

# San Francisco Lyric Chorus

Robert Gurney, Music Director

David Hatt, Organ



## *Laudes Organi* *Works for Choir & Organ*

*Dvorák* ≈ *Mendelssohn* ≈ *Kodály*



Saturday, April 24, 2004, 8pm  
Lafayette Orinda Presbyterian Church  
Lafayette

Sunday, April 25, 2004, 5pm  
Trinity Episcopal Church  
San Francisco

# SAN FRANCISCO LYRIC CHORUS

ROBERT GURNEY, MUSIC DIRECTOR

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Welcome to the Spring 2004 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere) and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They*, and *To Music* (San Francisco premieres).

Our 2003 concert year was a year of adventure in which we performed several wonderful, but little known works. In Summer 2003, we were privileged to present a special performance of arias and choral selections from two of San Francisco composer Kirke Mechem's operas, *John Brown*, a dramatic story of the Civil War, and *The Newport Rivals*, a delightful comedy of love and disguise. The composer was present to introduce his works, some selections being heard for the first time. Our Fall 2003 concert provided a wonderful opportunity to perform works for chorus and harp, as we featured Benjamin Britten's delightful *Ceremony of Carols*. We also presented modern American works for harp and chorus, including the San Francisco premiere of New York composer William Hawley's unpublished setting of two poems by Emily Dickinson, *The Snow That Never Drifts*, as well as Minnesota composers Marjorie Ann Hess' settings of Thomas Hardy's *The Oxen*, and Steven Heitzeg's setting of e.e. cummings' *little tree*. English composers Arnold Bax's *I Sing of a Maiden that is Makeless* and William Walton's *All This Time* contributed festive sounds to the concert, and we finished with a chuckle-producing performance of P.D.Q. Bach's *A Consort of Choral Christmas Carols*, complete with kazoo accompaniment.

Join us now for our Spring 2004 concert as we perform music for organ and chorus by Czechoslovakia's great composer, Antonín Dvořák, Hungary's gifted Zoltán Kodály and one of the most lyrical early Romantic composers, Felix Mendelssohn.

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

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

# SAN FRANCISCO LYRIC CHORUS

## PROGRAM

*Mass in D*

Antonín Dvorák

Kathryn Singh, Soprano  
Leah Grant, Soprano  
Barbara Greeno, Alto  
Catherine Lewis, Alto  
Thomas Busse, Tenor  
Jared Pierce, Bass

Intermission (15 minutes)

*Hear My Prayer*

Felix Mendelssohn

Kathryn Singh, Soprano  
Emily Wade, Soprano

*God is My Shepherd*

Antonín Dvorák

Barbara Greeno, Alto

*Goin' Home*

Antonín Dvorák

Leah Grant, Soprano  
Thomas Busse, Tenor

*Laudes Organi*

Zoltán Kodály

David Hatt, Organ

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

*Please, no children under 5  
Please help us to maintain a distraction-free environment.  
Thank you.*

# PROGRAM NOTES

With today's performance, we honor the choral contributions of the master Czech composer, Antonín Dvořák, and commemorate the 100<sup>th</sup> anniversary of his death. Music critics are rediscovering the genius of Felix Mendelssohn, and *Hear My Prayer* is a beautifully crafted miniature dramatic jewel. Zoltán Kodály draws upon his Hungarian heritage and his innovative and exciting musical creativity in setting his praise to the organ, *Laudes Organi*.

## ANTONÍN DVOŘÁK (1841-1904)

Born in Nelahozeves, Bohemia, a central European area now part of the Czech Republic, is bounded by Germany, Poland, the Czech province of Moravia, and Austria. The area, with its natural beauty and storied history and literature, has inspired the creativity of many artists.

Son of a butcher and innkeeper who also played the zither professionally, Dvořák received his first musical education in 1847, when he attended the local school and took singing and violin lessons. The youth was such a talented violinist that even as a child, he played at the local church and in the village band, great resources for learning traditional ceremonial and sacred music, as well as local folk dances and songs. When he was 12, his parents sent him to school in a nearby town, where he continued his studies, learning German, as well as violin, piano, organ, continuo playing and music theory. In 1856, he was sent to the German school in a more distant town, where he learned organ and music theory. In 1857, he began musical studies at the Prague Organ School, learning continuo, harmony, modulation, chorale playing, improvisation, counterpoint and fugue, completing his studies in 1859. He studied regular academic subjects at a local school. At this time, he also participated as a violinist in the concerts of Prague's Cecilia Society, where he played the works of major Romantic composers, including Beethoven, Mendelssohn, Schumann and Wagner. Since he lived in Prague, he had the opportunity to attend many concerts, where he heard performances of the works of both traditional and contemporary composers.

Between 1859 and 1871, Dvořák made his living as a professional musician in Prague, joining a local dance band as a viola player. The band played in local restaurants and for local dances, as well as becoming the nucleus of the local theatre orchestra. The Provisional Theatre Orchestra played for operas and stage plays, and Dvořák was exposed to the works of such Italian opera composers as Verdi, Bellini and Donizetti, as well as later playing operas by Czech and Slavic composers. The theatre orchestra presented its own concerts, and Dvořák was a musician in three different concerts conducted by Richard Wagner. He also taught piano, giving lessons to his future wife, Anna, among other pupils. At the same time, he began composing, including string quartets and quintets, symphonies, a cello concerto, a song cycle, and an opera. By 1871-1872, his compositions were beginning to be performed in Prague. His first published work, a song entitled *The Lark*, appeared in 1873. The Prague musical establishment first noticed him in March 1873, after the successful performance of his cantata for male voices, *Hymnus: the Heirs of the White Mountains*. He also composed an opera in Wagnerian style, *King and Charcoal Burner*. Bedrich Smetana, conductor of the Provisional Theatre Orchestra, began rehearsals of this opera, but had to remove it from the Orchestra's program in Fall 1873 because of its difficulty. This action caused Dvořák to destroy many of the works he had composed between 1866 and 1871, and to begin composing instrumental music in a new style, incorporating Slavonic folklore and music. He created a new version of *King and Charcoal Burner*, totally different from the first, and it had a successful premiere in Fall 1874. During this same year, he was appointed organist at the Church of St. Vojtech, a position he held until 1877.

