

# GRANT US PEACE



Joseph Haydn

*Mass in Time of War*

Ralph Vaughan Williams

*Dona Nobis Pacem*



*Robert Gurney, Music Director*

Saturday, April 27, 2002 ♣ 8 pm  
St. Paul's Episcopal Church  
Oakland, California

Sunday, April 28, 2002 ♣ 5 pm  
Trinity Episcopal Church  
San Francisco, California

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SAN FRANCISCO LYRIC CHORUS

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*April 2002*



*Robert Gurney, Music Director*

# *The San Francisco Lyric Chorus*

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Welcome to the Spring 2002 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 début 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).

We joyously celebrated our fifth anniversary during our 2000-2001 season, receiving a Non-Recurring Events grant from the San Francisco Hotel tax Fund Grants for the Arts to support this celebration. In Fall 2000, we explored masterpieces of the Spanish and Italian Renaissance—Tomás Luis de Victoria's 1605 *Requiem* and his eight-part *Ave Maria*, as well as Claudio Monteverdi's *Messa à 4 Voci*. Spring 2001 brought us music of 400 years later in *The New Choral Sound*, in which we featured incredible music created at the end of the 20th century—wonderful compositions by Arvo Pärt, Javier Busto, John Tavener, Kenneth Leighton, Hymphrey Clucas, Charles Stanford, William Albright, Morten Lauridsen, David Conte and Kirke Mechem. Our thrilling anniversary year culminated in Summer 2001 performances of monumental compositions by two of Western music's great masters—Johann Sebastian Bach's *Magnificat* and Wolfgang Amadeus Mozart's *Mass in C Minor*, with the musical assistance of Jubilate Baroque Orchestra and noted soloists Jennifer Ellis, Catherine Webster, Scott Whitaker, and Thomas Hart. In Fall 2001 we presented beautiful music in *The French Choral Tradition*, performing Marc-Antoine Charpentier's *Messe de minuit pour Noël*, Francis Poulenc's *Hodie*, Maurice Duruflé's *Ubi Caritas*, Olivier Messiaen's *O Sacrum Convivium*, and Jean Langlais' *Messe Solennelle*.

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

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

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SAN FRANCISCO LYRIC CHORUS

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PROGRAM

*Mass in Time of War*

Joseph Haydn

Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei

Sandy Harris, *Soprano*  
Ruth Rainero, *Alto*  
Gary Ruschman, *Tenor*  
Tim Krol, *Bass*

Intermission 15 minutes

*Dona Nobis Pacem*

Ralph Vaughan Williams

Agnus Dei  
Beat ! Beat ! Drums !  
Reconciliation  
Dirge for Two Veterans  
The Angel of Death  
Nation Shall Not Lift Up A Sword Against Nation

Sandy Harris, *Soprano*  
Tim Krol, *Bass*

Charles Rus, *Organ*  
Suzannah Barley, *Violin*  
Tekla Cunningham, *Violin*  
Stephanie Ng, *Viola*  
Paul Hale, *Cello*  
John Weeks, *Timpani*

*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

Word over all, beautiful as the sky!

Beautiful that war, and all its deeds of carnage, must in time be utterly lost;  
That the hands of the sisters Death and Night, incessantly, softly, wash again  
and ever again, this soil'd world.

Walt Whitman, *Reconciliation*

All that a poet can do is warn.

Wilfred Owen

### Joseph Haydn (1732-1809)

The first of the three great composers of the Classical Era (Haydn, Mozart, Beethoven), Joseph Haydn was born in Rohrau, Austria in 1732. Son of a wheelwright who loved music, he was a gifted child who began singing at home. When he was about eight, he was selected as a choirboy for St. Stephen's Cathedral in Vienna. He received a rudimentary general education in the choir school—Latin, mathematics, writing, religion—and a minimal musical education—singing, violin, and clavier. He taught himself composition and theory. When his voice changed at age 18, he was dismissed abruptly from the choir school and left to fend for himself. He managed to stay with a friend for a few months and earned money composing, arranging instrumental music, and teaching. Over a short period of time, he earned enough money to gain lodgings in the same house as the famous Italian poet and librettist Metastasio and the Italian composer Niccolò Porpora, who engaged him as an accompanist as well as steering music students his way. Porpora also taught him composition and Italian. Because of his acquaintance with these two famous men, as well as his acquisition of students from well-to-do families, he was able to move in high social circles.

In 1759, Haydn gained his first position as a Music Director, working in the household of Count Morzin. Through this position, he became acquainted with Prince Paul Anton Esterházy, a member of the greatest Hungarian noble family, and a composer and musician. He entered the service of the Esterházy family in 1761, as Vice Kapellmeister responsible for managing a 15-20 musician orchestra composing weekly operas, symphonies, and chamber music, caring for all the music and musical instruments, coaching singers, and other duties. He held this position for 29 years. Prince Paul died in 1762, succeeded by his brother, Prince Nicholas, also a musician and music lover. The Esterházy estate was located near Vienna, but in 1766, Prince Nicholas created a Versailles-like palace that he located in the Hungarian countryside far from Vienna. The entire household was required to stay in this remote location for most of the year. In this setting, Haydn was left to his own compositional creativity without the stimulus of Viennese culture. By his employment contract, all that he wrote became the property of the prince, and he was not even allowed to make copies. In spite of this prohibition, knowledge of his music made its way to the outside world through distinguished visitors who came to Esterháza, which became known

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## PROGRAM NOTES

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as a European musical center, and through his own musicians who left for other positions. After a while, he was allowed to compose for other patrons and to have his music published. By the mid-1770s, Haydn had achieved an international reputation, and his music had been published throughout Europe.

