

# *San Francisco Lyric Chorus*

*Robert Gurney, Music Director*

*David Hatt, Organ*

Calm

&

Passion

Jongen - Rachmaninoff - Tchaikovsky - Widor



Saturday, August 28, 2004, 8pm  
Lafayette Orinda Presbyterian Church  
Lafayette

Sunday, August 29, 2004, 5pm  
Trinity Episcopal Church  
San Francisco

# SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

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Welcome to the Summer 2004 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) and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They*, and *To Music* (San Francisco premieres).

Our 2003-2004 concert year has been a year of adventure in which we performed a variety of exciting choral music. Our Fall 2003 concert provided a wonderful opportunity to perform works for chorus and harp, as we featured Benjamin Britten's delightful *Ceremony of Carols*. We also presented modern American works for harp and chorus, including the San Francisco premiere of New York composer William Hawley's unpublished setting of two poems by Emily Dickinson, *The Snow That Never Drifts*, as well as Minnesota composers Marjorie Ann Hess' settings of Thomas Hardy's *The Oxen*, and Steven Heitzeg's setting of e.e. cummings' *little tree*. English composers Arnold Bax's *I Sing of a Maiden that is Makeless* and William Walton's *All This Time* contributed festive sounds to the concert, and we finished with a chuckle-producing performance of P.D.Q. Bach's *A Consort of Choral Christmas Carols*, complete with kazoo accompaniment. The 100<sup>th</sup> anniversary of the death of the great Czech composer, Antonín Dvorák, was the impetus for our Spring 2004, as we performed choral compositions by Dvorák, Felix Mendelssohn, and the Hungarian composer, Zoltán Kodály. To honor the wonderful creativity of Dvorák, we presented a concert for chorus and organ, performing his beautiful and little known *Mass in D, God is My Shepherd*, one of his profound and intimate Biblical Songs, and *Goin' Home*, a composition in the style of a spiritual with text by San Francisco-born William Arms Fisher, set to the melody of the beloved *Largo* from Dvorák's *New World Symphony*. In addition we presented Felix Mendelssohn's dramatic and lyrical setting of *Psalms 55, Hear My Prayer*, as well as Zoltán Kodály's fantastic paean to the organ and chorus, *Laudes Organi*.

Join us now for our Summer 2004 concert and the conclusion of our 2003-2004 season as we perform two exciting masses for organ and chorus by the Belgian organist/composer Joseph Jongen and the French organist/composer Charles Marie Widor. Listen also to the celestial sound of Russian liturgical choral music by two master composers--Pyotr Tchaikovsky and Sergei Rachmaninoff.

*Please sign our mailing list, located in the foyer.*

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

# PROGRAM

*Mass, Op. 36*

*Kyrie*

*Gloria*

*Sanctus*

*Benedictus*

*Agnus Dei*

Charles Marie Widor

Selections from the *All Night Vigil*

*Blagoslovi, dushé moyá, Ghóspoda*

*Blazhén muzh*

*Svéte tíhiy*

*Bogoróditse Dévo, ráduisya*

Pyotr Tchaikovsky

*Bogoróditse Dévo, ráduisya*

*Cherubic Hymn, No. 8*

Sergei Rachmaninoff

Sergei Rachmaninoff

Intermission (15 minutes)

*Mass, Op. 130*

*Kyrie*

*Gloria*

*Credo*

*Sanctus*

*Benedictus*

*Agnus Dei*

Joseph Jongen

Maria Luísa Simões & Kathryn Singh, *Soprano*  
Barbara Greeno, Catherine Lewis & Susan Kalman, *Alto*  
Rice Majors & David Meissner, *Tenor*  
Jared Pierce & David Wieand, *Bass*

David Hatt, *Organ*

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

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

# PROGRAM NOTES

This concert is about expression--the vibrant passion of the “Mediterranean” composers Joseph Jongen of Belgium and Charles Marie Widor of France. It also highlights the mystical calmness of the Slavic soul, as demonstrated by Russian composers Sergei Rachmaninoff and Pyotr Tchaikovsky in selections from their sacred music. We present Joseph Jongen’s powerful and rarely performed *Mass, Op. 130*, a thrilling and dramatic work for chorus and organ by this major 20th century organist/composer. Charles Marie Widor, another master organist/composer, expresses the beauty of vocal melody and the versatility of the King of Instruments in his *Mass, Op. 36* for chorus and organ. Pyotr Tchaikovsky, best known for his beautiful symphonic and ballet music, displays great lyricism and sensitivity in four selections from his celestial *All Night Vigil*. Sergei Rachmaninoff, Tchaikovsky’s successor in the Russian Romantic tradition, displays his sublime compositional abilities in two works, the tender *Bogoroditse Devo (Ave Maria)*, and the ethereal beauty of his *Cherubic Hymn No. 8*.

## **Charles Marie Widor (1844-1937)**

Born in Lyons in 1844, Charles Marie Widor was one of the most talented of the late 19<sup>th</sup>-early 20<sup>th</sup> century French organist-composers. He was the descendant of a family of organ builder/performers and had his first lessons with his father. A gifted child, he became the organist at the Lyons lycée when he was 11. Aristide Cavaillé-Coll, the great French organ builder, took an interest in the young man and recommended his admittance to the Brussels Conservatory. There he studied composition with François Joseph Fétis and organ with Nicolas Jacques Lemmens, a composer/teacher trained in the German/Bach tradition, which was not widely known in France at that time. Between 1860 and 1870, he was organist at St. François Church in Lyons, giving frequent concerts as well as playing for services. In 1870, he became organist at Paris’ St. Sulpice Church, which houses one of the most outstanding Cavaillé-Coll organs. Widor remained in that position for 64 years, until his retirement in 1934.

Widor was a well-known figure in the Paris music establishment, engaging in a variety of music-related activities. Besides his position at St. Sulpice and his performing career, he also was a composer, teacher and conductor. He composed in a variety of genres. His most important works are his compositions for organ, especially his ten magnificent organ symphonies. He wrote music for the stage--ballets, operas and incidental music for plays. In addition, he wrote music for orchestra, concertos, chamber music, music for piano, secular and sacred choral music and songs. He was a distinguished teacher, appointed Professor of Organ at the Paris Conservatory in 1890. In 1896, he became Professor of Composition at the same institution. His pupils included Charles Tournemire, Louis Vierne, Marcel Dupré, the theologian/humanitarian Albert Schweitzer (with whom he edited Johann Sebastian Bach’s organ works), Arthur Honegger, Edgar Varese and Darius Milhaud. He brought a thorough knowledge of Johann Sebastian Bach and the German organ style to France.

