



Robert Train Adams  
Music Director

# Requiem

Maurice Duruflé

# Te Deum in D

Felix Mendelssohn

August 21-22, 2010

Mission Dolores Basilica  
San Francisco



[www.sflc.org](http://www.sflc.org)

# *San Francisco Lyric Chorus*

Dr. Robert Train Adams, *Music Director*

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Welcome to the Summer 2010 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*, our 10<sup>th</sup> Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* (West Coast premiere) and the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

In Fall 2009, the San Francisco Lyric Chorus celebrated the season with a number of selections from a list of 50 favorite Christmas carols and other works chosen by major English and American choral conductors for the eminent British music publication, *BBC Music Magazine*.

In Spring 2010, the Chorus explored a variety of wonderful settings of British poetry and folksongs, including compositions by Ralph Vaughan Williams, Gerald Finzi, Gustav Holst, George Shearing, Halsey Stevens, Robert Lucas Pearsall, Matthew Harris, Jonathan Quick, and our very own Music Director, Robert Train Adams, with his *Music Expresses*.

And now, join with us as we complete our 2009-2010 concert year with two choral gems, Maurice Duruflé's beloved *Requiem* and 17-year-old Felix Mendelssohn's rarely performed, spirited *Te Deum*.

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

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

# Program

## Requiem

Maurice Duruflé

1. *Introit*
2. *Kyrie*
3. *Domine Jesu Christe*
4. *Sanctus*
5. *Pie Jesu*
6. *Agnus Dei*
7. *Lux aeterna*
8. *Libera me*
9. *In paradisum*

Wendy Hillhouse, *Mezzo Soprano*

## Intermission

## Te Deum

Felix Mendelssohn

*Te Deum laudamus*

*Te aeternam patrem*

I. Marianne Adams (S) Judi Leff (A) David Meissner (T) Geoffrey Turnbull (B)

II. Lisa-Marie Salvacion (S) Marianne Wolf (A) Bill Whitson (B)

*Tibi omnes Angeli*

*Tibi Cherubim*

I. Marianne Adams (S) Catherine Lewis (A) Cal Domingue (T) Geoffrey Turnbull (B)

II. Cassandra Forth (S) Judi Leff (A) Kevin Baum (T) Bill Whitson (B)

*Te gloriosus Apostolorum*

*Patrem immensae majestatis*

Lisa-Marie Salvacion (S) Marianne Adams (S) Barbara Greeno (A)

David Meissner (T) Geoffrey Turnbull (B)

*Tu rex gloriae*

*Te ergo quaesumus*

Sophie Henry (S) Cassandra Forth (S) Caia Brookes (A) Marianne Wolf (A)

Cal Domingue (T) Kevin Baum (T) Peter Dillinger (B) Bill Whitson (B)

*Salvum fac populum*

I. Kendra LaVon (S) Barbara Greeno (A) David Meissner (T) Peter Dillinger (B)

II. Kevin Baum, (T) Bill Whitson (B)

*Per singulos dies*

*Dignare Domine*

I. Kendra LaVon (S) Barbara Greeno (A) Cal Domingue (T) Geoffrey Turnbull (B)

II. Sophie Henry (S) Erin Simmeth (A) Kevin Baum (T) Bill Whitson (B)

*Fiat misericordia tua*

I. Marianne Adams (S) Catherine Lewis (A) Cal Domingue (T) Geoffrey Turnbull (B)

II. Cassandra Forth (S) Judi Leff (A) Kevin Baum (T) Bill Whitson (B)

## Jerome Lenk, 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

## SAN FRANCISCO LYRIC CHORUS DISCOVERY SERIES

The San Francisco Lyric Chorus mission includes featuring unusual and innovative programming. The San Francisco Lyric Chorus' Discovery Series identifies compositions or composers that are not well known, but which are exceptional and of special interest.

### Maurice Duruflé (1902-1986)

Born in Louviers, composer and organist Maurice Duruflé received his early musical education in the choir school at the Cathedral of Rouen, entering as a choirboy when he was ten. He studied piano and organ with Jules Haelling and occasionally substituted for Haelling at Rouen Cathedral. His daily routine included studying Gregorian chant, which became the primary structural element in his compositions. In 1920, noted organist and composer Charles Tournemire arranged for his admission to the Paris Conservatoire, where he studied organ with Tournemire, Louis Vierne and Eugène Gigout, harmony with Jean Gallon, fugue with Georges Caussade, accompaniment with Cesar Abel Estyle, and composition with Paul Dukas. Composer Olivier Messiaen was one of his classmates. Duruflé went on to become an outstanding student, winning first prize in organ (1922), harmony (1924), fugue (1924), accompaniment (1926), and composition (1928). He also became a renowned organist and harmony teacher. In 1920, he was appointed assistant to Tournemire at St. Clothilde, a temporary position. In 1927, he became assistant to Vierne at Notre-Dame, also a temporary position. In 1930, he was appointed organist at St. Etienne-du-Mont, where he remained for the rest of his life. From 1943 to 1970, he was Professor of Harmony at the Paris Conservatoire.

Duruflé toured Europe, the United States and the Soviet Union as a concert organist, and was in great demand as an orchestral organist. Dennis Keene comments that he "was considered the orchestral organist par excellence". In 1939, he gave the world premiere of Poulenc's organ concerto and even worked with Poulenc on the registrations.

In 1953, Duruflé married his student, Marie-Madeleine Chevalier who was 20 years younger. International recital tours made them both the toast of the organ world until 1975, when they were seriously injured in an automobile accident in the south of France. Madame Duruflé eventually recovered sufficiently to perform again, but Maurice could no longer perform, and rarely left his apartment after that time. He died in 1986.

Duruflé published only thirteen works, among them his beautiful *Requiem*, the *Messe Cum Jubilo* and the *Quatre Motets sur des Thèmes Grégoriens*. Self-criticism, excessive revisions and the disappointment of being considered a conservative in a time when music was being expressed in diverse and dramatic ways, may have reduced his output.

### The Requiem

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. Peter Ryom comments in his program notes for the Vox Danica Chamber Choir recording of Gounod's *Té Deum* and Duruflé's *Requiem* (Danica Records, 1990), "Unlike the polyphonic *Mass*, which has included right from the start and almost without exception, the "classical" five sections, *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*, the *Requiem* has never acquired a structure universally adopted by all composers." He notes that there are two reasons: 1. *Requiems* composed before the Council of Trent (1545 through 1563, a period during which liturgical music was reformed) followed several different rites; 2. *Requiems* composed after 1570 were required to follow the Roman rite. Ryom continues, "In their *Masses for the Dead*, however, the composers themselves have often set certain sections to music while ignoring others. This may partly explain why certain sections may seem to appear twice: for example, the words of the introit *Requiem aeternam* are the same as those of the gradual. Some composers have therefore chosen to set them to music only once, in the introductory movement, while others have written two rather different settings of the same words. A few composers, moreover, have included texts that do not strictly belong to the liturgy for the dead."

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 the chants in their original form as incorporated by Duruflé into his *Requiem*. Guillaume Dufay (ca. 1400-1474) composed the first *Requiem*, but his work has been lost. The first extant musical setting of the *Requiem* is by the late 15<sup>th</sup> 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/16<sup>th</sup> 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. 17<sup>th</sup> and 18<sup>th</sup> century composers were influenced by contemporary musical styles, especially those from the symphony, opera and ballet. The Mozart *Requiem*, the most popular of the 18<sup>th</sup> century *Requiems*, reflects the balanced style of the period. Early to mid-19<sup>th</sup> 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 19<sup>th</sup> 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 20<sup>th</sup> 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*—based on 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.

## Duruflé Requiem

*The Requiem* began as a set of organ pieces based on the Gregorian chants used in the Mass for the Dead. Duruflé had already sketched out his organ suite, when he received a commission from his publisher, Durand, to write a *Requiem*. Encouraged by Durand and organist Marcel Dupré, Duruflé used those sketches as the basis for this serene composition. This work, a memorial to Duruflé's father, is influenced by his study of Ravel, Debussy, Dukas and especially the Fauré *Requiem*, to which it pays homage. Dennis Shrock comments, "The overall structure and scoring of the work are based on Fauré's *Requiem*: Duruflé chose exactly the same movements and put them in the same order except for the addition of *Lux aeterna* between the *Agnus Dei* and *Libera me...*" Duruflé emphasizes the tranquility, rest, and peace of the Fauré, rather than the thunder and grief of Verdi and Berlioz' tempestuous and dramatic works. Originally performed in 1947, Duruflé's *Requiem* was first scored for orchestra and organ, then orchestra alone, then organ alone, which is the version we are performing today. Duruflé wrote, "This *Requiem* is entirely composed on the Gregorian themes of the Mass for the Dead... (It) is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending..."

### Introit

Duruflé begins the *Introit* with the organ playing a wave-like pattern that will appear throughout the movement. Tenors and basses enter singing the first phrase of the *Introit* chant, ornamented by a gentle sigh from the sopranos and altos. Sopranos sing the second phrase, followed by altos singing the third. Sopranos and tenors join in unison to repeat the first phrase, *Requiem aeternam dona eis*, followed by the entire chorus concluding *et lux perpetua luceat eis*.