In 1874, Dvořák received an artist's stipend granted by the Austrian government, the first of four such awards between 1874 and 1878. Johannes Brahms was a member of the reviewing board and was deeply impressed by Dvořák's abilities, commenting "...for several years I have enjoyed the works

sent in by Antonín Dvořák of Prague.... Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man..." Brahms wrote to his Berlin publisher, Simrock, encouraging the publisher to consider Dvořák's work. Brahms became a close friend, and his support helped to open the door for Dvořák in terms of publication and performance. By the end of 1878, Dvořák's works were being played internationally.

Successful abroad, Dvořák also became more successful at home. He conducted concerts of his own works and was the composer in Bohemia most often chosen to create works for special occasions, such as activities of local royalty. Because of Czech political tensions with the Austrian government, he began to broaden his compositional style from being recognizably Slavic, since performance of identifiable Czech music was frowned upon in Vienna, a European music center. A composer much admired in England, Dvořák was invited in March 1884 by the Philharmonic Society to conduct his popular *Stabat Mater* in London's Albert Hall. The concert was a resounding success, and Dvořák was the toast of the London musical world, conducting other concerts in England during that month. Over the next ten years, other English conducting and compositional offers followed. He premiered his *Seventh Symphony* in April 1885, his cantata, *The Spectre's Bride*, in August 1885, his oratorio, *St. Ludmilla*, in October 1886, his *Eighth Symphony* in 1890, his *Requiem* in 1891, and his *Cello Concerto* in 1896. In 1891, he received an honorary doctorate from Cambridge University. The English audiences and musical experts appreciated his talent, and he continued to use Czech and Slavic themes in his English music commissions, rather than having to tailor his music to the petty political attitudes of the continent. He also met the owners of the Novello music publishing company, who offered him a better deal than the German publisher, Simrock.

Because of his financial success in England, Dvořák was able to buy a country home in Vysoka, a small Bohemian village, and he and his family were able to spend summers there, where he could enjoy the beauty and quiet of the countryside and compose. His international success brought him many honors and awards, including an honorary doctorate from the Czech University of Prague and election to the Czech Academy of Sciences and Arts. In 1888, he went on a concert tour to Russia, invited by Tchaikovsky, whom he had met in Prague a number of times.

In January 1891, Dvořák became a Professor of Composition and Instrumentation at the Prague Conservatory. He was a demanding teacher who wanted his students to think for themselves, requiring originality and mastery of compositional skills, as well as critical assessment of their own work. His Prague students included Rubin Goldmark (teacher of Aaron Copland and George Gershwin), William Arms Fisher (who wrote the text for *Goin' Home*, which we perform today), and Harry Rowe Shelley (teacher of Charles Ives.)

Later that year, Jeannette Thurber, President of the National Conservatory of Music in America, a New York institution, invited Dvořák to the United States. Mrs. Thurber was very interested in creating an American national style of music, and she was aware of Dvořák's international acclaim in that area. She offered him the position of Artistic Director and Professor of Composition of the Conservatory at a salary 25 times what he was being paid in Prague. Dvořák accepted, and arrived to begin his new position in October 1, 1892. Mrs. Thurber commissioned Dvořák to write his *Te Deum* as a celebratory composition for the 400<sup>th</sup> anniversary of Columbus' 'discovery of America.' He made his first American appearance conducting the premiere of that work in Carnegie Hall, October 21, 1892. He wrote to a friend, "The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new independent art, in short, a national style of music..." Soon after his arrival, Dvořák began his search for an American national style. In researching African-American music, he sought the help of Henry Thacker Burleigh, an African-American student at the Conservatory. Burleigh often sang spirituals and Southern plantation songs for him at his home. Dvořák commented, in a statement quite controversial at the time, "I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them. Only in this way can a musician express the true sentiments of a people... In the Negro melodies of America, I discover

all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, gay, gracious or what you will... There is nothing in the whole range of composition that cannot find a thematic source there.”

Dvorák also researched and studied Amerindian music and themes, and explained his musical views in many newspaper articles and interviews. He felt that a national style could be crafted from certain patterns in “native” American music, and in fact, used such patterns and devices in some of the most well-known works composed during his American stay (1892-1895), including the *New World Symphony*, the *String Quartet in F*, the *String Quintet in E flat*, and the *Biblical Songs*. Probably his most popular work, the *New World Symphony* had its premiere in New York in 1893. After the 1892-1893 academic year, Mrs. Thurber wanted Dvorák to continue with the Conservatory for two more years. Dvorák agreed. Unfortunately, the U.S. financial crisis of 1893 almost drove Jeannette Thurber’s husband (a wealthy New York merchant and major underwriter of the Conservatory) to bankruptcy, and she could no longer afford to pay Dvorák. He returned to the United States in Fall 1894, but, homesick and wanting to compose instead of teach, he returned to Bohemia in April 1895. He spent his final years composing a variety of major works, including his *Cello Concerto*, various symphonic poems, chamber music, and operas, including his most famous opera, *Rusalka*, which premiered in Prague in 1901. His fame had spread, and he received various awards and was appointed to many different commissions and organizational boards. In 1901, he was appointed Director of the Prague Conservatory. He died in May, 1904.

Dvorák was one of the shining stars of the late Romantic/early Modern period, exhibiting all of the passion, emotion, and variety of late 19th /early 20<sup>th</sup> century composition. He had a wonderful sense of melody and line, and at times drew upon the music of native cultures to inspire his compositions, a common technique of the Romantic period in literature, music, and the other arts. Critics commented that he would incorporate native melodies into his works, especially in his American compositions, such as the *New World Symphony*, but he said, “...about my having made use of ‘Indian’ and ‘American’ themes...that is a lie. I tried to write only *in the spirit* of those American melodies.” Alone among his contemporaries, Dvorák wrote in almost all the musical genres available at the time: opera, choral music, including masses, oratorios, cantatas, songs, orchestral music, including symphonies and overtures, chamber music, including quartets, quintets, and other instrumental combinations, music for keyboard, and concertos for various instruments. He brought passion, expression, and emotion to his compositions, infused them with the energy of his native land and the native music of others, and contributed music of lasting melody and depth.

