seoul, St. Louis, Detroit, Dallas, Montreal, Calgary, Winnipeg, Vancouver, Toronto, Winnipeg, Berlin, and San Francisco. The San Francisco *Chronicle* called him "a gifted composer...appealing, evocative." Chatman is able to compose in a variety of styles, from complex and atonal to lyrical and melodic. He enjoys all types of music, and is interested in exploring the sounds and traditions of different cultures. His commission to compose a 2008 work for the University of British Columbia's 100th anniversary is a good example of this interest. His 22-minute composition, *Earth Songs*, is a work for chorus and orchestra centered on the topic of ecology. His text sources include Walt Whitman, George McWhirter (Vancouver's Poet Laureate), the Old Testament, a text about water, and an ancient Chinese poem. Like Srul Irving Glick's *The Hour Has Come*, *Earth Songs* "celebrates the universal spirit of and beauty of the natural world and is meant to inspire the global community to respect, restore and protect the natural and human world."

Chatman has been the recipient of numerous awards and honors, including the first Canadian ever to be listed for the BBC Masterprize short-list (2001), the University of British Columbia's Dorothy Somerset Award (2004), the Western Canadian Music Awards for 'Outstanding Classical Composition' (2005 and 2006), and a 2007 Juno nomination.

In 1988 and 1989, Stephen Chatman was British Columbia's first 'composer in residence'. In 2003, he was one of three Canadian composers to visit Beijing and Shanghai as part of the first exchange between Canadian and Chinese composers, sponsored by the Chinese Musicians Association and the Vancouver office of the Consulate General of the People's Republic of China. In 2004, he was 'composer in residence' with the National Youth Orchestra of Canada.

Gloria

Stephen Chatman uses rhythm and frenetic energy to express the joy of singing God's praises in this work for double chorus. The words are few, but tumble over each other in exaltation. The composition is divided into three parts. The two outer parts are fervent and quick, tempered by quiet praise and adoration in the calm center.

*Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gloria in excelsis Deo. Amen.*

Glory be to God on high,
And on earth peace to men of good will.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee,
Glory be to God on high. Amen.

Healey Willan (1880-1968)

“Music has been my chief delight, and if at any time I have been able to share this delight with others, I am content”. The father of Canadian choral music and Dean of Canadian composers, Healey Willan was born in Balham, England in 1880. He came from a family of doctors, schoolmasters, and clergy. His mother was musically skilled and was his first music teacher. She began giving him music lessons when he was four-and-a-half years old. His governess made him practice five-finger exercises at the same time. From 1888 to 1895, he attended St. Saviour’s Choir School in Eastbourne, where he studied piano, organ, harmony, and counterpoint. He entered the school as a probationary chorister, but was such an excellent student that he became a regular chorister in six months. Headmaster and organist-choirmaster Walter Hay Sangster noticed the talented youth and became his mentor.

When he was eleven, Willan began directing the choir of boys older than he was. He also played and conducted St. Saviour’s evensong service, as well as alternating with the adult organist. His voice changed when he was 14, but the school allowed him to stay for one extra year. Headmaster Sangster complimented him when he was leaving, saying, “I shall miss you. You never had a great voice, but you never missed a lead”.

After leaving St. Saviour’s, Willan studied organ with William Stevenson Hoyte and piano with Evelyn Howard-Jones in London. He became a Fellow of the Royal College of Organists in 1899. From 1895 to 1900, Willan served as organist of the St. Cecilia Society. He also read proofs for the music publishing house of Novello, taught music, and composed. From 1898 to 1900, he served as organist at St. Saviour’s Church in St. Albans, Hereford. In 1900, he published his first composition, the *Sanctus, Benedictus and Agnus Dei in E Flat*.

He continued his career as an organist and choir conductor. From 1900 to 1903, he served at Christ Church, Wanstead, and conducted the Wanstead Choral Society in 1904 and 1905. From 1903 to 1913, he served at St. John the Baptist in Kensington. In 1906, he conducted the Thalian Operatic Society. In 1904, he was elected an associate of the Philharmonic Society of London, which gave him the opportunity to attend orchestra rehearsals.

Early in his career, Willan became an authority on plainchant and Gregorian chant that was translated into English. His familiarity with chant came from his family’s Anglo-Catholic background, the conservative side of the Anglican Church. The Anglican Church did not permit Latin chant in its services, but did permit that chant translated into English. Willan edited, arranged, and published chant editions and selections, using them in the churches that he served. In 1910, he joined the London chapter of the Gregorian Association.

In 1913, A.S. Vogt, principal of the Toronto Conservatory of Music, invited Willan to become the head of the Conservatory’s theory department. He accepted. Three weeks after he arrived in Toronto, he also became Organist-Choirmaster at St. Paul’s Anglican Church. In 1914, he became a music lecturer and examiner at the University of Toronto. The University had an excellent theatre program, and Willan served as music director of the Hart House Theatre from 1919 to 1925. In this position, he wrote and conducted incidental music for 14 plays, including James Barrie’s *Pantaloon* and William Shakespeare’s *Winter’s Tale*.

Between 1920 and 1936, Willan served as Vice-President of the Toronto Conservatory of Music. In 1937, he was appointed to the Music Faculty of the University of Toronto. He had served as organist-choirmaster at St. Paul’s since 1913, but was not satisfied with the ‘low church’ aspect of the service. The position of organist-choirmaster at the Anglican Church of St. Mary Magdalen opened. St. Mary Magdalen was an Anglo-Catholic church, much smaller in size, congregation and funding than St. Paul’s. Francis Griffin Hiscocks, the rector, had met Willan in England and was impressed with his musical ability. When the position opened, Hiscocks contacted Willan to ask for recommendations. Willan realized that the position was exactly what he wanted, and resigned his position at St. Paul’s. He began his association with St. Mary Magdalen in 1921, a

relationship that lasted until his death. Although St. Mary Magdalen could not compete with St. Paul's in terms of size and funding, Reverend Hiscocks allowed Willan to do whatever he needed to do in order to create a successful music program.