### Kyrie

The *Kyrie* is divided into three sections, the usual format for a *Kyrie*. Duruflé becomes impassioned in his request for mercy. The first section begins with each voice entering separately. The bass and alto sing the original chant melody, while the tenor and soprano sing a variation. Duruflé uses counterpoint to develop the melodies, with the organ at times playing the original chant melody. The second section, *Christe eleison*, is a duet between soprano and alto, accompanied by the organ. The third section is a return to the *Kyrie* text in a more forceful, definitive statement. Again the voices enter

separately, and Duruflé sets the music in a contrapuntal manner. The voices come together on the *son* of the last *eleison*. The organ completes the movement, ending it as softly as the movement began.

### Domine Jesu Christe

Duruflé next sets the *Domine Jesu Christe*, the longest and most complex movement in this work. He deletes a large amount of text between the *Kyrie* and *Domine Jesu Christe*—the *Gradual*, *Tract*, *Dies Irae*, *Tuba mirum*, *Rex tremendae*, *Recordare*, *Confutatis maledictis*, and *Lacrymosa*. The organ enters, evoking a sense of mystery. The altos quietly sing the chant request for deliverance of the departed from suffering and from the bottomless pit. The full chorus responds loudly and furiously as they ask for protection of the departed from the mouth of the lion. In a descending pattern and softening dynamic, they beg that departed souls not be swallowed up by hell. They plead more softly and slowly that departed souls not be sent into darkness. Duruflé sets the phrase even lower on the scale at *obscurum* (darkness).

The chorus is not to be dissuaded in asking for protection from the mouth of the lion, suffering, and the bottomless pit. The organ begins a soft, but animated running note passage, and the chorus asks for deliverance three more times in increasing intensity, before Duruflé repeats the descending pattern and dynamics representing hell and darkness. The chorus ceases to sing, and the organ continues with its soft, agitated underlay, slowing gradually.

Mood, key, and rhythm change, as the organ begins a new, quiet passage. Duruflé returns to gentle, ethereal chant as the first sopranos request St. Michael to lead souls to the holy light. Sopranos and altos join in singing the chant request for fulfilling God's promise to Abraham for that protection, with the altos adding 'and his offspring'.

Duruflé changes the mood, key and rhythm again as basses and tenors quietly offer sacrifices and praise. All of a sudden, they cry loudly to the Lord to take these gifts in honor of those who are being commemorated on this day. The outburst subsides quickly as the organ repeats the same quiet, passage with which it began this section. Basses and tenors ask prayerfully that the Lord bring the departed from death to life. The organ plays in a lower register, representing the depths, and links to the next section, where the sopranos and altos repeat their request for the fulfillment of God's promise.

### Sanctus

The *Sanctus* is a movement of joy and blessing. The organ supports the mood with wave-like passages throughout. First and second sopranos and altos sing the *Sanctus* three times, each time increasing in intensity. Duruflé leaves the *Pleni sunt coeli* text in its original chant rhythm. The sopranos and altos begin the first statement of the *Hosanna* quietly, continuing the mood of the previous passage. The other voices enter one by one, beginning with the altos. Soon they are tumbling over each, repeating *Hosanna in excelsis*, reaching a thunderous climax, and gradually returning to a sense of peace. Duruflé uses a variation of the *Pleni sunt coeli* melody in the *Benedictus*.

### Pie Jesu

The *Pie Jesu* is the only movement in this composition sung by a soloist. It is a passionate plea to Jesus to give rest to the departed. At times the organ is an

accompanying instrument, and at other times, both voice and organ are equal partners in prayer. Dennis Keene says, “Durufle’s *Pie Jesu*... is the utterance of a mature person who has experienced the joys and sorrows of life. It is intense, very deeply felt, and very personal, perhaps the expression of a mother who has lost a child. There is deep sorrow and loss, but also consolation, as she knows the child is in peace. As the movement accelerates suddenly, she cries out with a mixture of deep grief and perhaps uncertainty at the fate of the loved one. Finally, there is resignation and ultimate belief in the peace”.

### **Agnus Dei**

The organ begins the setting of the *Agnus Dei*, playing smooth, running passages that underlay the entire movement. The organ has its own melodic passages that compliment the melodies sung by the chorus. In this movement, Durufle uses the original setting of the chant, beginning with the altos and followed by the tenors. Second sopranos and altos enter, one note apart. The first sopranos and altos repeat the same pattern. All sopranos come together at *Dona eis requiem*, with the rest of the chorus entering one note later. The phrase is repeated several times. The organ plays an interlude, and the basses take up the chant while the organ continues playing a counter melody. The chorus becomes softer in its repeat of the word, *requiem*, ceasing, as the organ plays the same melody it played at the beginning of the movement. The chorus repeats *requiem* one more time, pauses for one beat, and concludes with *sempiternam* (eternally).

### **Lux Aeterna**

The organ introduces the *Lux aeterna* with a lovely, meditative melody. The chorus enters unaccompanied, with the sopranos singing the chant, and the rest of the chorus singing harmony underneath. The organ repeats its initial melody in slight variation. It is followed by the chorus, which repeats the chant section in a higher register, this time accompanied by the organ. There is a pause, and soprano and tenor chant the *Requiem aeternam*, accompanied by the organ. The organ repeats the melody used at the beginning of the movement. All voices enter, with the sopranos singing the words, *quia pius es* (for you are merciful). The organ plays a note, as if ringing a bell. The altos and basses repeat the *Requiem aeternam*, accompanied by the organ.

### **Libera Me**

In the *Libera me*, the plea turns from asking for the deliverance of the soul of the departed to a request for one’s own deliverance on the day of death. This movement is one of intensity and passion. Basses begin with the first phrase of the chant, asking for deliverance on the terrible day when the heavens and earth shall be moved. Tenors, altos, and sopranos join them in succession, describing the judgment by fire. Tempo and dynamics increase rapidly as all voices sing of this horror. The singers stop abruptly, but the organ continues with strong, sustained chords. The mood and key change as the basses express how terrified they are, waiting until Judgment Day is over. The organ continues with its strong alarms of warning. Key and mood change again as the whole chorus sing in awe of heaven and earth moving on that day.

The key changes once more. The organ again sounds a warning. The basses begin singing *Dies irae, dies illa* (Day of wrath and destruction). Durufle includes the *Dies irae* text only at this point. Other composers have set it earlier in the *Requiem*. Durufle sets the text with frenetic and agitated rhythm. The whole chorus repeats the text, rising to

triple *forte*, the loudest part of the *Requiem*. The organ breaks the tension with softer, articulated accompaniment. Tempo and rhythm change as the chorus again mentions the judgment by fire, but in a less agitated fashion. The basses have the last words, repeating *per ignem* (by fire). That melody is echoed by the organ, which plays sustained notes as a transition to the next section.

The sopranos sing the *Requiem aeternam* chant, a high, ethereal blessing. The organ plays a variation on the *Requiem* melody, leading to the full chorus singing the *Liberate me*, a plea for protection on Judgment Day. Altos and tenors sing the final chant request for liberation, and the organ brings the movement to a close.

## In Paradisum

The Requiem concludes with In Paradisum, a wish for the departed's welcome into Paradise. Duruflé sets the final movement as celestial and peaceful, after the turmoil expressed in the previous movement. The organ begins with bell-like tones, as if they came from heavenly chimes. The sopranos sing the In Paradisum chant with pure tones, as if they were angels, while the organ underlays the melody with sustained tones. The full chorus enters to wish the departed entrance into heaven, accompanied by angels. The movement and the work end with the soft and peaceful wish for eternal rest.

### 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]

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

### [Tract]

*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 Sybilla  
Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus*

### 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]

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.

### [Tract]

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

### [Dies Irae]

Day of wrath and terror looming!  
Heaven and earth to ash consuming,  
David's word and Sibyl's truth foredooming!  
What horror must invade the mind,  
when the approaching judge shall find,  
and sift the deeds of all mankind.

**[Tuba Mirum]**

*Tuba mirum spargens sonum  
Per sepulchra regionum  
Coget omnes ante thronum  
Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura  
Liber scriptus proferetur  
In quo totum contineturunde 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 tremendae]**

*Rex tremendae majestatis  
Qui salvandos salvis gratis  
Salva me fons pietatis*

**[Recordare]**

*Recordare Jesu pie  
Quod sum causa tuae viae  
Ne me perdas illa die  
Quarens me sedisti lassus  
Redemisti crucem passus  
Tantus labor non sit cassus  
Juste judex ultionis  
Donum fac remissionis  
Ante diem rationis  
Ingemisco tanquam reus  
Culpa rubet vultus meus  
Supplicanti parce Deus  
Qui Mariam absolvisti  
Et latronum exaudisti  
Mihi quoque spem dedisti  
Preces meae non sunt dignae  
Sed tu bonus fac binigne  
Ne perenni cremer igne  
Inter oves locum praesta  
Et ab hoedis me sequestra  
Statuens in parte dextra*

**[Confutatis maledictis]**

*Confutatis maledictis  
Flammis acerbis addictis  
Voca me cum benedictis  
Oro supplex et acclinis  
Cor contritum quasi cinis  
Gere curam mei finis*

**[Tuba mirum]**

The trumpet casts a wondrous sound,  
through the tombs of all around,  
making them the throne surround.  
Death is struck and nature quaking,  
all creation is awaking,  
to its judge an answer making.  
The written book shall be brought forth,  
in which is contained all  
from which the world is to be judged.  
So when the Judge shall sit,  
whatever is hidden shall be seen,  
nothing shall remain unpunished.  
What am I, wretched one, to say, what  
protector implore, when (even) a just person  
will scarcely be confident?