## MASS IN D

Composed in 1887 at the request of architect Josef Hlávka for the consecration of a new chapel at Hlávka’s country estate, Dvorák’s *Mass in D* is an intimate work for small forces. Originally set for chorus, solo quartet and organ, Dvorák later orchestrated the work at the request of his London publishers. The *Mass in D*, Dvorák’s only surviving Mass, demonstrates his wonderful sense of line and melody, as in the *Kyrie*, *Benedictus* and *Agnus Dei*. The *Gloria*, *Credo* and *Sanctus* demonstrate his musical sense of color and drama, with thrilling chords and contrasting dynamics. We perform today the *Mass* in its original version.

### **Kyrie**

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

### **Gloria**

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

### **Kyrie**

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

### **Gloria**

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

*Adoramus te. Glorificamus te.*

*Gratias agimus tibi  
Propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.*

*Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.*

*Qui tollis peccata mundi,  
Miserere nobis.*

*Qui tollis peccata mundi,  
Suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,  
Miserere nobis.*

*Quoniam tu solus sanctus.  
Tu solus Dominus  
Tu solus Altissimus, Jesu Christe.*

*Cum Sancto Spiritu  
In gloria Dei Patris. Amen.*

### **Credo**

*Credo in unum Deum,  
Patrem omnipotentem,  
Factorem coeli et terrae,  
Visibilem omnium, et invisibilem.*

*Et in unum Dominum Jesum Christum,  
Filiium Dei unigenitum.  
Et ex Patre natum ante omni saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantialem Patri:  
Per quem omnia facta sunt.  
Qui propter nos homines,  
Et propter nostram salutem  
Descendit de caelis.*

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

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

*Et resurrexit tertia die,  
Secundum Scripturas.*

*Et ascendit in caelum:  
Sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
Judicare vivos et mortuos:  
Cujus regni non erit finis.*

We worship thee. We glorify thee.

We give thanks to thee  
according to thy great glory.

Lord God, Heavenly King,  
God the Father almighty.

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

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

Thou who takest away the sins of the world,  
receive our prayer.

Thou who takest away the sins of the world,  
Have mercy upon us.

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus Christ.

With the Holy Spirit  
in the glory of God the Father. Amen.

### **Credo**

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

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

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

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

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

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

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

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

*Confiteor unum baptismam  
In remissionem peccatorum.*

*Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.*

### **Sanctus**

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

### **Benedictus**

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

### **Agnus Dei**

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

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

And I believe in one, holy, Catholic  
and Apostolic Church.

I confess one baptism  
For the remission of sins.

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

### **Sanctus**

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

### **Benedictus**

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

### **Agnus Dei**

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

## **GOD IS MY SHEPHERD**

In March 1894, while he was still in New York, Dvorák learned of the deaths of several people close to him--his father and composers Peter Tchaikovsky and Hans von Bülow. Deeply affected by this news, he assuaged his great sorrow by composing the *Biblical Songs*, settings for solo voice and keyboard of ten *Psalms* from the *Bible*. The *Biblical Songs* were his last song compositions. He later arranged them for solo voice and orchestra. They are intimate and personal works, expressing a variety of moods and demonstrating Dvorák's dramatic ability, as well as his sense of melody. *God Is My Shepherd*, *Biblical Song* No.4, is a setting of *Psalms* 23. It is a simple, quiet, contemplative musical creation, beautifully enhancing the text and expressing Dvorák's heartfelt faith.

God is my shepherd,  
I want for nothing.  
My rest is in the pleasant meadows.  
He leadeth me where quiet waters flow.  
My fainting soul doth he restore  
and guideth me in the ways of peace,

to glorify his name.  
And though in death's dark valley my steps  
must wander,  
my spirit shall not fear for thou art by me still.

## GOIN' HOME

Probably the most well-known of all Dvorák's works is the *New World Symphony*. The theme of the second movement, *Largo*, may be equally familiar to music lovers and to those who have no musical knowledge whatsoever. Dvorák composed this work in 1893, while he was teaching at the National Conservatory of Music in America, drawing upon the "spirit" of American music for its inspiration.

William Arms Fisher was one of Dvorák's students at the Conservatory. Born in San Francisco, April 27, 1861, Fisher received his musical training in Oakland, New York, and London, studying with American composer Horatio Parker in addition to his composition studies with Dvorák at the Conservatory. Dvorák challenged his students to explore American music, and Fisher heeded that directive by exploring African-American music, creating settings of African-American spirituals and, in 1926, publishing a collection entitled *Seventy Negro Spirituals*. He was present at the 1893 premiere of the *New World Symphony* and wrote the text for a work, *Goin' Home*, in the style of a spiritual, setting it to the beloved melody of the *Largo*. For many years, *Goin' Home* was believed to be an original African-American spiritual used by Dvorák in the *Symphony*.

Fisher had a successful career as a music editor and writer on music. He developed a great interest in 18<sup>th</sup> and 19<sup>th</sup> century American music, and was the author of several historic works: *Notes on Music in Old Boston* (1918), *One Hundred and Fifty Years of Music Publishing in the United States* (1934), *Ye Olde New-England Psalm-tunes 1620-1820* (1930), *The Music that Washington Knew* (1931) and *Music Festivals in the United States* (1934). He was the editor of several anthologies, including African-American spirituals, Irish songs, and other works. Between 1897 and 1937, he was an administrator for the Oliver Ditson Music Publishing Company, serving as Editor, Director of Publications, and later, Vice President. He served twice as President of the Music Teachers National Association and for three years was President of the Music Publishers National Association. He died in 1948.

Goin' home, goin' home,  
I'm a goin' home;  
Quiet-like, some still day,  
I'm jes' goin' home.  
It's not far, jes' close by,  
Through an open door;  
Work all done, care laid by,  
Goin' to fear no more.

