

# SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*



*Johannes Brahms*  
***Ein Deutsches Requiem***

*Julia Mulholland, Soprano*

*Nikolas Nackley, Baritone*

*Daniel Cromeenes, Piano*



**Saturday, August 24, 2019 - 7 pm**

**Sunday, August 25, 2019 - 5 pm**

**Trinity Church**

**Bush & Gough Streets**

**San Francisco, California**

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## SAN FRANCISCO LYRIC CHORUS

Robert Gurney, Music Director

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Welcome to the Summer 2019 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, our 10<sup>th</sup> Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* and *Music Expresses* (West Coast premieres), as well as the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

And now, join us as we present one of the most beloved of the great choral masterpieces — Johannes Brahms' *Ein Deutsches Requiem*.

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

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

*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

*Ein Deutsches Requiem*

Johannes Brahms

- I. Selig sind die da Leid tragen
- II. Denn alles Fleisch es ist wie Gras
- III. Herr, lehre doch mich
- IV. Wie lieblich sind Deine Wohnungen
- V. Ihr habt nun Traurigkeit
- VI. Denn wir haben hie keine bleibende Statt
- VII. Selig sind die Toten

Julia Mulholland, Soprano

Nikolas Nackley, Baritone

Daniel Cromeenes, Piano

*There will be no intermission*

*SPECIAL NOTE: We regret we are unable to perform Brahms' setting for piano four hands, as originally announced in our publicity. Daniel Cromeenes will accompany in a transcription for piano solo.*

## PROGRAM NOTES

For our Summer 2019 concerts, the San Francisco Lyric Chorus presents one of the most beloved of all major choral works, Johannes Brahms' *Ein Deutsches Requiem*. Johannes Brahms is one of the titans of late German Romantic music, creating extraordinary works of deep passion and emotion. Central to his musical legacy is the great *Ein Deutsches Requiem*, his setting of personally selected scriptural texts designed to comfort the living and to remember those who are gone. We will perform this beautiful and dramatic work accompanied by Brahms' own four-hand piano arrangement, enhancing its intimacy and accessibility. It is a work which all who hear can experience. The *BBC Music Magazine* issue of June 2013 contains an introductory commentary on the recording of the Brahms *Requiem* included with that issue. The commentator notes that this particular *Requiem* is unconventional. It does not include a mention of Jesus or have a dramatic, furious *Dies Irae* section that paints all the horrors of the coming Day of Judgment. It expresses both loss and remembrance. The commentator says, "These things are honestly acknowledged in Brahms's masterpiece, but overarching them is the compassionate humanism of the composer's outlook."

### Johannes Brahms (1833-1897)

Johannes Brahms is generally considered the most monumental figure of late German Romanticism. He incorporated knowledge of poetry and literature, folk song and history into his compositions. He was a composer and conductor for 50 years and he influenced many modern composers.

Johannes Brahms was born in 1833 in Hamburg, Germany. His father, a musician who played flute, horn, violin and double bass in local dance halls and taverns, married a seamstress 17 years his senior. Although the family lived modestly, young Brahms was given a good private school education, studying history, mathematics, French, English, and Latin. All his life he loved to read on a wide range of topics, including literature, folklore, mythology, history, philosophy, and art. He both borrowed books and bought second-hand ones for his personal library.

As a child, Brahms' musical education included study of the piano, cello, and horn. He first began piano studies in 1840 with local teacher Otto Cossel. In 1846, he began free piano and music theory lessons with Eduard Marxsen, Hamburg's leading music teacher. Marxsen introduced him to the work of Bach and the Viennese Classical composers. The talented youth gave his first documented performance at age ten as a pianist in a chamber music concert. He gave his first solo recitals in 1848 and 1849, playing Bach, Beethoven, and some of his own compositions.

In order to help supplement the family income, Brahms began giving piano lessons himself at the tender age of 12, as well as playing popular music at private parties, in working class restaurants, and in theatres. He also arranged music for brass bands, for his father's instrumental sextet, and for four-hand piano. He began his interest in folklore at this time, compiling collections of folk songs, maxims, tales, poetry and music, all of which would find

places in his future compositions.

The 1850s were a turning point in Brahms' career. He began to compose in earnest. His first surviving compositions dates from 1851, a scherzo for piano and a song, *Heimkehr*, Op. 7:6. In 1848 he briefly met Hungarian violinist Eduard Reményi, who introduced him to the Hungarian/Gypsy style of music. Reményi visited the United States, returning to Germany in 1853. Brahms met him again, and they gave a joint recital, as well as undertaking a two-month concert tour of northern Germany. During this tour, he became friends with the famous violinist, Joseph Joachim, who recognized his talent and introduced him to composer/pianist Franz Liszt in Weimar. Brahms was welcomed by Liszt, but rejected Liszt's new, radical compositional style, and left Weimar soon after.

Joachim also encouraged him to meet composer Robert Schumann. After studying Schumann's music, he went to Düsseldorf in September 1853 and introduced himself to Schumann and his pianist/composer wife, Clara. This meeting was to change his life. He showed some of his compositions to Schumann, who became his champion, writing in his diary, "Johannes Brahms, a genius." He played some of his piano works for Schumann, who was impressed with both his compositional and pianistic abilities. Schumann sent enthusiastic letters of support to various music publishers on Brahms' behalf.

In 1854, Brahms returned to Hamburg, continuing his compositional activities. In early 1854, Brahms learned of Robert Schumann's mental breakdown and suicide attempt, and immediately returned to Düsseldorf to help Clara Schumann manage her household, care for her seven children, and organize Robert Schumann's library, as well as business affairs. Robert Schumann was committed to a sanitarium at Edenich, where he remained until his death in 1856. Brahms stayed with the family during that time, while Clara resumed her career as a concert pianist in order to support her family. Brahms was her link to her husband, informing her of Schumann's health and condition. During this time, Brahms fell in love with Clara, who was 14 years older. That love grew into a close friendship that remained until her death 40 years later.

Brahms continued his composing while residing at the Schumann's house, including a variety of works for piano, as well as the sketch for a symphony, later to become his first piano concerto. He wrote the first movement in 1854 and completed the concerto in 1856. It had its premiere in Hamburg in 1859, later that year to be presented in Leipzig, Franz Liszt's hometown. The Leipzig reviewers were openly hostile to his music.

Between 1857 and 1859, Brahms spent part of the year at the court of the little principality of Detmold, playing the piano, teaching, directing a chorus, and occasionally conducting the court orchestra. In 1859, he also organized a women's chorus in Hamburg, composing several new works for the group. In 1860, he composed various chamber works, piano pieces, songs, vocal works, and waltzes. That same year he received public notoriety and scorn when he and several other musicians lambasted the New German Style of Music, a style exemplified by Liszt and Wagner, rather than music in the 'classical' styles of Bach, Haydn, Mozart, Beethoven, and Schubert.

In 1862, Brahms made his first visit to Vienna, giving a series of concerts and becoming acquainted with the Viennese musical establishment. During that same year, he met the

'other' representative of New German Music, Richard Wagner. He respected Wagner's abilities and views on music, although the two composers had very different personalities.