**[Rex tremendae]**

King of awesome majesty,  
you who save gratuitously those to be saved,  
save me, fount of pity.

**[Recordare]**

Remember, gracious Jesus,  
that I am the cause of your journey;  
do not let me be lost on that day.  
Seeking me, you sat exhausted;  
you redeemed me by undergoing the Cross  
let so much toil not be in vain.  
Just judge of vengeance,  
grant the gift of forgiveness,  
before the day of reckoning'.  
I groan, as one guilty;  
my face is red with shame;  
Spare, O God, a supplicant.  
You who forgave Mary  
and heard the plea of the thief  
have given hope to me also.  
My prayers are unworthy;  
but you, the Good, show me favour,  
that I may not be consumed by eternal fire.  
Grant me a place among the sheep,  
and separate me from the goats,  
placing me at your right hand.

**[Confutatis maledictus]**

When the accursed are silenced,  
sentenced to piercing flames,  
call me with the blessed.  
Suppliant and bowing, I beg,  
my heart contrite like ash:  
Have a care for my end.

*[Lacrymosa]*

*Lacrymosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus  
Huic ergo parce Deus  
Pie Jesu Domine 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 qui venit in nomine Domini.*

*Pie Jesu*

*Pie Jesu Domine, dona eis requiem. Dona  
eis requiem sempiternam.*

*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*

*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.*

*Libera me*

*Libera me, Domine, de morte aeterna,  
in die illa tremenda,  
quando coeli movendi sunt et terra.  
Dum veneris judicare saeculum per ignem.  
Tremens factus sum ego et timeo,*

*[Lachrymosa]*

Tearful that day,  
on which will rise from ashes  
guilty man for judgement.  
So have mercy, O God, on this man.  
Compassionate Lord Jesus,  
grant them 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.  
Blessed is he who comes in the name of the Lord.

*Pie Jesu*

Blessed Jesus, O Lord, grant them rest. Grant  
them rest everlasting.

*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.

*Lux Aeterna*

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.

*Libera Me*

Deliver me, O lord, from eternal death upon  
that terrible day: When the heavens and earth  
shall be moved. When Thou shalt come to  
judge the world by fire. Trembling has laid  
hold of me, and I will fear until the judgment

*dum discussio venerit atque ventura ira.  
Dies irae, dies illa, calamitatis et miseriae,  
dies magna et amara valde.*

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.*

### *In paradisum*

*In paradisum deducant te Angeli;  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam Jerusalem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.*

shall have come and the wrath will have been.  
That day, day of wrath, of disaster and misery,  
a great and exceedingly bitter day.

Eternal rest grant unto them, O Lord, and may  
perpetual light shine upon them.

### **In Paradisum**

May the angels lead thee into Paradise; may  
the martyrs receive thee at thy coming and lead  
thee into the holy city of Jerusalem.  
May the choir of angels receive thee, and with  
Lazarus, who once was poor, mayest thou have  
eternal rest.

## **Felix Mendelssohn (1809-1847)**

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

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

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

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

Between 1829 and 1832, Mendelssohn began a series of travels in Europe, visiting England, Scotland, Wales, Switzerland, Italy and France. During these travels, he performed and conducted his own and others' music. His travels inspired various compositions, such as the *Fingal's Cave Overture* and the *Scottish* and *Italian Symphonies*. This works are characteristic of Romantic compositions that express the moods and

emotions inspired by what was seen and experienced.

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

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

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

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

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

Mendelssohn was a composer of lyricism, melody and passion. He contributed much to that which we consider "Romantic." He composed over 200 works in various genres, and within each genre, his works are among the defining standards. His concert overtures include such familiar titles as *A Midsummer Night's Dream*, *Fingal's Cave*, and *Ruy Blas* by Victor Hugo. His *Violin Concerto in E minor* is one of the jewels of the Romantic repertoire, as are his two piano concertos. His wonderful symphonies are full of melody and expression. He was a gifted composer of chamber music, including his delightful *Octet for double string quartet*, and his piano trios. His works for solo piano, including the *Songs without Words*, are standard works in the piano repertoire.

His music for the stage includes the music for *A Midsummer Night's Dream* with its familiar *Wedding March*. His oratorios, *St. Paul* and *Elijah*, are popular choral favorites. He was a prolific composer of smaller choral works, both secular and sacred, as well as solo songs. The Christmas carol, *Hark! The Herald Angels Sing*, was adapted by W. H. Cummings from a chorus in one of Mendelssohn's secular cantatas.

## The Te Deum Laudamus

The *Te Deum Laudamus* (*We praise thee, O God*) is a Christian hymn of praise and thanksgiving. Its exact origins and author remain a mystery, as does the original occasion for which it was created. The *Te Deum* is considered a *canticle*, a hymn used in part of the Christian service.

Sometimes called the *Ambrosian Hymn*, the *Te Deum Laudamus* originally was attributed to St. Ambrose (ca. 338-397), an influential fourth century bishop of Milan. It appears to have been used as far back as the fourth century. Originally sung in Latin at the end of Matins (the early morning service of the Roman Catholic rite on Sundays and feast days), the *Te Deum* was translated into English during the 16<sup>th</sup> century English Reformation and became part of the Anglican Morning Prayer service. It is used for both sacred and secular purposes, including the election or consecration of a church official, canonization of a saint, ordination of a priest, a royal coronation, victory in battle, or peace treaty. A *Te Deum* usually is sung by a choir during worship or during a special ceremony, rather than by a congregation.

The *Te Deum* consists of a prose text of 29 verses, divided into three sections. The first (and earliest) section praises God the Father. The date of this text is unknown. The second section (added in the 4<sup>th</sup> century) praises Christ, and the last section is a series of prayers taken from the *Psalms*. The original version is unison chanting. The earliest known polyphonic (multi-part) setting comes from the ninth century *Musica enchiriadis*, an anonymous musical treatise that attempts to establish rules for creating and singing polyphonic music. That work includes the phrase *Tu patris sempiternus et filius*. There appears to be no other extant setting from this time, other than a setting of the phrase *In te, Domine speravi*, which is found in an early 14<sup>th</sup> century English manuscript. References from this period suggest that *Te Deums* may have been accompanied by such instruments as organs and bells.

Such Renaissance composers as Gilles Binchois (ca. 1400-1460), John Taverner (ca. 1490-1545), John Sheppard (ca. 1515-ca. 1563), Tomás Luis de Victoria (1548-1611), Orlando di Lasso (1532-1594) and Giovanni Pierluigi da Palestrina (1525-1594) created polyphonic settings of the *Te Deum*. Several composers interspersed the original unison singing with polyphonic or instrumental settings of selected verses. Palestrina wrote a *Missa Te Deum Laudamus*, based on the *Te Deum* melody. The *Te Deum* was one of two hymns from the Roman Catholic service included in the Anglican Service created by Thomas Cranmer (1489-1556), Archbishop of Canterbury, when the English Church split from Rome during the reign of Henry VIII (1491-1547). There also are two organ settings of the *Te Deum*, including one published by French music publisher Pierre Attaignant (d. 1552), and one found in the *Mulliner Book*, a collection of English keyboard music, ca. 1550-1575.

The 17<sup>th</sup> century saw the development of large-scale choral and orchestral settings of

the *Te Deum*. French composers, such as Jean Baptiste Lully (1632-1687) and Marc-Antoine Charpentier (ca. 1645-1704) created elaborate works for a full chorus, which included sections for soloists, smaller vocal ensembles, and instrumental interludes. The *Te Deum* was popular in Baroque England, with settings by Henry Purcell (1659-1695) and George Frideric Handel (1685-1759). Handel's well-known *Dettingen* and *Utrecht Te Deums* both celebrate military victories. Such 18<sup>th</sup> century German and Austrian composers as Wolfgang Amadeus Mozart (1756-1791), Michael Haydn (1737-1806), and his brother Joseph (1732-1809) applied their delightful classical styles to this text, creating charming miniatures.

The *Te Deum* took on a decidedly Romantic cast in the 19<sup>th</sup> century, with dramatic compositions by Hector Berlioz (1803-1869), Franz Liszt (1811-1886), Felix Mendelssohn (1809-1847), Anton Bruckner (1824-1896), Giuseppe Verdi's (1813-1901) small jewel (one of his *Four Sacred Pieces*), and Antonín Dvorák's (1841-1904) folk-heritage-inspired masterpiece.