Mother's there 'spectin' me,  
Father's waitin' too;  
Lots o' folk gather'd there,  
All the friends I knew,  
All the friends I knew.  
Home, I'm goin' home!

Nothin' lost, all's gain,  
No more fret nor pain,  
No more stumblin' on the way,  
No more longin' for the day,  
Goin' to roam no more!

Mornin' star lights the way,  
Res'less dream all done;  
Shadows gone, break o' day,  
Real life jes' begun.  
There's no break, there's no end,  
Jes' a livin' on;  
Wide awake, with a smile  
Goin' on and on.

Goin' home, goin' home,  
I'm jes' goin' home,  
It's not far, jes' close by  
Through an open door.  
I'm a goin' home,  
I'm jes' goin' home!

## FELIX MENDELSSOHN (1809-1847)

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, Jewish, intellectual, artistic and banking family, which converted to Christianity in 1816, and at this time his father added the name Bartholdy to the Mendelssohn surname. His grandfather was the famous philosopher, Moses Mendelssohn. When Felix Mendelssohn 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. An extraordinarily gifted child, young Felix was matched by his equally talented older sister, Fanny, also a musician and composer. Felix and Fanny were very close as children, and often performed together. He began studying piano with his mother at an early age, later studying piano with Ludwig Berger in Berlin and composition with Carl Zelter. He began composing at the age of nine, as well as giving public performances on the piano. In addition to the piano, he studied violin, organ, composition and music theory, as well as the general subjects of history, classics, Greek, Latin, geography, arithmetic 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 the age of 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 performance of this work 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 composed, as well as performed and conducted his own music and the music of others. His travels inspired various compositions, such as the *Fingal's Cave Overture*, the *Scottish and Italian Symphonies*. This characteristic of Romantic composition—influence by nature, by one's surroundings—is evident in these and others of Mendelssohn's programmatic works, works which express the moods and emotions inspired by what he saw and experienced.

Mendelssohn was not only a gifted composer and performer, but an outstanding conductor. In 1833, he became Music Director for the musical activities of the town of Düsseldorf, responsible for conducting the choral and orchestral societies, as well as 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 revived the oratorio, presenting such works as Haydn's *Seasons* and *Creation*, Handel's *Alexander's Feast*, *Messiah*, *Judas Maccabeus*, and his own works, including his oratorio, *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. He also founded the Leipzig Conservatory of Music. During his years in Leipzig, he performed many of his own works, as well as works by contemporaries, such as Schumann, Berlioz, Weber and the "old masters"—Mozart, Bach, Handel, Haydn. He also rediscovered the work of Schubert, including his *Ninth Symphony*. In addition to his work in Leipzig, he conducted in Berlin and abroad, always returning to Leipzig after a sabbatical elsewhere. He often conducted in 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. His sister died in Spring, 1847, and Mendelssohn, grief-stricken at her death, exhausted from touring and from the hectic pace of his life, died in Fall, 1847.

Mendelssohn was a composer of lyricism, melody and passion. He contributed much to that which we consider "Romantic." He composed in many different genres, and in each one, there are works considered as standard. His concert overtures include such familiar titles as the *Overture to A Midsummer Night's Dream*, *Fingal's Cave Overture*, and the overture to Victor Hugo's play *Ruy Blas*. 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 especially *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.

## HEAR MY PRAYER

Completed on January 25, 1844, Mendelssohn's *Hear My Prayer* originally was written in German and dedicated to Wilhelm Taubert, one of Mendelssohn's composer friends. The work, based on texts from *Psalms* 55, has had periods of great popularity and is known especially for the solo, *O for the wings of a dove*, an aria which shows Mendelssohn's extensive lyrical and melodic gifts. Mendelssohn sets the first three sections of this *Psalms*, creating a mini-drama. The narrator, King David, entreats God for protection against his enemies, expressing his fear and their anger. He worries, but trusts God to save him. Part 1 introduces us to the narrator, beseeching the Almighty to come and save him from his enemies, for he feels very alone. Mendelssohn programmatically sets Part 2 as King David describes dramatically the forces arrayed against him, and the chorus reiterates the dangers and the narrator's pleas. Part 3 returns to introspection and contemplation as the narrator comments that if only he could fly away from turmoil, he would seek a quiet, peaceful place in which to spend the rest of his days. The chorus concurs with these thoughts. The 19<sup>th</sup> century English translation, which we sing, is as follows:

Hear my prayer, O God, incline thine ear!  
Thyself from my petition do not hide;  
Take heed to me!  
Hear how in prayer I mourn to thee!  
Without thee all is dark,  
I have no guide.  
Hear my prayer, O God, incline thine ear!  
  
The enemy shouteth,  
The godless come fast!  
Iniquity, hatred, upon me they cast!  
The wicked oppress me,  
Ah, where shall I fly?  
Perplex'd and bewilderd,  
O God, hear my cry!

My heart is sorely pain'd within my breast,  
My soul with deathly terror is oppress'd,  
Trembling and fearfulness upon me fall,  
With horror overwhelm'd, Lord hear me call!  
  
O for the wings of a dove!  
Far away would I rove!  
In the wilderness build me a nest,  
And remain there for ever at rest.

The original German text is as follows:

*Hör mein Bitten  
auf deines Kindes Stimme habe Acht!  
Ich bin allein; wer wird mir Tröster und Helfer  
sein?  
Ich irre ohne Pfad in dunkler Nacht.  
Die Feinde sie drohn und heben ihr Haupt;  
Wo is nun der Retter, an den ihr geglaubt?  
Sie lästern dich täglich, sie stellen uns nach,  
und halten die Frommen in Knechtschaft und  
Schmach.  
  
Mich fasst des Todesfurcht bei ihrem Dräu'n!  
Sie sind unzählige, ich bin allein; mit meiner  
Kraft kann ich nicht widersteh'n;  
Herr, kämpfe du für mich, Gott, hör mein Fleh'n.  
  