During his occasional visits to Vienna in the 1780s, Haydn became a close friend of the young Mozart. Both men admired and learned from each other. Prince Nicholas died in 1790, and the Esterházy orchestra was disbanded. Haydn was free to live in Vienna. English impresario J. P. Salomon invited him to London to write an opera, symphonies and other works. He went in 1791-1792, and again in 1794-1795, receiving great acclaim and writing 12 major symphonies, chamber music, piano sonatas, choral works and versions of English and Scottish folk songs. He performed before the royal family, and received an honorary Doctor of Music degree at Oxford University, for which he named his *Oxford Symphony*. He heard a performance of Handel's *Messiah*, which impressed him greatly. Many in England wanted him to stay, but in 1795, he returned to Vienna, to serve a new Prince Nicholas Esterházy. In 1792 on his return to Vienna, he met the young Beethoven and accepted him briefly as a student. The two men were very different, and Haydn did not have the close relationship he had had with Mozart.

Haydn's duties for the new Prince Nicholas were minimal. His chief task was to compose an annual mass for the name day of the Prince's wife. He wrote his six major masses between 1796 and 1802, composing both the *Mass in Time of War* and the *Heiligmesse* in 1796. His creative genius poured forth during this time, as he composed his great oratorios *The Creation* between 1796 and 1798, and *The Seasons* between 1796 and 1801. In addition, he wrote his famous trumpet concerto in 1796, the *Austrian National Anthem* in 1797, and some of his most beautiful part songs. He was unable to compose after 1802, and died in 1809.

Haydn was a major figure in the history of Western music. Although he did not create the symphony or sonata structure, he developed them into innovative forms of musical expression, paving the way for Mozart and Beethoven to carry them even further. He was a prolific composer, excelling in many different genres, writing 104 symphonies, marches, overtures, concerti for many different instruments, chamber music, including 84 string quartets, music for solo instruments, including 52 piano sonatas, sacred and secular choral works and compositions for solo voice.

### Mass in Time of War

The *Mass in Time of War* (*Missa in tempore belli*, as Haydn named it) or *Paukenmesse* (*Kettledrum Mass* as it is called in Austria and Germany), was composed in 1796 during the great turmoil in Europe following the French Revolution. The Mass reflects a military aspect through its use of timpani and the sounds of trumpets. The *Kyrie* begins quietly with muffled timpani, becoming more intense as the mood of the movement changes. The *Gloria*, *Credo* and *Sanctus* are wonderful examples of Haydn's exuberant energy, strong Catholic faith, and the mastery of his late compositional period. The solo and quartet sections of the Mass, with their smoothly crafted interplay among voices, are reminiscent of

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## PROGRAM NOTES

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Haydn's exquisite chamber music. Although we have been lulled into listening to the beauty and familiarity of the Mass, the *Agnus Dei* brings us back into the presence of war as it begins slowly with ominous drumbeat, and the chorus pleading softly "*Dona nobis pacem*. Grant us peace." Suddenly, the timpani breaks forth with wild frenzy and the sound of trumpets fill the air, as the movement proceeds to its end with the chorus **demanding** "*Dona nobis pacem*."

The Napoleonic wars continued, and the French captured Vienna in May 1809, bombarding the city as Haydn lay dying. A shell fell near Haydn's home. The French loved Haydn's music, and Napoleon posted a guard at Haydn's home so that he would not be disturbed. A French officer came and sang for Haydn one of the arias from *The Creation*. He was Haydn's last public visitor. Rosemary Hughes, in her book, *Haydn*, recounts, "He sang 'In native worth' from *The Creation*, with moving beauty, and his tears flowed with those of the dying old man as they embraced across the barriers of war." The officer was soon killed on the battlefield. In Vienna, two weeks after Haydn's death, French and Viennese soldiers took turns guarding the catafalque at his memorial service, as those present heard the ethereal music of the Mozart *Requiem*.

### Kyrie

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

### Kyrie

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

### Gloria

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

### Gloria

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

*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*

We praise thee. We bless thee.  
We worship thee. We glorify thee.

*Gratias agimus tibi*  
*Propter magnam gloriam tuam.*

We give thanks to thee  
according to thy great glory.

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

Lord God, Heavenly King,  
God the Father almighty.

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

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

*Qui tollis peccata mundi,*  
*Miserere nobis.*  
*Qui tollis peccata mundi,*  
*Suscipe deprecationem nostram.*

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.

