



Robert Gurney, Music Director

**Saturday, August 23 at 8PM**  
**Sunday, August 24 at 5PM**

**Handel**

**Haydn**

**Britten**

**Dvorák**

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# Te Deum

**Trinity Episcopal Church · San Francisco**

# SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

Robert Train Adams, *Assistant Conductor/Accompanist*

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Welcome to the Summer 2008 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*, as well as our 10<sup>th</sup> Anniversary Commission work, Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*.

In Fall 2007, we shared with you beautiful texts appropriate for that time of year: *Gloria* and *Magnificat*. Our centerpiece was Francis Poulenc's playful *Gloria*, a masterpiece of middle 20<sup>th</sup> century French composition. We also explored *Magnificats* by the 18<sup>th</sup> century Italian composer, Francesco Durante, the 19<sup>th</sup> century Austrian composer, Franz Schubert, and two 20<sup>th</sup> century composers, one of the masters of the English Cathedral School, Herbert Howells, and the contemporary Estonian composer, Arvo Pärt. In addition, we presented Herbert Howells' rarely performed *Hymn for St. Cecilia*.

In Spring 2008, we presented our *An American Sampler*, featuring a wonderful variety of American music, including the West Coast premiere of Robert Adams' *It Will Be Summer--Eventually* (settings of Emily Dickinson poems); Samuel Barber's delightful *Monk and His Cat*; Lukas Foss's reflective setting of *Cool Prayers* (from his cantata, *The Prairie*); Irving Fine's witty settings of *The Lobster Quadrille* and *Father William* from *Alice in Wonderland*; Virgil Thomson's sensitive settings of four Southern Hymns: *My Shepherd Will Supply My Need*, *Morning Star*, *Death*, *'Tis a Melancholy Day*, and *Green Fields*; Randall Thompson's dramatic *Last Words of David*; Emma Lou Diemer's charming settings of three Shakespeare texts; Daniel Gawthrop's tender *Close Now Thine Eyes*; Steven Sametz's pensive *I Have Had Singing*, and Eric Whitacre's luscious *Sleep*, as well as shape note music and traditional hymns.

And now, join with us as we explore several beautiful and exciting hymns of praise, each so reflective of its composer and era. *Te Deum!*

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

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

# PROGRAM

## *Te Deum Laudamus (Latin rite, solemn tone)*

Kevin Baum, Tenor    Benjamin West, Tenor

## *Te Deum in A Major*

George Frideric Handel

We Praise Thee, O God  
To Thee All Angels Cry Aloud  
To Thee Cherubim and Seraphim  
The Glorious Company Of The Apostles  
Thou Art the King Of Glory  
When Thou Tookest Upon Thee To Deliver Man  
We Believe That Thou Shalt Come  
Vouchsafe, O Lord  
O Lord In Thee Have I Trusted

Jennifer Ashworth, Soprano    Daniel Cromeenes, Countertenor  
Kevin Baum, Tenor    William Neely, Bass

## *Te Deum in C (Hob. XXIIIc, No. 2)*

Joseph Haydn

## Intermission

## *Festival Te Deum*

Benjamin Britten

Jennifer Ashworth, Soprano

## *Te Deum*

Antonín Dvořák

Te Deum Laudamus  
Tu Rex Gloriam  
Aeterna Fac  
Dignare Domine

Jennifer Ashworth, Soprano    William Neely, Bass

Robert Train Adams, Organ  
Allen Biggs, Timpani

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

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

# PROGRAM NOTES

*Te Deums* are hymns of praise and celebration. We present various settings of this laudatory text that reflect the moods and sensibilities of the eras in which they were composed.

## *San Francisco Lyric Chorus Discovery Series*

Our Winter Concert 1996 inaugurated a new aspect of the San Francisco Lyric Chorus' desire to feature unusual and innovative programming. The Discovery Series identifies compositions or composers that are not well known, but which are exceptional and of special interest.

## Te Deum Laudamus

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

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

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

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

The 17<sup>th</sup> century saw the development of large-scale choral and orchestral settings of the *Te Deum*. French composers, such as Jean Baptiste Lully (1632-1687) and Marc-Antoine Charpentier (ca. 1645-1704) created elaborate works for a full chorus, which included sections for soloists, smaller vocal ensembles, and instrumental interludes. The *Te Deum* was popular in Baroque England,

with settings by Henry Purcell (1659-1695) and George Frideric Handel (1685-1759). Handel's well-known *Dettingen* and *Utrecht Te Deums* both celebrate military victories. Such 18<sup>th</sup> century German and Austrian composers as Wolfgang Amadeus Mozart (1756-1791), Michael Haydn (1737-1806), and his brother Joseph (1732-1809) applied their delightful classical styles to this text, creating charming miniatures.

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

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

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

We begin with the *Te Deum* in its original chant form as sung in the Roman rite.

*Te Deum laudamus,  
Te Dominum confitemur,  
Te aeternum Patrem omnis terra veneratur.  
  
Tibi omnes Angeli,  
Tibi coeli et universae Potestates,  
Tibi cherubim et seraphim incessabili voce  
proclamant:  
Sanctus, sanctus, sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra majestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus,  
Te Prophetarum laudabilis numerus,  
Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum sancta confitetur Ecclesia:  
Patrem immensae majestatis,  
Venerandum tuum verum et unicum Filium,  
Sanctum quoque Paraclitum Spiritum.*

*Tu Rex gloriae, Christe.  
Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.  
Tu, devicto mortis aculeo,  
aperuisti credentibus regna coelorum.*

We praise thee, O God:  
We acknowledge thee to be the Lord.  
All the earth doth worship thee:  
The Father everlasting.  
To thee all angels cry aloud:  
The Heavens, and all the powers therein.  
To thee Cherubim and Seraphim continually  
do cry,  
Holy, Holy, Holy. Lord God of Sabaoth;  
Heaven and earth are full of the Majesty of thy  
glory.

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

Thou art the King of Glory: O Christ.  
Thou art the everlasting Son of the Father.  
When thou took'st upon thee to deliver man:  
Thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of  
death:  
Thou didst open the Kingdom of Heaven to all  
believers.