In the early 1880s, Widor served as a music critic for the Paris daily newspaper, *L’estaffette*. He conducted the Concordia, a choral society specializing in oratorios. He was elected to the Académie des Beaux-Arts in 1910 and became permanent

secretary in 1914, carrying out his duties with great devotion. During World War I, he obtained funds to help artists who were suffering because of the war. He had a great interest in Spanish culture and in 1916 established the Casa Vélazquez, a house in Madrid where French artists could study Spanish culture. He wrote articles and other texts on music, including *Technique de l'orchestre modern* (1904), a major treatise. He died in 1937.

## Mass, Op. 36

Charles Marie Widor's mass was written originally for two organs and double chorus, forces available at St. Sulpice. The San Francisco Lyric Chorus performs an edition for single organ and chorus. Widor was interested in composing church music that demonstrated the dignity and grandeur of the service. The chorus expresses the various sentiments of the text with great feeling and passion, accompanied by the magnificent power and dramatic ability of the organ. One critic noted that the *Mass* "...has the strength of Bach and Handel, combined with the penetrating grace of Mendelssohn, the whole animated by Catholic sentiment. The *Agnus Dei* is one of the most delicate and inspired of Widor's creations..." Widor's pupil Louis Vierne commented that no other composer had Widor's "authority, his sense of grandeur, his imperious mastery..."

Often, composers will omit entire sections of the *Mass*, certain paragraphs or even individual phrases. Jongen sets the complete *Mass*, whereas Widor omits the *Credo*.

### *Kyrie*

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison.*

### **Kyrie**

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

### *Gloria*

*Gloria in excelsis Deo.*  
*Et in terra pax*  
*Hominibus bonae voluntatis.*

### **Gloria**

Glory to God in the highest.  
And on earth peace  
to all those of good will.

*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*  
*Gratias agimus tibi*  
*Propter magnam gloriam tuam.*

We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee  
according to thy great glory.

*Domine Deus, Rex coelestis,*  
*Deus Pater omnipotens.*  
*Domine Fili unigenite, Jesu Christe.*  
*Domine Deus, Agnus Dei,*  
*Filius Patris.*

Lord God, Heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.

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

Thou who takest away the sins of the world,  
have mercy upon us.  
Thou who takest away the sins of the world,  
receive our prayer.  
Thou who sittest at the right hand of the  
Father,  
Have mercy upon us.

*Quoniam tu solus sanctus.  
Tu solus Dominus  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
In gloria Dei Patris. Amen.*

**Credo**

*Credo in unum Deum,  
Patrem omnipotentem,  
Factorem coeli et terrae,  
Visibilibus omnium, et invisibilibus.*

*Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omni saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantialem Patri:  
Per quem omnia facta sunt.*

*Qui propter nos homines,  
Et propter nostram salutem  
Descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
Ex Maria Virgine. Et homo factus est.*

*Crucifixus etiam pro nobis sub Pontio Pilato:  
Passus, et sepultus est.  
Et resurrexit tertia die,  
Secundum Scripturas.  
Et ascendit in caelum:  
Sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
Judicare vivos et mortuos:  
Cujus regni non erit finis.*

*Et in Spiritum Sanctum  
Dominum, et vivificantem:  
Qui ex Patre Filioque procedit.  
Qui cum Patre, et Filio  
Simul adoratur et conglorificatur:  
Qui locutus est per Prophetas.*

*Et in unam, sanctam, catholicam  
Et apostolicam Ecclesiam.  
Confiteor unum baptisma  
In remissionem peccatorum.  
Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.*

**Sanctus**

*Sanctus, Sanctus, Sanctus,  
page 6*

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father. Amen.

**Credo**

I believe in one God,  
The Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,  
The only begotten Son of God,  
Born of the Father before all ages.  
God from God, Light from Light,  
True God from true God.  
Begotten, not made,  
Of one substance with the Father  
By whom all things were made.

Who for us and for our salvation  
came down from heaven.  
And was incarnate by the Holy Spirit  
of the Virgin Mary.  
And was made man.

Crucified also for us under Pontius Pilate,  
he suffered, and was buried.  
And on the third day he rose again,  
according to the Scriptures.  
He ascended into heaven and  
he sits at the right hand of the Father.  
He shall come again with glory  
to judge the living and the dead;  
and of his kingdom there will be no end.

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

And I believe in one, holy, Catholic  
and Apostolic Church.  
I confess one baptism  
For the remission of sins.  
I await the resurrection of the dead,  
and the life of the world to come. Amen.

**Sanctus**

Holy, Holy, Holy,

*Dominus Deus Sabaoth.*  
*Pleni sunt coeli et terra*  
*gloria tua.*  
*Hosanna in excelsis.*

***Benedictus***

*Benedictus qui venit*  
*in nomine Domini.*  
*Hosanna in excelsis.*

***Agnus Dei***

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

Lord God of Hosts.  
Heaven and earth are full  
of thy glory.  
Hosanna in the highest.

***Benedictus***

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest.

***Agnus Dei***

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

## **Pyotr Ilych Tchaikovsky (1840-1893)**

One of the most popular and enigmatic of the Romantic composers, Pyotr Ilych Tchaikovsky was born in the Russian provincial town of Kamsko-Votkinsk in 1840. His father was a mining engineer and his mother was the descendent of a French emigré. A talented and sensitive child, Tchaikovsky was studying French and German by age six and writing poetry and prose in French by age seven under the tutelage of a French governess. He reportedly wrote his first composition at age four, a song that he created with his sister. His family recognized his musical talent, and arranged piano lessons with a local teacher when he was five. In 1850, Tchaikovsky's family moved to St. Petersburg and he soon enrolled in the School of Jurisprudence. He graduated in 1859 and accepted a position as a clerk in the Ministry of Justice. While a student at the School, Tchaikovsky continued his musical education. In 1854, he began singing lessons with Gavril Lomakin and piano with Rudolf Kündinger. In 1856, Italian singing teacher Luigi Piccioli opened the world of Italian opera to him and encouraged Tchaikovsky to compose. His first published work was an Italian canzonetta *Mezza notte*. In 1861, he became a student at Anton Rubenstein's newly established Russian Musical Society, which soon changed its name to the St. Petersburg Conservatory. Tchaikovsky studied counterpoint with Nicholai Zarembo and composition with Rubenstein, who encouraged him greatly. He also studied flute and organ. He began the first of many trips abroad during the summer of 1861, when he visited Germany, Belgium, England and France while serving as an interpreter for a friend of his father. Although his father could not support him, he resigned his clerical position in 1863 and became a full time music student. Rubenstein helped Tchaikovsky to support himself by finding him piano and theory students. Tchaikovsky's musical talents were obvious even as a student. In 1865, Johann Strauss visited Russia and conducted a performance of Tchaikovsky's *Characteristic Dances*. Tchaikovsky made his own début as a conductor that year, leading the St. Petersburg Conservatory orchestra in a

performance of his *Overture in F*. He graduated in 1865, winning a silver medal for his cantata setting of Schiller's *Ode to Joy*.