Healey Willan instituted an Anglo-Catholic music program at St. Mary Magdalen. He created two choirs—a robed men and boys choir called the Ritual Choir that sang chant in English for the service. This group was located at the front of the church. The Ritual Choir sang the part of the *Mass* that changed every day: the *Introit*, *Gradual* or *Tract*, *Offertory*, and *Communion*. Willan also created an unaccompanied mixed choir of men and women who sang the standard parts of the *Mass*: *Kyrie*, *Sanctus*, *Benedictus* and *Agnus Dei*, as well as motets for the *Offertory*. They were located at the back of the church. Both choirs sang the *Gloria*, *Credo* and hymns. Willan had the organ moved to suit the new configuration. Many of his sacred choral works were written for these choirs, although he also composed sacred music for Lutheran and Catholic churches.

From 1937 to 1950, Willan taught counterpoint and composition at the University of Toronto. He was the University's organist from 1932 to 1964. He lectured at the University of Michigan in Summer 1937 and Summer 1938, and was a guest lecturer at the University of California, Los Angeles, in Summer 1949. He had a great love of Renaissance music, especially polyphony, and introduced Renaissance music to Canada. In 1933, he founded the University of Toronto's early music group, The Tudor Singers. The group disbanded in 1939 because of World War II. In 1953, he founded the Toronto Diocesan Choir School.

Healey Willan composed over 850 works. He was known for his sacred choral music, but also composed in a variety of other genres. In addition to writing incidental music for stage plays, he composed several ballad operas that were performed on the radio. His opera, *Deidre of the Sorrows* (1944), is a full-length work in Wagnerian style, originally produced on the radio. He composed anthems and motets, masses, a *Requiem*, symphonies, a piano concerto, songs (most of which were never published), symphonies, a piano concerto, marches, orchestral works, chamber music, works for organ, part songs, folk song arrangements, and works for chorus. He received numerous commissions, including two for the 1953 coronation of Queen Elizabeth II—the *Coronation Suite* for chorus and orchestra, and the anthem *O Lord, Our Governour*. He was a member of many different professional associations, including serving as an officer in a number of them. He also received a number of honors and awards, including the 1956 Lambeth Doctorate given by the Archbishop of Canterbury, the highest musical award given by the Anglican Church. He received the Canada Council Medal in 1961, and was made a Companion of the Order of Canada in 1967. In 1961, the Royal Canadian College of Organists established a scholarship in his honor. He died in 1968. On July 4, 1980, the Canadian Post Office issued a commemorative stamp with his picture. He was the first composer to be given this honor.

O Sing Unto The Lord A New Song

San Francisco Lyric Chorus Discovery Series

Composed in 1956, *O Sing Unto The Lord A New Song* is an anthem in the great English cathedral tradition. It has interplay between many textures—solo organ, organ and chorus, a cappella chorus, and solo voice. It is divided into four sections. The first section is stately and majestic, heralded by the organ. The chorus triumphantly describes the victories of the Almighty. The second section is slower and gentler, with the use of solo and treble voices describing Christ's victory over death. The third section marks a return of intensity and a faster tempo as the chorus, supported by the organ, declares the Almighty's deliverance of his people. The last section expresses joy and praise to the Lord with an energetic fugue. The work concludes with the chorus coming together on a single note *Amen*, supported by full organ.

O sing unto the Lord a new song, for he hath done marvelous things.
With his own right hand, and with his holy arm hath he gotten himself the victory,
Alleluya.

It behoveth Christ to suffer and to rise again from the dead;
and so to enter into his glory. Alleluia.

Christ being raised from the dead, dieth no more;
death hath no more dominion over him. Alleluia.

With a voice of singing declare ye this and let it be known,
utter it even unto the ends of the world.
The Lord hath delivered his people.

O be joyful in God, all ye lands,
O sing praises to the honour of his name.
Make his praise to be glorious. Alleluia.

Imant Karlis Raminsh (1943-)

Born in Ventspils, Latvia, Imant Raminsh and his family moved to Germany in 1944 and emigrated to Canada in 1948. He became a naturalized citizen in 1954. From 1958 to 1962, he studied violin with Albert Pratz at the Royal Conservatory of Music in Toronto as a scholarship student. He received an ARCT (Associate of The Royal Conservatory of Music) diploma. He attended the University of Toronto from 1962 to 1966, studying choral techniques with Elmer Iseler and Charles Peaker, and violin with David Mankovitz. While at the University, he also studied composition informally with Talivaldis Kenins. He received a Bachelor of Music degree in 1966. From 1966 to 1968, he attended the Mozarteum in Salzburg, Austria, studying composition with Cesare Bresgen. In addition, he played violin in the Mozarteum's professional Camerata Academica Orchestra. Raminsh has a wide variety of interests, including history, languages, skiing, canoeing, photography, and reading. In addition, he studied biology and geology privately.

Returning to Canada in 1968, Raminsh founded the Music Department at the College of New Caledonia in Prince George, British Columbia, teaching there until 1972. He founded the Prince George Symphony Orchestra in 1971. He served as choral director of the Okanagan Symphony Choir from 1978 to 1982, and in 1989 founded and became music director of the Youth Symphony of the Okanagan. He joined the Okanagan Symphony Orchestra in 1977 and became its principal second violin in 1978. He founded the Aura Chamber Choir in 1979, and is the founder of the Nova Children's Choir. He has received many commissions and awards. He won the Canadian National Choral Awards twice for Outstanding Choral Work.

Imant Raminsh has composed in various genres, including children's opera, music for orchestra, chamber music, songs, and mainly, choral music. He has a special interest in working with amateur groups and in composing music for them. He is active as a composer, performer, teacher, and conductor. In the summertime, he works as a naturalist/park ranger in British Columbia provincial parks.

Ave Verum Corpus

Published in 1983, this beautiful and passionate work has a mystical, Eastern Orthodox quality, with elements of chant.

*Ave verum corpus
natum de Maria Virgine.
Vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
vero fluxit sanguine.
Esto nobis praegustatum
mortis in examine.*

Hail true Body,
born of the Virgin Mary.
Who truly has suffered,
was sacrificed on the cross for humanity.
From whose pierced side
flowed a wave of blood.
Taste death for us before our own test.

*O clemens, O pie,
O dulcis Fili Mariae,
Amen.*

O gentle, O blessed,
O sweet Son of Mary,
Amen.

Stephen Chatman (1950-)

Two Rossetti Songs

These works were commissioned in 1999 by the Vancouver Chamber Chorus. Stephen Chatman sets with lyric intensity poems by noted Victorian poets Dante and Christina Rossetti.