19<sup>th</sup> and 20<sup>th</sup> century English composers Sir Arthur Sullivan (1842-1900), Charles Villiers Stanford (1852-1924), C. Hubert Parry (1848-1918), John Ireland (1879-1962), Herbert Howells (1892-1983), Benjamin Britten (1913-1976), William Walton (1902-1983), and John Rutter (1945- ) all composed settings for the *Te Deum*. Walton's 1953 *Coronation Te Deum* was written for the coronation of Queen England's Elizabeth II.

Hungarian composer Zoltán Kodály (1882-1967), Polish composer Krzysztof Penderecki (1933- ) and Estonian composer Arvo Pärt (1935- ) have composed settings for this hymn of praise, as have American composers Amy Beach (1867-1944), Vincent Persichetti (1915-1987), Daniel Pinkham (1923-2006), and Ned Rorem (1923- ).

## Mendelssohn's *Te Deum*

### San Francisco Lyric Chorus Discovery Series

Felix Mendelssohn's double chorus *Te Deum* was completed on December 5, 1826, possibly composed in honor of the opening of Berlin's new Singakademie building. The Singakademie's curriculum might have had some influence on the nature of the composition. In this setting, Mendelssohn was exposed to the works of Johann Sebastian Bach, George Frideric Handel, Giovanni Palestrina, Gregorio Allegri, Antonio Lotti, and the master composers of the Venetian polychoral school. The Singakademie curriculum emphasized the study and performance of sacred music, mostly a cappella. The *Te Deum* was performed at the Singakademie as part of rehearsals and class assemblies/activities, rather than in public concerts.

Mendelssohn did not set the complete *Te Deum* text. Instead, he chose the sections in which God, Christ, and the Holy Ghost are praised by a variety of beings. He also set the sections in which the people ask for protection and mercy, expressing their trust.

The *Te Deum* is divided into twelve sections. R. Larry Todd comments, "Its twelve movements contain an eclectic mixture of eighteenth- and even seventeenth-century styles. Its inspiration was Handel's *Dettingen Te Deum* (1743), which Felix arranged in 1828; Felix's *Te Deum* begins by paraphrasing Handel's final chorus [*O Lord, in Thee have I trusted*], with the traditional D-major melody intoned over a "walking" bass line."

## Te Deum

The first movement is divided into three sections. Mendelssohn uses only the first two lines of the *Te Deum* text. The movement begins with both choruses singing a joyous, four-measure statement of the *Te Deum laudamus*, a shout of praise to God. Only the altos continue on, restating the text, as the other voices enter, one by one. The middle section sets the second line, *Te Dominum confitemur*, with much more counterpoint. During this section, Mendelssohn brings back the *Te Deum laudamus* briefly in bass and soprano, to remind us of the first text. The reprise is a repeat of the melody from the first section, with the bass continuing the walking bass of the middle section.

## Te Aeternum Patrem

In Movement 2, Mendelssohn sets only one line of text, *Te aeternum Patrem omnis terra veneratur*. This movement is much slower, expressing a sense of the immensity of the worship. Both choruses address the eternal Father. Then the eight soloists, one by one, comment on his veneration over all the earth in an ascending/descending pattern. The words *veneratur* and *terra* are repeated over and over, with both set at times in long, slow notes. The chorus repeats this pattern briefly, and the soloists return. The full chorus reiterates the word *veneratur* once more, followed by the soloists singing *omnis terra veneratur*. Soloists follow with a final repetition of the phrase, followed by the double chorus softly singing *te*.

## Tibi Omnes Angeli

Mendelssohn uses double chorus in delightful Movement 3, although much of the time the choruses are singing the same parts. Here angels express their praise. This movement is divided into three sections, each beginning with the phrase, *Tibi omnes Angeli*. Mendelssohn treats the rest of the text differently. In the first section, the phrase, *tibi coeli* is set in sustained notes while the text *et universae* is set in ascending running note patterns. The middle section is slightly different, with the *Tibi omnes Angeli* beginning on a different note. Mendelssohn does not use the text *et universae* at all in this section. The third section returns to the original notes of the *Tibi omnes Angeli*, and is a combination of the settings of the first and second sections of the movement with long, running note phrases (melismas), as well as the shorter note patterns of the middle section.

## Tibi Cherubim

Mendelssohn uses a double chorus and soloists in Movement 4. Now the cherubim and seraphim have their turn. The movement is divided into three sections. Mendelssohn begins the first section with eight solo voices, SSAATTBB, quietly singing *Tibi cherubim et seraphim incessabili voce*. Only the TTBB continue the phrase. The second section is the setting of *Sanctus, Sanctus, Sanctus*. Mendelssohn begins with the two soprano soloists quietly singing the first *Sanctus*. He adds the altos for the second *Sanctus*. He brings in full double chorus for the third, forceful *Sanctus*, repeating it several times in varied form. The third section is a Venetian polychoral style setting of *Dominus Deus Sabaoth*. At the phrase *Pleni sunt coeli et terra*, the lines cascade in order from first soprano to second bass. The choruses call back and forth to each other, *majestatis, pleni sunt coeli*. All come together on *gloria tuae* at the end.

## Te Gloriosus Apostolorum

Movement 5 is a double chorus movement divided into two parts. Here hosts of others—Apostles, Prophets, Martyrs, and the Church itself, express praise. The first part begins with a fugal pattern, carried out by the altos, tenors, and basses. Each voice enters on a different text, a clever way of using many different texts in a small amount of time. Mendelssohn covers the first three lines of the text in this format. At the text *Tē per orbem terrarum*, the chorus splits into an antiphonal pattern, repeating the text in 3/4 time, emphasizing the word *terrarum*. Occasionally, Mendelssohn uses the word *sancta*, usually in longer, sustained phrases sprinkled among the other patterns. Only at the end does Mendelssohn bring both choruses together to sing the phrase *confitetur Ecclesia*.

## Patrem Immensae Majestatis

Surprisingly, Mendelssohn sets Movement 6 (a statement of praise to the Father, Son, and Holy Ghost) for a solo quartet. It is interesting that such a small ensemble sings this Baroque-style movement describing the immense majesty of the Father.

## Tu Rex Gloriam

Movement 7 is an energetic double fugue. Mendelssohn sets only two sentences of a large section, concentrating on praising Christ as the King of Glory and the Son of the Father, the centerpiece of the entire hymn. The first subject uses both sentences, *Tu rex gloriae; Tu Patris sempiternus es Filius*. Mendelssohn uses both texts in sprightly, melismatic passages. For the second subject, Mendelssohn uses only the text, *Jesu Christe* in sustained, four note passages. ‘*Jesu*’ is not mentioned in the original text—only *Christe*. The second subject appears from time to time, shining forth under the rapid notes of the first subject. The movement becomes homophonic at the end on the text *Tu Patris sempiternus es Filius*.

## Te Ergo Quaesumus

Mendelssohn returns to a solo quartet in Movement 8, *Te ergo quaesumus*. In this section, the *Te Deum* turns from people praising God to asking for help. R. Larry Todd describes the movement as ‘redolent of Mozart’, with its ornamentation and lovely, rising lines. The soprano often has a prominent role.

## Salvum Fac Populum

Mendelssohn composed two versions of Movement 9, *Salvum fac populum tuum*. The text again is a request—to be saved and cared for forever. Both settings are for double chorus, but in very different styles. We sing the earliest version, which combines the Italian polychoral style with Baroque double-dotted rhythms. The text in the first part of the movement, *Salvum fac populum tuum, Domine*, is set in an antiphonal pattern. Mendelssohn leaves out a line of the text, beginning again with *Et rege eos*, also in a similar pattern. Mendelssohn takes the last part of that phrase, *et extolle illos in aeternum*, setting it in ascending and descending double dotted phrases. He combines the singing of *et rege eos* with strong appearances of the double dotted *et extolle illos*. Solo voices appear at the end singing *usque in aeternum*, repeated by the full chorus, and sung a third and concluding time by the soloists.

## Per Singulos Dies

Movement 10 is a spirited movement, an apt setting of the text, which describes daily celebration of the Lord and forever worshipping his name. It is divided into three parts. The first figure, *Per singulos dies*, has “sprightly, high-pitched figures in the soprano that imitate the clarino register of Handel’s trumpets”, according to R. Larry Todd. The choruses come together joyfully at *Et laudamus*, repeating the phrase over and over almost breathlessly in rapid, trumpet-like patterns, coming together homophonically to end the first part. The second part begins with tenors and basses singing sustained notes on the text *in saeculum saeculi* (forever and ever). Sopranos and altos continue with their merry *laudamus*. Soon, both patterns are combined. The third part is a slightly varied reprise of the first section, emphasizing worship, with only the basses making one brief statement of *et in saeculum*. All voices come together at the end on the phrase *nomen tuum* (*your name*).

## Dignare Domine

One of the most interesting movements of the *Te Deum* is Mendelssohn’s setting of *Dignare Domine*. R. Larry Todd comments, “No less moving is the *Miserere* of the penultimate *Dignare Domine* (No. 11); here Felix weaves a dense web of sixteen part counterpoint, scored for two double choirs (each with four soloists) and based on an expressive figure spanning a ninth. The most original section of the composition, it yields to a Handelian finale, which revives the baroque texture of the opening.”