*Tu ad dexteram Dei sedes in gloria Patris.  
Judex crederis esse venturus.*

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

*Salvum fac populum tuum, Domine,  
et benedic haereditate tuae.  
Et rege eos, et extolle illos in aeternum.  
Per singulos dies benedicimus te,  
Et laudamus nomen tuum in saeculum seculi.*

*Dignare, Domine, die isto,  
sine peccatos nos custodire.  
Miserere, miserere nostri, Domine.  
Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te;  
non confundar in aeternum.*

Thou sittest at the right hand of God:  
In the Glory of the Father.  
We believe that thou shalt come to be our Judge.  
We therefore pray thee, help thy servants:  
Whom thou hast redeemed with thy precious  
blood.  
Make them to be numbered with thy Saints:  
In glory everlasting.

O Lord, save Thy people:  
And bless thine heritage.  
Govern them: And lift them up forever.  
Day by day we magnify thee;  
And we worship thy Name, ever world without  
end.

Vouchsafe, O Lord:  
To keep us this day without sin.  
O Lord, have mercy upon us.  
O Lord, let thy mercy lighten upon us:  
As our trust is in thee.  
O Lord, in thee have I trusted:  
Let me never be confounded.

## George Frideric Handel (1685-1759)

The greatest English composer of the late Baroque era was a German—George Frideric Handel. Son of a barber/surgeon, Handel was born in the German city of Halle in 1685. Young George showed an interest in music, but his father wanted him to be a lawyer and denied him access to musical instruments. Handel had to sneak into his attic to practice on a clavichord. The Duke of Saxe-Weissenfels heard the talented nine-year old boy playing the organ and persuaded his father to send the lad to study with Friedrich Zachow, organist at the Liebfrauenkirche. Zachow taught the boy organ, harpsichord and composition. Handel began composing at this time, especially trio sonatas and motets for church services. In 1697 his father died, placing family responsibilities on his young shoulders. He enrolled at the University of Halle in 1702, but was appointed organist at Halle's Domkirche instead.

In 1703, Handel moved to Hamburg, obtaining a position as a second violinist and harpsichordist for the Hamburg Opera. Opera was a very important artistic and entertainment form in Europe at this time. In 1705, Handel composed *Almira*, the first of his more than 40 operas. In 1706, he went to Italy, where he spent three years in Florence, Rome, Naples and Venice, composing operas and various religious works for influential patrons. His second opera, *Agrippina* (1709) gave him a worldwide reputation and important contacts, including composers Alessandro and Domenico Scarlatti.

Handel returned to Hamburg in 1710, as Chapel Master to the Elector of Hanover, who became King George I of England in 1714. He also established a friendly relationship with the Elector's children, the future King George II and Queen Caroline of England. The Elector was a reasonable employer, allowing Handel time for travel. Handel visited England in 1710, when his opera, *Rinaldo*, was performed in London. He began studying the English language, and made several trips to England during his tenure in Hamburg.

He continued composing sacred music and operas, mostly to Italian libretti. He wrote his first English anthem, *As Pants the Hart*, in 1711-1712. His 1713 *Te Deum* and *Jubilate*, possibly written to celebrate the Peace of Utrecht, were his first public church compositions. Handel

entered the service of England's Queen Anne in 1713, staying on to serve the new King, George I, after her death in 1714. He composed a flurry of operas, sacred works, and instrumental music. His most famous composition of that period was the *Water Music*, composed in 1717 for King George I's trip on the Thames River.

In 1717, Handel became the resident composer for the Duke of Chandos, for whom he composed the 12 *Chandos Anthems*. Between 1717 and 1720, he composed several important works, including the masque, *Acis and Galatea*, and the oratorio, *Esther*. *Esther* is the first English oratorio, a dramatic musical form created by Handel. During this time, Handel also was music master for the daughters of the Prince of Wales. He composed a set of harpsichord pieces for Princess Anne which contains the famous *Harmonious Blacksmith*.

In 1719, the Royal Academy of Music was founded by a group of noblemen who wanted to make Italian opera financially possible at the King's Theatre in London. King George I and his son were both fond of opera. Handel was appointed Musical Director of this organization and visited the continent to hire singers for operatic productions. Between 1721 and 1728, he composed many operas for the King's Theatre, including *Giulio Cesare* and *Rodelinda*. He also produced operas by other composers.

In addition to composing and presenting operas for the Academy, Handel was involved in other musical activities. In 1723, he was appointed Composer of Music to the Chapel Royal (an honorary appointment, since he did not become a British citizen until 1727). King George I died in June 1727, and was succeeded by his son, King George II and his wife, Queen Caroline. Handel wrote the four *Coronation Anthems* to celebrate the King's November coronation. In 1727, Handel became a British citizen. In 1728, the Royal Academy of Music dissolved, and Handel became part of the King's Theatre management. In 1729, he began a five-year series of opera seasons, traveling to Italy and Germany for new singers. In 1734, he started his own opera company at Covent Garden, composing several operas and importing others. In 1735, he composed two of his greatest operas, *Ariodante* and *Alcina*. He also presented his oratorios *Esther* and *Deborah*, creating a new instrumental format for the intermissions—the organ concerto, which he played. In 1737, he suffered a physical breakdown. He recovered, and continued to compose operas, as well as other works.

By 1738, Handel's opera company was suffering, so he concentrated on writing oratorios and presenting them at his theatre. His third oratorio, *Saul*, was composed in 1738, the beginning of a long tradition of English choral dramas. Handel's operas were works for soloists, even if they included choral sections. His oratorios drew on the English choral tradition, especially polyphony. Between 1738 and 1751, he wrote some of the most powerful choral dramas in English music, including *Saul* and *Israel in Egypt* (1739), *Samson* (1743), *Judas Maccabaeus* (1747), *Joshua* (1748), *Solomon* (1749), *Jeptha* (1751), and his masterpiece, *The Messiah* (1742). He wrote most of these oratorios in a month, using mythological or Biblical topics. He also wrote celebratory odes and anthems, such as the *Ode for St. Cecilia's Day* (1736) and *Alexander's Feast* (1736). In 1749, he composed his famous *Music for the Royal Fireworks*, an instrumental composition written to celebrate the Peace of Aachen. A preview performance in London's Green Park was attended by 12,000 people.

Handel's sight began to deteriorate in 1751. By 1753, he was blind and no longer able to read or write music himself. Undeterred, he managed his work by dictating to one of his students. He continued to play his organ works and direct his oratorios. His last public appearance was at a London performance of *The Messiah* on April 6, 1759. He died eight days later.