Even before Tchaikovsky's graduation, Nicolai Rubenstein, Anton's brother, offered him a position as Professor of Harmony at the Russian Musical Society's Moscow branch, which soon changed its name to the Moscow Conservatory. Tchaikovsky moved to Moscow in 1866, becoming a part of Rubenstein's artistic circle and making new friends. Travel abroad and cultural life in Moscow and St. Petersburg afforded Tchaikovsky numerous opportunities to meet and observe such composers as Berlioz, Saint Sæens, Wagner and Brahms. Nicolai Rubenstein was a champion of Tchaikovsky's music, inspiring and supporting his compositional skills, as well as participating in many premieres of Tchaikovsky's works. In Moscow, Tchaikovsky began composing in earnest. He also taught and wrote music criticism for various Moscow newspapers between 1868 and 1874. He often traveled to major European cities, sending reviews back to the newspapers. His first major work, the *Symphony No. 1*, premiered in 1868, and received favorable reviews. *Romeo and Juliet*, an overture-fantasy considered his first masterpiece, debuted in 1870.

Tchaikovsky was a prolific composer in a variety of genres. His music displays a lyrical sense of melody, an expressive use of tone color and an exciting sense of rhythm. A feeling for Tchaikovsky's Slavic heritage is reflected in his use of folk tunes and tonalities. Tchaikovsky's works were extremely popular in Russia and abroad during his lifetime, especially in England and the United States. They continue to be so today. His secular works convey the essence of the Romantic ethos--calm and passion. Many of his compositions are among the most famous in the classical repertoire. Between 1868 and 1893, he wrote six symphonies which have become staples of the concert hall. His other major works for orchestra include the overture to *Romeo and Juliet* (1869-1870) and the tone poem, *Francesca da Rimini* (1876.) His music for the stage includes the operas *Eugene Onegin* (1877), *The Maid of Orleans* (1878), *Mazeppa* (1881) and the *Queen of Spades* (1890), as well as sparkling scores for the ballets *Swan Lake* (1876), *Sleeping Beauty* (1888). *The Nutcracker* (1892.) is his most famous composition in the United States. Tchaikovsky is considered a master of innovative composition for solo instrument and orchestra. His *Piano Concerto No. 1* (1874-1875) and *Violin Concerto* (1878) are classics. He also wrote chamber music, including three major string quartets, songs and duets (notably the famous *None But The Lonely Heart*), and solo works for piano. Tchaikovsky also composed a variety of choral music, including several works written for state occasions. He wrote a cantata in commemoration of the bicentenary of the birth of Peter the Great (1872) and the *Moscow Cantata* (1883) which was commissioned for the coronation of Tsar Alexander III. His sacred choral music includes the *Liturgy of St. John Chrysostom* (1878), the *All Night Vigil* (1881-1882), and *Nine sacred pieces* (1884). Tchaikovsky produced arrangements and editions of works by such composers as Weber, Beethoven, Schumann, Anton Rubenstein, Cimarosa, Liszt, Mozart, and a complete edition of the church music of the Russian composer Dmitri Bortnyansky. He also wrote various treatises and articles and translated several music theory texts into Russian.

In his professional musical life, Tchaikovsky knew many of the important musical figures of his time. His personal life was complex and tortured, due to his

hypersensitive and fragile personality, as well as his homosexuality (taboo in the rigid and structured Russia of his time.) He had a close circle of friends, including his family, several noted musicians, and his publisher, Jurgenson. His 1877 marriage to one of his Conservatory students was a short-lived disaster. His most extraordinary friendship was with a patroness, Nadezhda von Meck, a wealthy widow who admired his compositions. She contacted him in 1876 to express her appreciation of his work, *The Tempest*, and they became intimate correspondents for 14 years. She supported him financially, allowing him to leave his Conservatory position in 1877 to devote full time to composing. In 1890, she severed that relationship suddenly, ending his financial subsidy. In spite of the lack of funding, he was able to continue his composing, producing one of his most profound works, the *Symphony No. 6* (1893.) The cause of his untimely death in November 1893 is, to this day, a source of mystery and controversy.

### **Selections from the *All Night Vigil***

Tchaikovsky's sacred music is probably the least familiar of all his compositions, and very different in style from his lush, romantic, secular compositions. In this music, he attempted to carry on the calm and exalted tradition of the ancient musical style of the Orthodox church. Tchaikovsky set both the *Liturgy of St. John Chrysostom* (an 1878 composition, which he considered his most important sacred work) and the *All Night Vigil* (1882.) He wrote to Nadezhda von Meck:

"I very often go to mass: the Liturgy of St. John Chrysostom is, in my view, one of the greatest works of art. If one attends to our Orthodox services and follows it closely, going carefully into the significance of each state of the rites, it is impossible not to be spiritually moved. I also dearly love the All-Night Vigil (i.e. The Vespers). To set off on a Saturday for some ancient little church, to stand in the half-light filled with the fumes of incense, to become absorbed in oneself, seeking there answers to the eternal questions: *why, when, whither, for, what*, to be roused from one's reflections when the choir sings, 'Many passions contend with me from my youth,' and to allow oneself to be carried away under the influence of the enchanting poetry of that psalm, to be infused with a quiet rapture when the royal gates are opened and there rings forth 'Praise the Lord in the Heavens'--Oh! How tremendously I love it all! It is one of the greatest pleasure of my life!"

He commented:

"I want to preserve the ancient ecclesiastical chants quite untouched, but they are constructed on scales of a very special type so that they do not easily lend themselves to the most modern harmonization. However, if I do manage to emerge victorious from all my difficulties, I will take pride in being the first contemporary Russian musician to have worked on reestablishing the original style and structure of our church music."