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## PROGRAM NOTES

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*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,  
Filiū Dei unigenitum.  
Et ex Patre natum ante omni saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantialē Patri:  
Per quem omnia facta sunt.  
Qui propter nos homines,  
Et propter nostram salutem  
Descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
Ex Maria Virgine.  
Et homo factus est.*

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

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

*Et in Spiritum Sanctum  
Dominum, et vivificantem:  
Qui ex Patre Filioque procedit.*

Who sittest at the right hand of the Father,  
Have mercy upon us.

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

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

### **Credo**

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

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

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

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

And on the third day he rose again,  
according to the Scriptures.  
He ascended into heaven and  
he sits at the right hand of the Father.  
He shall come again with glory  
to judge the living and the dead;  
and of his kingdom there will be no end.

And I believe in the Holy Spirit,  
the Lord and Giver of life,  
who proceeds from the Father and the Son

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## PROGRAM NOTES

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*Qui cum Patre, et Filio  
Simul adoratur et conglorificatur:  
Qui locutus est per Prophetas.*

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

*Confiteor unum baptisma  
In remissionem peccatorum.*

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

### **Sanctus**

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

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

### **Agnus Dei**

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

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.

## Ralph Vaughan Williams (1872-1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music. Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, studying with well-known composers and teachers Charles Villiers Stanford and Hubert Parry, as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long musical friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman. Vaughan Williams felt the need of further musical education, studying with Max Bruch in Berlin (1897) and Maurice Ravel in Paris (1907.) After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods. He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs and writing some himself. He also was a major contributor to the *Oxford Book of Carols*. In 1919, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. In 1921, he was appointed conductor of London's Bach Choir, a position he held until 1928, when he moved to the village of Dorking. For many years, he was involved in the Leith Hill Musical Festival, a competitive festival for village/town choruses in the Leith Hill area of Surrey, England. His later life was devoted to composition, conducting and occasional lectures. He visited the United States several times, lecturing at Bryn Mawr, Cornell, Indiana University, Yale, the University of Michigan and UCLA. He died in 1958.

Vaughan Williams was keenly aware of the horrors of war. He volunteered for service in World War I (1914-1918), enlisting in the Field Ambulance Service, where he was posted to France and Greece, and later serving as an officer in the Royal Garrison Artillery, where he served with the British Expeditionary Force in France. He was deeply affected by what he saw, and lost close friends in the war, including his wife's brother, Charles, music patron and conductor F. B. Ellis, composer George Butterworth, and later his own student, Ivor Gurney, a promising composer and poet, who had been gassed, shell-shocked and driven insane by his experiences in that war.

Ralph Vaughan Williams composed in a wide variety of genres, including works for stage, opera, symphonies, smaller works for orchestra, works for chorus and orchestra, *a cappella* choral music, songs, arrangements of English folksongs, arrangements of carols, chamber music, music for the theatre, music for films and music for radio programs. He was gifted in composing vocal music for choruses as well as for solo voice. He is recognized for his settings of English language poetry (including that of Walt Whitman, whose poetry he uses in both the *Sea Symphony* and the *Dona Nobis Pacem*.) Among his better known works are

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## PROGRAM NOTES

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*A Sea Symphony, Serenade to Music, the Fantasia on Greensleeves*, the operas *The Pilgrim's Progress* and *Sir John in Love*, the *Mass in G Minor, Hodie, Fantasia on Christmas Carols* and the *Fantasia on a Theme by Thomas Tallis*.

### Walt Whitman (1819-1892)

Considered by many to be the greatest of all American poets, Walt Whitman was born in Long Island in 1819. He grew up in Brooklyn, attending school and taking advantage of the city's museums, libraries, and theatres for self-education. He finished his formal education at age 11 and became an apprentice on a Long Island newspaper, where he learned the printing trade. At this time, he began writing, publishing his first article when he was 15. Between 1836-1841 he taught school in various Long Island towns. In 1841, he returned to New York to become a fiction writer, publishing stories in a variety of magazines. At the same time, he became an editor on various Brooklyn and Long Island newspapers. In the late 1840s he began the serious study and writing of poetry. In 1855, he published his first 12 poems in *Leaves of Grass*, a work that he would revise and amend throughout his life, until it contained approximately 300 poems. His poetry heralded a new age in American poetics, presenting verse in a much freer style, with varying forms and rhythmic patterns. Whitman moved in New York's intellectual and cultural circles, and was able to meet and interact with many prominent citizens of the time.

The Civil War broke out in 1861, and Whitman began to visit wounded soldiers in New York City hospitals. In 1862, he left Brooklyn to search for his brother, George, a Union soldier. He saw the horrors of war and the battlefield as he searched for his brother (whom he found), and secured a civil service position in Washington, D.C. Between 1862-1865, he also volunteered as a nurse in Washington military hospitals, nursing approximately 80,000 to 100,000 sick and wounded soldiers. His Civil War experiences and observations led to the writing of his powerful Civil War books of poetry, *Drum Taps* (1865) and *Sequel to Drum Taps* (1865-1866). F. DeWolfe Miller comments that *Drum Taps* "is the greatest book of war lyrics ever written by a single author," containing *Beat! Beat! Drums, O Captain! My Captain!, When Lilacs Last In the Dooryard Bloom'd, Dirge for Two Veterans*, and *Reconciliation*, as well as Whitman's most famous expression of self, *Chanting the Square Deific*. The mention of the drum is particularly significant. Historically, before bugles played "taps," drums served that purpose, measuring the death march as military personnel were brought to burial. Drums also accompanied soldiers into battle.