Handel wrote in all the genres of his time: opera; incidental music for the theatre; odes; oratorios; Latin, German, Italian and English sacred music; dramatic cantatas; chamber music; English, French, German and Spanish songs; orchestral concertos; concertos for organ, harp, harpsichord; suites and overtures, music for keyboard, and music for mechanical clock.

Although music historians often note that there were no great English composers between Henry Purcell (1659-1695) and Ralph Vaughan Williams (1872-1958), the German-born Handel revolutionized English music with his dramatic approach and his creation of new musical styles and forms.

## Te Deum In A Major

### *San Francisco Lyric Chorus Discovery Series*

George Frideric Handel composed five *Te Deums*: *Te Deum in D (Utrecht)*, 1713; another *Te Deum in D (Caroline)*, 1714; *Te Deum in B Flat (Chandos)*, 1718; *Te Deum in A Major*, 1722-1726 (?), and another *Te Deum in D (Dettingen)*, 1743. All of his *Te Deums* are composed in the cantata-anthem form, which breaks the religious text into various musical sections. Some sections are choral, some include soloists, and some are combinations of both.

Between 1717 and 1723, Handel served as Composer-in-Residence to James Brydges, the Duke of Chandos. In 1718 he composed his *Chandos Te Deum* for the Duke. In 1723, he became Composer of Music for the King's Chapel Royal. At some time between 1722 and 1726, he composed the *Te Deum in A Major* for the Chapel Royal. It received its premiere on January 16, 1726. Many writers have commented that it was merely a revision of the *Chandos Te Deum*, but David Music states "...while the A-major work is obviously related to the earlier piece, it should be noted that the revision is so extensive that the later *Te Deum* must stand on its own as a separate entity." He also comments that Handel "...telescoped the borrowed material into shorter sections, so much so that this is the shortest of the five *Te Deums* (336 mm.). In addition, Handel inserted several completely new movements into this revised material ("To thee all angels cry aloud," "Vouchsafe, O Lord," etc.)."

A word must be mentioned about Handel's 'borrowing'. Throughout musical history composers have borrowed musical themes and passages from other composers. Although we might consider such borrowing plagiarism today, especially if the borrowing is extensive, it was not necessarily considered so in the past. Composers might use another composer's melody as a central theme for a new composition, or perhaps do a set of variations.

Handel borrowed music from other composers, as well as re-using his own music in different settings. Anthony Hicks, writing in *Grove's Dictionary*, notes "Handel's borrowing does not affect his status as a composer, since his reputation is not built on any work or part of a work that is substantially the creation of another. His practice nevertheless needs to be recognized as peculiar, and cannot be regarded as common to the age; the same propensity to borrow has not been demonstrated in others (though a few instances in Vivaldi have been found). It is also distinct from the established traditions of reworking material in such compositions as parody masses, or in the 'imitation' of classical models in art and poetry, where the model is acknowledged and familiarity with it may be expected for full appreciation of the imitation. Handel did not expect his audiences to recognize his borrowings (though he presumably knew that a few colleagues or connoisseurs could be aware of them) and he never acknowledged them. Whatever may be thought of the morality of the practice – and it surely involves a trace of guile – it was obviously essential to Handel's composition process, helping him to maintain a flow of ideas and opening new paths in his music..."

The *Te Deum in A Major* is divided into nine sections:

Section One (*We Praise Thee, O God*) begins with a sprightly instrumental introduction in characteristic Baroque double-dotted rhythm, followed by the joyful entrance of the chorus, interspersed with short phrases for the soloists. This section is similar to the first movement of the *Chandos Te Deum*.

In Section Two (*To Thee All Angels Cry Aloud*), Handel continues his use of the double-dotted

rhythms, underlying a brief tenor description of the angels' worship, followed by the chorus commenting on the heavens and their powers.

Section Three (*To Thee Cherubim and Seraphim*) begins with a countertenor solo, supported by a steady continuo/bass. The chorus punctuates the description of Cherubim and Seraphim with their cries of Holy! Holy! Holy!, finishing the movement in praise to the majesty of the Almighty.

In Section Four (*The Glorious Company Of The Apostles*), each of the soloists describes beings who praise God, interrupted by the chorus with a fervent 'Praise thee!' The chorus then solemnly acknowledges the Holy Trinity.

Section Five (*Thou Art the King Of Glory*) is a joyous choral description of Christ as the King of glory. Handel uses this same music in the *Chandos Te Deum*, although the setting is more elaborate in that work.

Handel sets Section Six (*When Thou Tookest Upon Thee To Deliver Man*), as a solo in both the *Chandos Te Deum* and the *Te Deum in A Major*, using the same melody.

Section Seven (*We Believe That Thou Shalt Come*) is the most complex movement in this *Te Deum*. It is divided into three parts. The first part (*We Believe That Thou Shalt Come*) is a solemn commentary by soloists on the Almighty's power to judge, soon joined by the chorus in asking for help. Handel uses this same section in the *Chandos Te Deum*. The second part (*Make Them To Be Numbered*) is a vibrant bass solo passage, quickly joined by the chorus in asking the Lord to bless the people. The third part (*Day By Day We Magnify Thee*) is an energetic choral section combining short marcato passages with the long, fluid choral lines so typical of Handel in such compositions as the *Hallelujah Chorus*.

Section Eight (*Vouchsafe, O Lord*) is a lovely countertenor solo, with a complex, moving accompaniment.

Recorder players will recognize the accompaniment as a version of the continuo part for the second movement of Handel's *Recorder Sonata in G Minor*.

Section Nine (*O Lord In Thee Have I Trusted*) begins with the homophonic statement of the text, followed by energetic counterpoint on the text *Let Me Never Be Confounded*. These two styles appear throughout the rest of the movement.

## 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. Within 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 and procurer of students. Porpora also taught him composition and Italian. Through his acquaintance with these two famous men, and the well-to-do families of their students, 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 Morzín. 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. Haydn composed weekly operas, symphonies, and chamber music, cared for

all the music and musical instruments, and coached singers. He held this position for 29 years. Prince Paul died in 1762, and was 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 in the Hungarian countryside. 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 permitted 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 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, writing 12 major symphonies, chamber music, piano sonatas, choral works and versions of English and Scottish folk songs to great acclaim. 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. 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.

In 1795, Haydn returned to Vienna, to serve a new Prince Nicholas Esterházy. His duties for the Prince 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. His musical creativity increased with each work, culminating in the composition of the *Harmoniemesse* in 1802. He was unable to compose after that time, 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.