Dante Gabriel Rossetti (1828-1882)

Poet, artist, and translator Gabriel Charles Dante Rossetti was born in London in 1828. His father, Gabriele Rossetti, was an Italian political exile and a Dante and Italian literature scholar. He also was a Professor of Italian at Kings College, London. His mother, Frances Polidori, born in England, was the daughter of another expatriate Italian writer. She was the sister of John Polidori, physician to the Romantic poet, George Gordon, Lord Byron. Dante Gabriel Rossetti (he liked to be called Dante in honor of one of his idols, the great Italian poet, Dante Alighieri), was one of four extremely talented siblings. His sister, Christina (1830-1894) was one of the most prominent English Romantic women poets. His brother, William Michael (1829-1919), was a writer and critic and one of the co-founders of the Pre-Raphaelite Brotherhood. His oldest sister, Maria (1827-1876) wrote an important analysis of Dante Alighieri's work, and later in life became an Anglican nun.

All of the Rossetti children demonstrated their many talents at an early age. The family encouraged these talents. Young Dante began to write, paint and draw when he was very young. He began his education at a private school in 1835. Between 1836 and 1841, he studied at King's College School. During his early years, he learned Latin, French, and German. He spoke Italian from childhood. Between 1841 and 1845, he attended Henry Sass's Drawing Academy in Bloomsbury. From 1846 to 1848, he studied at the Royal Academy's Antique School. During this time, he also was reading voraciously, including works by William Shakespeare, Johann Wolfgang von Goethe, Lord Byron, Sir Walter Scott, William Blake, and even Edgar Allan Poe. He also translated a number of works from Italian, as well as composing some of his own poetry.

In 1848, Rossetti left the Academy to study briefly with painter Ford Madox Brown (1821-1893). In that same year, he met painters William Holman Hunt and John Everett Millais. Rossetti, his brother, William, and painter James Collinson, critic Frederic George Stephen and sculptor/poet Thomas Woolner formed a society named the Pre-Raphaelite Brotherhood, devoted to the style, colors, and composition of Italian painting before Raphael (1483-1520). This society was to have a profound influence on English art and literature of the mid-to-late 19th century. The members began to exhibit their paintings in 1849, first receiving positive reviews and, by 1850, receiving criticism.

In Fall 1849, Dante Rossetti and William Hunt made a brief trip to Belgium and Paris to study and view works of art. Upon their return to London in 1850, the Pre-Raphaelites began the publication of a literary and art periodical, *The Germ: Thought Towards Nature In Poetry, Literature And Art*, which included only four issues. One of Rossetti's most famous poems, *The Blessed Damsel*, was published in the first issue. Between 1875 and 1878, Rossetti created a painting based on this poem, developing an art form known as "the double work of art", in which artists illustrate their own texts or the texts of others, much like book illustrators. Composer Modest Moussorgsky's (1835-1881) *Pictures at an Exhibition* is a musical version of this technique, in which he created a musical composition describing the paintings of Victor Hartmann that he saw in a museum. Unfortunately, the Pre-Raphaelite Brotherhood broke apart in 1854, as the members went their own ways.

In 1850, Rossetti met beautiful Elizabeth Siddal (1829-1862), a model for the Pre-Raphaelites. She also was an artist and writer. Rossetti was deeply in love with her, and used her as a model for many of his paintings. They married in 1860. Rossetti concentrated on painting during the 1850s, writing very few poems. When his oil paintings were criticized after public showings, he turned to watercolors, and produced some of his finest works. In 1861, he published *The Early Italian Poets*, a collection of the Italian poems that he had translated in the 1840s. A revised version of this work, *Dante And His Circle*, appeared in 1874. Rossetti also prepared a number of his own poems for publication, hoping to publish them at the same time as his translations. In 1861, his wife gave birth to a stillborn daughter. Elizabeth always had been in frail health, as well as addicted to laudanum, an opium derivative. In 1862, she died of an overdose of the drug.

Rossetti was overcome with grief. He buried the only complete copy of his poems with his wife. He continued to write and paint, but became increasingly withdrawn and melancholic. In 1867, he began his addiction to alcohol and chloral hydrate, a drug used to combat insomnia. Rossetti wanted to publish his original poems, but could not remember the texts of those he had buried with his wife. In 1869, under cover of night, a group of friends went to the cemetery where she was buried, exhumed her coffin, and retrieved his poetry notebook. Rossetti copied the poems and destroyed the original. *Poems by D. G. Rossetti* was published in 1870. The book was successful, but controversial because of its erotic nature.

During the next twelve years, Rossetti vacillated between periods of energy and creativity and periods of withdrawal and depression. Between 1870 and 1874, he spent time at Kelmscott, the home of famous poet, printer, designer and craftsman, William Morris (1834-1896). Rossetti fell in love with Morris' wife, Jane, and she became a model for many of his later paintings. Their relationship ended in 1874. Alcohol, drugs, and poor health began to take its toll on Rossetti, even though he continued to paint and write. In 1881, he published two books of poetry: *Ballads and Sonnets*, and a new edition of his *Poems*. He died in 1882.

Song and Music

Song and Music was published in Rossetti's 1881 book of poems. It is a text of passion. Chatman follows the rise and fall of emotions with the rise and fall of the pitch, dynamics, and varied *tempi*.

O leave your hand where it lies cool
Upon the eyes whose lids are hot:
Its rosy shade is bountiful
Of silence, and assuages thought.
O lay your lips against your hand
And let me feel your breath through it,
While through the sense your song shall fit
The soul to understand.

The music lives upon my brain
Between your hands within mine eyes;
It stirs your lifted throat like pain,
An aching pulse of melodies.
Lean nearer, let the music pause:
The soul may better understand
Your music, shadowed in your hand
Now while the song withdraws.

Christina Georgina Rossetti (1830-1894)

Youngest of the precocious Rossetti children, Christina Rossetti was born in London in 1830. She was close to her mother, who educated her at home. Frances Rossetti had been a governess, and was well qualified to teach her children. As a young child, Christina Rossetti spoke English and Italian fluently, and read French, Latin and German. She began writing when she was seven. Her first poem was a birthday verse for her mother, written on April 27, 1842. In 1845, her father, Gabriele, became ill and had to leave his position as Professor of Italian at Kings College, London. This action put a severe financial and emotional stress on the family. Despite difficult circumstances at home, Christina Rossetti continued to write. In 1847, her Grandfather Polidori printed privately a volume of her poems.