The San Francisco Lyric Chorus performs four selections from the *All Night Vigil*. These gentle hymns convey the certainty and joy of faith. They are harmonically calming and soothing, yet contain continuous, pulsating energy. The third selection, *Gladsome Light*, especially, combines the sound of traditional Russian liturgy with a

second half which reflects the style of Renaissance composers such as Palestrina. First performed in 1882, the *All Night Vigil* was banned by the Moscow Episcopal Council as “too western.”

### **Blagosloví, dushé moyá, Ghóspoda**

*Blagosloví, dushé moyá, Ghóspoda,  
blagoslovén yesí, Ghóspodi.  
Blagosloví, dushé moyá, Ghóspoda,  
Ghóspodi Bózhe moy, vozvelíchilsia yesí zeló,  
Blagoslovén yesí, Ghóspodi.  
Vo ispovedániye i v velelépotu oblélksia yesí.  
Blagoslovén yesí, Ghóspodi.  
Na goráh stánut vodi.  
Dívna delá Tvoyá, Ghóspodi,  
Posredi gor próyduť vodi  
Dívna delá Tvoyá, Ghóspodi,  
Fsia premúdrostiyu sotvoril yesí.  
Sláva Ti, Ghóspodi, sotvorivshemu fsia.  
Sláva Ottsú, i Sinu, i Sviátómu Dúhu,  
Sláva Ti, Ghóspodi, sotvorivshemu fsia.  
I nine i prisno i vo véki vekóv. Amín.  
Sláva Ti, Ghóspodi, sotvorivshemu fsia.*

### **Blazhén muzh**

*Blazhén muzh, izhe ne íde na sovét nechestívih.  
Allilúya.  
I put nechestívih pogíbnut. Allilúya.  
Rabótayte Ghóspodevi so stráhom,  
i ráduyetsia Yemú s trépetom. Allilúya.  
Blazhéní tsi nadéyushchiisia nan. Allilúya.  
Voskresni Ghóspodí, spasi mia, Bózhe moy.  
Allilúya.  
I na liúdeh Tvoíh blagoskivéníye Tvoyé.  
Allilúya.  
Sláva Ottsú, i Sinu, i Sviátómu Dúhu.  
Allilúya.  
i nine i prisno i vo véki vekóv, Amín. Allilúya.*

### **Svéte tíhiy**

*Svéte tíhiy sviatiya sláva Bessmértnago,  
Ottsá Nebésnago, Sviátágo, Blazhénnago,  
Iisúse Hristé.  
Prishédshe na západ sólnatsa,  
videvshe svet večerniy,  
poyém Ottsá, Sina i Sviátágo, Dúha, Bóga.  
Dostóin yesí vo fsia vremená  
pet biti glási prepodóbnimi,  
Sine Bózhíy, zhivot dayáy,  
témzhe mir Tia slávit.*

### **Bless the Lord, O my soul**

Bless the Lord, O my soul,  
blessed art Thou, O Lord.  
Bless the Lord, O my soul.  
O Lord my God, Thou art very great.  
Blessed art Thou, O Lord.  
Thou art clothed with honor and majesty.  
Blessed art Thou, O Lord.  
The waters stand upon the mountains.  
Marvelous are Thy works, O Lord.  
The waters flow between the hills.  
Marvelous are Thy works, O Lord.  
In wisdom hast Thou made all things.  
Glory to Thee, O Lord, who hast created all!  
Glory to the Father, and to the Son, and to the Holy Spirit.  
Glory to Thee, O Lord, who hast created all!  
Both now and ever and unto ages of ages.  
Amen.  
Glory to Thee, O Lord, who hast created all!

### **Blessed is the man**

Blessed is the man who walks not in the  
counsel of the wicked. Alleluia.  
And the way of the wicked will perish.  
Alleluia.  
Serve the Lord with fear  
and rejoice in Him with trembling. Alleluia.  
Blessed are all who take refuge in Him.  
Alleluia.  
Arise, O Lord! Save me, O my God! Alleluia.  
And Thy blessing be upon Thy people.  
Alleluia.  
Glory to the Father, and to the Son and to the  
Holy Spirit. Both now and ever and unto ages  
of ages. Amen. Alleluia.

### **Gladsome Light**

Gladsome Light of the holy glory of the  
Immortal One--  
the Heavenly Father, Holy and Blessed--  
O Jesus Christ!  
Now that we have come to the setting of the  
sun, and behold the light of evening, we praise  
the Father, Son and Holy Spirit—God.  
Thou art worthy at every moment  
to be praised in hymns by reverent voices.  
Son of God, Thou art the Giver of Life;  
therefore all the world glorifies Thee.

***Bogoróditse Devo, ráduisya****Bogoróditse Devo, ráduisya,**Blagodátnaya Mariye,**Ghospod's Tobóyu.**Blagoslovénna Ty v zhenákh,**I blagoslovén plod chréva Tvoyegó,**Yáko Spása rodilá yesí dush náshikh.***Rejoice, O Virgin**

Rejoice, O Virgin Theotokos,

Mary full of grace

The Lord is with Thee.

Blessed art Thou among women,

And blessed is the fruit of Thy womb,

For Thou has borne the Saviour of our souls.

**Sergei Vassilievich Rachmaninoff (1873-1943)**

Considered the last composer in the Russian Romantic tradition, Sergei Rachmaninoff was born near Oneg, Russia in 1873. He came from a wealthy and musical family. His parents and his grandfather played piano, and his mother was his first piano teacher. Rachmaninoff's father squandered the family's inheritance, and the family moved to St. Petersburg in 1882, where his parents separated. Young Sergei enrolled in the St. Petersburg Conservatory, receiving a general education in addition to studying piano with Vladimir Demyansky and harmony with Aleksandr Rubets. Because of family tensions, Rachmaninoff's scholarship suffered. His cousin, Aleksandr Ziloti, suggested that Rachmaninoff study at the Moscow Conservatory, so in 1885 he began studies there with Nikolai Zverev. Rachmaninoff lived in Zverev's home with two other students, studying piano technique and music fundamentals. He had the opportunity to attend many concerts in Moscow and, through Zverev's social and musical contacts, was able to meet many contemporary musicians, including Anton Rubenstein, Sergei Taneyev, Anton Arensky and, most important, Pyotr Tchaikovsky. Tchaikovsky was very encouraging and helpful, actively promoting Rachmaninoff's works.