## Te Deum in C (Hob. XXIIIc, No. 2)

Joseph Haydn wrote two settings of the *Te Deum*, both in the key of C. He composed the first, for chorus, soloists and orchestra, around 1765. The second, which we sing today, was commissioned in 1799 by Empress Marie Therese, wife of Emperor Franz I of Austria. One of his most effervescent smaller works, it received its premiere in September 1800 at Eisenstadt, the home of the Esterházy family, his former employer.

Composed for chorus and orchestra, this *Te Deum* is divided into three continuous sections. Haydn creates two ebullient outer sections, contrasting with a calm middle. The energetic first section begins with unison singing of Haydn's variation of the traditional chant melody. Different phrases in the first section are set with equally sparkling melodies. The main theme of this section returns with the text *Tu Rex gloriae Christe*.

The shorter second part, *Te ergo quaesumus*, a prayer asking for help, is appropriately slower, more contemplative. Joy reigns again in the exuberant third section, beginning with *Aeterna fac*. Haydn expresses exaltation in the power and protection of the Almighty. He uses both full chorus and duets in his development of this section. Haydn sets the music calmly at *Miserere nostri Domini* (*Lord have mercy*), and completes the work with a magnificent double fugue on the texts *In te, Domine speravi* and *Non confundar in aeternum*.

## Benjamin Britten (1913-1976)

Considered by many as the most important 20<sup>th</sup>-century English composer, Benjamin Britten was born in Lowestoft, England. His mother was an amateur singer, and he began composing at the age of five. English composer Frank Bridge noticed the talented youth at the 1924 Norwich Festival, and accepted young Britten as a pupil. Bridge helped Britten to develop excellent compositional technique, and introduced him to the music of other composers, from England as well as from abroad.

In 1930, Britten entered the Royal College of Music. There, he studied piano with Harold Samuel and Arthur Benjamin as well as composition with noted composer John Ireland. In 1935 he began composing music for documentary films created by England's General Post Office. It was during this period that Britten met and began collaborating on works with poet W. H. Auden. In the late 1930s Britten moved to the United States with his partner, the well-known tenor, Peter Pears. In 1942, he read an article about the English poet George Crabbe and, realizing that he missed his home, returned to England. The ship taking him and Pears home stopped in Halifax, Nova Scotia, where Britten bought a book of English poetry. The book inspired him to compose *A Ceremony of Carols* on board the ship.

The period 1936-1945 was a fruitful one for Britten, with a varied outpouring of music, including the song cycle with orchestra *Our Hunting Fathers*, the opera *Paul Bunyan*, and *Rejoice in the Lamb*, which was published in 1943. During the war years, Britten and Pears, both conscientious objectors, gave many public concerts as their contributions to the community in those dark days.

During and after the war Britten continued his compositional activities in a wide variety of genres, including opera, instrumental music, music for children, and choral music. His 1945 opera *Peter Grimes*, based on characters in the poems of George Crabbe, led to Britten's consideration as the most important English musical dramatist since Henry Purcell. His other operas composed during the 1940s and 1950s include *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd* (1951), and *Turn of the Screw* (1954). During this period, he also composed many of his most familiar works, including the cantata *St. Nicholas*, the *Spring Symphony*, the *Young Person's Guide to the Orchestra* and *Noye's Fludde* (the latter two for children).

During the 1960s Britten composed the choral parable *Curlew River* and the opera *A Midsummer Night's Dream*. In 1962, his monumental *War Requiem*, a setting of poems by the young World War I poet Wilfred Owen, celebrated the consecration of the new Coventry Cathedral. In 1970, he wrote the opera *Owen Wingrave* for BBC Television, and his opera *Death in Venice* was produced in 1973. Thereafter he wrote no more large-scale works, concentrating on smaller instrumental, choral, and song compositions until his death in 1976.

Michael Dawney comments, "Any survey of what Britten has contributed to English music is naturally dominated by his outstanding achievement in opera, on account both of its sheer magnitude and of the 'pioneering' element in it. This has slightly drawn attention away from the hardly less remarkable character, importance (and volume) of his output in the field of choral music, where the originality of his contribution, instead of standing out starkly against an almost blank background, is more subtly thrown into relief against, and merged into, a securely established and respectable tradition of composition."

## Festival Te Deum

Judith LeGrove notes, “The *Festival Te Deum* is unusual for its use of independent metres in the choir and organ accompaniment: an original approach to the text...”

Benjamin Britten composed two *Te Deums*. The first, the 1934 *Te Deum in C* for chorus and organ, is composed in a more traditional style. The *Festival Te Deum* for chorus and organ was composed in 1945 for the 100<sup>th</sup> anniversary of St. Mark's Church, Swindon, Wiltshire, England. As with Haydn's *Te Deum*, it is divided into three continuous sections: a quiet beginning, an energetic middle, and a calm, but intense third section. It is interesting to note that the chorus parts and the accompaniment are in two different time signatures. R. Nettel says, “Throughout the work the rhythm of the voice parts is that of the words as they would be spoken—a style that leads to constantly changing time-signatures, but is actually less complicated in practice than it appears on paper...”

The first section is sung in unison. Britten adds depth to his development of this part with overlapping lines beginning with the sopranos singing the text, *The glorious company of the Apostles*, and ending with the chorus singing the text, *Also the Holy Ghost, the Comforter*.

The second section begins with an explosive choral passage, *Thou art the King of Glory*, followed by an energetic organ response. The lower three voices of the chorus and organ settle into a gentle rhythm at *When Thou tookest upon Thee to deliver man*, with additional text sung by the sopranos. All return to the initial frenzy and pattern of the section on the text, *Thou sittest at the right hand of God*.

The final section returns to the original calmness of the first section, with the introduction of a soprano soloist singing *O Lord, save Thy people*. The chorus enters on the text *Vouchsafe O Lord to keep us this day*, rising to a tremendous climax on the text, *O Lord, in Thee have I trusted*. The work ends with the quiet plea by soloist and chorus, *Let me never be confounded*.

## Antonín Dvořák (1841-1904)

Born in Nelahozeves, Bohemia in 1841, Antonín Dvořák is considered one of the greatest 19<sup>th</sup> century Czech composers. Bohemia, a central European area now part of the Czech Republic, is bounded by Germany, Poland, the Czech province of Moravia, and Austria. The area, with its natural beauty and storied history and literature, has inspired the creativity of many artists.