Mendelssohn begins the movement with both sets of solo tenors and basses pleading with the Lord to keep people from sin. Quietly, a solo second alto begins the *Miserere* (*Have mercy*). Each of the eight soloists takes up the request, and finally both choruses AND eight soloists join in a sixteen-voice plea. Mendelssohn then brings the request back to the members of the two choruses. Only at the end is the statement completed: *miserere nostri, nostri, Domine* (*have mercy on us, us, Lord*).

## Fiat Misericordia Tua

Mendelssohn begins the last movement with the soprano and alto soloists singing the plea, *Fiat misericordia tua*, answered by the solo tenors and basses, *tua Domine super nos*. Soprano and altos return with *quem admodum*, joined by SATB and SAT soloists on *speravimus in te* (trust in thee). Only the second bass soloist does not sing the final phrase. The full chorus returns with the concluding phrase, *In te, Domine, speravi: non confundar in aeternum*, in a reprise of the first movement music.

Barbara Mohn comments, “Written at the end of his apprentice years with Zelter, the *Te Deum* demonstrates the wide range of music to which Mendelssohn was receptive, his ability to integrate musical styles of the past into his own compositional idiom, but nevertheless attaining a world of expression and sound all his own—an element which was to characterize all his later creative achievements”.

*Te Deum laudamus,*  
*Te Dominum confitemur,*  
*Te aeternum Patrem omnis terra veneratur.*

*Tibi omnes Angeli,*  
*Tibi coeli et universae Potestates.*

We praise thee, O God:  
We acknowledge thee to be the Lord.  
All the earth doth worship thee:  
The Father everlasting.

To thee all angels cry aloud:  
The Heavens, and all the powers therein.

*Tibi cherubim et seraphim incessabili voce  
proclamant: Sanctus, sanctus, sanctus Dominus  
Deus Sabaoth. Pleni sunt coeli et terra majestatis  
gloriae tuae.*

*Te gloriosus Apostolorum chorus,  
Te Prophetarum laudabilis numerus,  
Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum sancta confitetur Ecclesia:*

*Patrem immensae majestatis,  
Venerandum tuum verum et unicum Filium,  
Sanctum quoque Paraclitum Spiritum.*

*Tu Rex gloriae, Christe.  
Tu Patris sempiternus es Filius.  
[Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.  
Tu, devicto mortis aculeo,  
aperuisti credentibus regna coelorum.  
Tu ad dexteram Dei sedes in gloria Patris.  
Judex crederis esse venturus.]*

*Te ergo quaesumus tuis famulis subveni,  
quos pretioso Sanguine redemisti.  
[Aeterna fac cum Sanctis tuis in gloria numerari.]*

*Salvum fac populum tuum, Domine,  
[et benedic haereditate tuae.]  
Et rege eos, et extolle illos in aeternum.*

*Per singulos dies benedicimus te,  
Et laudamus nomen tuum in saeculum seculi.*

*Dignare, Domine, die isto,  
sine peccatos nos custodire.  
Miserere nostri, Domine, miserere nostri.*

*Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.  
In te, Domine, speravi:  
non confundar in aeternum.*

**Program notes by Helene Whitson**

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To thee Cherubim and Seraphim continually  
do cry, Holy, Holy, Holy. Lord God of  
Sabaoth; Heaven and earth are full of the  
Majesty of thy glory.

The glorious company of the Apostles praise thee.  
The goodly fellowship of the Prophets praise thee.  
The noble army of Martyrs praise thee.  
The holy Church throughout all the world  
doth acknowledge thee;  
The Father of an infinite Majesty;  
thine honorable, true, and only Son;  
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.  
Thou art the everlasting Son of the Father.  
[When thou took'st upon thee to deliver man:  
Thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness  
of death: Thou didst open the Kingdom of  
Heaven to all believers.  
Thou sittest at the right hand of God:  
In the Glory of the Father.  
We believe that thou shalt come to be our  
Judge.]

We therefore pray thee, help thy servants:  
Whom thou hast redeemed with thy precious  
blood. [Make them to be numbered with thy  
Saints: In glory everlasting.]

O Lord, save Thy people:  
[And bless thine heritage.]  
Govern them: And lift them up forever.

Day by day we magnify thee;  
And we worship thy Name, ever world without end.

Vouchsafe, O Lord:  
To keep us this day without sin.  
O Lord, have mercy upon us, have mercy upon us.

O Lord, let thy mercy lighten upon us:  
As our trust is in thee.  
O Lord, in thee have I trusted:  
Let me never be confounded.

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# The Artists

## Robert Train Adams, Music Director (1946- )

The San Francisco Lyric Chorus welcomed new Music Director, Dr. Robert Train Adams, in Fall 2009, upon the departure of San Francisco Lyric Chorus Co-Founder and Music Director, Robert Gurney. Dr. Adams joined the San Francisco Lyric Chorus in Fall 2006 as Assistant Conductor 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, Susquehanna University (Pennsylvania) and the University of Montevallo (Alabama) as music professor and department head over a 25 year career. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, having studied composition with Joaquin Nin-Culmell, Richard Felciano, and Olly Wilson. After being awarded the George Ladd Prix de Paris, Dr. Adams studied composition at the Paris Conservatory with Tony Aubin and the Amsterdam (now Sweelinck) Conservatory with Ton de Leeuw. His compositional activities focus on 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.

Prior to joining the Lyric Chorus, Dr. Adams was Music Director of *Oure Pleasure*, an Attleboro, Massachusetts-based auditioned choral ensemble. Dr. Adams has accompanied the San Francisco Lyric Chorus in performances of our 10<sup>th</sup> 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*; Randol Bass' *Gloria*; José Maurício Nunes Garcia's *Requiem*; Healey Willan's *O Sing Unto The Lord A New Song*; Ruth Watson Henderson's *Sing All Ye Joyful*; Srul Irving Glick's *What I Have Learned Is This* and *The Hour Has Come*; Mozart's *Vesperae Solennes de Confessore*; Schubert's *Mass in G*; Mendelssohn's *Kyrie in D Minor* and *He, Watching Over Israel*.

Dr. Adams has conducted the San Francisco Lyric Chorus in the West Coast Premiere of his compositions, *It Will Be Summer—Eventually*, a setting of eight Emily Dickinson poems and *Christmas Fantasy*, a work that he composed for our Fall 2009 program. In addition, he conducted the Chorus in Stephen Chatman's *Two Rossetti Songs*, and Mendelssohn's *There Shall A Star From Jacob* from the oratorio, *Christus*. He has conducted the sopranos and altos of the Chorus in Javier Busto's *Ave Maria Gratia Plena* and the tenors and basses in Mendelssohn's *Beati Mortui* and *Say Where Is He Born*, also from *Christus*.

## Jerome Lenk, Organ

Jerome Lenk currently serves as Director of Music and Organist for Mission Dolores Basilica in San Francisco. His duties include administration of a music program of four choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the out-

standing Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, San Mateo Masterworks Chorale, San Jose Symphony, San Francisco Concert Chorale, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated with Robert Shaw, Eugene Butler and Jörg Demus.

Mr. Lenk has recently become a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released from GIA Publications in Chicago. He actively composes and arranges primarily liturgical music for the Basilica and has written several psalm and mass settings.

Mr. Lenk began his musical studies on piano at the age of seven and on the organ at age nine. He holds the Bachelor of Music degree in piano performance with an organ minor from Central Methodist College, Fayette, Missouri, and the Master of Fine Arts degree in performance from the University of Iowa. His principal teachers have included Groff Bittner, Thomas Yancey, John Ditto, John Simms and Delores Bruch.

Mr. Lenk is also experienced as a vocal coach and assistant conductor. His credits include the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose/Cleveland Ballet, San Jose State University Opera Workshop, and The University of Iowa.

Mr. Lenk can be heard on recording with the Basilica Choir, the San Francisco Concert Chorale, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores.

Mr. Lenk's professional memberships include the American Guild of Organists, the American Federation of Musicians, and Phi Mu Alpha Sinfonia Music Fraternity.

Mr. Lenk accompanied the San Francisco Lyric Chorus Spring 2010 performances of George Shearing's *Music to Hear* and Ralph Vaughan Williams' *Serenade to Music*.