Brahms long had wanted to become the conductor of the Hamburg Philharmonic Orchestra, but was not chosen when there was an 1862 opening. In Spring 1863, he was named the Director of the Vienna Singakademie, conducting a series of concerts during the 1863-1864 season. His programs included *a cappella* Renaissance works, a Bach cantata, Bach's *Christmas Oratorio*, works by Beethoven, Mendelssohn, Schumann, and some of his own compositions. He left that position after one year.

In the 1860s, Brahms settled into a regular musical pattern, touring various areas of Europe as a pianist and conductor in Spring and Fall, and composing during the summer in various country places and resorts in Germany, Switzerland, or Austria. He usually 'tried out' some of his compositions on these tours before he sent them to his publishers. Between 1865 and 1869, he did extensive concert tours to Germany, Switzerland, Austria, Hungary, Denmark, and the Netherlands, in order to offset financial difficulties. He played works by Bach, Scarlatti, Couperin, Rameau, Haydn, Mozart, Clementi, Bach's sons, Beethoven, Schubert, Schumann, as well as his own compositions.

In 1864, his parents' marriage dissolved, and his father left Brahms' elderly mother, who died in early 1865. The death of his mother profoundly affected Brahms. He had been working on a German language Requiem/funeral work before this time. When he began work on *Ein Deutsches Requiem* is unknown. Brahms first mentions the composition in 1865. He continued to compose movements for this work, completing six movements by Summer 1866. The first three movements received a Vienna premiere in December 1867, to mixed reactions. All six movements were premiered in Bremen on Good Friday, 1868, to an enthusiastic response. He composed a seventh movement (numbered movement 5) and added it for a Leipzig performance in 1869. The entire work received tremendous praise in Europe and established Brahms as a major composer. That same year, he published his first two books of *Hungarian Dances*, which became extremely popular.

In 1866, Brahms' father remarried, to a widow 18 years younger. Brahms was grateful for her care of his father, and respected her as he had his own mother. However, there was nothing now to hold him in Hamburg, and he moved permanently to Vienna in 1868. That year, he published one of his most famous works, the gentle *Wiegenlied (Brahms' Lullaby)*. He continued his composition of a variety of major works including *Rinaldo*, a cantata (1868), the *Alto Rhapsody* and *Liebeslieder Waltzes* (1869), *Schicksalslied* (1871), *Triumphslied* (1870-1871), and *Lieder und Gesänge* (1871.)

Brahms again became a Music Director, being appointed the Director of Vienna's Gesellschaft der Musikfreunde orchestra and chorus in 1872. He held this position until 1875, reorganizing the orchestra and hiring professional musicians, instead of amateurs. He was a demanding conductor, requiring extra rehearsals. As he had done in his previous directorships, he programmed both historic and contemporary music, including early music by Eccard, Isaac and Jacob Handl, Baroque masterpieces by Bach, including four cantatas and the *St. Matthew Passion*, Handel's *Dettingen Te Deum*, *Organ Concerto in D Minor*, *Alexander's Feast*, *Saul*, and *Solomon*. He also programmed Haydn symphonies, Mozart's *Davidde*

*Penitente*, Cherubini's *Requiem*, Beethoven's *Choral Fantasie* and *Missa Solemnis*, works by Mendelssohn, Schubert, Schumann, Goldmark, Bruch, Rheinberger, and his own compositions, including *Ein Deutsches Requiem*, the *Alto Rhapsody*, *Schicksalslied* and *Triumphslied*. Critics and audiences thought that the programs were too serious, so he resigned in 1875 to devote his time to composing and touring, both as a concert pianist and as a conductor.

Between 1873 and 1875, Brahms concentrated on composing various chamber music works, including string quartets. In 1876, he completed his *Symphony No. 1*. Other large major works came in rapid succession. He completed his *Symphony No. 2* in 1871, *Variations on a Theme By Haydn*, *Academic Festival* and *Tragic Overtures* (1880), *Nänie* and *Symphony No. 3* (1883), and *Symphony No. 4* (1885.) He also completed his *Violin Concerto in D* (1878), *Piano Concerto No. 2* (1881), and *Double Concerto for Violin and Cello* (1887), as well as numerous chamber works, works for solo piano, and choral compositions. After 1888, he began to compose less, although the artistry of clarinetist Richard Mühlfeld inspired him to compose several works for clarinet between 1891 and 1894.

During this time, his music was celebrated throughout Europe. There were festivals of his chamber and orchestral compositions. His fame was international, reaching to the United States. He received honors and awards from across the globe.

In January 1896, Brahms made his last appearance as a conductor, directing a performance of his two piano concertos. Clara Schumann died in May 1896, and her death inspired Brahms to compose *Vier ernste Gesänge*, songs on Biblical texts contemplating life and death. His final work, *Eleven Chorale Preludes for Organ*, was composed probably in 1896 and published posthumously in 1902. His last public appearance was in March, 1897, at a Vienna Philharmonic performance of his *Symphony No. 4*. He received an ovation after each movement. He died in April 1897.

Brahms created and published several collections of his own works, including 13 canons composed at various times (1891) and seven volumes of his folksong arrangements for voice and piano (1894.) He prepared editions of works by C.P.E. and W.F. Bach, as well as François Couperin. He anonymously prepared an edition of the Mozart *Requiem*, and saw to the publication of unknown works by Schubert and Schumann. He prepared an edition of Schubert's nine symphonies, contributed to an edition of Chopin's collected works, and helped Clara Schumann prepare a collected edition of Robert Schumann's music.

He was generous in helping younger composers, championing such gifted musicians as Dvorák, Walter Rabl, and his only composition pupil, Gustav Jenner. He had a wide circle of friends, including musicians, writers, poets, artists, business and society leaders, scholars, and professionals.

He composed in many different genres: works for orchestra, chamber music, works for solo piano and piano four-hands, works for two pianos and for organ, vocal and instrumental canons, vocal quartets, duets, accompanied and unaccompanied choral works, and solo songs. His knowledge of poetry and literature, folk song and history, all contributed richness to his compositions. Rather than composing in the New German Style of opera, and music as drama, his music contained the more intimate sense of chamber music and

historic forms. He was an influence on subsequent composers, including English composers Parry, Stanford, Elgar, and Vaughan Williams, French composers such as Fauré, Russian composers, including Taneyev, and 20<sup>th</sup> century composers, including Ligeti and Berio. As critic Walter Nieman noted in 1912, “Brahms is everywhere.”

Johannes Brahms was a prodigious force in the history of Western music. His talent as a pianist alone would have enrolled his name in the annals of music, but his abilities as a composer, together with his understanding of music history and his wide knowledge of history and culture allowed him to bring forward traditions from the past, add his own creative abilities, and influence the future.