Whitman returned to the New York area in 1865. In 1873, he suffered a stroke and moved to his brother's house in Camden, New Jersey. He later bought his own small house. Although he was in poor health for the rest of his life, he continued to write and publish new works, as well as edit his previous works. He died in 1892.

George Mallis notes, "Whitman wrote in a form similar to 'thought-rhythm.' This form is found in Old Testament poetry and in sacred books of India, such as the *Bhagavad-Gita*, which Whitman knew in translation.... The musical nature of Whitman's poetry is evident in the fact that no poetry has been set to music more often than his."

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## PROGRAM NOTES

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### John Bright (1811-1889)

This British statesman and speaker was born in 1811 to a Quaker family. He studied in Quaker schools and Quaker beliefs underlay his political philosophy, including a demand for social, political, and religious equality for all. He was a well-known orator and a Member of Parliament. He was a member of the Peace Society, through which he protested the Crimean War (1854-1856) because he believed it was un-Christian, against free international trade and British interests. He died in 1889.

Another poet recorded the Crimean War in these words:

“Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
rode the six hundred.  
‘Forward the Light Brigade!  
Charge for the guns!’ he said:  
Into the valley of Death  
Rode the six hundred.”

Alfred, Lord Tennyson (1809-1892).

*The Charge of the Light Brigade* was a poem that memorialized a suicide attack by a British regiment during the Battle of Balaclava, October 25, 1854. Lord Tennyson’s poems also are among those most often set by composers.

### Dona Nobis Pacem

Commissioned for the centenary of the Huddersfield Choral Society, *Dona Nobis Pacem* had its first performance in 1936. Vaughan Williams chose texts from Walt Whitman, John Bright and the Old and New Testaments to set this description of the horrors of war, the sadness and futility of loss and the need for peace. Europe was in turmoil and on the verge of World War II. Hitler and the Nazis were in power in Germany, remilitarizing the Rhineland (among other things), Italy had invaded Ethiopia and the Spanish Civil War had just begun.

Vaughan Williams begins the work with the *Agnus Dei* from the Mass, the eternal cry for peace. Soon the unsettling sound of drums is heard as the text changes to Whitman’s *Beat! Beat! Drums!* Drums and trumpets signal the chaos and horror of war, where no one—the church congregation, newlyweds, scholars, or farmers—is immune. Vaughan Williams exquisitely mirrors Whitman’s text through his use of dynamics and programmatic music. For example, in the phrase “Through the windows, through the doors, BURST like a ruthless force,” the instruments and chorus explode on the word “burst.” In the phrase “leave not the bridegroom quiet,” Vaughan Williams *diminuendos* on the word “quiet,” adding musical force to the poetry.

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The futility of war appears in the third section, *Reconciliation*, which Vaughan Williams sets with serene beauty, as Whitman comments that “reconciliation,” a word as beautiful as the sky (with biblical reference to the first verse of John in the *New Testament*: “In the beginning was the Word, and the Word was with God, and the Word was God”), will absolve all, since what war hopes to achieve is lost by death. Vaughan Williams lets the baritone soloist describe the ultimate reconciliation—on an individual basis—as a soldier from one side kisses his dead foe.

The *Dirge for Two Veterans* (written before 1914) describes the poet who watches a sad evening burial procession for a father and son who both have perished in battle. Vaughan Williams creates soft, shimmering music for this elegy as he describes musically the beautiful evening with the sad, solemn procession, and the grief that the drums strike into the poet’s heart. His description of the veterans’ deaths “two..veterans..son..and father” is evenly spaced, but come together within a beat of each other “dropped dropped” as they are slain. He sets the final comment—the poet’s gift of love—with great warmth and tenderness.

The tensions of war return with the baritone soloist’s comments about the appearance of the Angel of Death. There is Biblical reference to the Passover as the soloist comments that this time there is no one to save the first-born of Egypt. The people seek succor, but none comes. Uneasiness and the fear of invasion returns with the mention of the snorting of the horses from Dan, alluding to the war horses of the ferocious tribes to the north of the ancient Israelites. This image can be symbolic of Germany’s militaristic expansionism. The baritone soloist changes the mood when he sings “Peace be unto thee.” The chorus now sings exultantly of peace, hoping for a time when all nations can live together, and the work ends quietly with the soprano soloist and chorus entering a plea for peace.

### DONA NOBIS PACEM

#### I

*Agnus Dei qui tollis peccata mundi*  
*Dona nobis pacem.*

#### II

Beat ! Beat ! drums !—blow ! bugles ! blow !  
Through the windows—through the doors—burst like a ruthless force,  
Into the solemn church, and scatter the congregation,  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet—no happiness must he have now with his bride,  
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,  
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat ! Beat ! drums !—blow ! bugles ! blow !  
Over the traffic of cities—over the rumble of wheels in the streets;  
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep  
in those beds,

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## PROGRAM NOTES

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No bargainers' bargains by day—would they continue?  
Would the talkers be talking? would the singer attempt to sing?  
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat ! Beat ! drums !—blow ! bugles ! blow !  
Make no parley—stop for no expostulation,  
Mind not the timid—mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties,  
Make even the trestles to shake the dead where they lie awaiting the hearses,  
So strong you thump O terrible drums—so loud you bugles blow.