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

Between 1859 and 1871, Dvořák made his living as a professional musician in Prague, joining a local dance band as a viola player. The band played in local restaurants and for local dances, as well as becoming the nucleus of the local theatre orchestra. The Provisional Theatre Orchestra played for operas and stage plays, and Dvořák was exposed to the works of such Italian opera

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

In 1874, Dvorák received an artist's stipend granted by the Austrian government, the first of four such awards between 1874 and 1878. Johannes Brahms was a member of the reviewing board and was deeply impressed by Dvorák's abilities, commenting "...for several years I have enjoyed the works sent in by Antonín Dvorák of Prague.... Dvorák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man..." Brahms wrote to his Berlin publisher, Simrock, encouraging the publisher to consider Dvorák's work. Brahms became a close friend, and his support helped to open the door for Dvorák in terms of publication and performance. By the end of 1878, Dvorák's works were being played internationally.

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

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

In January 1891, Dvorák became a Professor of Composition and Instrumentation at the Prague Conservatory. He was a demanding teacher who wanted his students to think for themselves,

requiring originality and mastery of compositional skills, as well as critical assessment of their own work. His Prague students included Rubin Goldmark (teacher of Aaron Copland and George Gershwin), William Arms Fisher (who wrote the text for *Goin' Home*), and Harry Rowe Shelley (teacher of Charles Ives.)

Later that year, Dvorák was invited to the United States by Jeannette Thurber, President of the National Conservatory of Music in America, a New York institution. Mrs. Thurber was very interested in creating an American national style of music, and she was aware of Dvorák's international acclaim in that area. She offered him the position of Artistic Director and Professor of Composition of the Conservatory at a salary 25 times what he was being paid in Prague. Dvorák accepted, and arrived to begin his new position on October 1, 1892. Mrs. Thurber commissioned Dvorák to write his *Te Deum* as a celebratory composition for the 400<sup>th</sup> anniversary of Columbus' 'discovery of America.' He made his first American appearance conducting the premiere of that work in Carnegie Hall, October 21, 1892. He wrote to a friend, "The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new independent art, in short, a national style of music..." Soon after his arrival, Dvorák began his search for an American national style. In researching African-American music, he sought the help of Henry Thacker Burleigh, an African-American student at the Conservatory. Burleigh often sang spirituals and Southern plantation songs for him at his home. Dvorák commented, in a statement quite controversial at the time, "I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them. Only in this way can a musician express the true sentiments of a people... In the Negro melodies of America, I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, gay, gracious or what you will... There is nothing in the whole range of composition that cannot find a thematic source there."

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

Dvorák was one of the shining stars of the late Romantic/early Modern period, exhibiting all of the passion, emotion, and variety of late 19<sup>th</sup> /early 20<sup>th</sup> century composition. He had a wonderful sense of melody and line, and at times drew upon the music of native cultures to inspire his compositions, a common technique of the Romantic period in literature, music, and the other arts. Critics commented that he would incorporate native melodies into his works, especially in his American compositions, such as the *New World Symphony*, but he said, "...about my having made use of 'Indian' and 'American' themes...that is a lie. I tried to write only *in the spirit* of those American melodies." Alone among his contemporaries, Dvorák wrote in almost

all the musical genres available at the time: opera, choral music, including masses, oratorios, cantatas, songs, orchestral music, including symphonies and overtures, chamber music, including quartets, quintets, and other instrumental combinations, music for keyboard, and concertos for various instruments. He brought passion, expression, and emotion to his compositions, infused them with the energy of his native land and the native music of others, and contributed music of lasting melody and depth.

## Te Deum

Fall 1892 was the season of the Columbian Fourth Centennial, celebrating the 400<sup>th</sup> anniversary of Columbus' discovery of America. Jeannette Thurber commissioned Dvorák to compose and conduct a cantata for the occasion. She asked her friend, Alfred H. Littleton, head of the London music publishing firm, Novello, Ewer and Company, to convey the information to Dvorák. She requested a work no longer than 30 minutes, and commented that she was searching for a suitable text that she would send as soon as she found something. John Clapham notes that her instructions to Dvorák say, "Should Mrs. Thurber not succeed in getting suitable words in time, the proposition is that Dr. Dvorák choose some Latin Hymn such as 'Te Deum laudamus' or 'Jubilare Deo' or any other which would be suitable for the occasion."

As Dvorák did not receive a specific text from Mrs. Thurber immediately, he chose the *Te Deum* and began work on June 25, 1892. In late July, Mrs. Thurber sent him the text of Joseph Rodman Drake's patriotic poem, *The American Flag*, but he already had completed the *Te Deum* and was orchestrating it. (He later set *The American Flag* as a cantata.)

Dvorák's *Te Deum* received its premiere in Carnegie Hall on October 21, 1892, after the October 12 date of the Columbian festival. The work is composed in the sonata form—four distinct movements.

The first movement is divided into three sections. It begins with a joyous folk-like instrumental celebration and choral statement of the text. Dvorák combines chant-style phrases with folk-inspired melodies throughout the section. The soprano soloist provides a calm interlude singing *Sanctus, Sanctus, Sanctus* and lists of all those who praise God. She is accompanied by choral commentary from the tenors and basses. After she mentions the Holy Trinity (*Venerandum verum et unicum Filium; Sanctum quoque Paraclitum Spiritum*), the chorus returns with the original *Te Deum* text and theme.

The second movement, *Tu Rex gloriae Christe*, is a stirring and dramatic bass solo, accompanied by choral commentary. The third movement, *Aeterna fac*, is an intense and fervent scherzo for chorus and instruments—quick and energetic in  $\frac{3}{4}$  time.

Calm returns in the fourth movement with the soprano soloist's lyrical singing of *Dignare Domine*. Underneath, the chorus accompanies her with a plea for mercy, *Miserere nostri, Domine*. Soprano and bass soloists sing together in Dvorák's passionate addition of the text from the *Doxology* to complete this work—a text not part of the *Te Deum*:

*Benedicamus Patrem et Filium cum Sancto Spiritu.*  
*Alleluja!*  
*Laudamus et superexaltamus eum in saecula.*  
*Alleluja!*

Blessed be the Father and the Son with the Holy Spirit,  
Alleluia!  
Praise and glory forever.  
Alleuia!

The chorus joins this final paean with ecstatic alleluias. The *Te Deum* ends with the instrumental expression of its joyous folk-rhythm beginning.