## Ein Deutsches Requiem

For some, Brahms’ *Ein Deutsches Requiem* ranks as his greatest compositional achievement, even though he wrote it chiefly between 1865 and 1867, mid-way through his career. Its gentle profundity affects all who hear it, and it is one of the most beloved of the great choral masterpieces.

Brahms entitled this commemorative work *Ein Deutsches Requiem*, although it was not written as a commissioned composition in memory of a particular person, nor was it designed as a traditional Requiem Mass. The description ‘Deutsches’ refers to the German language and perhaps Protestant traditions. Brahms commented, “I will admit that I could happily omit the ‘German’ and simply say ‘Human.’”

From childhood, Brahms had a deep knowledge of and appreciation for Biblical texts, as found in the Lutheran Bible, both from the Old and New Testaments. He not only knew the texts as spiritual documents, but also appreciated their poetic and literary value.

The exact reasons for Brahms’ creation of the *Requiem* are unknown. He was deeply affected by the death of Robert Schumann in 1856 and the death of his mother in February 1865, and these events may have played a part in his thoughts of composing a memorial work. As early as 1854, the time when he was helping Clara Schumann during her husband’s illness, he had sketched a funeral march as the middle movement of a projected symphony. The first mention of the *Requiem* appeared in an April 1865 letter to Clara Schumann, in which he commented upon a completed movement from, as he described it, ‘a kind of German Requiem.’ In April and May of that year, he mentioned a first and second movement of the work. No further discussion of the *Requiem* was made until a letter in February 1866, by which time he had been working on completion of the rest of the movements. Movements 1-4, 6-7 were noted on his score as completed by the end of Summer 1866. The fifth movement, thought to have been inspired by the death of his mother, may have been written contemporaneously with the other movements, but was not sent to the publisher until 1868.

Brahms unveiled the *Requiem* to the public in December 1867, when the first three movements were performed before a small audience in Vienna. They received mixed reviews. A six-movement version, without the present fifth movement, had its premiere in Bremen on Good Friday, 1868, and received overwhelming acceptance. Brahms’ friend, composer Albert Dietrich, noted, “The effect...was simply overwhelming, and it at once became

clear to the audience that the *Deutsches Requiem* ranked among the loftiest music ever given to the world.” Brahms added the fifth movement in 1868, and the completed work was premiered in Leipzig in February 1869 to critical acclaim, establishing Brahms as a major international composer.

Brahms’ *Requiem* is not a liturgical composition. It is Brahms’ own selection of sacred texts from the Lutheran *Bible*, arranged in such a way as to provide comfort for the living, rather than focusing on those who have departed. The traditional Requiem Mass is a Roman Catholic service for the deceased, emphasizing aid and support for the soul of the departed. Brahms’ work is more in the German Lutheran funerary tradition, which consoles the living while commemorating the deceased. In that sense, Brahms uses the word ‘Requiem’ broadly in terms of looking at the briefness of life, the acknowledgement of loss, the blessedness of those who suffer loss as well as those who are gone, and the need to comfort those who remain.

In spite of the fact that various movements may have been composed at different times and not necessarily in the order in which we find them, the Brahms *Requiem* is a tightly constructed work. One can think of it in a pyramidal shape, with the first and seventh movements as the outer edges of the pyramid. The first movement describes those who mourn as blessed, and the seventh movement mentions the deceased as blessed. The second and sixth movements discuss the transitoriness of life, both noting also the transformation and joy of the life to come. The third and fifth movements discuss the briefness of life and its sadness, as well as noting that one should trust in the Lord and then one will receive comfort. The fourth movement, the top of the pyramid, describes the joys and happiness of heaven.

Musically, the *Requiem* is as balanced as it is textually. It begins with a quiet bass *ostinato*. The first instrumental phrase one hears may refer to a 17<sup>th</sup> century German chorale by Georg Neumark (1621-1681), *Wer nur den lieben Gott lässt walten*, also used by Bach in his *Cantata 27*. The chorus enters quietly, singing of the blessedness of mourners in a three-note ascending passage, *Selig sind...* The movement becomes more animated as the chorus sings *Die mit Tränen säen... ihre Garben*, returning again to serenity with the reiteration of the *Selig* theme.

The second movement begins with a funeral march. The chorus enters in funeral march tempo, singing a variation of the opening chorale theme, *Wer nur den lieben Gott lässt walten*. The musical pace quickens and the music becomes more hopeful as the chorus sings, *So seid nun geduldig... und Abendregen*, returning to the theme and emotion of the funeral march once more. The mood changes dramatically as the chorus comments on the word of the Lord, *Aber des Herrn Wort bleibt in Ewigkeit*. Brahms’ musical setting of the text, *Die Erlöseten des Herrn*, noting the redeemed of the Lord, bears a strong resemblance to the phrase, *Ihr stürzt nieder, Millionen?* in the *Finale* of Beethoven’s *Symphony No. 9*, using the same pattern of jagged rhythms and leaping notes. The movement returns to an intensity of joy on the text, *ewige Freude*, through the use of constant underlying timpani and dynamic crescendos.

The third movement introduces the baritone soloist, who in recitative ponders the mean-

ing of life, with reiteration by the chorus, almost as a comment by a Greek chorus. When he asks the question, *Nun Herr, wes soll ich mich trösten*, the chorus becomes agitated in its reiteration of that question. All comes to a stop and calm as the chorus expresses the answer, *Ich hoffe auf dich*. Brahms uses a characteristic three against two rhythm in this passage. The chorus then breaks into a complicated fugue on the text *Der Gerechten Seelen sind in Gottes Hand* to close the movement.

The fourth movement, the textual pinnacle of the *Requiem*, is more in the form of a chorale, with the chorus commenting on the beauty of the house of the Lord. Brahms creates a small fugal passage on the text, *die loben dich immerdar*, returning to the original theme and structure to end the movement.

In the fifth movement, the soprano soloist sings an aria on the subject of current sorrow and future joy and comfort, with commentary by the chorus. The sixth movement returns with an intensity and march-like opening rhythm on the text, *Denn wir haben hie keine bleibende Statt...* The baritone soloist sings a recitative about the future and the mystery of transformation, with confirming text for the chorus. Just as in the second movement, the chorus breaks into a passionate and dramatic commentary on the text, *Denn es wird die Posaune schallen...werden*. The soloist comments briefly upon fulfillment of a prophecy, and the chorus dramatically sings of victory over death, asking the rhetorical questions, *Tod, wo is dein Stachel!* and *Hölle, wo ist dein Sieg!* The choral answer emerges from the word 'Sieg,' as the altos begin a fugue on the text, *Herr, du bist würdig zu nehmen Preis und Ehre*, which turns into an elaborate choral statement on the same text.

Brahms begins the last movement with an orchestral quotation in the lower voices as he did the first, this time quoting the Bach chorale, *O Mensch, beweine deine Sünde gross*, from the *St. Matthew Passion*. The chorus again sings *Selig sind...* this time referring to those who have departed, rather than mourners. This passage is an inversion of the musical motif at the beginning of the first movement. The phrase, *Ja, der Geist spricht*, acts as a bridge to a new section, an elaboration on the phrase, *Dass sie ruhen von ihrer Arbeit*, which is in a new key. Brahms then returns to the original 'Selig sind...' key with individual lines and in choral combination, ending serenely, as the work began.