Christina Rossetti was an attractive young woman, and her brother, Dante, as well as other members of the Pre-Raphaelite Brotherhood, often used her as a model. She, her mother, and her older sister, Maria, were devout High Anglicans, and were influenced greatly by the Oxford Tract Movement, which sought to bring some Roman Catholic practices back into the Anglican Church. In 1848, she fell in love with and became engaged to painter James Collinson, one of the members of the Pre-Raphaelite Brotherhood. She broke off the engagement when Collinson joined the Catholic Church.

In 1850, Christina Rossetti had seven poems published in *The Germ*, using the pseudonym "Ellen Alleyne", as her brother, Dante, requested. Her father's illness continued during this time. In 1853 and 1854, Christina and her mother founded a day school in the town of Frome in Somerset, hoping to support the family by this means. The school failed, and they returned to London in 1854. Her father died that same year. Christina continued to write during this time. From 1859 to 1870, she worked as a volunteer at the St. Mary Magdalene Church "house of charity", a refuge for former prostitutes. In 1861, she took a six-week vacation to Normandy and Paris, her first trip abroad.

In 1862, Christina Rossetti fell deeply in love again, this time with linguist Charles Bagot Cayley. She rejected marriage for a second time, because Cayley had no strong religious attachment. In spite of her romantic loss, Rossetti had a successful year in 1862. She published her first collection of poetry, *Goblin Market and Other Poems*. That collection included the poem, *Remember*. *Goblin Market*, a fairy tale in verse, is considered one of Rossetti's finest works, and established her as a major Victorian female poet. She followed that publication with *The Prince's Progress and Other Poems*, (1866) and *A Pageant and Other Poems* (1881), both highly successful. She also published other volumes, including *Commonplace*, a book of short stories (1870), *Sing-song: A Nursery Rhyme Book* (1872), and *Speaking Likenesses*, a book of tales for children (1874). Children especially loved her simple, direct, cheerful, yet eloquent poems. They are easy to read and understand.

Between 1871 and 1873, Rossetti was stricken with a severe case of Graves' disease, a thyroid disorder. After a long and arduous recovery, she began to write again. Between 1874 and 1893, she published a number of books on religious topics. For the last 15 years of her life, she was a recluse. She died in 1894. Her last book of poems, *New Poems*, was published posthumously in 1896.

Christina Rossetti has been compared to Emily Dickinson in terms of her influence on Victorian era poetry. Where Dickinson was more experimental in form and structure, Rossetti expressed her talents through traditional formats, such as the sonnet. She was a woman aware of the social issues of her era, and was anti-war, anti-slavery (as seen in the American South), against cruelty to animals, against the entrapment of young girls into prostitution, and against military aggression. Many of Rossetti's poems have been set by composers, including *In The Bleak Midwinter*, *Remember*, *Love Came Down At Christmas*, *Silent Noon*, *Who Has Seen The Wind?*, *None Other Lamb*, and *Before The Paling Of The Stars*.

Remember

Remember, published in 1862 in *The Goblin Market and Other Poems*, is a sonnet (a 14-line poem) in the Italian style, divided into two sections, an octet and a sestet. The poem plays a central part in the 1955 film noir drama, *Kiss Me Deadly*. Chatman creates quiet, pensive, harmonic sounds to complement this reflective poem.

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go, yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.

Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Healey Willan (1880-1968)

Rise Up, My Love

Composed in 1929, *Rise Up, My Love* is Willan's best-known sacred work. It uses an Easter text, taken from the Song of Solomon. It is an a cappella composition, more intimate than *O Sing Unto The Lord A New Song*. There is no time signature, so that the text can flow freely, like chant. The musical lines follow the words in gentle arcs. Often the upper voices go in contrary motion to the lower voices. Only at the end do they come together without motion.

Rise up, my love, my fair one, and come away;
for lo, the winter is past, the rain is over and gone;
the flowers appear upon the earth;
the time of the singing of birds is come;
arise, my love, my fair one, and come away.
Song of Solomon 2: 10-13

Ruth Watson Henderson (1932-)

Gifted composer, pianist/organist and teacher, Ruth Watson Henderson was born in Toronto in 1932. Both of her parents were musical. Her mother was a church organist and church choir director. Her father, a mechanical engineer, sang in his wife's church choir. He built a pipe organ for their home so that he could listen to his wife play Bach.

During her early years, Watson Henderson was known primarily as a pianist. She began piano studies at two, winning her first competition when she was four. She studied piano at the Royal Conservatory of Music in Toronto with Viggio Kihl (from 1937 to 1942) and Alberto Guerrero (from 1943 to 1952). She received her Associate degree in 1949 and her Licentiate in 1951, winning many awards and scholarships during her time at the Conservatory. She studied composition with Oskar Morawetz, Richard Johnston, and Samuel Dolin. She made her debut as a concert pianist in a 1952 Toronto concert. She won a scholarship and studied piano with

Hans Neumann at the Mannes College of Music in New York from 1952 to 1954. In 1954, she began her musical career as a concert pianist. She was heard frequently on Canadian Broadcasting Company radio programs, and appeared as a piano soloist with various Canadian orchestras.

In 1956, Ruth Watson Henderson won the grand prize of the CBC's *Opportunity Knocks* program. That same year, she married Donald Henderson and moved to Manitoba. As accompanist for the South Manitoba Mennonite Choir in Altona, she became aware of the musical potential of amateur choral groups. She taught music and was a church organist/choir director in Winnipeg from 1957 to 1961, and in Kitchener, Ontario, from 1962 to 1968.

The Hendersons returned to Toronto in 1968, where Ruth became accompanist for the well-known Elmer Iseler Festival Singers. She served as their accompanist from 1968 to 1979. Working with Elmer Iseler and the Singers gave her the opportunity to see a master choral conductor interact with skilled singers in learning and performing a wide variety of choral music. She began composing during this time. Her work with Iseler influenced her compositional style. Watson Henderson began accompanying the Toronto Children's Chorus in 1978, working with that group for many years. She has composed many choral works for children. She also accompanied the Oriana Women's Choir of Toronto for a number of years. She is currently the Music Director at Kingsway-Lambton United Church in Toronto. She continues to be in demand as an accompanist and concert performer, as well as composer.