Walt Whitman

### III Reconciliation

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters Death and Night incessantly, softly, wash again and ever  
again this soiled world;

For my enemy is dead, a man divine as myself is dead,  
I look where he lies white-faced and still in the coffin—I draw near,  
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

### IV Dirge for Two Veterans

The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly, phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

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## PROGRAM NOTES

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For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them.

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing

O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

Walt Whitman

### V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old...to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

John Bright

*Dona nobis pacem.*

We looked for peace, but no good came; and for a time of health, and behold trouble!  
The snorting of his horses was heard from Dan; the whole land trembled at the  
sound of the neighing of his strong ones; for they are come, and have devoured  
the land....and those that dwell therein....

The harvest is past, the summer is ended, and we are not saved....  
Is there no balm in Gilead? is there no physician there? Why then is not the health  
of the daughter of my people recovered?

Jeremiah 8:15-22

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## PROGRAM NOTES

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### VI

‘O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.’

Daniel 10:19

‘The glory of this latter house shall be greater than of the former....and in this place will I give peace.’

Haggai 2:9

‘Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid, neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them. Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth. And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations. For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.’

Glory to God in the highest, and on earth, peace, good-will toward men.

(Adapted from Micah 4:3; Leviticus 26:6; Psalms 85:10 and 118:19; Isaiah 43:9 and 66:18-22, and Luke 2:14)

*Dona nobis pacem.*

Program notes by Helene Whitson

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## THE ARTISTS

### **Robert Gurney, Music Director**

Founder and Music Director Robert Gurney is Organist-Choirmaster 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.

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 Tom's 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, Thomas Tallis' *Missa Puer Natus Est Nobis*, and premieres of works by San Francisco composer Kirke Mechem.

### **Charles Rus, Organ**

A native of Grand Rapids, Michigan, Charles Rus has performed throughout the United States, the Netherlands, Austria and Germany. He plays regularly with the San Francisco Symphony, and has toured Europe, Asia and the United States with the orchestra. Mr. Rus received his formal training at the Eastman School of Music, the University of Michigan, and, under a Fulbright Grant, the Folkwang Hochschule für Musik in Essen, Germany. His teachers include Russell Saunders, Robert Glasgow, Giesbert Schneider, John Ferris, and Arthur Haas (harpsichord). In addition to his recent appointment to the San Francisco Conservatory, Mr. Rus is Organist and Choir Director at Temple Emanu-El, and Director of Music at St. John the Evangelist Episcopal Church, both in San Francisco. He is also a composer of church music and has published *Wonder, Love and Praise* in the Episcopal Church's Hymnal Supplement.

### **Sandy Harris, Soprano**

This week's appearances with the San Francisco Lyric Chorus mark the soprano's return to concert performance after a ten-year hiatus. While active as a soloist in recital, opera, with choruses and orchestras, Ms. Harris' credits included performances as Cho-Cho San in *Madama Butterfly*, tours with Robert Page's Concert Choir, and recordings of two world premieres, one of which was with the Philadelphia Orchestra. Having set aside her singing career in order to focus upon raising her son and daughter and to pursue a Master's degree in Counseling Psychology, Ms. Harris is now a therapist at a Bay Area outpatient treatment center. She has been the soprano soloist at Trinity Episcopal Church in San Francisco since 1976.

### **Ruth Rainero, Alto**

Ruth Rainero received her Masters in Voice and Voice Pedagogy from the Royal Conservatory of The Hague. She lived in The Netherlands for many years, performing a wide range of styles and periods of music throughout Europe. Conductors included Nikolaus Harnoncourt, Phillippe Herreweghe, and Steve Reich. Since returning to San Francisco, she has primarily concentrated on teaching voice, but has also performed with a number of different ensembles, including performances and a CD of Purcell's "Dido and Aeneas" with Philharmonia Baroque. Ruth is particularly fond of chamber music and Lieder, and has a wide repertoire extending from the early Baroque to the 20th century. She speaks five languages and sings in five more. Ruth's background in modern dance and

theater has led to her exploration of voice combined with other media, and she has been responsible for the choreography and vocal coaching of other performers as well.

### **Gary Ruschman, Tenor**

Gary Ruschman has sung leading tenor roles with the San Francisco Opera Guild , West Bay Opera, Pocket Opera , Berkeley Opera , BASOTTI, the San Francisco Conservatory , and Lamplighters Music Theatre. One of the Bay Area's busiest young artists, the Northern Kentucky native's recent concert appearances include three engagements of Bach's *Messe in H-moll*, Monteverdi *Christmas Vespers* with California Bach Society under the baton of Warren Stewart, and Mendelssohn's *Elijah* and Haydn's *Creation* with the San Francisco City Chorus, with whom he also performed his countertenor debut in Bernstein's *Chichester Psalms*.