In 1888, Rachmaninoff transferred to the senior department of the Conservatory, where he studied piano with his cousin, Aleksandr Ziloti, counterpoint with Sergei Taneyev and harmony with Anton Arensky. At this time he became interested in composition, writing an orchestral scherzo (1888), several piano works (1887-1888) and sketches for an opera. Zverev dismissed Rachmaninoff from his household because he disagreed with Rachmaninoff's desire to compose. Rachmaninoff remained a student, soon moving into the home of his cousins, the Satins. His visits to their country home, Ivanovka, had a profound effect on his ability to compose. In Ivanovka, he found the quiet and solitude he needed for creation. Most of his major compositions during his life in Russia were written at Ivanovka. During his student years he composed his first piano concerto, a symphonic poem, and a trio. He graduated in 1891 from the Moscow Conservatory with a diploma in piano performance. He remained at the Conservatory for one more year to receive a second diploma in composition. His graduation exercise was the creation of a one-act opera, *Aleko*, for which he received a gold medal, an honor that had been presented just twice before in the history of the school. *Aleko* received its premiere at the Bolshoi Theatre in 1893, with Tchaikovsky in delighted attendance.

Soon after his 1892 graduation, Rachmaninoff composed the *Prelude in C# Minor* for piano, probably his most famous composition. That year he also made his début as a concert pianist, performing this work among others. Rachmaninoff began a triple career--that of composer, concert pianist, and conductor. He composed a variety of works between 1892 and 1895, but a disastrous 1897 début performance

of his *Symphony No. 1* left him very depressed, and he composed little music of consequence between 1897 and 1900. Instead, he turned to a career as concert pianist and conductor, in 1897 taking a position as conductor of the Moscow Private Russian Opera. In this position he became very knowledgeable about Russian and Western opera. He made a successful London debut as a conductor in 1899, both conducting and performing in several of his own works. About this time, he visited Dr. Nikolai Dahl, a neurologist and hypnotist, who helped him overcome his depression and rebuild his confidence. He went to Italy for the summer of 1899 and began to compose again, including work on another of his extremely popular compositions, the *Piano Concert No. 2*.

In 1902, Rachmaninoff married his cousin, Natalia Satina and spent a long honeymoon in Switzerland, returning to Moscow in 1903. He divided his attention between composing two operas--*The Miserly Knight* and *Francesca da Rimini*--as well as accepting a position as conductor at the Bolshoi Theatre (1904-1906.) Rachmaninoff and his family moved to Dresden in 1906, and during the next several years he composed the beloved *Symphony No. 2* (1906-1907), his *First Piano Sonata* (1907) and his symphonic poem, *The Isle of the Dead* (1909.)

In 1909, Rachmaninoff began his first multi-city American tour as a conductor/performer, visiting 20 cities and performing and conducting many of his own works, including the new *Piano Concerto No. 3*. For that tour, Gustav Mahler also conducted the New York Philharmonic in a successful performance of this work. Rachmaninoff's fame spread, and in 1910, the Boston Symphony Orchestra offered him a directorship, which he declined. He returned to Russia in 1910, composing during the summer at Ivanovka and performing during the rest of the year. In addition, he served as Vice President of the Imperial Music Society and conducted the Moscow Philharmonic. Between 1910 and 1915 he composed several major works: the *13 Preludes, Op. 32* (1910), the *Liturgy of St. John Chrysostom* (1910), the choral work *The Bells* (a 1913 work based on a poem by Edgar Allen Poe), and his beautiful *All Night Vigil* (1915.)

Turmoil in Russia made life difficult for Rachmaninoff and his family, and in Fall 1917, he received an invitation to perform in Stockholm. He and his family left Russia just before Christmas, 1917, never to return. They lived briefly in Stockholm, moved to Copenhagen, and in November 1918, came to New York. Rachmaninoff immediately began an intensive U.S. concert tour of 40 performances in four months. He made a conscious decision to pursue a career as a pianist and conductor in order to support his family. He specialized in the works of Chopin, Schumann, Liszt, and his own compositions. In 1919, he made his first recordings with Thomas Edison and by 1920 had an exclusive recording contract with the Victor Company. In 1921, the Rachmaninoffs bought a house in New York, trying to recreate a sense of home as it was in Russia. The family moved to Switzerland in 1934, and Rachmaninoff spent much of the time between 1921 and 1939 giving concerts in the United States and Europe. His peaceful villa in Switzerland gave him an Ivanovka-like setting in which to compose, and he created several important works, including the *Rhapsody on a Theme of Paganini* (1934), his *Symphony No. 3* (1936) and his *Symphonic Dances* (1940.) He moved to Beverly Hills in 1942 and died there in 1943.

Sergei Rachmaninoff was a man of many talents. He was considered one of the

most gifted pianists of all times. He was a commanding and powerful conductor. He composed in many different genres, following in the footsteps of his hero, Pyotr Tchaikovsky--operas, choral music, both secular and sacred, symphonies, works for piano, and solo works for voice. His music is rich in melody and feel, expressing his Russian heritage. His instrumental and secular works express both power and gentle lyricism. His sacred music presents a rich sense of peace, joy and exaltation. Rachmaninoff commented, "What I try to do when writing down my music to make it say simply and directly that which is in my heart when I am composing. If there is love there, or bitterness, or sadness or religion, these moods become a part of my music and it becomes either beautiful or bitter or sad or religious."

### **Bogoroditse Devo, Raduisya**

This composition is the sixth of fifteen sections of Rachmaninoff's *All-Night Vigil* (Op. 37), composed in 1915. This tender prayer strays from specific chant melodies into a freely composed style in which each voice follows its own individual line. Where Tchaikovsky's setting follows the more traditional liturgical music style, Rachmaninoff infuses his composition with a late Romantic's calm intensity.

*Bogoróditse Devo, ráduisya,  
Blagodátnaya Mariye,  
Ghospod's Tobóyu.  
Blagoslovénna Ty v zhenákh,  
I blagoslovén plod chréva Tvoyegó,  
Yáko Spása rodilá yesí dush náshikh.*

Rejoice, O Virgin Theotokos,  
Mary full of grace  
The Lord is with Thee.  
Blessed art Thou among women,  
And blessed is the fruit of Thy womb,  
For Thou has borne the Saviour of our souls.