O könnt' ich fliegen wie Tauben dahin,  
weit hinweg vor dem Feinde zu flieh'n!  
In die Wüste eilt' ich dann fort,  
fände Ruhe am schattigen Ort.*

The direct translation from the German:

Hear my cry, O Lord, bow thine ear to me,  
consider the voice of thy child!  
I am alone, who shall be my comfort and help?  
I wander, lost, and without a path in the dark of  
night.  
Mine enemies threaten and raise their heads,  
saying:  
Where is now the Saviour in whom you believed  
They revile thee daily, they lie in wait for us,  
holding the devout in bondage and derision.  
  
The fear of death seizes me with their threats!  
They are legion, but I alone; my strength is not  
enough to resist them;  
Lord, fight thou for me, God, hear my  
supplication.  
  
O, if only I could take to wing like a dove,  
to escape far from mine enemies!  
I would then escape into the desert,  
and find peace there in some shaded place.

Mendelssohn does not set here the last stanza of the *Psalm, Cast thy burden upon the Lord*, but he uses that text as one of the most familiar chorales in his popular oratorio, *Elijah*.

*Psalm 55, Hear My Prayer*, has been set by all three composers on today's program. Antonín Dvořák also sets the first three stanzas of this *Psalm* as No. 3 of his *Biblical Songs*, a short, dramatic plea for soloist and accompaniment. His text basically is the same as that set by Mendelssohn, except that he adds the next phrase, "I would escape far from the stormwinds, tempest or the fear of death." Zoltán Kodály sets the entire *Psalm* for tenor, chorus and orchestra in one of his most powerful and dramatic works, *Psalmus Hungaricus*, using a 16<sup>th</sup> century Hungarian translation of the original. The tenor expresses the anguish of King David, while the chorus explains and comments, in the manner of a Greek chorus.

### ZOLTÁN KODÁLY (1882-1967)

One of the major 20<sup>th</sup> century Hungarian composers and an equally important international music educator, Zoltán Kodály was born in the Hungarian village of Kecskemét. His father worked as a station master for the Hungarian state railroad in a variety of country towns. Both of his parents were musical. His father played the violin and his mother sang and played the piano. Young Kodály received his basic schooling in these country towns, and he heard his classmates sing and play local folk tunes. At the Archbishopial School in Nagyszombat, he was an excellent student, especially in language and literature. He was self-taught on the violin, cello and piano, and was such a naturally talented musician that he could play chamber music at home, as well as perform in his school orchestras. In addition, he sang in the church choir and began to compose music at an early age, encouraged by his father. His 1898 *Overture in D Minor* for orchestra was performed when he was 16, and his *Trio in E Flat Major* was performed when he was 17. He graduated from secondary school in 1900 and enrolled in Budapest University, where he studied Hungarian and German. He also studied at Eötvös College, where he received a broad liberal education, as well as majoring in languages--English, French and German. At the same time, he began music studies at Budapest's Academy of Music, studying composition with Koessler. He received his composition diploma in 1904 and his teacher's diploma in 1905. In 1906, he received his Ph.D for his dissertation entitled *The stanzaic structure of the Hungarian folksong*.

Kodály never lost his interest in Hungarian folk music and beginning in 1905, began to collect local folk songs, going on expeditions to different Hungarian towns. He demonstrated a long-lasting interest in and love for the music of his native country. In 1905, he met Béla Bartók, another major Hungarian composer, also interested in Hungarian folk music. In 1906, they published a work on Hungarian folksongs and began a lifelong friendship. Kodály spent the first six months of 1907 studying in Berlin and Paris, where he encountered the music of Debussy. Upon his return to Budapest, he was appointed a Professor of Music Theory at the Academy of Music and in 1908, began teaching composition. He soon was teaching harmony, counterpoint, form and orchestration, score-reading, vocal polyphony and musical literacy. His students included Antal Dorati, Eugene Ormandy, Matyas Seiber, and Lajos Bárdos. In 1910, he had his first compositions performed in Budapest, followed closely by performances in Paris and Zürich, Switzerland.

Bartók and Kodály continued collecting folksongs until World War I halted that activity. Between 1917 and 1919, Kodály worked as a music critic, wrote articles, taught, and composed. After World War I, Hungary had a short-lived Socialist republic, during which Kodály became Deputy Director of the Academy of Music. Upon the demise of that government in 1919, Kodály was brought to trial 12 times on various charges, including being unpatriotic. The public was turned against him and his music. He was not allowed to teach at the Academy, and he stopped composing during 1921-1922. His promising international career was halted temporarily as a result of the worldwide chaotic aftermath of World War I, as well as his problems within Hungary. In 1921, Universal Editions, a publisher, began to publish his music internationally, and once again the world began to take notice. He returned to public acclaim in November 1923 with the premiere of the *Psalmus Hungaricus*, his setting of *Psalm 55*, written for the 50<sup>th</sup> anniversary of the City of Budapest. This work received international attention, as well as his next composition, the musical play *Háry János*

(1926) and the orchestral suite derived from it.

In 1927, Kodály began an expansion of his musical career, making his début as a conductor of his own work. He went on to become a respected and successful conductor. For the rest of his life, he continued composing, scholarly writing, and exploring Hungary's rich folk music heritage. He arranged many folk songs for solo voice/keyboard and for chorus, and arranged folk dances for orchestra, such as his popular *Dances of Galantá* and *Dances of Marosszék*. In 1936, he wrote another of his well-received choral works, the *Budavári Te Deum*, and in 1939, *The Peacock Variations*, his orchestral masterpiece. He continued to compose during World War II, finishing his beautiful *Missa Brevis* in the cellar of a Budapest convent where he and his wife had taken refuge. A political liberal, he and his wife were active during the war in saving people from persecution. In 1946 and 1947, he made a concert tour to the United Kingdom, the United States, and the Soviet Union, conducting his own and other works. After World War II, he worked with many different organizations, including being elected as a deputy in the Hungarian National Assembly and becoming Chair of the Academy of Music Board of Directors. He received numerous awards and several honorary doctorates, including one from Oxford University. He often lectured in Hungary and abroad on various ethnomusicology subjects. His final major compositions, the *Hymn of Zrinyi* for baritone and chorus (1954), *Symphony No. 1* (1961), *Mohács* for chorus (1965) and *Laudes Organi* (1966) demonstrate his continuing creative ability. He died in 1967.