## **Wendy Hillhouse, Mezzo Soprano**

Mezzo Soprano Wendy Hillhouse has achieved a versatility and mastery of diverse repertoire that is rare. Her operatic career has encompassed performances with the Metropolitan Opera, the Glyndebourne Festival and most of the major American opera companies, as well as in Europe and Japan. Ms. Hillhouse is an accomplished concert artist, having performed with the symphony orchestras of Boston, Seattle, Dallas, Pittsburgh, and Denver, and the Tanglewood, Cabrillo and Midsummer Mozart Festivals, as well as maintaining a busy schedule of Bay Area concert appearances. Current season performances include the Brahms *Alto Rhapsody* and the Vaughan-Williams *Magnificat*. Recent opera performances have included the role of Aunt Julia in Lou Harrison's *Young Caesar* with Blueprint Festival, a return appearance with the Utah Opera in Carlyle Floyd's new opera *Cold Sassy Tree*, the Witch in Lou Harrison's *Rapunzel* with the Cabrillo Festival, and Mama McCourt in Utah Opera's *The Ballad of Baby Doe*. Wendy can be seen on video recordings of *Le Nozze di Figaro* at Glyndebourne in the role of Marcellina, and as Grimmerde in the Metropolitan Opera's *Die Walküre*. Recent audio recordings include vocal pieces by Lou Harrison and Elinor Armer, Britten's *A Ceremony of Carols* with the Schola Cantorum and Henry Cowell's *Atlantis*, Dusan Bogdanovich's *Games*, and George Benjamin's *Upon Silence* with Parallèle Ensemble.

Early in her career Ms. Hillhouse won numerous competitions and awards, including the Metropolitan Opera Auditions, the Pavarotti International Competition, the Loren L. Zachary Competition, and the Eleanor Steber Competition. In 1985 she was the first prize winner of the National Association of Teachers of Singing Artist Award, and consequently sang many recitals in the United States and Europe. She participated in San Francisco Opera's Merola Opera Program, as well as the apprentice programs of the Santa Fe and San Diego Operas.

She will join the voice faculty at Stanford University for the 2010-2011 school year, and formerly taught voice and was co-chair of the Voice Department at the San Francisco Conservatory of

Music. Currently serving as President of the San Francisco Bay Area Chapter of NATS, she is also a member of the Board of Directors of the San Francisco Song Festival. A resident of Redwood City, she holds degrees from the San Francisco Conservatory of Music and the University of California at Berkeley. Ms. Hillhouse was the Mezzo Soprano soloist in the San Francisco Lyric Chorus Summer 2003 concert of selections from Kirke Mechem's operas *John Brown* and *The Newport Rivals*.

### **Debra Golata, Rehearsal Accompanist**

Debra Golata received a bachelor's degree in music from Michigan State University and an M.A. in choral conducting from San Jose State University. Her vocal performance experience includes solo recitals, opera, musicals, and professional choral singing. She sings with the acclaimed Philharmonia Baroque Orchestra Chorale and she has concertized throughout the United States and Mexico. She is currently organist and music director at Northbrae Community Church in Berkeley and teaches private voice and piano as well as classroom music at St. Perpetua School in Lafayette.



### **Marianne Adams, Soprano**

Marianne Adams has been singing for as long as she can remember. Her first official solo - the first verse of *What Child is This?*, was in the sixth grade. She is a graduate of the U.C. Berkeley, where she was a member of Treble Clef, the Mixed Chorale, and Chamber Singers, and studied voice with Milton Williams and Renee Blowers. After graduation, she kept singing, most notably as a member of Oure Pleasure, the Attleboro, Massachusetts-based ensemble that originally performed *It Will Be Summer....* As a member of that group, she was the soloist in the premiere performances of this work, as well as in other works, including the Schubert *Mass in G*. Other solo performances have included Bernstein's *Chichester Psalms* at the University of California, Berkeley and with the University Chorus of Southeastern Massachusetts University, the Bach *Magnificat* with the New Bedford Choral Society, and Robert Adams' *Needham Psalter* with the Needham Ecumenical Choir. When she's not singing, Marianne can be seen knitting, most often in her shop, The Yarn Boutique in Lafayette. She has been a soprano soloist in the San Francisco Lyric Chorus performances of Robert Train Adams' *It Will Be Summer—Eventually* (West Coast premiere) and *Christmas Fantasy*, Robert Lucas Pearsall's *In Dulci Jubilo*, Harold Darke's *In The Bleak Midwinter*, and Ralph Vaughan Williams' *Serenade to Music*.

### **Cassandra Forth, Soprano**

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including Marc Antoine Charpentier's *In nativitate Domini canticum, H314*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, and the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Franz Schubert's *Mass in G*, and Ralph Vaughan Williams' *Serenade to Music*.

### **Sophie Henry, Soprano**

Sophie Henry began her musical education at age seven, studying piano. She began singing in 1989 with the Grenoble University Chorus under the direction of Bernard Spizzi, traveling with them to St. Petersburg in Russia to sing Mozart's *Great Mass in C Minor* in collaboration with the

St. Petersburg University Chorus. She sang in the Stanford University Chorus for four years under the direction of Stephen Sano. She has been a member of the San Francisco Lyric Chorus since Fall 2001. She was a soloist in the San Francisco Lyric Chorus performances of Gaspar Fernandes' *Xicochi*, *Xicochi* and Stephen Hatfield's *Nukapianguaq*.

### **Kendra LaVon, Soprano**

Kendra LaVon, a native of the East Bay, was raised in a musical family, constantly surrounded by music and various other arts. Singing and harmony have always been her primary passions. Throughout her youth, she sang with every school chorus available to her, even if she had to talk the music teacher into starting one, and would sing any vocal part needed to fill out the harmony. At Occidental College, she sang with the mixed-voice Glee Club, The Accidentals (a small ensemble within the Glee Club), and the Women's Glee Club. For her degree in Vocal Performance, she presented two recitals featuring a variety of selections from Claudio Monteverdi, Wolfgang Amadeus Mozart, Johannes Brahms, Francis Hopkinson, Héctor Villa-Lobos, and Aaron Copland, among others. In 2000, Ms. LaVon released a live solo album featuring many recordings from these recitals. After college, she sang for two seasons with Vox Femina! Los Angeles, and for many more years with the women's a cappella jazz/pop/rock quintet Vocal Muse. This concert is Ms. LaVon's first with the San Francisco Lyric Chorus and marks her debut to the San Francisco music scene.

### **Lisa-Marie Salvacion, Soprano**

Lisa-Marie Salvacion joined the San Francisco Lyric Chorus in 2006, and currently serves on the Board of Directors as Vice President. She has sung in various small ensembles with the Lyric Chorus, including Francis Poulenc's *Quatre Motets Pour le Temps de Noël*. In college, she performed with the Nightingales Chorus and the Women's Classical Chorus at Saint Mary's College in Moraga. Ms. Salvacion lives in Oakland and works as an attorney at the California Public Utilities Commission, where she practices energy litigation. Beyond singing, she also enjoys organizing social events, going to farmers' markets, reading, and amusing her Russian Blue cat, Picasso.

### **Caia Brookes, Alto**

Caia Brookes has been singing with various ensembles and choruses in the Bay Area for the past ten years, including a cappella groups *Flying Without Instruments* and *5 to the Bar*, Berkeley Jazzschool vocal jazz ensemble *Passatempo* and the San Francisco Lyric Chorus. She sings anything from soprano to tenor. Ms. Brookes arranges a cappella versions of pop songs, and she has also been Director for *Flying Without Instruments*, an eight-voice local a cappella group. She joined the San Francisco Lyric Chorus in Fall 2006, and has been a soloist in the San Francisco Lyric Chorus' performance of Gaspar Fernandes' *Xicochi*, *Xicochi* and *Tleicantimo Choquliya*, Robert Train Adams' *It Will Be Summer—Eventually*, Sheldon Curry's arrangement of *Down To The River To Pray*, and J. David Moore's arrangement of *How Can I Keep From Singing*.

### **Barbara Greeno, Alto**

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

Adams' *It Will Be Summer—Eventually*, and Ralph Vaughan Williams' *Serenade to Music*. 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.

### **Judi Leff, Alto**

Judi Leff's earliest choral singing was at Lowell High School under Johnny Land. In childhood, she also studied piano with Norma Teagarden Friedlander, and appeared in many camp and school musicals and rock bands. She has sung with the San Francisco Recreation Chorus (Alto); the University Chorus (Alto/Tenor), and Concert Choirs (Alto) at San Francisco State University under Scott Goble and Joshua Habermann; two years with the San Francisco Symphony Chorus (Alto), under Vance George; and sang one season previously with the San Francisco Lyric Chorus (Tenor). Ms. Leff currently sings with Kol Emanu-El—the volunteer choir at Temple Emanu-El. She is also a parody lyricist and has written, produced, directed, and music-directed multiple parody musicals in the Jewish community.

### **Catherine Lewis, Alto**

Catherine Lewis joined the San Francisco Lyric Chorus in Summer 2003, participating in the week-long John Poole Festival and in our Summer concert of selections from *Kirke Mechem's Operas*. She also has served as a member of the Board of Directors. She is studying voice with Kristin Womack. She also sings part-time with the St. Stephen's Episcopal Church Choir in Belvedere. Ms. Lewis has been an alto soloist in the San Francisco Lyric Chorus' performances of Benjamin Britten's *Ceremony of Carols*, Antonín Dvorak's *Mass in D*, Joseph Jongen's *Mass, Op. 130*, Marc Antoine Charpentier's *In nativitatem Domini canticum, H314*, Gaspar Fernandes' *Xicochi, Xicochi*, Stephen Hatfield's *Nukupianguaq*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore, K. 339*, and Ralph Vaughan Williams' *Serenade to Music*. She will join the San Francisco Symphony Chorus as a volunteer chorister for the 2010-11 season.