### **Cherubic Hymn No. 8**

This hymn is part of Rachmaninoff's *Liturgy of St. John Chrysostom* (Op. 31), first published in 1910. Because of Communist rule in the Soviet Union, the work was banned for seven decades, only being performed after "Glasnost" opened the country to performance of sacred music. Rachmaninoff demonstrates his special gift of ethereal melody. An American choir was the first to perform the work in Russia.

*Izhe heruvímí, táyno obrazúyushche,  
I zhivotvoriashchey Tróytse  
trisvaitúyu pesn prípeváyushche,  
fsiakoye nine zhitéyskoye otlozhim  
popochéniye.  
Yáko da Tsaria fseh podimem  
Angelskimi nevidímo dorino síma chínmi.  
Allilúya, allilúya, allilúya.*

Let us who mystically represent the Cherubim  
and who sing the thrice-holy hymn  
to the life-creating Trinity,  
now lay aside all cares of this life,  
that we may receive the King of All,  
who comes invisibly upborne by the angelic  
host.  
Alleluia, alleluia, alleluia.

### **Joseph Jongen (1873-1953)**

Joseph Jongen was born in Liège, Belgium, in 1873. A composer, organist and pianist Joseph Jongen began his musical studies at the Liège Conservatory at age seven. He studied composition with Jean-Théodore Radoux and organ with Charles-Marie Danneels, gaining fame as a gifted organist. He also was well-known for his talents as a composer, and won both Belgian and international prizes, such as the 1897 Prix

de Rome. In 1891, he became organist at the Grand Séminar in Liège and resigned in 1894 to become organist at St. Jacques, Liège. Between 1898 and 1902, Jongen toured Europe, meeting such composers as Richard Strauss and Max Bruch in Berlin, and Gabriel Fauré, Vincent d'Indy and Charles Bordes in Paris. He studied composition briefly with Strauss. At the end of 1902, he returned to Belgium, teaching at the Scola Musicae and at the Liège Conservatory, where in 1911 he became Professor of Harmony. In 1914, at the outbreak of World War I, he and his family fled to England, residing at different times in London and in Bournemouth. He continued his career as a performer in ensembles and he was well a soloist on the organ and piano. He created the Belgian Quartet, a piano quartet, which performed frequently. He also continued composing, giving English premieres of several works.

After World War I, Jongen returned to Belgium. In 1920, he was appointed Professor of Counterpoint and Fugue at the Brussels Conservatory. In 1925, he became the Director of the Conservatory, where he served as the conductor of several Brussels' concert series, as well as harmony tutor to Princess Marie José. In 1939, he retired as a professor of music, but he continued to compose until his death in 1953.

Jongen is known chiefly for his fine organ compositions, although he also composed works for the stage, secular and sacred vocal music, works for orchestra, and works for chamber and solo instruments. He is considered the major Belgian composer during the first half of the 20<sup>th</sup> century.

### **Mass, Op. 130**

Jongen's *Mass*, inspired by his friend, Georges Alexis, was composed between July 9 and August 16, 1945, and dedicated to his brother, Alphonse. Its passionate compositional fervor is reminiscent of works by Louis Vierne and the French impressionist composers. Because of his tremendous understanding of the organ, Jongen is able to combine seamlessly his writing for chorus and the instrument. The choral parts of the *Mass* reach exalting heights of great strength and power, such as in the *Gloria*, *Credo*, and *Sanctus*, often breaking into eight parts, accompanied by an organ accompaniment of ferocious complexity. The work also is thoughtful and pensive, as in the *Kyrie* and *Agnus Dei*. First performed on June 23, 1946, the *Mass* was performed infrequently in the 1940s. It lay unpublished and dormant until 1985, when it was performed by the Brussels Choral Society, conducted by Tom Cunningham. It finally was published in 1990.

*Program Notes by Helene Whitson*

## Robert Gurney, Music Director

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

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

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

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

## David Hatt, Organ

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

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

Wayne Leupold Editions has just published his *Apollo 13* for organ and narrator, a virtuosic treatment of spaceflight as well as an instructional piece intended to acquaint youth with the organ.

With percussionist Gino Robair, he has presented programs which include virtuoso duo improvisations. He is also a regular participant in the recital series of St. Mary's Cathedral, the Shrine of St. Francis, and Trinity Episcopal Church, Reno, and is a former Dean of the San Jose Chapter of the AGO. Mr. Hatt has served as

organ accompanist in the San Francisco Lyric Chorus' performances of the Brahms *Requiem*, Fauré *Messe Basse*, Vaughan Williams *Five Mystical Songs*, Verdi *Four Sacred Pieces*, Vienne *Messe Solennelle*, Dvorák *Mass in D* and Kodály's *Laudes Organi*. On November 4, 2004, he will present at St. Mary's Cathedral the opening concert of the National Convention of the College Music Society.

### **Barbara Greeno, Alto**

Barbara Greeno is a native of San Francisco and studied vocal music with noted Mezzo-Soprano Donna Petersen. She twice won the Winifred Baker Chorale Scholarship, and has performed as soloist with the Winifred Baker Chorale, with Organist and Choirmaster Stephen Cram, and in the Marin Symphony Christmas Concerts, directed by Sandor Salgo and Gary Sheldon. She was a soloist in the San Francisco Lyric Chorus' Spring 1997 concert, singing *The Year's At The Spring* by America's first major woman composer, Amy Beach, a soloist in the Spring 1998 and Summer 2000 performances of *Chichester Psalms*, the Summer 2001 of Johann Sebastian Bach's *Magnificat*, the Fall 2003 performance of Benjamin Britten's *Ceremony of Carols*, and the Spring 2004 performances of Antonín Dvorak's *God is My Shepherd* and *Mass in D*. Ms. Greeno also has sung the alto solo in the Winifred Baker Singers' performance of Dvorák's *Mass in D*. She is a founding member of the San Francisco Lyric Chorus.

### **Susan Kalman, Alto**

Susan Kalman, a native of Milwaukee, Wisconsin, started singing with San Francisco Lyric Chorus in January 2004. She also sings with the San Francisco Choral Society, where she was recently a rehearsal soloist for Brahms's *Alto Rhapsody* and Verdi's *Requiem*, and with the San Francisco Sinfonietta and Community Music Center Orchestra, where she sang Bach's *Cantata #169*, Beethoven's *Ninth Symphony* and an aria from Orff's *Carmina Burana*. She studies voice with Theresa Cardinale. Professionally, Susan is an accountant with a degree from San Diego State University. In that capacity, she serves as the accountant for Lyric Chorus, Treasurer of the San Francisco Sinfonietta Orchestra and as Business Manager of the San Francisco Choral Society.