Ruth Watson Henderson is best known for her choral works, composing over 80 works for chorus. She also has composed works for piano, organ, string orchestra, winds, brass, and percussion. She has received a number of commissions. She has been the recipient of many awards and honors, including an honorary Fellowship from the Royal Canadian College of Organists (2003), the National Award for Outstanding Choral Composition of the Association of Canadian Choral Conductors (1992) for *Voices of Earth*, the Distinguished Service Award from the Ontario Choral Federation (1996), and a 1989 award from the International Competition for Women Composers in Manheim, Germany, for her *Chromatic Partita for Organ*. The Ruth Watson Henderson Choral Composition Competition was established in 1992 to encourage Canadian composers to write more choral works. The competition awards a \$1000 prize.

John Ronald Reuel Tolkien (1892-1973)

This English fantasy writer, poet, philologist, and university professor was born in Bloemfontein, Orange Free State, South Africa in 1892. Tolkien's father was an English bank clerk who, soon after he was married, was appointed head of a Bloemfontein branch of the bank. His mother's family had a small business background. His mother was an educated, cultured, woman who had once been a governess. She was a devout Baptist, and she and her sisters were at one time missionaries in Africa.

Both young Ronald and his brother Hilary were 'delicate' children, and his mother felt that they would regain their health in England. In 1895, she and the children went to England, intending to stay until the children's health improved. Tolkien's father, still in South Africa, died soon after they reached England. Mrs. Tolkien and the children moved to a rural village near Birmingham, supported by financial assistance from her family. Tolkien, his mother, and his brother lived in what Tolkien called 'genteel poverty'. Mrs. Tolkien tutored her children at home. She taught young Ronald reading, writing, Latin, Greek, mathematics, and Romantic literature. He became interested in languages when he was seven. By the time he was nine, he began to invent his own. Mrs. Tolkien read to the children, especially fairy tales, legends, and works of fantasy. She also introduced him to the wonders of nature and the countryside, as well as classical mythology—all elements that appear in his literary works. Tolkien also was a talented artist. He began to paint, draw and practice calligraphy, beginning in his youth. He illustrated many of his stories and books.

In 1900, Mrs. Tolkien and her sisters converted to Roman Catholicism, and she became as devout

a Catholic as she had been a Baptist. Her family immediately stopped all financial assistance. She turned to her church for support, as she was insistent upon her children being reared as Catholics. Father Francis Xavier Morgan, a parish priest of the Birmingham Oratory, was of great help to the family. In 1903, Tolkien won a scholarship to the King Edward VI School in Birmingham, a school with high academic standards and a good scholastic reputation. He was an excellent student and began studying Anglo-Saxon, Welsh and other languages, first on his own, and then with the help of various teachers. In 1904, Mrs. Tolkien found that she had diabetes, and died soon after. Before she died, she made Father Morgan the boys' legal guardian.

After a brief time staying with relatives, Ronald and Hilary were placed in a boarding house for Catholic and Protestant orphans. The boys were supported by funds from the Oratory. In 1908, the 16-year-old Ronald met another resident orphan—Protestant Edith Mary Bratt, three years his senior. They fell in love, but their respective guardians were horrified and forbade the two to see each other or communicate. They were separated until Tolkien turned 21.

In 1911, Tolkien was admitted to Exeter College, Oxford, where he studied Classics, Old English, Germanic languages (especially Gothic), Welsh and Finnish. He began creating his own Elvish language at this time. In 1913, he resumed his relationship with Edith. In 1915, he received his B.A. in Classics and then changed his field to English Language and Literature. That same year, he joined the military and was commissioned a temporary Second Lieutenant in the 13th Reserve Battalion of the Lancashire Fusiliers. In March 1916, Tolkien married Edith, who had converted to Catholicism. After a brief honeymoon, he left to join his regiment in France.

Tolkien fought in the Battle of the Somme. In October 1916, he contracted a severe case of trench fever, a bacterial disease found especially in wartime. In November, he was sent back to England, where he spent many months in a hospital. He began writing *The Silmarillion*, the work that gives the background for the universe in which *The Hobbit* and *The Lord of the Rings* take place. *The Silmarillion* was published posthumously in 1977. Tolkien also decided to devote his life to the study of languages and to return to academia.

In 1918, Tolkien was discharged from the military. In 1919, he received his M.A. from Oxford. From 1919 to 1920, he was an Assistant Lexicographer on the *Oxford English Dictionary*. He, Edith, and their first son moved to Oxford during that time. In order to pay for his academic studies, he became a freelance teacher and tutor for the English School. From 1920 to 1923, Tolkien was a Reader in English at the University of Leeds. In 1924, he was appointed Professor of the English Language at the University of Leeds, leaving in 1925 to become Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford University. While at Leeds, he produced two lasting works of scholarship: *A Middle English Vocabulary* and an edition of *Sir Gawain and the Green Knight*, in collaboration with E.V. Gordon, one of his former students.

Tolkien was a Fellow of Pembroke College from 1926 to 1945. In 1936, he wrote another important scholarly work, *Beowulf: The Monsters and the Critics*. It was during his time at Pembroke that he wrote *The Hobbit* and the first two volumes of *The Lord of the Rings*. When his children were young, he would make up stories to tell them, improvising as he went along. These stories became the nuclei of his various works of fantasy. *The Hobbit* was published in 1937. In 1945, Tolkien moved to Merton College, Oxford, becoming Merton Professor of English Language and Literature. He continued his writing about life in Middle-earth, and *The Lord of the Rings* was published in three installments between 1954 and 1955.

Tolkien retired in 1959. After retirement, he continued his research and writing in the history and structure of language, as well as Anglo-Saxon literature. Throughout his career, he received numerous honors and awards.

In the mid-1960s, *The Lord of the Rings* became extremely popular in the United States. Tolkien could not escape his admirers. In 1968, he and his wife moved to a small town near Bournemouth, so that they could have some peace. After Edith's death in 1971, he returned to

Oxford. He died in 1973.

Sing All Ye Joyful

“I wrote *The Hobbit* as a relief from examining school certificates, as it was then called. One of the candidates mercifully left one of his pages with no writing on it—which is possibly the best thing that can happen to an examiner—and I wrote on it ‘In a hole in the ground lived a hobbit.’ Names always generate a story in my mind, and eventually I thought I should find out what hobbits were like. But that was only the beginning.”