Recent operatic highlights include creating the role of Policeman 1 in the world premiere of Carla Lucero's *Wuornos*, Marco Palmieri (*The Gondoliers*), the title role of Rossini's *Count Ory*, Benedick (*Beatrice and Benedick*), Lindoro (*Italian Girl in Algiers*), Ferrando (*Cosi Fan Tutte*), Tamino (*Die Zauberflöte*), and Aminta (*Atalanta*). In 1999, Gary was chosen by American Bach Soloists music director Jeffrey Thomas to sing the role of Lurcanio in a production of Handel's *Ariodante*, and has joined ABS for performances of *Messiah*, Bach's *Magnificat*, Vivaldi's *Gloria*, and Purcell's *Dido & Aeneas*.

Pop and jazz appearances include Andy Williams, San Francisco's Plush Room and Paradise Lounge, invitational jazz festivals in Cleveland and Chicago, and Cincinnati's Blue Wisp.

A Merola finalist in 1999, he covered the role of Mayor Upfold in the San Francisco Opera Center's 2000 production of *Albert Herring*. Gary joined the resident artists of Portland Opera this past winter for productions of *Flute, Cosi*, and *Cenerentola*.

### **Tim Krol, Bass**

Tim Krol is from Long Island, New York. After earning his BA in Business from Michigan State University in 1984, he spent seven years pursuing various careers, including singing. For nine years (1991-2000) he was a member of Chanticleer, America's premiere male a cappella ensemble. He appears on thirteen Chanticleer recordings, including the Grammy-winning *Colors of Love*. Opera credits include The Ferryman in Benjamin Britten's *Curlew River*; Harry or Larry in Elliot Carter's opera *What Next?*; "Jim" in David Conte's *The Gift of the Magi*; Jim Easton in Conte's *The Dreamers*, and Schonard in the San Francisco Pocket Opera production of *La Boheme*. Mr. Krol's work as a concert baritone includes solo performances in California, New York, and Austin. He has sung under the direction of Kent Nagano, Hugh Wolf, Joanne Falletta, Craig Hella Johnson, Carol Negro, and Christopher Hogwood. Musical theater credits include The Ghost in *The Ghost and Mrs. Muir*; Peer in *Peer Gynt*; and Will Parker in *Oklahoma*. He has sung backup for Rosemary Clooney, Steve Allen, Tex Benecke, Glen Campbell, Frank Sinatra Jr., and Geena Jeffries. He teaches private voice in San Francisco. Mr. Krol was the San Francisco Lyric Chorus' bass soloist in the Fall 2001 performance of Charpentier's *Messe de minuit pour Noël*.

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# THE ARTISTS

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## **Kristina Groennings, Rehearsal Accompanist**

Kristina Groennings is a recent graduate of Rice University, from which she earned a Bachelor of Music with a focus on piano performance and a Bachelor of Arts in history. Ms. Groennings has appeared as a soloist and with orchestras throughout the U.S., and has coached opera on fellowship with the Aspen Music Festival. Joseph McLellan of the *Washington Post* has described Ms. Groennings playing as “fluent, decisive, impressive technique.” Her teachers include Lydia Frumkin (Oberlin Conservatory), Antoinette Van Zabner (Vienna Academy of Music), Robert Roux and John Perry (Rice University). Ms. Groennings is currently Production Manager for the San Francisco Girls Chorus. Additionally, she performs and collaborates with artists throughout the Bay Area. In Spring 2002, Ms. Groennings joined the San Francisco Lyric Chorus as rehearsal accompanist.

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## SAN FRANCISCO LYRIC CHORUS

### **Sopranos**

Didi Boring  
Gail Collins  
Sarah Costanzo  
Stacy Cullison  
Cassandra Forth#  
Cristina Gerber  
Sophie Henry  
Haeji Hong  
Suha Jhaveri  
Lynn Mason  
Mary Lou Myers  
Andrea Obana\*#  
Lorraine Padden  
Anne Schaack  
Emily Silet  
Kathryn Singh  
Helene Whitson#  
Stephanie Wilson

### **Altos**

Caroline Crawford  
Heather D’Agnes  
Jane Goldsmith\*  
Barbara Greeno  
Laurie Harris  
Susan Hendrickson  
Kimberly Knigge  
Bonnie Gratch Lindauer  
Karen McCahill  
Nicola O’Sullivan  
Laurel Reitman  
Annette Simpson  
Elizabeth Zurlinden

### **Tenors**

Tom Abels  
Jason Bernstein  
Richard Drechsler  
Nanette Duffy  
Jim Losee\*  
Ted Rigney

### **Basses**

Albert Alden  
Tom Baynes  
Adam Brod  
Peter Butcher  
Daniel Graf\*  
John Grout  
Robert N. Rogers  
Bill Whitson#

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\*Section Representative

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## ACKNOWLEDGEMENTS

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

Reverend Robert Droste, Rector, Trinity Episcopal Church, San Francisco  
Reverend Dr. John Eastwood, Rector, St. Paul's Episcopal Church, Oakland  
Richard Turley, Administrator, Trinity Episcopal Church  
Linda LeGere, Parish Administrator, St. Paul's Episcopal Church

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Didi Boring	Jane Goldsmith	Haeji Hong	Robert Rogers
Gail Collins	Daniel Graf	Bonnie Landauer	Kathryn Singh
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## DONATIONS

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. This status means that the Chorus may accept charitable donations, and donors may claim those donations as tax-deductible.