### **Catherine Lewis, Alto**

Ms. Lewis joined the San Francisco Lyric Chorus in Summer 2003, participating in the week-long John Poole Festival and in our Summer concert of selections from *Kirke Mechem's Operas*. She is studying voice with Kaaren Ray and has studied jazz and opera vocals. She was an alto soloist in the San Francisco Lyric Chorus' Fall 2003 performance of Benjamin Britten's *Ceremony of Carols* and the Spring 2004 performance of Antonín Dvorak's *Mass in D*.

### **Rice Majors, Tenor**

Rice Majors is delighted to make his bay area debut with the San Francisco Lyric Chorus. He has previously sung with Syracuse Opera, the Cornell Savoyards, the Binghamton (NY) Summer Savoyards, and the Cornell University Glee Club. He currently sings with the San Francisco Lyric Opera (in the chorus of the upcoming *Rigoletto*) and with the schola cantorum for the Latin mass at St. Patrick's Cathedral.

Rice has also worked as a conductor with the Rose City Gay Freedom Band, Ithaca Opera, the Cornell Savoyards, and the Pink Singers of London, England; and he serves on the board of directors for the Lesbian & Gay Band Association. Rice holds a bachelor's degree in musicology from Cornell University and a master's degree in library science from Emporia State University.

### **David Meissner, Tenor**

David Meissner is a native of Minnesota and moved to San Francisco two years ago. He has an MA in Music Composition and Theory and has coursework completed for his DMA in voice from the University of Minnesota. He has sung opera with the University of Minnesota Opera Theater, Center Opera, and the Minnesota Opera. He was a member of the Dale Warland Singers and has sung with the Montana Chorale, the San Francisco Symphony Chorus, Bobby McFerrin's opera project, and as soloist with the Masterworks Chorale in Europe. This is David's first concert with the San Francisco Lyric Chorus.

### **Jared Pierce, Bass**

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

During his college years, Mr. Pierce sang with the Humboldt State University Chorus and the Vocal Jazz Ensemble, the San Francisco State University Chorus and the San Francisco State University Chamber Singers. He also studied voice privately. After graduating from college, Mr. Pierce has devoted much of his spare time to composing music. He joined the San Francisco Lyric Chorus in Fall 2003 and was one of the soloists in our medieval carol, *Nova, Nova*, as well as the bass soloist in our Spring 2004 performance of Antonín Dvořák's *Mass in D*.

### **Maria Luísa Simões, Soprano**

Maria Luísa Simões was born in Portugal and is a graduate in voice and recorder from the Conservatory of Lisbon. She also studied flute and piano, as well as composition. She was a member of several choirs in the city of Lisbon, and sang at the National Opera Theatre in the operas *Carmen* (Bizet), *La Bohème* (Puccini), *Perséphone* (Stravinsky), *The Little Sweep* (Britten) (soloist) and *Tosca* (Puccini) (shepherd soloist). In 1997, she represented Portugal at the *World Youth Choir 97*, in Japan, and at the *New Year's Singers*, in Norway. In 1998, she sang the Schubert's cycle *Die Schöne Müllerin*, in Hamburg, Germany. She joined the San Francisco Lyric Chorus during the Summer 2004 trimester.

### **Kathryn Singh, Soprano**

Ms. Singh studied voice with Marvin Hayes and Roberta Thornburg at the California Institute of the Arts, and studies presently with Miriam Abramovitsch. She also studied at the Ali Akbar College of Music. She sings with the Oakland Symphony Chorus, Bella Musica, the Berkeley Bach Cantata Group and The Arch Street

Irregulars. She has given a solo voice recital in which she performed (among other works) the world premiere of Bay Area composer Ann Callaway's *Speak to me, my love* from her musical cycle, *The Gardener, No. 29*, with text by Rabindranath Tagore. Ms. Singh plays violin with the Berkeley Community Orchestra and has played violin professionally with the Ventura County Symphony, as well as other Southern California symphonies. She has sung solos in the San Francisco Lyric Chorus presentations of Giuseppe Verdi's *Quattro Pezzi Sacri*, Herbert Howells' *Requiem*, Benjamin Britten's *Ceremony of Carols*, and Spring 2004's performances of Antonín Dvořák's *Mass in D* and Felix Mendelssohn's *Hear My Prayer*.

### **David Wieand, Bass**

David Wieand has returned to the group after a number of years away. He has been singing in choirs since he was seven years old and he never misses a chance to sing four-part hymns. While at Goshen College in Goshen, Indiana, David sang under the direction of Doyle Preheim and on several occasions, Vance George. After graduating, David moved to San Francisco where he found the Lyric Chorus and began to grow fond of the repertoire chosen by Robert Gurney.

# ACKNOWLEDGEMENTS

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

Trinity Episcopal Church, San Francisco

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The San Francisco Lyric Chorus has been 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. Contributions to the Chorus are fully tax-deductible.

The San Francisco Lyric Chorus is an independent organization, not supported financially by any other institution or government agency. Our income is almost entirely from ticket sales, from dues and contributions by Chorus members, and from contributions made by friends and supporters.

We would like to continue to feature works which require professional soloists and professional instrumental ensembles once or twice each year, as we have during the last several years. To do so, however, we need increased financial support from people like you. In any case, we will continue to provide beautiful and exciting music for our audiences, and work to deserve recognition as one of San Francisco's premiere choral ensembles.

Monetary gifts of any amount are most welcome. For those who prefer to personalize their contribution, our "Adopt-a-Singer" program allows you to support the Chorus by sponsoring your favorite chorister (\$20 or more), sponsoring an entire section (\$100) or if you like, sponsoring our Music Director, Robert Gurney (\$150). All contributors will be acknowledged in our concert programs.

For further information, e-mail [rgurney@sflc.org](mailto:rgurney@sflc.org) or call (415) 775-5111. Donations may be made online, through our website <http://www.sflc.org>, or may be mailed to the following address: San Francisco Lyric Chorus, 1824 Arch St., Berkeley, CA 94709.