The Hobbit is a quest story, in which Bilbo Baggins, a hobbit (small, cheerful, plump little people with furry feet) and others defy the dragon Smaug to gain control of the One Ring of Power and bring it back to their home, The Shire. *Sing All Ye Joyful* takes place at the end of the story, when Bilbo and Gandalf the Wizard have come to the valley of Rivendell. They hear the resident elves singing as they go to the house of Elrond the Sage. Gandalf tells their tale to the assembled company as Bilbo dozes off.

Ruth Watson Henderson catches the mood of the moment. The composition is divided into three sections. In the first section, the elves sing joyfully at the return of the travelers. The second section is a quiet lullaby for the sleeping Bilbo. The elves can't contain their happiness, and the third section is a return to the exuberance of the first section.

‘He (Bilbo) woke to find himself in a white bed, and the moon shining through an open window. Below it many elves were singing loud and clear on the banks of the stream.

Sing all ye joyful, now sing all together!
The wind's in the tree-top, the wind's in the heather;
The stars are in blossom, the moon is in flower,
And bright are the windows of Night in her tower.

Dance all ye joyful, now dance all together!
Soft is the grass, and let foot be like feather!
The river is silver, the shadows are fleeting;
Merry is May-time, and merry our meeting.

Sing we now softly, and dreams let us weave him!
Wind him in slumber and there let us leave him!
The wanderer sleepeth. Now soft be his pillow!
Lullaby! Lullaby! Alder and Willow!
Sigh no more Pine, till the wind of the morn!
Fall Moon! Dark be the land!
Hush! Hush! Oak, Ash and Thorn!
Hushed by all water, till dawn is at hand!

Sing, Dance, sing, dance,
Sing all ye joyful, now sing all together!
The wind's in the tree-top, the wind's in the heather;
The stars are in blossom, the moon is in flower,
And bright are the windows of Night in her tower.

Sing all ye joyful, now sing all together!
Dance all ye joyful, now dance all together!
Merry is May-time! Merry our meeting!
Sing, dance, sing, dance,
Sing all ye joyful and dance!

Srul Irving Glick (1934-2002)

“To understand your job as a composer is to be able to see God’s beauty everywhere, and I suppose the majority of what my music represents is looking beyond the suffering and evil in the world, and reaching toward the beauty and the oneness of God.” Born in 1934 in Toronto of Jewish immigrant parents, Srul Irving Glick became one of Canada’s most performed and recorded composers. His father was a jewelry-store owner and synagogue cantor. His brother was a professional clarinetist, and young Srul (the diminutive of Yisroel) grew up listening to his brother play music, as well as to Jewish prayers and the songs of his father. Martin Anderson comments that ‘Glick’s first name, Srul, a diminutive of “Israel” (“He who wrestles with God”), held both personal and religious significance for him.’ Glick noted: “When I started writing music, very early in my career, I was always signing my music “Srul Irving Glick” because I wanted the name “Israel” – “Srul” – to be connected with my music: it was very important for me that “he who wrestled with God” was part of my music, because I do feel that I struggle in my music to make a statement which is personal and profound; even if it’s joyous, it’s profound.”

Glick received his Bachelor’s Degree (1955) and his Master’s Degree (1958) in Music from the University of Toronto, with emphasis in composition and theory. He studied form, analysis, harmony and orchestration with John Weinzweig. Weinzweig introduced him to 12-tone music. Composers John Beckwith and Oscar Morawetz also influenced his music. From 1959 to 1961, he studied in Paris with Darius Milhaud, Louis Saguer and Max Deutsch. He returned to Canada to teach theory and composition at the Royal Conservatory of Music and at York University. He taught privately, composed, and lectured, as well. Between 1962 and 1986, he was a classical music producer for the Canadian Broadcasting Company, receiving seven Grand Prix du Disque and Juno awards for that work. He also promoted the works of fellow Canadian composers on various television programs, as well as supervising the production of 150 recordings. He received commissions from many individuals and organizations.

Srul Irving Glick was devoted to liturgical music, and in 1969 became composer-in-residence and choir director at Toronto’s Beth Tikvah Synagogue, a position he held until his death. He was the winner of numerous awards and citations. In 1993, in honor of Canada’s 125th anniversary of Confederation, he received a Governor General’s Medal for his contributions to Canadian culture. In 1994, he was appointed a Member of the Order of Canada for his “outstanding achievement... service to Canada and to humanity at large”. Other awards include the J.J. Segal Award for his contribution to Jewish music in Canada; the Kavod Award for music of the synagogue, given by the Cantor’s Assembly of America; two Solomon Schechter Awards for the Beth Tikvah music program from the United Synagogue of America; an Honorary Fellowship from the Royal Canadian College of Organists “for his contribution to musical life in Canada, and in particular, to the music of the synagogue”; the 2000 Yuvet Award from the Cantor’s Assembly of America, and the 2001 Ateret Kavod (Crown of Honour) Award from the United Synagogue of America.

Glick composed in a wide variety of genres, including symphonies, other music for orchestra, music for solo instrument, chamber music, a ballet, oratorios, vocal and choral music, and music for the synagogue service. He is recognized especially as a choral composer, and his three major large choral works—*Triumph of the Spirit*, *In Memoriam Leonard Bernstein*, and *The Hour Has Come*—are well-loved by choruses. Performed worldwide, his music is lyrical and lush in tonality, called “romantic” by some, reflective of the feelings and modes of his Jewish musical heritage. He died in Spring, 2002.

What I Have Learned Is This

San Francisco Lyric Chorus Discovery Series

What I Have Learned Is This is one of four compositions that constitute Srul Irving Glick’s *In Memoriam Leonard Bernstein*. Glick says:

“Some time ago, Elmer Iseler and I discussed the possibility of me writing a work for the Elmer Iseler Singers for the 1993 Toronto International Choral Festival. As Elmer wanted to create a program in which the main focus would be on the music of Leonard Bernstein, he suggested that we include a piece dedicated to the memory of this great composer. I thought it was a wonderful idea since I am an admirer of Leonard Bernstein’s music, particularly his *Chichester Psalms* and the 3rd Symphony, his *Kaddish* Symphony. In fact, those two works gave me the idea for two of the texts which formed the basis of this composition: “Psalm 23” and the “Kaddish”.