In addition to his work as a musician and scholar, Zoltán Kodály was an educator and strong supporter of music education for children. The 'Kodály Method,' a worldwide popular form of music education, was inspired by and named for him, although he did not create the system. Developed in Hungary during the 1940s and 1950s, the method states that anyone who can understand language can understand music, and singing is the best way to study music. Music education should begin early, and folk songs from one's own linguistic heritage are the best vehicle for music education. Only music of the highest quality should be used for teaching. Music education is not an extra or frill; it is a core component of education.

Kodály composed in various genres, including works for the stage and for orchestra, chamber music, and music for solo instruments, but he was first and foremost a composer of choral music. He composed music for chorus and orchestra, chorus and individual instruments, a cappella music, music for treble voices, music for male choirs, music for children's choruses, and music for solo voice. He made lasting contributions to modern Hungarian music, to ethnomusicology, to music education and to music scholarship.

## LAUDES ORGANI

Commissioned by the Atlanta Chapter of the American Guild of Organists, this paean to the organ is Kodály's last published work, published in 1966. It is subtitled *Fantasia on a XII Century Sequence*. The Latin sequence, or musical phrase, was found in a 12<sup>th</sup> century manuscript in Switzerland's Engelberg Monastery. The work celebrates the organ, the king of instruments, and the choir which sings with the organ. Kodály creates an extraordinary programmatic setting of the text, "painting" each phrase vividly in musical terms. He pays tribute to the 11<sup>th</sup> century Italian monk, Guido d'Arezzo, creator of modern musical notation. The work demonstrates the power, tone, and flexibility of the organ, integrating the chorus in a brilliant and passionate variety of chromatic passages and moods.

*Audi chorum organicum  
instrumentum musicum  
modernorum artificum  
documentum melicum  
canentem ludere amabiliter  
ludentem canere laudabiliter  
docens breviter,  
leniter utiliter,  
dulciter, humiliter.*

Listen to the chorus of the pipes  
the musical instrument  
of modern artists  
a paragon of melody  
which plays sweetly  
and sings full of praise  
which speaks short of words  
friendly and beneficial  
pleasantly modest.

*Ideo persuadeo  
hic attendere  
jubeo commoneo  
haec apprehendere,  
mentifigere humiliter.  
Musice! milites  
te habilites  
Usum exercites  
artem usites  
habilem corpore  
te prebeas  
facilem pectore  
te exhibeas*

*Follibus provideas  
bene flautes habeas  
Istare praetereas  
diligenter caveas  
His praehabitis  
sonum elice  
doctis digitis  
modum perface  
neumis placitis.*

*Gravis chorus succinat  
qui sonorus buccinat  
vox acute concinat  
choro chorus succinat  
diafonico modo  
et organico.  
Nunc acutas moveas  
nunc ad graves redeas  
modo lyrico  
nunc per voces medias  
transvolando salias,  
saltu melico  
manu mobili,  
delectabili,  
cantabili.*

*Tali modulo,  
mellis aemulo  
placens populo;  
qui miratur et laetatur  
et cantatur et laudatur  
Deo sedula  
qui regnat in saecula.*

*Huius arti praeceptor  
secum Deus det Guidoni\*  
Vitam aeternalem.  
Fiat Amen.*

So I advise you  
to stand still here  
and ask you urgently  
to listen to it  
with humble attention.  
Musician! you must behave  
like a warrior.  
Let your craft hear  
and practise your art  
show the skill  
of your body  
and the dignity  
of your mind.

Look after the bellows in advance  
to have enough air  
Standing still must be avoided  
watch out for that.  
When you have looked after this  
then let the sound hear  
with nimble fingers  
bring about the series of tones  
which have a pleasant sound.

The heavy choir below  
which makes itself heard sonorously  
the high voice sounds against  
choir and counterchoir  
in the series of tones  
after the melody of the organ.  
Now you must play the high ones  
now go to the low ones  
as with the lute  
then through the middle voices  
jump like lightning  
melodious  
with a smooth hand  
pleasing  
and tuneful.

With such modulating  
sweet as honey  
pleasing to the people  
who are surprised and pleased  
and sing and praise  
and serve God  
who rules in eternity.

To the master of this art  
may God, to Guido\*, grant  
eternal life.  
So be it, Amen.

\*Guido d'Arezzo (ca. 995-1050), Italian monk who created the first official form of musical notation and named the tones with the syllables, *ut, re, mi, fa, sol, la*.

# THE ARTISTS

## ROBERT GURNEY, MUSIC DIRECTOR

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

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

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

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

## DAVID HATT, ORGAN

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

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

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

With percussionist Gino Robair, he has presented programs which include virtuoso duo improvisations. He is also a regular participant in the recital series of St. Mary's Cathedral, the Shrine of St. Francis, and Trinity Episcopal Church, Reno, and is a former Dean of the San Jose Chapter of the AGO. Mr. Hatt has served as organ accompanist in the San Francisco Lyric Chorus' performances of the Brahms *Requiem*, Fauré *Messe Basse*, Vaughan Williams *Five Mystical Songs*, Verdi *Four Sacred Pieces* and Vierne *Messe Solennelle*. On November 4, 2004, he will present at St. Mary's Cathedral the opening concert of the National Convention of the College Music Society.