The San Francisco Lyric Chorus is a young chorus, and we have grown tremendously in musical ability and in numbers during our few short years. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premiere choral ensembles. We would like to perform works with chamber orchestra and other combinations of instruments, hire an accompanist for rehearsals and occasionally perform in other sites. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

Monetary gifts of any amount are most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail [rgurney@sflc.org](mailto:rgurney@sflc.org) or call (415) 775-5111. Donations also may be mailed to the following address: San Francisco Lyric Chorus, 950 Franklin Street, #49, San Francisco, California 94109.

## ADOPT A SINGER

For as little as \$20, you can support the San Francisco Lyric Chorus by adopting your favorite singer. For \$100, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150, you can adopt our esteemed Music Director, Robert Gurney. All contributors will be acknowledged in our concert programs. Donations to this program are tax-deductible.

## JOHN POOLE WORKSHOP

Thanks to all those who contributed funds so that the San Francisco Lyric Chorus could bring internationally recognized choral conductor and teacher John Poole to work with the chorus on the compositions we present today. Chorus members found our two days with Maestro Poole to be both delightful and wonderfully inspiring. John Poole was Conductor of England's B.B.C. Symphony Chorus, 1968-1971 and Director of the B.B.C. Singers, Britain's only full-time professional chamber choir, 1972-1989. Maestro Poole conducted the Singers in hundreds of broadcasts of music of all periods, including many first performances and British premieres. He still maintains a link with the BBC as Guest Conductor of the Singers. From 1990-1995 he was Music Director of the Groupe Vocal de France, a chorus that specializes in contemporary repertoire. In 1996 he founded the Académie Internationale in Parthenay, France, a workshop designed for singers and professional conductors. Those workshops include commissioned works from such composers as Giles Swayne and Olivier Greif. Maestro Poole continues to appear as a guest conductor of major choirs and orchestras world-wide. At present, he is a member of the Choral Faculty of the Indiana University School of Music.

JOHN POOLE WORKSHOP [CONTINUED]

The John Poole Workshop was part of the San Francisco Lyric Chorus continuing choral education program for members of the chorus. We have worked with two of today's soloists, Ruth Rainero and Tim Krol, as well as voice teachers and coaches Kristen Womack and Kaaren Ray. Continuing choral education helps chorus members to develop individually, and helps the chorus to create ensemble and blend.

The San Francisco Lyric Chorus is exploring the possibility of bringing Maestro Poole back next year in a June choral workshop that we will open to experienced Bay Area singers. Working with John Poole is an experience not to be missed. The workshop will include rehearsals and preparation of works chosen and conducted by Maestro Poole, culminating in a concert. In addition, Maestro Poole will give a separate workshop for choral conductors. If you are interested in participating in such a festival, please e-mail Helene Whitson at [hwhitson@choralarchive.org](mailto:hwhitson@choralarchive.org), or call 415-775-5111.

SFLC MEMBERS' SPECIAL THANK YOU'S !

The listed choristers wish to thank those individuals who have inspired our efforts and have supported our singing commitment to the Lyric Chorus. They have shown patience, have shared their expertise and have given motivation and encouragement to us as we come together to make music.

**Bonnie Gratch Lindauer**

*Thanks to our terrific conductor, Robert Gurney, and to the Chorus  
(from a new Chorus member)*

**Nanette Duffy**

*Ted Rigney — You're my hero !*

**Sophie Henry**

*Many thanks to the women of the Esch family—Maman, Francine, Edith,  
Marguerite—and to my godmother Genevieve, for all their talent and for inspiring  
me to sing !*

**Annette Simpson**

*Thanks to Helene Whitson, for the ceaseless encouragement, to Karen McCabill,  
for the musical support, and to Andrea Obana, for her general helpfulness and  
support !*

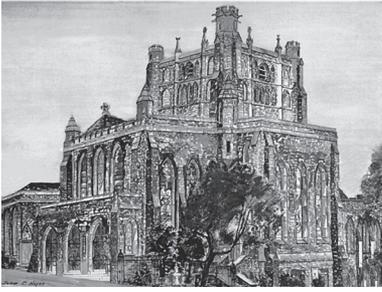
**Helene Whitson**

*Thanks to Robert, to Bill, & to all the members of the SFLC, for making every  
week so very special. It is my sincere hope that the music we share with each  
other & with our audiences, helps to create love and peace in the world.*

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## TRINITY EPISCOPAL CHURCH

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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, in the vision of its recently retired rector, the Rev. Robert Warren

Cromey. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

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

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

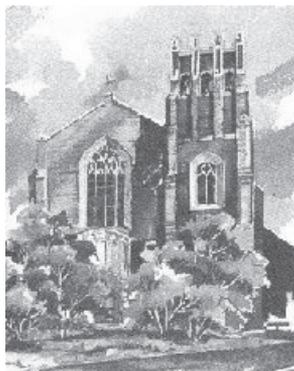
The newly restored historic 1896 Sohmer nine foot concert grand piano is used occasionally in Lyric Chorus performances. This fine instrument, built during an era of experimentation in piano building, boasts some unique features, suggesting that this instrument was a showpiece for the Sohmer Company.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

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

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## ST. PAUL'S EPISCOPAL CHURCH

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Organized in 1871, St. Paul's Episcopal Church has occupied four different sites in Oakland, beginning construction on its present site in 1912. In addition to working with its own community, St. Paul's has assisted in support of or in the founding of parishes in ethnic and other communities of San Francisco and Oakland.