“I was not interested in recreating a Leonard Bernstein piece; rather, I wanted to create a work to show both my deep respect for his music and, at the same time, reflect my continuing development as a choral composer.

“After choosing two texts from the Jewish tradition, I felt I needed another text in order to represent a more personal meditation on the extraordinary character of Bernstein. I was in touch with people from New York in an attempt to secure such a text, but was unsuccessful in my search. So, as I very often do in such cases, I wrote my own.

“I decided that since I would set “Psalm 23” and the “Kaddish” in Hebrew, the original language, and “Lenny” in English, I needed one more text to balance out the structure. So I chose another text from *Ecclesiastes* which I set in English.

“While doing my research on Leonard Bernstein, one of the things that impressed me about him was his powerful zest for life. To me, this positive attitude toward life encouraged me to write *In Memoriam* not as a dark work, but rather, one that would reflect all the energy, vitality and beauty for which Bernstein’s life was noted.

“This work was commissioned by Elmer Iseler, and made possible through the generous grants of the Toronto Arts Council and the Laidlaw Foundation.

“I dedicate this work, with deep respect, to the memory of Leonard Bernstein.”

Glick takes his text from *Ecclesiastes*, V:17-20. He sets his translation in the manner of a wistful and gentle folk song.

That it is good and proper
For women and men to eat and drink
And enjoy themselves
In return for their labours
Here, under the sun,
Throughout the brief span of life
Which God has allotted to them.
It is a gift of God
That women and men,
Who have been granted wealth,
And the power to enjoy it,
should rejoice in their work.
For such people will not dwell
Too much on the passing years;
For God fills their time with joy of heart.

Carole Leckner (1947-)

Born in Montreal, Canadian poet and writer Carole Leckner received her Master’s Degree from Montreal’s Concordia University, ca. 1979. This multi-talented artist has had a varied career. She began as a journalist for CBC-TV, as well as a freelance writer for *Weekend Magazine*. She worked in theatre, and was producer-director of a prose literary series at the Centaur Theatre. She has written screenplays, including the screenplay and treatment for the film, *This Time Forever*

(Cinépix 1979). She is interested in education, and has worked with high school students and adults. Between 1974 and 1980, she was co-founder, publisher and editor of *Rufanthology*, a quarterly literary magazine that published the work of high school students at the English Montreal School Board. In 1980, she became consulting editor of *Viewpoints*, an intellectual quarterly. For six years, she also wrote book reviews for *The Montreal Gazette*. She moved to Toronto, and developed and taught workshops in creativity and creative writing from 1984 to 1989, in Toronto, at the School of Continuing Studies, University of Toronto, and across Canada. She has worked in academic settings as well as serving as a creativity coach for private clients.

Carol Leckner's poetry has been published in *Descant* and *Parchment*, and her fiction has been published in *Canadian Fiction Magazine* and *Viewpoints*. She has published various books of poetry and has her work included in anthologies. She has read her work across Canada and performed with a variety of musicians and musical groups, including choirs. She also is an artist, and has had two solo exhibitions of her artwork. In 1989, she received the *Dictionary of International Biography Award for Distinguished Service to the Community*.

The Hour Has Come

The Hour Has Come is the title of a "choral symphony" for chorus and orchestra or keyboard, set to six poems of Canadian poet Carole Leckner, taken from her book, *Poems of Our Knowing: Fragrance of the Rose*. We sing the last movement of that work, also entitled *The Hour Has Come*.

The six poems deal with the necessity of humanity to transcend the divisiveness of power and politics if we are to survive. Commissioned by the Toronto Mendelssohn Choir through a Canada Council grant, *The Hour Has Come* received its premiere in 1985. This work demonstrates Glick's ability to imbue words with musical passion. Glick commented that his goal was "to write a piece that showed celebration in colour, harmony, rhythmic flow, and lush romantic writing. It is not an experimental piece, but rather a celebration of what is – an expression of love...my celebration of life and my vision of beauty."

The hour has come for mankind to embrace,
for the sun blazes upon the conscience of the earth
and time is growing short and what is visible must be seen,
for the fire is intense in the consciousness of the planet
and healing is the yearning of her heart.

Our cells are life's tissue,
our bones and marrow her rivers and narrows,
our heart pumps the cry of her heart
and our soul breathes the spirit of her song.

Where art thou, o family of man, brothers and sisters?
O family of man the time is growing short
and what is visible must be seen
for the hour has come to love.

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 and Concert Accompanist

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*.

Mia Fryvecind Gimenez, Soprano

Mia Fryvecind Gimenez is thrilled to make her debut with the San Francisco Lyric Chorus in this season's performance of the Garcia *Requiem*. Past solo works include *A Midsummer Night's Dream*, *Lord Nelson Mass*, *The Messiah*, *Beethoven Mass in C*, and *Mass in Time of War*. Favorite principle opera roles include *Hansel and Gretel*, *Daughter of the Regiment*, *Gianni Schicchi*, *Tartuffe* and *The Mikado*. After singing with the Lyric Opera of Chicago Opera Chorus, Ms. Fryvecind spent a summer as a Young Artist at the Aspen Opera Theatre Center where she performed the role of Constance in *Les Dialogues Des Carmelites* under the baton of Maestro James Conlon (Paris National Opera). At the Wheeler Opera House in Aspen Ms. Fryvecind performed the role of Blöndchen in scenes from *Die Entführung aus dem Serail* conducted by Steven Sloan (NYC Opera), and Susanna in *Le Nozze de Figaro* conducted by Maestro Julius Rudel (Metropolitan Opera); directed by Julliard's Ed Berkeley. Ms. Fryvecind competed at the State of Iowa

Metropolitan Opera National Council Auditions and went on to receive an “Honorable Mention” at the Regional level. Favorite musical theatre roles range from Lilly in *Secret Garden* to Joanne in *Godspell*. Locally, Ms. Fryvecind enjoys performing with Ray Of Light Theatre, the San Francisco Lyric Opera Chorus and Lamplighters Music Theatre. You can see Ms. Fryvecind again in Lamplighter’s upcoming production of *My Fair Lady*. Mia recently returned to opera theatre after a three-year hiatus, devoting all of her time to her 5-year-old son muse, Deucalion.