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# TRINITY EPISCOPAL CHURCH, SAN FRANCISCO



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

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

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

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

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

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

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### *San Francisco Lyric Chorus Members' Special Thank-you's*

*Thank you to all the wonderful singers who joined us for this summer session. Thank you for the beautiful singing and for the breath of fresh air you brought us!*

- Sophie Henry

*Thank you to my daughters Amy and Sarah for continuing the family love of good music.*

- Lois Kelley

*Thanks to Rice Majors for the coaching!*

- Nanette Duffy

*Congratulations to Jon and Aida Brenneis on their 60th Wedding Anniversary!*

- Anne Brenneis

*Thank you, Brian, for your support and thoughtfulness!*

- Cassandra Forth

*To those who have so enriched my life through choral music, I offer my heartfelt thanks--Bill Whitson, Robert Gurney, John Poole, the San Francisco Lyric Chorus, Winifred Baker, the Arch Street Irregulars, Arlene Sagan, and many more. Thank you, Ma, for giving me the gift of music. Special thanks to Trinity Episcopal Church for allowing the San Francisco Lyric Chorus to call Trinity 'home.'*

- Helene Whitson



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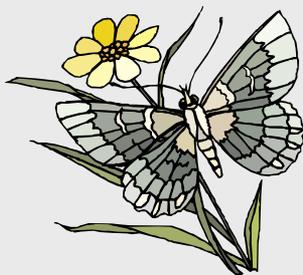
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415.587.5700

*A cloud of butterflies swooped down to play  
In the butterfly garden along their way...*

**ROSABELLE HOWARD**

1909 - 2004



# ADVERTISEMENTS

## *Sing Fall 2004 with the San Francisco Lyric Chorus as we celebrate the Choral Music of France*

### **MUSIC FOR FALL PROGRAM:**

Dufay *Trumpet Gloria*

Josquin des Prez *Ave Maria*

Charpentier *In Nativitatem Domini Canticum*

Fauré *Messe Basse*

Franck *Psaume 150*

Poulenc *Hodie*

Saint-Saëns *Calme des nuits* ☽ *Les fleurs et les arbres* ☽ *Des pas dans l'allée*

Berlioz *Shepherd's Farewell* from *L'Enfance du Christ*

Honegger *Selections from Une cantate de Noël*



### **REHEARSALS BEGIN: Monday, September 13, 2004**

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

Trinity Episcopal Church, Bush & Gough Streets, San Francisco

Performances: Saturday, December 4, 8 PM & Sunday, December 5, 5 PM

### **FOR AUDITION AND OTHER INFORMATION:**

Contact Music Director Robert Gurney at 415-775-5111 or [rgurney@sflc.org](mailto:rgurney@sflc.org)

Chorus Website: <http://www.sflc.org>

*We are a friendly, SATB, 35-voice auditioned nonprofessional chorus dedicated to singing beautiful, interesting classical choral music with passion, blended sound and a sense of joy and fun!*





FINE ARTS MUSEUMS OF SAN FRANCISCO  
CALIFORNIA PALACE OF THE LEGION OF HONOR

# ORGAN RECITAL

Announcing...

**ROBERT GURNEY**  
ORGANIST

PLAYS  
THE MAGNIFICENT

**E.M. SKINNER**  
ORGAN

AT THE

CALIFORNIA  
PALACE  
OF THE  
LEGION OF HONOR

LINCOLN PARK  
SAN FRANCISCO

Saturday, September 18  
and  
Sunday, September 19  
4 pm

*Marcel Dupré*  
*Eugene Gigout*  
*Leroy Anderson*



Saturday, November 6  
and  
Sunday, November 7  
4 pm

*Johann Sebastian Bach*  
*Rodgers & Hammerstein*



Sunday, January 2, 2005  
4 pm  
(with the  
San Francisco Lyric Chorus)

*John Philip Sousa*  
*Leroy Anderson,*  
*Johann Strauss, Jr.*

SAN FRANCISCO LYRIC CHORUS  
CONCERTS IN 2004-2005

2004 Fall Concert

Choral Music of France

Guillaume Dufay *Gloria ad modum tubae*

Josquin des Pres *Ave Maria*

Marc Antoine Charpentier *In Nativitatem Domini Canticum, H314*

Gabriel Fauré *Messe Basse*

César Franck *Psaume 150*

Francis Poulenc *Hodie*

Camille Saint-Saens *Calme des nuits* ☽ *Les fleurs et les arbres* ☽ *Des pas dans l'allée*

Hector Berlioz *Shepherd's Farewell*, from *L'Enfance du Christ*

Arthur Honegger Selections from *Une cantate de Noël*

Saturday, December 4, 2004, 8 PM

Lafayette-Orinda Presbyterian Church

49 Knox Drive

Lafayette

Sunday, December 5, 2004, 5 PM

Trinity Episcopal Church

Bush & Gough Streets

San Francisco

\*\*

Annual New Year's Pops Concert

Robert Gurney, Organ

with the

San Francisco Lyric Chorus

Sunday, January 2, 2005

California Palace of the Legion of Honor

Lincoln Park, San Francisco

Choruses from *Die Fledermaus*, by Johann Strauss, Jr.,

*San Francisco*; holiday favorites

\*\*

2005 Spring Concert

Joseph Haydn *Harmoniemesse*

Anton Bruckner *Mass No. 1 in D Minor*

Saturday, April 30, 2005, 8 PM

TBA

Sunday, May 1, 2005

Trinity Episcopal Church

Bush & Gough Streets, San Francisco

\*\*

2005 Summer Concert

Johannes Brahms

*Ein Deutsches Requiem*

Sunday, August 28, 2005

Trinity Episcopal Church

Bush & Gough Streets, San Francisco

# SAN FRANCISCO LYRIC CHORUS

## **SOPRANOS**

Didi Boring  
Anne Brenneis\*#  
Gail Collins  
Cassandra Forth#  
Sophie Henry\*#  
Lois Kelley  
Barbara N. Myers  
Mary Lou Myers  
Maria Luísa Simões  
Kathryn Singh  
Helene Whitson#

## **ALTOS**

Mauna Arnzen  
Barbara Greeno\*  
Maureen Healy  
Susan Hendrickson  
Susan Kalman  
Catherine Lewis#  
Liz Noteware  
Jane Regan  
Laurel Reitman  
Natausha A. Wilson

## **TENORS**

Nanette Duffy\*  
Rice Majors  
David Meissner  
Robert Outis

## **BASSES**

Albert Alden  
Jared Pierce\*  
Bill Whitson#  
David Wieand

#Board of Directors

\*Section Representative