## **LEAH GRANT, SOPRANO**

Leah Grant began her singing career in the fourth grade and has continued with roles and solos in oratorios and musicals since high school. She was a soloist for *Operafest* at Marx Meadows, an intercollegiate opera festival, and sang Carmina Burana with the Oakland Ballet. She performed in *Lohengrin*, *Carmen*, *The Bartered Bride* and *La Traviata* with the Portland Opera, *Once Upon a Mattress*, *Sweeney Todd*, *The Good Doctor* and *Grease* with the Portland Civic Theatre, and recently performed in Donizetti's *Don Pasquale* with the San Francisco Lyric Opera. She has sung with various Bay Area choruses, including the San Francisco Community Chorus, the Sanford Dole Ensemble, Soirees, and the San Francisco Symphony Chorus, where she participated in two Grammy Award winning recordings and the sound track recording for *Godfather III*, as well as several smaller choral and Christmas choruses. Ms. Grant joined the San Francisco Lyric Chorus for our Summer 2003 season. She was a soloist in the San Francisco Lyric Chorus' Fall 2003 performance of Benjamin Britten's *Ceremony of Carols*.

## **KATHRYN SINGH, SOPRANO**

Ms. Singh studied voice with Marvin Hayes and Roberta Thornburg at the California Institute of the Arts, and studies presently with Miriam Abramovitsch. She also studied at the Ali Akbar College of Music. She sings with the Oakland Symphony Chorus, Bella Musica, the Berkeley Bach Cantata Group and The Arch Street Irregulars. She also is a soprano soloist for Berkeley's Trinity Methodist Church. She has given a solo voice recital in which she performed (among other works) the world premiere of Bay Area composer Ann Callaway's *Speak to me, my love from her musical cycle, The Gardener, No. 29*, with text by Rabindranath Tagore. Ms. Singh plays violin with the Berkeley Community Orchestra and has played violin professionally with the Ventura County Symphony, as well as other Southern California symphonies. She has sung solos in the San Francisco Lyric Chorus presentations of Giuseppe Verdi's *Quattro Pezzi Sacri* and Herbert Howells' *Requiem*, and was a soloist in the San Francisco Lyric Chorus' Fall 2003 performance of Benjamin Britten's *Ceremony of Carols*.

## **EMILY WADE, SOPRANO**

A seasoned performer, Emily Wade is excited to be singing with the Lyric Chorus. Her other recent performances in San Francisco include *Into the Woods* with Ray of Light Theatre and *Dangerous Blues* at the Plush Room. Originally from the East Coast, Emily graduated from Wake Forest University in 2000. A winner of Wake Forest's prestigious Presidential Scholarship for Distinguished Achievement in Voice, Emily sings a variety of styles, from classical and opera to musical theatre, blues, jazz, and good old rock n' roll. She has starred in such productions as *Closer Than Ever*, *Oliver!*, *Grand Hotel*, and *The Wizard of Oz*. In 1999, she was hired for the well-known Cape Cod dinner theater The Showmates at the Orleans Inn, in which she sang, danced, provided piano accompaniment, and served dinner! Emily has played piano for 21 years and has intensely studied music theory, both of which became assets when she founded Wake Forest's first female a cappella group, the Demon Divas. Emily was the music director for the group for three years and created the arrangements for most of the songs on the group's first CD, *Downpour*. In addition to that recording, Emily is featured on the CD's of various Massachusetts bands, including Link Montana and the Roamin' Catholics' *Way Out East!* and Steven Preu's *Cod Tales*. Emily's solo endeavors include *Songs for Emily* (CD available for sale in Massachusetts), *Over the Rainbow: A Musical Revue* (a solo recital with a corresponding live recording), and radio commercials for the Box Lunch deli. She also served a three-year stint singing the National Anthem for the Orleans Cardinals (members of the Cape Cod Baseball League) for crowds of up to 5,000.

## **BARBARA GREENO, ALTO**

Barbara Greeno is a native of San Francisco and studied vocal music with noted Mezzo-Soprano Donna Petersen. She twice won the Winifred Baker Chorale Scholarship, and has performed as soloist with the Winifred Baker Chorale, with Organist and Choirmaster Stephen Cram, and in the Marin Symphony Christmas Concerts, directed by Sandor Salgo and Gary Sheldon. She was a soloist in the San Francisco Lyric Chorus' Spring 1997 concert, singing *The Year's At The Spring*

by America's first major woman composer, Amy Beach; a soloist in the Spring 1998 and Summer 2000 performances of *Chichester Psalms*; a soloist in the Summer 2001 of Johann Sebastian Bach's *Magnificat*; and a soloist in the Fall 2003 performance of Benjamin Britten's *Ceremony of Carols*. Ms. Greeno 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.

### **CATHERINE LEWIS, ALTO**

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

### **THOMAS BUSSE, TENOR**

Thomas Busse is the tenor soloist at Trinity Episcopal church. He is a regular member of the Philharmonia Chorale and Volti. Tom Busse has is also an active conductor in the Bay Area where he is the founder and music director of City Concert Opera Orchestra, a professional orchestra that presents opera scores in concert format.

### **JARED PIERCE, BASS**

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

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

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Reverend Richard Vettel-Becker, Rector  
Richard Turley, Administrative Assistant

Lafayette-Orinda Presbyterian Church  
Reverend Peter Whitelock, Pastor  
Robert Adams, Organist

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Anna Barr  
Tom Baynes  
Anne Brenneis  
Cassandra Forth

Barbara Greeno  
Susan Hendrickson  
Sophie Henry  
Deborah Katz  
Catherine Lewis

Susan Pace  
Jared Pierce  
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# CONTRIBUTIONS

The San Francisco Lyric Chorus has been chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501c(3) organization. Contributions to the Chorus are fully tax-deductible.