**I**  
Blessed are those who mourn  
for they shall be comforted.

Those who sow with tears  
shall reap with joy.  
They go out and weep,  
carrying precious seeds,  
and return with joy,  
bringing their sheaves.

**II**  
For all flesh is as the grass,  
and all the glory of the people  
is as the flowers of the grass.  
The grass has dried up,  
and the flower has fallen off.

So now be patient, dear brethren,  
until the life hereafter with the Lord.  
Behold, a husbandman waits  
for the precious fruit of the earth  
and in the meantime is patient  
until he receives the morning and evening rain

So now be patient.  
But the word of the Lord endures  
forever.

Those liberated by the Lord will come  
again,  
and come to Zion with shouts of joy;  
joy, eternal joy,  
will be upon their heads;  
joy and ecstasy will overcome  
them,  
and pain and sighing must flee.

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.

Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen samen,  
und kommen mit Freuden  
und bringen ihre Garben.  
(*Matthew 5:4; Psalm 126: 5-6*)

Denn alles Fleisch es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe den Morgenregen.  
Abendregen.  
So seid geduldig.  
Aber des Herrn Wort bleibet in  
Ewigkeit.

Die Erlöseten des Herrn werden  
wiederkommen,  
und gen Zion kommen mit Jauchzen;  
Freude, ewige Freude,  
wird über ihrem Haupte sein;  
Freude und Wonne werden sie  
ergreifen,  
und Schmerz und Seufzen wird weg  
müssen.  
(*1 Peter 1:24; James 5:7, 8a; 1 Peter 1:25; Isaiah 35:10*)

### III

Lord, teach me  
that I must have an end,  
and that my life has an end,  
and that I must die.  
Behold, my days here  
are as a hand's width before you,  
and my life is as nothing in your presence.  
Ah, what vain things are all men,  
That yet live so sure of themselves.

They go about like a shadow  
and create much needless disturbance;

they accumulate things and know not,  
who will accept them.  
Now, Lord, in whom shall I find  
comfort?

My hope is in you.

The souls of the righteous are in God's  
hands,  
and no suffering touches them.

### IV

How lovely are your dwellings,  
O Lord of Hosts!  
My soul desires and longs  
for the courts of the Lord;  
my body and soul delight  
in the living God.

Blessed are they who live in  
your house;  
they will praise you forever more.

Herr, lehre doch mich,  
dass ein Ende mit mir haben muss,  
und mein Leben ein Ziel hat,  
und ich davon muss.  
Siehe, meine Tage sind  
einer Hand breit vor Dir,  
und mein Leben ist wie nichts vor Dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.

Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche  
Unruhe;  
sie sammeln und wissen nicht,  
wer es kriegen wird.  
Nun Herr, wes soll ich mich trösten?

Ich hoffe auf Dich.

Der Gerechten Seelen sind in Gottes  
Hand  
und keine Qual rühret sie an.  
(*Psalm 39:4-7; Wisdom of Solomon 3:1*)

Wie lieblich sind Deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
Mein Leib und Seele freuen sich  
in dem lebendigen Gott.

Wohl denen, die in Deinem Hause  
wohnen,  
die loben Dich immerdar.  
(*Psalm 84: 1, 2, 4*)

### V

You now have sadness;  
but I will see you again,  
and your heart shall rejoice,  
one shall take your joy from you.

Look at me:  
I have labored and worked hard for a short time,  
and have found great comfort.

I want to comfort you,  
as one is comforted by his mother.

### VI

For here we have no permanent place,  
but we seek the one to come.

Behold, I tell you a mystery:  
We will not all die,  
but we will all be changed,

and changed suddenly, in the blink  
of an eye,  
at the time of the last trumpet.  
For the trumpet will sound,  
and the dead will rise up  
incorruptible;  
and we will be changed.  
Then will be fulfilled  
the word that is written:  
"Death is swallowed up in victory.  
Death, where is your sting?  
Hell, where is your victory?"

Lord, you are worthy to receive,  
praise and honor and might  
for you have created all things,  
and through your will they have  
their being and are created.  
(*Hebrews 13: 14; 1 Corinthians 15: 51, 52, 54, 55; Revelation 4: 11*)

Ihr habt nun Traurigkeit;  
aber ich will euch wiedersehen,  
und euer Herz soll sich freuen, and no  
und eure Freude soll niemand von  
euch nehmen.

Sehet mich an:  
Ich habe eine kleine Zeit Mühe und  
Arbeit gehabt,  
und habe grossen Trost funden.  
Ich will euch trösten,  
wie einen seine Mutter trösten..  
(*John 16: 22; Isaiah 66: 13;  
Ecclesiasticus 51: 35*)

Denn wir haben hie keine bleibende  
Statt,  
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt  
werden;  
und dasselbige plötzlich in einem  
Augenblick  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen  
und die Toten werden auferstehen  
unverweslich;  
und wir werden verwandelt werden.  
Dann wird erfüllet werden  
das Wort, das geschrieben steht.  
"Der Tod is verschlungen in den Sieg,  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?"

Herr, Du bist würdig zu nehmen  
Preis und Ehre und Kraft,  
denn Du hast alle Dinge geschaffen,  
und durch Deinen Willen haben sie  
das Wesen und sind geschaffen.

## VII

Blessed are the dead  
who die in the Lord  
from now on.  
Yea, the Spirit says,  
that they may rest from their labor,  
for their works follow after them.

Selig sind die Toten,  
die in dem Herrn sterben  
von nun an.  
Ja, der Geist spricht,  
dass sie ruhen von ihrer Arbeit,  
denn ihre Werke folgen ihnen nach.  
(*Revelation 14: 13*)

### Program Notes by Helene Whitson

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## THE PERFORMERS

### Robert Gurney, Music Director

Co-Founder and Music Director Robert Gurney is Organist-Choir Director at San Francisco's historic Trinity Episcopal Church, Assistant Organist at San Francisco's St. Mary's Cathedral, and Organist at Marin County's Temple Rodef Sholom.

A resident of San Francisco since 1978, he has been an active church musician, organ recitalist, vocal coach, and has served as Interim Assistant Organist at Grace Cathedral, and Assistant Conductor-Accompanist for the San Francisco Choral Society, the Sonoma City Opera and the Contra Costa Chorale. For seventeen years he was Museum Organist at the California Palace of the Legion of Honor, where he performed over 300 recitals on the museum's E.M. Skinner organ.