*Program notes by Helene Whitson*

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## THE ARTISTS

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

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

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

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

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus' *Discovery Series* has introduced an eight-part *Ave Maria* by Tomás Luis de Victoria, the West Coast premiere of *Four Motets To The Blessed Virgin Mary*, by Robert Witt, music of Amy Beach, including her monumental *Grand Mass in E Flat* and the *Panama Hymn*, written for San Francisco's 1915 Panama-Pacific Exposition, premieres of works by San Francisco composer Kirke Mechem, and the San Francisco Lyric Chorus' 10<sup>th</sup> Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman

### **Robert Train Adams, Assistant Conductor and Concert Accompanist (1946- )**

The San Francisco Lyric Chorus is delighted to be working with Dr. Robert Train Adams, who joined us in Fall 2006. Dr. Adams has been appointed the Assistant Conductor of the San Francisco Lyric Chorus, as well as our rehearsal and concert accompanist. In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel, Handbell, and Children's choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts and several other universities as music professor and department head for 25

years. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, with composition studies at the Paris and Amsterdam conservatories. He is an active composer, specializing in works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007. He has accompanied the San Francisco Lyric Chorus in performances of our 10<sup>th</sup> anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, James Mulholland's *Highland Mary* and *A Red, Red Rose*, the world premiere of Donald Bennett's arrangement of Josef Spivak's *Ma Navu*, John Blow's *Begin the Song*, Henry Purcell's *Come Ye Sons of Art*, Amy Beach's *Grand Mass in E Flat Major*, Francis Poulenc's *Gloria*, Francesco Durante's *Magnificat*, Franz Schubert's *Magnificat*, Herbert Howells' *Hymn for St. Cecilia* and *Magnificat Collegium Regale*, Randall Thompson's *The Last Words of David*; Lukas Foss' *Cool Prayers* (from *The Prairie*); Emma Lou Diemer's *Three Madrigals*; Samuel Barber's *The Monk and His Cat*; and Irving Fine's *Lobster Quadrille* and *Father William* from *Alice in Wonderland*. In Spring 2008, Dr. Adams conducted the San Francisco Lyric Chorus in the West Coast Premiere of his composition, *It Will Be Summer—Eventually*, a setting of eight Emily Dickinson poems.

### **Jennifer Ashworth, Soprano**

Jennifer Ashworth is a native of Southern California, but moved to the Bay Area to attend the University of California, Berkeley in 1992. She received her Masters of Music in Vocal Performance from Holy Names College. She has been active as a soloist with numerous choral groups, including the Philharmonia (Baroque) Chorale, San Francisco Chamber Singers, VOICI, and the University of California, Berkeley, Chamber Chorus, as well as singing with local opera companies including the Lamplighters, Berkeley Opera, Teatro Bacchino, Pocket Opera, Golden Gate Opera, and the San Francisco Opera Guild. She was the soprano soloist for our Fall 2007 performance of Francis Poulenc's *Gloria*.

### **Daniel Cromeenes, Countertenor**

Countertenor Daniel Cromeenes hails from sunny southern California where he studied piano and voice at Biola University and sang with the William Hall Master Chorale. He went on to achieve a master's degree in Accompanying at East Carolina University, where he studied voice and vocal repertoire in conjunction with his performance on piano. In North Carolina he sang with Capella Antiqua and made his alto solo debut in Purcell's *Te Deum Laudamus* and *Jubilate Deo*. After spending three years at Biola as Staff Accompanist, he joined Chanticleer for their 2005-06 season, singing concerts throughout Europe, Japan, and the United States. Recently, Dan has performed throughout the Bay area, both as an accompanist and as a singer with various ensembles. He currently plays for the Santa Clara Chorale, the music and theater departments at Santa Clara University, and as a freelance accompanist and coach. As a singer he has performed with various ensembles, including American Bach Soloists, Artists' Vocal Ensemble (AVE), Bay Area Classical Harmonies, Grace Cathedral Choir of Men and Boys, and the Chancel Choir at St. Paul's in Burlingame. When not onstage or behind a piano, Dan can usually be found either on a hike in the mountains or at home baking gourmet goodies.

### **Kevin Baum, Tenor**

Kevin Baum currently is a cantor at St. Ignatius Church, and a member of the ensembles Clerestory, Schola Cantorum SF, AVE and the Philharmonia Chorale. In addition, he is an auxiliary member of the San Francisco Symphony Chorus. He is a 16-year veteran of the ensemble Chanticleer. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitatem Domini canticum, H314*, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen

Yi's *Arirang*; Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, and J. David Moore's *How Can I Keep From Singing*.

### **Benjamin West, Tenor**

Ben West joins San Francisco Lyric Chorus for his first performance in the Bay Area. Before moving to San Francisco two years ago, Ben sang with Canticum Novum Singers in New York. When not rehearsing, Ben can be found practicing piano, taking walks around the city, or consuming large portions of sweet potato casserole.

### **William Neely, Baritone**

Bill has performed with many groups around the Bay Area, most recently with Midsummer Mozart's production of *Abduction From the Seraglio*, Cinnabar Opera in Petaluma as John Sorel in Menotti's *The Consul*; also with Cinnabar: Tonio (*Pagliacci*), Alfio (*Cavalleria Rusticana*), Jack Rance (*La Fanciulla del West*), the Forester (Janacek's *Cunning Little Vixen*), Ford (*Falstaff*), Count Almaviva (*Marriage of Figaro*), the Emperor (*The Nightingale*); with Santa Rosa Players as Don Quixote (*Man of La Mancha*); with North Bay Opera as Sweeney Todd (*Sweeney Todd* in conjunction with Solano College), as the four villains (*Tales of Hoffmann*) and Scarpia (*Tosca*); with Livermore Valley Opera in the title role of *Don Giovanni*; with West Bay Opera as Scarpia (*Tosca*), Sharpless (*Madama Butterfly*), Don Alfonso (*Così fan tutte*), Dr. Malatesta (*Don Pasquale*), and Falke (*Die Fledermaus*); with Pocket Opera as Rambaldo (*La Rondine*), Taddeo in *Italian Girl in Algiers* and The Treasurer in Verdi's *King for a Day*; with Berkeley Opera as Marquis de la Force and the Jailer in Poulenc's *Dialogues of the Carmelites*, and as Papageno (*The Magic Flute*, cond. by George Cleve); with Berkeley Contemporary Opera as the Traveler (7 roles in Benjamin Britten's *Death in Venice*), and Blazes (Peter Maxwell Davies' *The Lighthouse*); with Peninsula Civic Light Opera in the title role of Yeston and Kopit's *Phantom*; with San Francisco Lyric Opera as Escamillo (*Carmen*), Scarpia (*Tosca*), Germont (*La Traviata*), and Albert (*Werther*). For thirty years, he has sung with the Lamplighters, performing most of the baritone roles in the Gilbert and Sullivan repertoire as well as Danilo (*The Merry Widow*) and Carl-Magnus (*A Little Night Music*). He has also performed with the Berkeley Symphony, Pocket Opera, San Francisco Bach Choir, Cabrillo Festival, Diablo Symphony, Valley Choral Society and San Jose Symphonic Choir. He holds a Bachelor in Music degree from the University of Massachusetts and a Masters in Music degree from the University of Colorado. Bill is on the Music faculty of Santa Rosa Junior College and teaches voice in his studio in San Francisco.