Kathryn Singh, Mezzo-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 *Quatro Pezzi Sacri*, Herbert Howells’ *Requiem*, Benjamin Britten’s *Ceremony of Carols*, Antonín Dvorák’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*, and Stephen Hatfield’s *Nukapianguaq*.

David Meissner, Tenor

David Meissner is a professional member of the San Francisco Symphony Chorus and is happy to be singing with the San Francisco Lyric Chorus. He also is a member of the Sanford Dole Ensemble and has sung with the Philharmonia Baroque Chorale and a variety of smaller ensembles in the Bay Area. David is a former Minnesotan and has sung with the Dale Warland Singers, Minnesota Opera, and Bobby McFerrin among others. He has an MA in music composition from the University of Minnesota where he taught as a graduate student, and has extensive experience as a tenor and a choral conductor.

John-Elliott Kirk, Bass-Baritone

John-Elliott Kirk hails from Southeastern Pennsylvania where he studied at both Lancaster Conservatory of Music and Millersville University.

A resident of San Francisco for over ten years, John-Elliott has worked extensively with the San Francisco Opera as a member of their Extra Chorus as well as varied church and solo work. A member of both AGMA and AEA, he has worked locally as an actor with TheatreWorks, San Francisco Shakespeare Festival, San Francisco Symphony and 42nd Street Moon, among other arts organizations.

John-Elliott is delighted to be joining the San Francisco Lyric Chorus for this concert of music from our country’s geographical neighbors!

ACKNOWLEDGEMENTS

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

The Right Reverend Otis Charles, DD, STD
Trinity Episcopal Church, its vestry and congregation

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Linda Hiney

Ann Preston

Jody Siker

Terry Shea

Marianne Wolf

and all others who pitched in for rehearsal
setup and cleanup

CONTRIBUTIONS

May 2008 - April 2009

Sforzando (\$500+)

Anonymous
Didi & Dix Boring
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John Lee Fund
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Helene & Bill Whitson

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ADOPT-A-SINGER CONTRIBUTIONS

(April 2009)

Didi & Dix Boring adopt Helene & Bill Whitson

Julie Alden adopts the Bass Section

Barbara & Bob Greeno adopt the Alto Section

Jim & Carolyn Losee adopt the Tenor Section

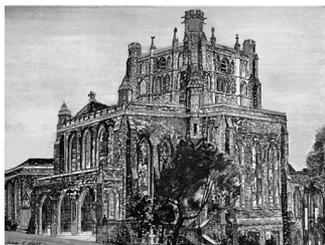
Mary Lou Myers adopts the Soprano Section

Elizabeth Dorman adopts Lisa-Marie Salvacion

Connie & Ed Henry adopt Sophie Henry

in honor of Sophie & Dylan's 10th Wedding Anniversary

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.

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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. They have shown patience, have shared their expertise and have given motivation and encouragement to us as we come together to make music.

Shirley Drexler

Thanks to Cathy Lewis, Barbara Greeno, Valerie Howard and Helene Whitson.

Cassandra Forth

Many thanks to the Board for all your work on our behalf!

Mia Fryvecind Gemenez

Thanks to my beautiful boys, Joshua & Deucalion. Your love is my beacon. Thanks for all you do for me.

Jody Siker

Thanks, Nic, for coming to all my concerts!

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

Thank you to all of our choristers for such a wonderful trimester of music making! You generously have contributed your time and energy to making this beautiful music come alive. Thank you to our Music Director, Robert Gurney, for his sensitivity, inspired musicianship and choice of this beautiful program, and for making this chorus such a joy! Thank you to our Assistant Conductor and Accompanist, Robert Adams, for his fabulous keyboard skills, as well as his knowledge, wit, and patience. Thank you, Bill, for EVERYTHING you do for the Chorus! Thank you to Bill and to Linda Hiney, without whom this printed program would not exist! Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly. Thank you to our wonderful Board members, who help so much with their ideas and suggestions. Thank you to all who volunteer to help with our chorus tasks. All the work that you do makes a difference. Thank you to our generous donors and contributors and our wonderful audiences, who make our concerts possible. 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.
- Helene

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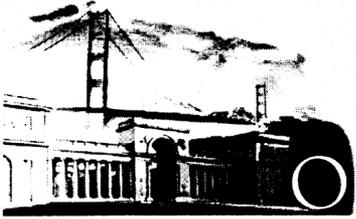
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The San Francisco Lyric Chorus is an auditioned volunteer chorus that performs a repertoire representing all periods of choral music, with a special interest in presenting little known, rarely performed works of exceptional merit.

Sing with the San Francisco Lyric Chorus

In Summer 2009, we will sing...

Mozart: *Vesperae Solennes de Confessore, K. 339*

Schubert: *Mass in G*

Mendelssohn: *Say Where Is He Born* from "Christus"

Mendelssohn: *There Shall A Star* from *Jacob* from "Christus"

Mendelssohn: *He Watching Over Israel* from "Elijah"

Mendelssohn: *Kyrie in D Minor*

Rehearsals: Monday, 7:15PM-9:45PM, beginning May 11, 2009

Trinity Episcopal Church, Bush and Gough Streets, San Francisco

Performances: Saturday, August 22, 2009, 8PM * Sunday, August 23, 2009, 5PM

For audition and other information, call Music Director Robert Gurney at (415) 775-5111 or email rgurney@sflc.org. Website: <http://www.sflc.org>.

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Felix Mendelssohn *There Shall A Star From Jacob from Christus*

Felix Mendelssohn *He Watching Over Israel from Elijah*

Felix Mendelssohn *Kyrie in D Minor*

Saturday, August 22, 2009

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Trinity Episcopal Church

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Sunday, December 6, 2009

Trinity Episcopal Church

Bush and Gough Streets

San Francisco

SAN FRANCISCO LYRIC CHORUS

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Cassandra Forth*
Mia Fryvecind Gemenez
Erin Gray#
Michelle Hamlin
Sophie Henry
Pauline White Meeusen#
Mary Lou Myers
Liz Podolinsky
Lisa-Marie Salvacion#
Kathryn Singh
Helene Whitson#

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Caia Brookes
Shirley Drexler
Barbara Greeno*
Bonnie Kirkland
Elaine Podulka
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Jody Siker
Melissa Slawson
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