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 that 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, John Blow's 1684 St. Cecilia's Day Ode, *Begin the Song*, Georg Frideric Handel's *Te Deum in A Major*, Michael Haydn's *Requiem*, Canadian composer Srul Irving Glick's *The Hour Has Come*, Thomas Tallis' *Missa Puer Natus Est Nobis*, late 18th/early 19th century Afro-Brazilian composer José Maurício Nunes Garcia's *Requiem*, Antonín Dvorák's *Six Moravian Choruses* (arranged by Janáček), the 1945 *Mass* by Belgian composer Joseph Jongen, premieres of works by San Francisco composer Kirke Mechem, including selections from his operas *John Brown* and *The Rivals*, and the San Francisco Lyric Chorus' 10th Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman. He conducted the San Francisco Lyric Chorus in its special Summer 2015 20th anniversary concert, celebrating classical choral music at San Francisco's 1915 Panama Pacific International Exposition, and featuring Camille Saint-Saëns' oratorio, *The Promised Land*, which had not been performed in the United States since its American premiere and sole performance at the PPIE.

### Daniel Cromeenes, Piano

Daniel Cromeenes is a versatile musician who has performed professionally as a countertenor soloist, choral singer, and collaborative pianist. A southern California native, he first moved to San Francisco to perform with the ensemble Chanticleer, and has since flourished in the Bay Area's music scene. Having a Master's degree in accompanying from East Carolina University, he has played for various opera and musical theater organizations, including West Bay Opera, Livermore Valley Opera, BASOTTI, Lamplighters Music Theatre, and FOGG Theatre. He is currently a staff accompanist for Sonoma State University, Santa Clara University, and the Santa Clara Chorale, and works as a freelance accompanist.

As a countertenor soloist he was featured singing lute songs for Oakland Ballet in Graham Lustig's Consort and is a frequent soloist for Bay Area early music performances, including Pergolesi's *Stabat Mater* and Purcell's *Come Ye Sons of Art* with Marin Baroque. He performed as soloist for the 2014 American Bach Soloists Festival & Academy, including Bach's *Mass in B minor*. He received much acclaim for his performance of Bach's *St. John Passion* with the Santa Clara Chorale and San Jose Chamber Orchestra. He has performed Vivaldi's *Gloria* and solo motets, and is regularly called upon to sing Handel's works, including *Messiah*, *Israel in Egypt*, *Dixit Dominus*, and *Ode for the Birthday of Queen Anne*. A huge fan of J.S. Bach, he has made it a goal to learn every alto aria in Bach's 200+ cantatas. Mr. Cromeenes was the countertenor soloist in the San Francisco Lyric Chorus Summer 2008 performance of Georg Frideric Handel's *Te Deum in A Major*.

Mr. Cromeenes is a regular vocalist in the elite ensembles Clerestory, American Bach Choir, Philharmonia Baroque Chorale, Bach Collegium San Diego, and Oregon Bach Festival Chorus. In addition to his singing, several of his choral arrangements have been performed by Clerestory. Active as a private vocal coach, he enjoys sharing what he has learned about singing and Baroque ornamentation. When not onstage or behind a piano, he can usually be found either on a hike in the mountains or at home baking gourmet goodies.

## Julia Mulholland, Soprano

Philadelphia-born soprano, Julia Mulholland, has appeared in numerous opera productions and recitals throughout the East coast, Midwest and Bay Area. Julia is thrilled to be making her debut with the San Francisco Lyric Chorus as the soloist in this beautiful and moving work of art. In recent years, she has been seen as Mabel and Elsie Maynard in the Lamplighters Music Theater's productions of Gilbert and Sullivan's *Pirates of Penzance* and *The Yeomen of the Guard*. She has also performed the roles of Musetta in Opera on Tap's production of Puccini's *La Bohème* and Miss Pinkerton from Menotti's *The Old Maid and the Thief* with the The Opera Lounge. Julia is currently the soprano section leader and cantor at Mission Dolores Basilica in the historic Mission District.

In 2015 Julia sang Pamina as a teaching artist with the San Francisco Opera Guild's Opera à la Carte production of Mozart's *The Magic Flute*. While living in Chicago, Julia sang six seasons with the Chicago Symphony Chorus and was a participant in the 2010 Grammy Award winning recording of Verdi's *Messa Da Requiem* under Riccardo Muti. Her other roles include: Susanna (*Le Nozze Di Figaro*), Hannah (*The Cousin from Nowhere*), Jane (*Babes in Toyland*), Zorah (*Ruddigore*), Adele (*Die Fledermaus*), Casilda (*Gondoliers*), Constance (*Dialogues des Carmélites*), Dew Fairy (*Hänsel und Gretel*), Belinda (*Dido and Aeneas*) and Laetitia (*The Old Maid and the Thief*).

Julia is the youngest of 11 children, 7 brothers and 3 sisters, and is an East Coast girl at heart. However, she is slowly becoming addicted to California. Originally from Philadelphia, Julia has lived in New York, Chicago and now San Francisco. Julia and her husband, James, are expecting their third child in October. Will it be a boy or a girl!? It's your guess! When she is not chasing her two children, ages 5 and 3, around the house she enjoys cooking (minus the dishes) and quiet solitude. Her guilty pleasures include: California burritos, really hot showers and wandering Target. She is looking forward to continuing singing in the Bay Area and enjoying her growing family.

## Nikolas Nackley, Baritone

Nikolas Nackley is the Coordinator of Vocal Studies and a private vocal instructor at UC Berkeley. Nikolas has served as a full time and visiting lecturer at universities around the greater Bay Area and is sought after as a master vocal and choral clinician and competition adjudicator. He is also currently a member of the vocal/opera and choral faculty at San Francisco State University's School of Music where he conducts the University's Chamber Singers ensemble, teaches lyric diction and phonetics, opera workshop, vocal pedagogy, and private vocal instruction. In the last academic year he led SF State's Chamber Singers in the school's first performance of the *St. Matthew Passion* by Heinrich Schütz as well as Michael Haydn's *Missa Tempore Quadragesimae*, Stravinsky's *Mass*, Charpentier's *Messe Pour Minuit de Noël*, Haydn's *Part Songs*, and the Brahms *Zigeunerlieder*. As a stage and music director of opera, he has directed and/or conducted San Francisco State's opera program in productions including Mozart's *La Finta Giardiniera*, Strauss's *Fledermaus*, Handel's *Alcina*, Cavalli's *La Calisto* and *To Hell and Back in 400 Years*, a composite *Orpheus* pastiche-opera that he arranged and directed.

From 2016-2018 Nikolas conducted the UC Berkeley University Chorus in performances including Britten's *Gloriana Choral Dances*, Purcell's *Come, Ye Sons of Art*, Charpentier's *Messe de Morts*, De Lalande's *De Profundis Clamavit*, the Berlioz *Apotheose* from *Symphonie Funebre et Triomphale*, and Fauré's *Requiem*, the Vivaldi *Gloria*, Pärt's *Two Slavic Psalms* and Bernstein's *Chichester Psalms* in collaboration with ensembles including UC Berkeley Symphony Orchestra, Contra Costa Wind Symphony, and the Jubilate Orchestra. In addition, he led a joint concert of songs of protest, resistance, and praise from around the world performed with the University Gospel Chorus.