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

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

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

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

# CONTRIBUTIONS

[MAY 2003-APRIL 2004]

## **Sforzando (\$1000+)**

Anonymous  
Malcolm Cravens Foundation  
Helene Whitson  
William L. Whitson

## **Fortissimo (\$300-\$999)**

Anonymous  
Anonymous  
Anonymous  
Anonymous  
Julie & Albert Alden  
Cassandra & David Forth  
Sophie Henry  
Lois Kelley  
Annette & Peter Simpson

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

Tom Alexander  
Didi Boring  
Douglas & Judy Boring  
Peter Butcher  
James Campbell  
Rev. Robert & Anne Cromey  
Sidonia Diaz-Hubbard & Douglas Hubbard  
Barbara Greeno  
Susan Hendrickson  
Nelda Kilguss  
Carol Knoll & Bill Vanderwalt  
Suzanne Lewis-Frankl  
Jim Losee  
Mary Lou Myers  
Jane Regan

## **Mezzoforte (\$20-\$99)**

Gayle Alexis  
Barbara Bannett  
Anna Barr  
Kristine L. Chase  
Leslie DeLashmutt  
Janet Dong  
Rev. & Mrs. Robert Droste  
Gale Frances  
Polly Glyer  
Jane Goldsmith  
Florence Haimes  
Connie & Ed Henry  
Olive James  
Susan Kalman  
Kenneth & Sharon Levien  
Catherine Lewis  
Karen McCahill  
Margaret Ann McLaughlin  
Carol Mersey  
Rick Mordesovich  
Ruth K. Nash  
Mary & Jim Raftery  
Rev. Ted & Shirley Ridgway  
Juan-Luis Sanchez  
Scott Sansome  
Elizabeth Shurtleff  
Jane E. Tiemann  
Stephanie Wilson  
Richard Wortman  
Christina Yep

## ADOPT-A-SINGER CONTRIBUTIONS & SPECIAL THANK-YOU'S

[APRIL 2004]

The Alto Section,  
sponsors Music Director, Robert Gurney  
*Thank you, Robert, for believing in us [and  
for all the great parts in the Dvorák Mass].  
We're aiming high!*

Sophie Henry,  
sponsors fellow Board Members:  
Anne Brenneis, Cassandra Forth,  
Robert Gurney, Cathy Lewis  
Bill Whitson & Helene Whitson

Martin Brenneis,  
sponsors Music Director Robert Gurney

Julie Alden,  
sponsors the Bass Section

Lois Kelley,  
sponsors the Soprano Section  
Neil Figurelli,  
sponsors Nanette Duffy

Jane Regan,  
sponsors Susan Pace  
*Thanks for switching to tenor; hope you can  
return to the alto section next time*

Lynne Winslow,  
sponsors Nanette Duffy

Cathy Lewis,  
thanks her teacher, Kaaren Ray,  
for her inspiring guidance and support

# TRINITY EPISCOPAL CHURCH, SAN FRANCISCO



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

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

The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired

by the Norman-Romanesque architecture of Durham Cathedral, it is built of roughhewn Colusa sandstone and features a massive castle-like central tower.

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

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

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

CONCERTS 2004

SUMMER CONCERT

Joseph Jongen *Mass*

Charles Marie Widor *Mass*

Sergei Rachmaninoff *Cherubic Hymn No. 8*

Sergei Rachmaninoff *Bogoroditse Devo, Raduisya*

Pyotr Tchaikovsky *All Night Vigil Selections*

David Hatt, Organ

Saturday, August 28, 2004, 8 PM  
Lafayette-Orinda Presbyterian Church  
49 Knox Drive, Lafayette

Sunday, August 29, 2004, 5 PM  
Trinity Episcopal Church  
Bush & Gough Streets, San Francisco

FALL CONCERT

**French Connection:**

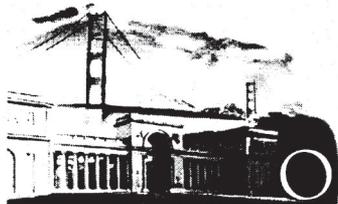
Choral Music of France

and celebrating the

300th Anniversary of Charpentier's death

Saturday, December 4, 2004, 8 PM  
TBA

Sunday, December 5, 2004, 5 PM  
Trinity Episcopal Church  
Bush & Gough Streets, San Francisco



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

# ORGAN RECITAL

Announcing...

**ROBERT GURNEY**  
ORGANIST

PLAYS  
THE MAGNIFICENT

**E.M. SKINNER**  
ORGAN

AT THE

CALIFORNIA  
PALACE  
OF THE  
LEGION OF HONOR

LINCOLN PARK  
SAN FRANCISCO

Saturday, May 8  
and

Sunday, May 9  
4 pm

*J. S. Bach*  
*Cesar Franck*  
*George Gershwin*



Saturday, August 21

and

Sunday, August 22  
4 pm

*J. S. Bach*  
*Dietrich Buxtehude*  
*George Gershwin*



Saturday, September 18

and

Sunday, September 19  
4 pm

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

# Sing with the San Francisco Lyric Chorus!

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

In summer 2004, We will sing  
two exciting masses for chorus and organ:

**Joseph Jongen *Mass***  
**Charles Marie Widor *Mass***

*plus*

**Sergei Rachmaninoff *Bogoroditse Devo, Raduisya***

**Sergei Rachmaninoff *Cherubic Hymn No. 8***

**Pyotr Tchaikovsky *Vespers Selections***

**REHEARSALS BEGIN MONDAY, May 10, 2004**

## **Rehearsals:**

Monday, 7:15-9:45 pm

Trinity Episcopal Church

Bush and Gough Streets, San Francisco

## **Performances:**

Saturday, August 28, 2004, 8 PM

Sunday, August 29, 2004, 5 PM



For audition and other information, call Music Director Robert Gurney at 415-775-5111 or email [rgurney@sflc.org](mailto:rgurney@sflc.org)

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

# SAN FRANCISCO LYRIC CHORUS

## SOPRANOS

Anne Brenneis\*#  
Gail Collins  
Cassandra Forth#  
Cristina Gerber  
Leah Grant  
Sophie Henry\*#  
Deborah Katz  
Lois Kelley  
Nelda Kilguss  
Kathryn Singh  
Emily Wade  
Helene Whitson#

## ALTOS

Anna Barr  
Jane Goldsmith  
Barbara Greeno\*  
Susan Hendrickson  
Susan Kalman  
Catherine Lewis#  
Jane Regan

## TENORS

Nanette Duffy\*  
Carl Jech  
Robert Newbold  
Susan Pace

## BASSES

Albert Alden  
Tom Baynes\*  
Les DeLashmutt, Jr.  
Jared Pierce  
Bill Whitson#

#Board of Directors

\*Section Representative