### **Erin Simmeth, Alto**

Erin Simmeth made her solo debut in the third grade, singing while sitting on top of the piano in her elementary school musical. However, she did not join a choir until the 10<sup>th</sup> grade, in order to avoid being enrolled in a certain dreaded Algebra class. She later sang with Providence College's Women's Choir and Concert Choirs, as well as with the Santa Clara University Liturgical Choir. Ms. Simmeth recently assisted with the Mission Dolores School Upper Grades Choir, where she taught 8th grade before leaving to pursue a Masters Degree in French Literature. This is her second trimester with the San Francisco Lyric Chorus. Ms. Simmeth was an alto soloist in the San Francisco Lyric Chorus performance of Ralph Vaughan Williams' *Serenade to Music*.

### **Marianne Wolf, Alto**

"Thanks to our neighbor, Vera, I learned to read music at the age of four - two years before I learned how to read books in school. I would go next door to visit and she would teach me to play hymns on her little Hammond organ. Once I started school I sang in the elementary school choir and have basically been singing ever since. At home, my Auntie Anna would play singing games with me. She would sing a melody and I would have to sing a harmony, then we would switch. We had so much fun! I picked up the clarinet in 6th grade and the bassoon in high school - all graciously paid for by Auntie Anna. I went on to major in bassoon in college. Later in life I ended up going back to college and majoring in biology, but all along I continued singing in various high school, college and church choirs as well as playing in different orchestras. My most recent choir experience was with Three Rivers Chorale in Folsom. Though my focus in college was instrumental, singing has always been an integral part of my life. There is a lyric, a melody, a harmony, a rhythm for everything. Truly, I don't know 'how can I keep from singing!'"

Marianne Wolf joined the San Francisco Lyric Chorus in Spring 2008 and was a soloist in the San

Francisco Lyric Chorus performance of Robert Train Adams' *It Will Be Summer—Eventually*.

## **Kevin Baum, Tenor**

Kevin Baum is currently tenor section leader at Church of the Advent as well as a cantor at St. Ignatius Catholic Church. He also is a member of the ensembles Clerestory, Schola Cantorum SF, AVE and the Philharmonia Chorale. In addition, he is an auxiliary member of the San Francisco Symphony Chorus. He is a 16-year veteran of the ensemble Chanticleer. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitatem Domini canticum, H314*, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*; Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore, K. 339*, Franz Schubert's *Mass in G*, and Ralph Vaughan Williams' *Serenade to Music*.

## **Cal J. Domingue, Tenor**

Cal Domingue earned a B.S. in Mathematics as well as a B.A. in Vocal Performance; while earning these degrees he was the emcee and featured soloist in a tour of France by the choral group Les Clairs Matins Acadiens. He has sung professionally with numerous church choirs, where he has performed solos in *Messiah*, *St. John's Passion*, *St. Matthew Passion*, *Elijah*, and other master works. He is a member of AGMA and was employed with the Houston Opera Chorus, where performances included *Il Barbiere di Siviglia*, *Peter Grimes*, *Rigoletto*, *Tosca*, *Der fliegende Holländer*, *Die Zauberflöte*, *Wozzeck*, and *Fidelio*, and with the Houston Symphony Chorus, for *Carmina Burana*, and Beethoven's *Ninth Symphony*. He has performed various ensembles in opera workshops with Boris Goldovsky; complete roles include the emcee in *Cabaret*. After a break from singing which inadvertently lasted over 20 years, he began retraining his voice in late 2008 and studies with Lee Strawn, PhD. Mr. Domingue recently performed in Pocket Opera's production of *La Favorita*, and currently sings with the Camerata Singers at Grace Cathedral. This concert marks his debut with the San Francisco Lyric Chorus.

## **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. He has been a tenor soloist in the San Francisco Lyric Chorus performances of Joseph Jongen's *Mass, Op. 130*, José Maurício Nunes Garcia's *Requiem*, Harold Darke's *In The Bleak Midwinter*, and Robert Louis Pearsall's *In Dulci Jubilo*.

## **Geoffrey Turnbull, Bass**

Geoffrey Turnbull, originally from San Diego, sings regularly with the San Francisco Choral Artists. He is the bass section leader at St. Stephen's Episcopal Church in Orinda. Having sung with many groups while touring Europe and China, he currently satisfies his desire to travel by teaching foreign students at the American Academy of English in San Francisco. This is his first concert with the San Francisco Lyric Chorus.

## Peter Dillinger, Bass

Peter Dillinger was born and raised in Thomasville, Georgia, where he sang in church choirs and played trombone in public school band. Music remained an appreciated diversion in college, starting with trombone in the Georgia Tech Jazz Ensemble but shifting to classical singing in college and church groups. He was probably unique in the Georgia Tech Men's Glee Club in ably singing 2nd tenor or 2nd bass based on ensemble need. He later sang with the Northeastern University Choral Society in Boston, and a smaller offshoot that regularly performed for a small church in Medford, Massachusetts. He is a Ph.D. candidate in Computer Science and started a software development job in San Francisco this past Fall. This is his third trimester with the San Francisco Lyric Chorus. Mr. Dillinger was a bass soloist in the San Francisco Lyric Chorus performances of Robert Louis Pearsall's *In Dulci Jubilo* and Ralph Vaughan Williams' *Serenade to Music*.

## Bill Whitson, Bass

Bill Whitson is a retired academic librarian and life-long choral singer. He has sung most notably with the Cornell University Men's Glee Club, the San Francisco Civic Chorale, under Winifred Baker (over 20 years), and with the San Francisco Lyric Chorus since its inception. He has also sung for over 40 years with the Arch St. Irregulars, a weekly acappella sightreading ensemble. He has studied voice with a number of teachers over the years, and currently studies with Debra Golata and Mark Goodrich. He has sung in small soloist ensembles several times in previous San Francisco Lyric Chorus concerts.

# Social Networks

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# Acknowledgements

The San Francisco Lyric Chorus sends a warm, special thanks to:  
Dr. Robert Train Adams, for being willing to share his talent and joy in music with us.

## **Music Director**

Dr. Robert Train Adams

## **Concert Accompanist**

Jerome Lenk

## **Rehearsal Accompanist**

Debra Golata

## **Administration**

Helene & Bill Whitson

## **Chorus Manager**

Diana Thompson

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Sophie Henry, Sopranos

Barbara Greeno, Altos

Andrew Kaufteil, Tenors

Peter Dillinger, Basses

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David Forth

Karen Gullett

Natasha Herman

Karine Jardin

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### **Audio Recording**

Bill Whitson

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Productions

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Didi Boring

Gabriele Briggs

Lois Kelley

Judi Leff

Pauline Meeusen

Barbara Myers

Susan Norris

Liz Podolinsky

Erin Simmeth

Karen Stella

## **Rehearsal Setup & Cleanup**

Didi Boring

Peter Dillinger

Sara Frucht

Andrew Kaufteil

Lois Kelley

Erin Simmeth

Karen Stella

Albert Wald

and all the rest who pitched  
in for rehearsal setup and  
cleanup

# Contributions

May 2009 - April 2010

## Sforzando (\$500+)

Anonymous  
Didi & Dix Boring  
Cassandra & David Forth  
Sophie Henry  
Mary Lou Myers  
Helene & Bill Whitson

## Fortissimo (\$300-\$499)

Anonymous  
Julie Alden  
James Campbell  
Peter Dillinger  
Barbara Greeno  
Sophie Henry  
Lois Kelley  
Jim & Carolyn Losee

## Forte (\$100-\$299)

Anonymous (2)  
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Mauna Arnzen  
Cesare & Rosemarie Curzi  
Robert & Kiko D'Angelo  
Cal J. Domingue  
Nanette Duffy  
Helen P. Glycer  
Valerie Howard  
John Lee Fund  
Judi Leff  
Bennett F. Markel  
Jane Regan  
Robert W. & Lucienne C. Regan  
Lisa-Marie Salvacion  
Steve & Mary Sandkohl

## Mezzoforte (under \$100)

Anonymous (8)  
David Baker & Rodney Omandam  
Gabriele Briggs  
William R. Carlson  
Kris Chase  
Robert & Kiko D'Angelo  
Jack Fong & James Fondeux  
Cristina K. Gerber  
Debra Golata  
Florence C. Haimes  
Connie & Ed Henry  
Andrew Kaufteil  
Erin Gray Lenhert  
Catherine Lewis  
Pauline White Meeusen & Karl Meeusen  
Eva G. Muntean  
Barbara N. Myers  
Mel & Gig Owen  
Liz Podolinsky  
Rev. Ted & Shirley Ridgway  
Claudia M. Siefer  
Karen Stella  
Marianne Wolf

## Musicians Fund

Cassandra & David Forth

## Scholarship Fund

Anonymous

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## Adopt-A-Singer Contributions (August 2010)

Lisa-Marie Salvacion adopts *Music Director*  
*Dr. Robert Train Adams*  
Sophie Henry adopts *Chorus II (all sections)*  
Lois Kelley adopts *the Soprano Section*  
Barbara Greeno adopts *the Alto Section*  
Jane Regan adopts *the Alto Section*

Cal Domingue adopts *the Tenor Section*  
Julie Alden adopts *the Bass Section*  
Judi Leff adopts *alto Cathy Lewis*  
Debra Golata adopts *alto Connie Reyes*  
Jan Gullett adopts *tenor Cal Domingue*

# 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](mailto:info@sflc.org) or call (415) 721-4077. Donations also may be mailed to the following address: Treasurer, San Francisco Lyric Chorus, 1824 Arch St., Berkeley, CA 94709.