As a solo vocal artist, Nikolas is in demand for his work on both the concert and operatic stage in California, the East Coast, and abroad. He has been heralded by the San Francisco Chronicle as "sonorous and heroic" and praised by the Boston Globe for his ability to "continually impress with his beautiful voice and acting." Recently featured in the title role of West Edge Opera's critically acclaimed *Il ritorno d'Ulisse in patria*, his other recent credits include the role of Captain Bouchardon in the West Coast premier of *Mata Hari*, Joe Pitt in Peter Eötvös's West Coast premier of *Angels in America* with the Los Angeles Philharmonic, Adonis in Blow's *Venus and Adonis* with Marin Baroque, Bach's *St. John Passion*, *Cantata BWV 140* and Handel's *Ode for the Birth of Queen Anne* with the SF Bach Choir, Figaro in Paisiello's *Barber of Seville* with WEO's Opera Medium Rare, Bach's *Christmas Oratorio* with Marin Oratorio, the West Coast premier of Kaija Saariaho's *The Tempest Songbook* with Cal Performances and a recital series in New Castle, England.

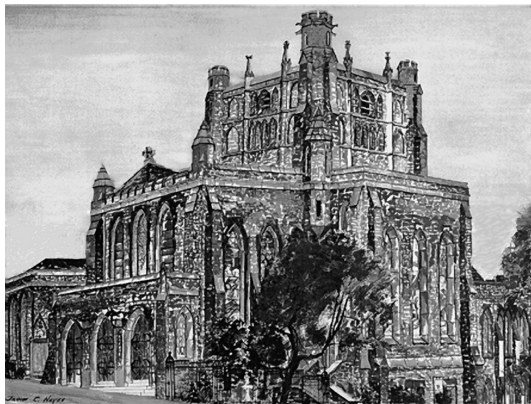
He has worked as a featured soloist under such conductors as Gustavo Dudamel, Sir Roger Norrington, Joana Carneiro, Bruno Weil, Craig Smith, Harry Christophers, John Harbison, and Pablo Heras Casado.

Other recent engagements include the world premier of Stacy Garrop's *Terra Nostra* with the SF Choral Society, Bach's *St. John Passion*, *Carmina Burana* and Mozart's *Requiem* with the Bay Choral Guild, the role of Pallante in Handel's *Agrippina* and the Badger/Parson in Janacek's *The Cunning Little Vixen* with West Edge Opera, the West Coast premiere of Jocelyn Hagen's *Ashes of Roses* with Symphony Silicone Valley, Haydn's *Paukenmesse* and the Duruflé *Requiem* with the Southern Oregon Repertory Singers.

Mr. Nackley was the baritone soloist in the San Francisco Lyric Chorus Summer 2016 performances of Joseph Haydn's *Mass in Time of War* and Ralph Vaughn Williams' *Dona Nobis Pacem*.

## TRINITY+ST. PETER'S EPISCOPAL CHURCH

The members of the San Francisco Lyric Chorus are thrilled to perform once again in the Sanctuary of Trinity+St. Peter's Episcopal Church, the site of our 1995 debut concert. Trinity+St. Peter's Episcopal Church, founded in 1849, was the first Episcopal congregation west of the Rocky Mountains. Some of the parish pioneers were among the most



prominent San Franciscans of their day: McAllister, Turk, Eddy, Austin, Taylor, and many others. The parish's significant role in the history of San Francisco continues today. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

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

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

In 2018, Trinity inaugurated the Trinity Center for the Arts, to open its space for artistic performances and exhibitions. Current residents include the San Francisco Lyric Chorus, the male choral ensemble Chanticleer, the New Century Chamber Orchestra, and the Imago Art Gallery.

### TRINITY+ST. PETER'S E.M. SKINNER ORGAN

The Trinity organ was built in 1924 by Ernest M. Skinner and is one of the finest remaining examples of his artistry. Built after his second trip to Europe, it reflects the influence of his long, creative association with the great English builder Henry Willis, III. The instrument's four manuals and pedal contain many of the numerous orchestral imitative voices perfected by Skinner. Among them, the Trinity organ contains the French Horn, Orchestral Oboe, Clarinet, Tuba Mirabilis, and eight ranks of strings. This wealth of orchestral color provides a range of expressiveness evocative of a symphony orchestra. The Trinity organ was restored by a team of highly skilled artisans over a period of several years in the middle of the last decade. Those experts searched for the finest materials to ensure the integrity of this exceptional instrument for many years to come. The restoration was completed and the organ re-dedicated in Fall 2008.

Three special circumstances, playing in concert, set apart the E.M. Skinner Organ Opus 477 from all other organs built in America from 1910 until the early 1930s: the influence of organist Benjamin S. Moore, the acoustics of the church building, and the timing of the contract. The resulting performance is a true Ernest M. Skinner masterpiece - an organ of brightness, warmth and versatility typical of the more recent "classic" Aeolian-Skinner organs, and one whose flexibility and tonal variety support the performance of the entire wealth of organ literature.

Moore was organist and Director of Music at Trinity Episcopal Church from 1921 until his death on February 12, 1951. Trained in England, he was a great organist. He was also a fine pianist, chamber music player and accompanist whose all-around musicianship Skinner greatly admired. Opus 477 - the organ Moore wanted - is Skinner's diligent and faithful response to the demands of his revered friend. Skinner continually refined the organ, incorporating his latest discoveries in pipe construction and voicing, and in mechanical equipment. The acoustical ambiance of the building is live and supportive. The organ speaks from specially built organ chambers behind zinc pipes, which are mounted in beautifully crafted walnut cases high above opposite sides of the chancel. The Great and Pedal divisions are on the north side, along with Choir and Solo; the Swell is on the south. The organ is voiced throughout to suit this distinctive installation.

The contract for Opus 477 was made in June of 1924, shortly after Skinner returned from his second trip to England and France. He visited the factory of Henry Willis III and heard the Westminster Cathedral organ in progress. Impressed by the brilliance of the new Willis mixtures, Skinner traded the blueprints of this combination action for the scaling of these mixtures and of some Willis flues. With fresh insights, he came home to build his 1924/1925 organs - the finest of his long career.

The Willis-type diapasons in Opus 477 are narrower and longer than their predecessors and have a pronounced octave harmonic, which gives them a wonderfully clean richness, blending capacity and clarity in ensemble not found in earlier Skinner organs. Carefully voiced and proportioned 4' and 2' pitch, and two bright mixtures add top and focus to the 8' foundation.

The orchestral imitative voices in Opus 477 are among Skinner's glorious best. His patented French Horn has the characteristic "bubble" and the plaintive, nasal quality of the Orchestral Oboe is like its instrumental counterpart. The Harp and Celesta have true, sweet tones that Skinner achieved by using wood resonators in stead of metal ones, and piano hammers instead of mallets. Six celestes from characteristic tonal spectra, each with its own selective wave. The Unda Maris beats slow, undulating puffs of blue smoke with the Dulciana, and the Kleine Erzähler tells stories in ethereal whispers. Opus 477 is one of the few remaining untouched Skinner organs in the United States; it is the largest unaltered classical Skinner organ on the West Coast and one of only two unchanged Skinner organs in San Francisco.