Under both the clergy and lay leadership, the parish serves a wide variety of needs in the community, including services to refugees and immigrants, the sponsorship of the creation of St. Paul's Towers, a retirement community and life-care facility, and the sponsorship of the development of Clausen House, a residential treatment center for developmentally disabled

adults. Under the current leadership of the Rev. Dr. John H. Eastwood, the parish ministers in the community through Senior Resources, a Food Coop, and supports St. Paul's Episcopal School, a private school with a public purpose.

Built in 1912, the English Gothic Revival Church, a Victorian adaptation of the Norman Church style, is listed on the Oakland Heritage Register as an historic building. Heavily damaged in the Loma Prieta earthquake, St. Paul's reopened in 1998 with a beautifully restored building. The church has established itself as a popular East Bay site for concert performances and recitals.

The great organ of St. Paul's was built by the Austin Organ Company in 1934, one of the most creative periods in that company's history. The organ's warm, expressive tone and its supportive presence in the room make it an especially effective accompanying instrument for a chorus.

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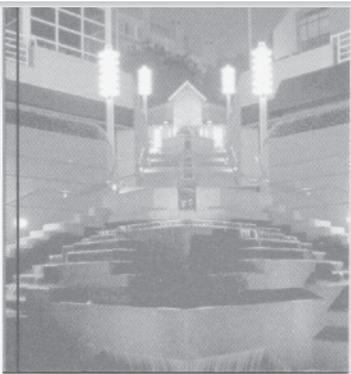
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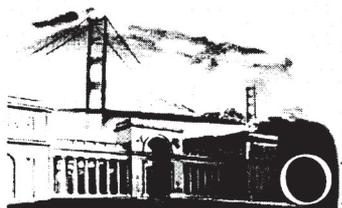
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REHEARSALS BEGIN TUESDAY, MAY 14, 2002

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

[except in May, when two rehearsals occur on Tuesday]

Trinity Episcopal Church

Bush & Gough Streets, San Francisco

**Auditions:** By appointment

**Performances:** Saturday, August 24, 2002, 8 PM

Sunday, August 25, 2002, 5 PM

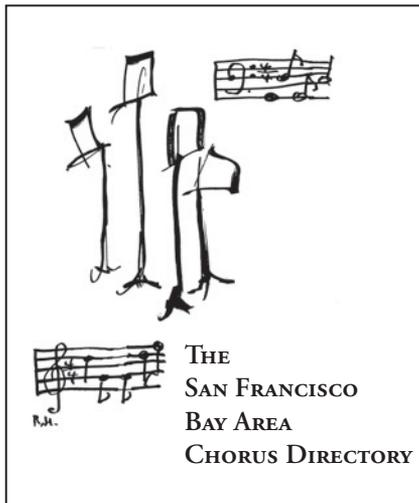
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# THE SAN FRANCISCO BAY AREA CHORUS DIRECTORY

FOURTH EDITION — 1999

COMPILED BY  
HELENE WHITSON  
AND VALERIE HOWARD



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SAN FRANCISCO LYRIC CHORUS

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CONCERTS IN 2002

SUMMER CONCERT

The Romantics:  
Music of Germany, Russia and Italy

Franz Schubert *Deutsche Messe*  
Anton Bruckner *Ave Maria*  
Felix Mendelssohn *Ave Maria*  
Johannes Brahms *"Seelig sind die Toten"*  
(first movement from the *German Requiem*)  
Sergei Rachmaninoff *Ave Maria* from the *Vespers*  
Dmitri Bortniansky *Cherubic Hymn No. 7*  
Aleksandr Gretchaninov *Our Father*  
Giuseppe Verdi *Laudi alla Vergine* from the *Four Sacred Pieces*  
Giuseppe Verdi *Te Deum* from the *Four Sacred Pieces*  
Giuseppe Verdi *"Sanctus"* from the *Requiem*

Saturday, August 24, 2002, 8 PM  
First Congregational Church  
Dana and Durant Streets, Berkeley

Sunday, August 25, 2002, 5 PM  
Trinity Episcopal Church  
Bush and Gough Streets, San Francisco

FALL CONCERT

Music for Thanksgiving and Harvest

Alice Parker *Invocation: Peace (an Omaha Indian prayer)*  
Srul Irving Glick *The Hour Has Come*  
Leonard Bernstein *Make Our Garden Grow*

Saturday, November 23, 2002  
First Congregational Church  
Dana and Durant Streets, Berkeley

Sunday, November 24, 2002, 5 PM  
Trinity Episcopal Church  
Bush and Gough Streets, San Francisco

For more information about joining the chorus and concert activities  
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