### **Allen Biggs, Timpani**

Allen Biggs has a Bachelor's degree from San Francisco State University, where he is now an instructor, and a Master's degree from the San Francisco Conservatory of Music. He is the principal percussionist with the Santa Rosa Symphony. He performs with the San Francisco Opera, the Bay Area Jazz Composers Orchestra, and the California, Marin and Napa Symphony Orchestras. *Legally Blonde*, Matthew Bourne's *Edward Scissorhands* and *Swan Lake* are Broadway shows Mr. Biggs has worked on in the past year. Recent recordings include the cast albums of *A Chorus Line* and *Happy End*. Mr. Biggs is a founding member of Orient Express, an exciting four-piece ensemble that performs music of the gypsy diaspora. He performed with Dave Brubeck in March 2007. He previously performed with the San Francisco Lyric Chorus in our presentations of Leonard Bernstein's *Chichester Psalms*, Stephen Hatfield's *Nukupianquaq*, Lee R. Kesselman's *Shona Mass*, Juan Pérez Bocanegra's *Hanacpachap Cusicuinnin*, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia* and Johannes Brahms' *Ein Deutsches Requiem*.

# ACKNOWLEDGEMENTS

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

The Right Reverend Otis Charles, DD, STD

Trinity Episcopal Church, its vestry and congregation

## **Assistant Conductor**

Robert Train Adams

## **Chorus Manager**

Diana Thompson

## **Rehearsal and Concert Accompanist**

Robert Train Adams

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Barbara Greeno, Altos

Jim Losee, Tenors

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Barbara Greeno, refreshments coordinator

Lois Kelley, refreshments coordinator

Pauline White Meeusen, chair, social events committee

Erin Gray

Jody Siker

Elizabeth Dorman

Jasmine Lo

Caia Brookes

Al Alden

Shirley Drexler

Linda Hiney

Sara Frucht

Valerie Howard

Marianne Wolf

and all others who pitched in for rehearsal setup and cleanup

# CONTRIBUTIONS

(September 2007-August 2008)

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

Anonymous  
Helene & Bill Whitson

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

Al & Julie Alden  
Didi Boring  
James Campbell  
Cassandra & David Forth  
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*See also following page for  
Adopt-a-Singer Contributions and  
Contributions to the Musicians Fund*

# CONTRIBUTIONS

## ADOPT-A-SINGER CONTRIBUTIONS

*(August 2008)*

Julie Alden adopts the Bass Section

Shirley Drexler adopts Cathy Lewis

Lois Kelley adopts the Soprano Section

Catherine Lewis adopts Hazlyn Fortune

Kate McGinnis adopts the Tenor Section

Janice R. Mokros adopts Jacob Sagrans

Varda Novick adopts daughter Andrea Ogarrio

Jane Regan adopts the Alto Section

## CONTRIBUTIONS TO THE MUSICIANS FUND

*(supporting the hiring of professional soloists and tympani)*

The John Lee Fund

Connie & Ed Henry

Liz Noteware

Jane Regan

Wanda M. Ross

# FINANCIAL SUPPORT

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

The San Francisco Lyric Chorus has grown tremendously in musical ability during our career. 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 more often to perform works with chamber orchestra ensembles and other combinations of instruments, 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 [info@sflc.org](mailto:info@sflc.org) or call (415) 721-4077. 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 \$30, you can support the San Francisco Lyric Chorus by adopting your favorite singer. For \$125, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$200, you can adopt our esteemed Music Director, Robert Gurney or our accompanist, Robert Adams..

# TRINITY EPISCOPAL CHURCH



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

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

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

## Trinity'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 is in the final phase of an immaculate restoration by noted Bay Area Skinner specialist Edward Millington Stout III and Company. Ed and his assistant, Richard Taylor, have overseen a team of highly skilled artisans and searched for the finest materials to ensure the integrity of this exceptional instrument for many years to come.

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 ambience 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.

### **Organ Restoration Celebration**

The organ restoration will be celebrated with a series of recitals during Fall 2008-Spring 2009. All concerts are on Sundays at 5pm. [See schedule, following page]

### **Sohmer Piano**

The 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.

**TRINITY EPISCOPAL CHURCH**  
**San Francisco**

**ORGAN RECITAL SERIES 2008-2009**  
**Sundays at 5:00pm**

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Robert Gurney and Robert Train Adams, organ,  
Sandy Kameron, soprano, The Choir of Trinity  
Church and The San Francisco Lyric Chorus
- November 2      **Robert Gurney**  
Trinity Episcopal Church
- November 9      **Robert Train Adams**  
St. Stephen's Episcopal Church, Orinda



- February 8      **John Walko**  
First Presbyterian Church, Berkeley
- February 15      **David Hatt**  
Assistant Organist, St. Mary's Cathedral, SF
- February 22      **David Hegarty**  
Castro Theatre, SF



- May 3            **John Karl Hirten**  
St. Stephen's Episcopal Church, Belvedere
- May 10          **Benjamin Bachmann**  
Assistant Organist, Grace Cathedral, SF
- May 17          **Mark Bruce**  
St. Luke's Episcopal Church, Los Gatos

**Trinity Episcopal Church**  
1668 Bush Street, San Francisco, CA 94109  
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The Right Reverend Otis Charles, 8th Bishop of Utah, Interim-Rector  
Robert Gurney, Organist and Choir Director