### SOHMER PIANO

The restored historic 1896 Sohmer nine foot concert grand piano and has been 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.

## ACKNOWLEDGEMENTS

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

**Music Director Robert Gurney**, who continues to inspire us to sing beautiful music beautifully and to be the very best we can.

The San Francisco Lyric Chorus **Board of Directors**, whose thoughtful and creative ideas, as well as dedicated work, guide us as we explore the vast world of choral music and look to the future of sharing it with our audiences.

Soprano **Monica Ricci** who uses her wonderful marketing and social media knowledge and skills, as well as her design talent, to let the world know the SFLC is here.

Alto **Gabriele Briggs** for speaking such beautiful German and helping us with our German pronunciation.

Alto **Alana D'Attilio** for cheerfully and valiantly finding us our wonderful chorus volunteers, managing our chorus ticket sales, and spearheading our fund-raising and recruitment efforts.

The choristers who have stepped up to take on various chorus tasks: **Cassandra Forth, Linda Eby, Abigail Millikan-States, Valerie Howard, Robin Pomerance, Monica Ricci**

The San Francisco Lyric Chorus wants to extend heartfelt thanks to **Meri Bozzini, Roger Karras and John O'Brien** for their ongoing support over the years, in the many roles they have played: inviting friends to support the chorus, efficiently managing the "front of house," being helpful and courteous ushers, setting up, tearing down and hauling our risers.

Many thanks to **Sandy Kameron**, member of Trinity, for listening to our singing, for publicizing our concerts, and for helping us to get ready to greet our audiences.

### Music Director

Robert Gurney

Liz Podolinsky

Monica Ricci

Rita Freimanis

Valerie Howard

### Chorus Section Reps

Cassandra Forth, Sopranos

Mary Tran

Robert Zepernick

Nora Klebow

Abigail Millikan-States

Nora Klebow, Altos

### Refreshment/Supplies

#### Coordinators

Cassandra Forth

Linda Eby

Abigail Millikan-States

Betsy Morris

Robin Pomerance

Emily Steelhammer

Dorothy Read

Barb Westree

### Concert Day Manager

Meri Bozzini

### Choristers Who Brought

#### Rehearsal Refreshments

#### and Supplies

Lynn Abendroth

Gabriele Briggs

Jill Cordry

Linda Eby

Cassandra Forth

### Program Preparation

Helene Whitson

### Publicity/Facebook/Twitter Manager

Helene Whitson

### Postcard/Flyer Design

Monica Ricci

### Volunteer Coordinator

Alana D'Attilio

### Concert Day Volunteer Staff

Kim Girard

Roger Karras

Valerie Kirby

## DONATING TO SAN FRANCISCO LYRIC CHORUS

*San Francisco Lyric Chorus thanks you for your support!*

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$15,000 each 4-month season, or \$45,000 per year.

- 36% of our income comes from Chorus member dues
- 28% of our income comes from ticket sales
- But 28% of our income comes from contributions by choristers and by friends and supporters like you!

Please consider supporting us so that we can continue to expand the size of the choir, promote our concerts more effectively, reach more people with our beautiful music, and build new relationships with San Francisco schools and other cultural groups!

Donation envelopes are available at the box office.

They may be given to an usher, or mailed to:

Treasurer, San Francisco Lyric Chorus,  
1650 Spruce St.  
Berkeley, CA 94709.

If you prefer, you can donate online, using PayPal or a credit card. Just go to our website, and click "Support Us" ( <http://www.sflc.org/support/supportus.htm> )

All contributors will be acknowledged in our concert programs. For further information, e-mail [info@sflc.org](mailto:info@sflc.org) or call (415) 721-4077.

The San Francisco Lyric Chorus is chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501(c)3 organization. Donations are tax-deductible as charitable contributions.

### Adopt-A-Singer Programs

For as little as \$30, 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 very special Music Director, Robert Gurney.

## ACKNOWLEDGEMENTS (CONT.)

### Email Blast

Monica Ricci

### Audio Recording & Website

#### Maintenance

Bill Whitson

### Program Design & Layout

Bill Whitson

### Chorus Website Design

Sophie Henry

### Mailing List Database Mgt

Monica Ricci

### Videographer

Jim Granato

## DONATIONS

(September 2018 - August 2019)

### FORTISSIMO PLUS (\$1000+)

Malcolm Cravens Foundation  
Helene & Bill Whitson

### FORTISSIMO (\$600-\$999)

Anonymous Chorister  
William C. Diebel  
Valerie Howard  
Jim & Carolyn Losee

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Nanette Duffy  
Linda Eby  
Twila Ehmcke  
Cassandra & David Forth  
Justina Lai  
Mary Lou Myers  
Steven Reading

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Anonymous Chorister  
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Peih Chiang  
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Lois Kelley  
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Abigail Millikan-States  
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Liz Podolinsky  
Dorothy Read  
Monica Ricci  
Fran Weld & Matthew Materkowski  
Dr. & Mrs. Eli Weil

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David Bessette  
Wendy Fitch  
Margaret Levitt  
Elizabeth Roddy  
Susan B. Williams

### ADOPT-A-SINGER CONTRIBUTIONS (SUMMER 2019)

Valerie Kirby adopts *the 1st Soprano Section*

Justina Lai adopts *the 2nd Soprano Section*

Carolyn Losee adopts *the Alto Section*

Jim Losee adopts *the Tenor Section*

William C. Diebel adopts *the Bass Section*

## CHORUS 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.*

### Alana D'Attilio

*Thanks to Jill Cordry, Linda Eby, and Cassandra Forth for driving across the Transbay bridge with confidence and grace under pressure.  
Thanks to Helene Whitson and Bill Whitson for working constantly to sustain the chorus.  
Thanks to Robert Gurney for bringing us all together to make beautiful music.  
Thanks to Monica Ricci for diligently working behind the scenes, even while traveling in Italy.*

### Linda Eby

*Thanks to Cassandra Forth and Alana D'Attilio for sharing the trek across the Bay and back. The lively conversations and good company make the trip a pleasure.*

### Helene Whitson

*Thank you, Lyric Choristers, for working so diligently and thoughtfully to prepare this incredible choral masterpiece—the Brahms Requiem. You have put your hearts into our rehearsals, and now we can share this profound work of comfort in its intimate, piano version, surrounded by the architectural masterpiece that is Trinity.*

*Thank you, Robert, for your insight, inspiration, patient guidance sprinkled with humor, and your sensitive teaching and conducting skills. Thank you for choosing this most profound choral masterpiece for us to sing, enjoy and share.*

*Thank you, Bill for everything. You are bedrock, a foundation that helps the SFLC be the very best it can be. Thank you for all that you have done for the chorus. You make an incredible difference!*

*Thank you to our fabulous Board of Directors. We couldn't do what we do without their wonderful support, ideas, and work. What creativity! We are so grateful to have such a dedicated group of volunteers, willing to share their time, knowledge, and expertise so that we can bring wonderful choral music programs to our audiences.*