## 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, Dr. Robert Train Adams.

# Advertisements

## *Thank you!*

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

### Lois Kelley

*Thanks to Jerry Wright, Steve Doherty and Linda Triplett for your support by attending so many of our concerts over the years. You are terrific!*

### Jan Gullett

*Thanks to Cal Domingue, for being one of the nicest people I know and a tenor you want to sing with.*

*To Bill Carlson, for friendship and being a traveling companion.*

*To the Whitsons, for a life of service to choral music.*

*To Robert Train Adams, for support, enthusiasm and modeling of Lyric Chorus T-shirts.*

### 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 Gabi Bay for your support and understanding of my music addiction.*

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

### Barbara Greeno

*Thanks to Robert Adams for the carpool rides in from Lafayette to the City every week for rehearsals. I REALLY appreciate it!*

### Karen Stella

*Happy Birthday wishes to two beautiful daughters—Catherine and Melinda!*

*Love, Karen*

# Advertisements

## *Thank you !*

### Helene Whitson

*Our San Francisco Lyric Chorus Thank You Ads are a way for our chorus members to give special acknowledgement to those who have enriched their musical lives. First of all, I offer many thanks to our Wonderful Choristers. Without you, there would be no chorus, no Lyric Chorus family. You are the ones who give of your time and energy to make our beautiful music come to life. You turn us into a community—not just a group of people who sing together.*

*I offer deepest thanks and heartfelt gratitude to our wonderful Music Director, Dr. Robert Train Adams, who is leading us in exciting new directions in learning and performing choral music. Thank you for your patience, your energy, your knowledge, your teaching skills, your delightful senses of humor and fun, and your willingness to be our director. We are SO fortunate!*

*Thank you, Bill, for Everything that you do for the Chorus. We couldn't do half of what we do without you, from riding herd on all of our finances, to recording our concerts and producing our CDs, and being the one who can locate the electrical outlet for the Chorus's hot water urn.*

*Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly, AND with a smile. We've entered the modern world of faces, spaces, and tweets. Thank you also for your gorgeous postcard and flyer designs. Your innovative designs express our mission in such unique ways.*

*Thank you to our wonderfully energetic and innovative Board members, who help so much with their ideas, suggestions, and support. The world is changing rapidly, and we have the Board to keep up with it!*

*Thank you, fantastic Section Representatives, who do so much to take care of the needs of their sections and share those needs with the Music Director. You listen, advise, and help.*

*Thank you to our wonderful donors and contributors and our marvelous audiences, who make our concerts possible. We appreciate your confidence in us and in our music, and we look forward to sharing exciting music with you in the future.*

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

*A very special thanks to Rehearsal Accompanist Debra Golata, for all of her work this trimester. We loved having you with us.*

*Thank you all for making the San Francisco Lyric Chorus the very special organization that it is.*

*Helene*

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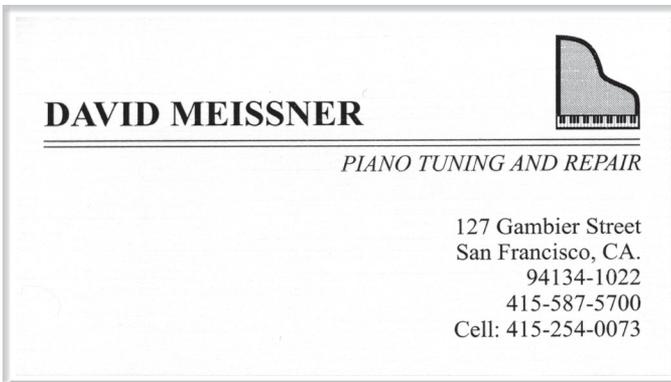
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My gratitude to Debbie Golata!

Thank you for your guidance and  
great assistance this trimester at SFLC.  
I've learned a lot!

Best wishes to you.

Cristina Komarowski Gerber  
Soprano II

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**SING WITH THE SAN FRANCISCO LYRIC CHORUS!**



The San Francisco Lyric Chorus is an auditioned nonprofessional 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.

In Fall 2010, We Will Sing

## **CHRISTMAS MUSIC FOR CHORUS, BRASS & ORGAN**



Guillaume Dufay  
*Gloria Ad Modem Tubae*  
Giovanni Gabrieli  
*Hodie Christus Natus Est  
In Ecclesiis*  
Heinrich Schütz  
*Jauchzet dem Herren*  
Daniel Pinkham  
*Christmas Cantata*  
Robert Train Adams  
*Christmas Fantasy*  
Joaquin Nin-Culmell  
*La Virgen Lava Pañales*  
and other Christmas Music from the  
Hispanic World

**REHEARSALS BEGIN MONDAY, SEPTEMBER 13, 2010**

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

First Unitarian Universalist Church, Macondray Hall  
1187 Franklin Street, San Francisco

**Performances:**

Saturday, December 4, 2010, 7 PM, Mission Dolores Basilica, San Francisco

Sunday, December 5, 2010, 3 PM, St. Stephen's Episcopal Church, Orinda

**To audition, call Music Director Robert Adams at (415) 721-4077  
or email [radams@sflc.org](mailto:radams@sflc.org).**

**Further information also on website at <http://www.sflc.org>**

# *San Francisco Lyric Chorus*

## The 2010-2011 Concert Season

### 2010 Fall Concert

#### *Christmas Music for Chorus, Brass, and Organ*

Guillaume Dufay *Gloria Ad Modem Tubae*  
Giovanni Gabrieli *Hodie Christus Natus Est*  
Giovanni Gabrieli *In Ecclesiis*  
Heinrich Schütz *Jauchzet dem Herren*  
Daniel Pinkham *Christmas Cantata*  
Robert Train Adams *Christmas Fantasy*  
Christmas Music from the Hispanic World

Saturday, December 4, 2010 7 pm  
Mission Dolores Basilica  
16th Street and Dolores, San Francisco

Sunday, December 5, 2010 3 pm  
St. Stephen's Episcopal Church  
66 Saint Stephens Drive, Orinda

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### 2011 Spring Concert

#### *Voices of Immigration*

Saturday, May 7, 2011  
Sunday, May 8, 2011  
TBD

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### 2011 Summer Concert

#### *An American Summer*

Aaron Copland *In the Beginning*  
Leonard Bernstein *Chichester Psalms*  
Randall Thompson *Americana*

Saturday, August 20, 2011  
Sunday, August 21, 2011  
TBD

# San Francisco Lyric Chorus

## SOPRANOS

### Chorus 1

Marianne Adams @  
Meryl Amland  
Annette Bistrup  
Didi Boring #  
Sara Frucht  
Lois Kelley  
Kendra LaVon @  
Barbara Myers  
Mary Lou Myers  
Liz Podolinsky #

### Chorus 2

Cassandra Forth @  
Cristina K. Gerber  
Sophie Henry \* @  
Valerie Howard  
Judith Iverson  
Pauline White Meussen #  
Susan Norris  
Lisa-Marie Salvacion # @  
Kathryn Singh  
Helene Whitson #

## ALTOS

### Chorus 1

Anna Barr  
Shirley Drexler  
Barbara Greeno \* @  
Catherine Lewis @  
Connie Reyes

### Chorus 2

Mauna Arnzen  
Caia Brookes @  
Barbara Landt  
Judi Leff @  
Erin Simmeth @  
Karen Stella #  
Marianne Wolf @

## TENORS

### Chorus 1

Cal Domingue @  
David Meissner @

### Chorus 2

Kevin Baum @  
Andrew Kaufteil # \*

## BASSES

### Chorus 1

Albert Alden  
David Baker  
Peter Dillinger \* @  
Jan Gullett  
Geoffrey Turnbull @

### Chorus 2

Jim Bishop  
Bill Carlson  
Albert Wald  
Louis Webb  
Bill Whitson # @

@ Soloists in *Te Deum*  
# Board of Directors  
\* Section Representative

Chorus 1 & Chorus 2 divisions apply to sections of the *Te Deum*. When the soloists are divided into Chorus 1 and Chorus 2, on page 3 of the program, I = Chorus 1, and II = Chorus 2.

**You, too, can be a member of the  
San Francisco Lyric Chorus!**

**Join us for our Fall 2010 Season  
Christmas Music for Chorus, Brass & Organ**

To audition, call Music Director Robert Adams at (415) 721-4077  
or email [radams@sflc.org](mailto:radams@sflc.org).

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