# ADVERTISEMENTS

## *Thank you!*

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

### **Barbara Greeno**

*Thank you to Judy Brown for your loyal attendance and support!*

### **Marianne Wolf**

*In memory of Vera Seney, who taught me to read music before I learned to read books.*

*Thank you to Auntie Anna Garibotti for all those music lessons.*

*Thank you to Gabi Bay for all your support and understanding of my music addiction.*

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

### **Cristina K. Gerber**

*Thanks to my mother and father for giving me the opportunity to learn and practice music.*

### **Jodie Siker**

*Thank you, Nic, for coming to every concert I've sung in!*

### **Kate McGinnis**

*We miss you, Nanette! - The Tenors*

*Mom & Kerry, thanks for your belief & love.*

### **Jane Regan**

*Thank you to Barbara Greeno for being A Great Inspiration!*

*Thank you to my local coastside fans for making the trek to SF for the concerts!*

*Thank you to my wonderful husband Bob for never missing a performance.*

*Thank you to Shirley Drexler for keeping the Altos in line!*

### **Helene Whitson**

*Thank you to all of our choristers for making our summer trimester such a success! You sound fabulous and we wouldn't have this marvelous concert without you! Thank you to our Music Director, Robert Gurney, for his sensitivity, inspired musicianship and choice of a marvelous program! Thank you to our Assistant Conductor and Accompanist, Robert Adams, for his fabulous keyboard skills, as well as his knowledge, wit, and patience. Thank you, Bill, for EVERYTHING you do for the Chorus! Thank you to Bill and to Linda Hiney, without whom this printed program would not exist! Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly. Thank you to our wonderful Board members, who help so much with their ideas and suggestions. Thank you to all who volunteer to help with our chorus tasks. All the work that you do makes a difference. Thank you to our generous donors and contributors and our wonderful audiences, who make our concerts possible. I want to offer a special thanks to Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity 'home' and create music in this beautiful place. And last of all, thank you to a beautiful black and white tuxedo cat named Squeaky, whose enjoyment of life and music gave Bill and Helene 15 years of happiness. R.I.P.*

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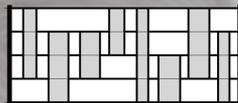
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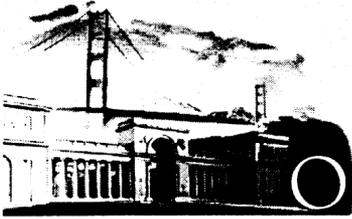
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Saturday, December 13  
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with the  
San Francisco Lyric Chorus  
Johann Pachelbel  
Louis-Claude Daquin  
Irving Berlin, holiday favorites  
*San Francisco*

# ADVERTISEMENTS

## SING WITH THE SAN FRANCISCO LYRIC CHORUS

The San Francisco Lyric Chorus is an auditioned volunteer chorus that performs a repertoire representing all periods of choral music, with a special interest in presenting little known, rarely performed works of exceptional merit.

IN FALL 2008, WE WILL SING

### CELEBRATION!

Louis Vierne ≡ *Messe Solennelle*

Heinrich Schütz ≡ *Hodie Christus Natus Est*

Michael Praetorius ≡ *In Dulci Jubilo & Psallite*

Robert Pearsall ≡ *In Dulci Jubilo*

Javier Busto ≡ *Ave Maria & Ave Maria Gratia Plena*

Virgil Thomson ≡ *O My Dear Hert*

William Bolcom ≡ *Carol*

Ned Rorem ≡ *While All Things Were In Quiet Silence*

Mario Castelnuovo-Tedesco ≡ *Lo, The Messiah*

John Rutter ≡ *Shepherd's Pipe Carol*

Randol Bass ≡ *Gloria*

### REHEARSALS BEGIN MONDAY, SEPTEMBER 8

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

Performances: Saturday, Dec. 6, 2008, 8 PM & Sunday, Dec. 7, 2008, 5 PM

Rehearsals & performances all take place at

Trinity Episcopal Church

Bush & Gough Streets, San Francisco

### FOR AUDITION AND OTHER INFORMATION,

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

or check website: <http://www.sflc.org>

# ADVERTISEMENTS

## SAN FRANCISCO LYRIC CHORUS CONCERTS IN 2008-2009

### 2008 Fall Concert *Celebration!*

Louis Vierne	<i>Messe Solennelle</i>
Heinrich Schütz	<i>Hodie Christus Natus Est</i>
Michael Praetorius	<i>In Dulci Jubilo</i>
Michael Praetorius	<i>Psallite</i>
Robert Lucas de Pearsall	<i>In Dulci Jubilo</i>
Javier Busto	<i>Ave Maria</i>
Javier Busto	<i>Ave Maria Gratia Plena</i>
Virgil Thomson	<i>O My Dear Heart</i>
Ned Rorem	<i>While All Things Were In Quiet Silence</i>
William Bolcom	<i>Carol</i>
Mario Castelnuovo-Tedesco	<i>Lo, The Messiah</i>
John Rutter	<i>Shepherd's Pipe Carol</i>
Randol Bass	<i>Gloria</i>

December 6 & 7, 2008  
Trinity Episcopal Church

### Annual Holiday Pops Concert

Robert Gurney, Organ  
with the  
San Francisco Lyric Chorus  
Saturday & Sunday, December 13-14, 2008, 4 pm  
California Palace of the Legion of Honor  
Lincoln Park, San Francisco  
Johann Pachelbel, Claude-Louis Daquin, Irving Berlin  
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### 2009 Spring Concert *Requiem*

Jean Gilles	<i>Requiem</i>
José Mauricio Nunes Garcia	<i>Requiem</i>

April 25 & 26, 2009  
Trinity Episcopal Church



## SOPRANOS

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Cassandra Forth\*  
Hazlyn Fortune  
Sara Frucht  
Cristina K. Gerber  
Michelle Hamlin  
Linda Hiney  
Valerie Howard  
Lois Kelley  
Pauline White Meeusen#  
Barbara Myers  
Andrea Ogarrio  
Lisa-Marie Salvacion#  
Kathryn Singh  
Helene Whitson#

## TENORS

Kevin Baum+  
Jim Losee\*  
Kate McGinnis  
Benjamin West

## ALTOS

Julia Bergman  
Gabriele Briggs  
Caia Brookes  
Shirley Drexler  
Margaret Garms  
Barbara Greeno\*  
Chanah Harei-Orr  
Susan Hendrickson  
Catherine Lewis  
Jane Regan  
Jody Siker  
Marianne Wolf

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