*Thank you also to our dedicated Section Representatives. They are our eyes and ears, working with their sections and our Music Director to create beautiful music.*

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

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

*A big thank-you to the Tinity+St. Peter's congregation, who have welcomed the San Francisco Lyric Chorus into the Trinity Center for the Arts and who have spread the word about this very special concert.*

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

*Helene*

IN MEMORIUM

SFLC ANGEL CHOIR

<i>Yea, the Spirit says, that they may rest from their labor, for their works follow after them.</i>	<i>Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit, denn ihre Werke folgen ihnen nach. (Revelation 14: 13)</i>
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*These wonderful singers were members of our San Francisco Lyric Chorus family during the past 24 years.*

Patricia Alexander, Soprano	Sang with SFLC between 2005-2012
Rae Anderson, Alto	Sang with SFLC, 1999
David Baker, Bass	Sang with SFLC a number of times between debut concert 1995 & 2015
Bernice Biggs, Alto	Sang with SFLC, 1998-1999
Sheryl Criddlebaugh, Alto	Sang with SFLC, 1997-1998
Joan Donlon, Soprano	Sang with SFLC between debut concert 1995 & 1998
Cristina Gerber, Soprano	Sang with SFLC between 1998 & 2011
Susan Hendrickson, Alto	Sang with SFLC between 1998 & 2014
Jim Myers, Bass	Sang with SFLC, debut concert, 1995
Kitty Oppenheim, Alto	Sang with SFLC between debut concert 1995 & 1998
Anneke Osse, Soprano	Sang with SFLC, Fall 2017
Colleen Reading, Alto	Sang with SFLC, 1999-2000
Connie Reyes, Alto	Sang with SFLC, Summer 2010
Ellen Rubin, Alto	Sang with SFLC, 1997-1998
Marjorie Sheffield, Soprano	Sang with SFLC, debut concert 1995-1997
Ted Winn, Bass	Sang with SFLC, Summer 2005
Paul Zangaro, Bass	Sang with SFLC between 1997 & 2000

IN MEMORIUM

**In Loving Memory  
of my  
German-born Parents  
Ruth & Guenter Klebow**

*Nora R. Klebow*

***Norma Jean Stroud Ritchie***

***1932-2019***

***Accomplished pianist and lover of Brahms' music***

*‡ Cassandra Ritchie Forth ‡*

**For the families and loved ones of all those who  
have been victims of gun violence**

**May they find the comfort and peace**

**Promised by this work, the "People's Requiem"**

IN MEMORIUM

IN MEMORY  
OF THE MUSICAL INSPIRATION

OF:

RUDOLPH D'ATTILIO, VIOLINIST

FRANK DRAGO, VIOLINIST

ARLENE SAGEN, MUSIC DIRECTOR

RICHARD STERNER, MUSIC AND THEATER DIRECTOR

&

IN HONOR  
OF THE MUSICAL INSPIRATION

OF:

ALICE D'ATTILIO, SOPRANO

JOANNA NEU

IN LOVING MEMORY

OF

TOBY WIGGIN

ADVERTISEMENTS

First Sundays at Trinity  
Evensong and Organ Recital Series  
Fall 2019

September 1, 5:00 pm - Robert Gurney

*Labor Day Pops Concert: Music of Copland and Gershwin*

October 6, 5:00 pm - Robert Gurney

*Music of Cesar Franck and Louis Vierne*

November 3, 5:00 pm - Choral Evensong

*The Choir of Trinity+St. Peter's*

*followed by*

Organ Recital by Chase Olson at 5:30 pm

*student of Angela Kraft-Cross*

December 1, 5:00 pm - Organ Recital

Trinity+St. Peter's Episcopal Church  
1620 Gough Street (at Bush), San Francisco

*The Rev. Kyle Oliver, Presider; Robert Gurney, Director of Music*

SAN FRANCISCO LYRIC CHORUS

FALL 2019 CONCERT

*With Harp, Flute and Voice:*

*Joyous Music For The Season*

Benjamin Britten ☽ *A Ceremony of Carols*

Kirke Mechem ☽ *Seven Joys of Christmas*

Ralph Vaughan Williams ☽ *Wassail Song*

Ralph Vaughan Williams ☽ *O My Dear Heart*

Ben Allaway, arr. ☽ *Three Spanish Christmas Carols  
of the 16th Century:*

*Dadme Albricias* ☽ *Dansaron (E La Don Don)* ☽ *Riu Riu Chiu*

Stephen Chatman ☽ *Lullay My Liking*

**Rehearsals:**

Beginning Monday, September 9, 2019

**Performances:**

Saturday, December 14, 2019, 7 pm

Sunday, December 15, 2019, 5 pm

Trinity Church, San Francisco



# HealthWELL

PHYSICAL THERAPY GROUP

1200 Gough Street | San Francisco |

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## Mary Lou Myers

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2107 Union Street | San Francisco, CA 94123

# COMPASS



# Sing With Us!

## With Harp, Flute & Chorus: Joyous Music for the Season

Benjamin Britten *A Ceremony of Carols*

Kirke Mechem *Seven Joys of Christmas*

Ralph Vaughan Williams *Wassail Song* & *O My Dear Heart*

Three 16th Century Spanish Carols: *Dadme Albricias* & *Dansaron*

(*E La Don Don*) & *Riu Riu Chiu*

Stephen Chatman *Lullay My Liking*

## Mark Your Calendars

REHEARSALS and AUDITIONS begin Monday September 9

Rehearsals every Monday 7:15-9:45 pm at

Trinity Church, 1620 Gough Street (@ Bush Street)

PERFORMANCES will be Saturday December 14 @ 7 pm

and Sunday December 15 @ 5 pm

For audition and other information, call Robert Gurney  
at (415) 721-4077 or email [rgurney@sflc.org](mailto:rgurney@sflc.org)

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

❧ FALL 2019 ❧





# SAN FRANCISCO LYRIC CHORUS

## SOPRANOS

Lynn Abendroth  
Kathleen Auld  
Linda Eby  
Cassandra Forth \*  
Rita Freimanis  
Valerie Howard  
Justina Lai  
Katherine McStravick  
Abigail Millikan-States  
Mary Lou Myers  
Elizabeth Roddy  
Barb Westree  
Helene Whitson #

## ALTOS

Gabriele Briggs  
Peih F. Chiang  
Jill Cordry  
Alana D'Artilio #  
Laura Heiman  
Nora Klebow \*  
Carolyn Losee  
Betsy Morris  
Robin Pomerance  
Dorothy Read  
Emily Steelhammer  
Karen Stella

## TENORS

Scott Davidson  
Samuel Faustine %  
Ron Lee  
Jim Losee \*

## BASSES

William C. Diebel  
Michael Morris  
Lee B. Morrow  
Thomas Wade %  
Albert Wald  
Bill Whitson \*#

*#Board of Directors*

*\*Section Representative*

*% Professional singer*

