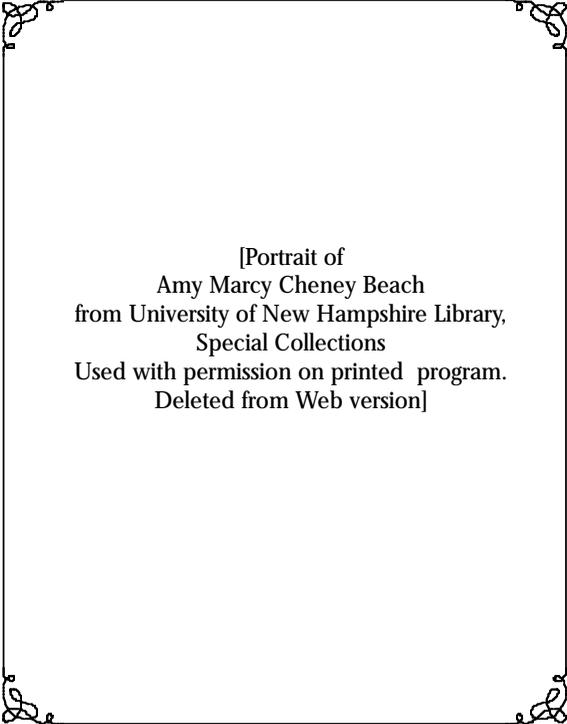

San Francisco Lyric Chorus

Robert Gurney, Music Director

The Music of Amy Marcy Beach (Mrs. H.H.A.) 1867-1944



[Portrait of
Amy Marcy Cheney Beach
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Special Collections
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*Sunday, April 27, 1997 at 5:00 pm
Trinity Episcopal Church*

SAN FRANCISCO
Lyric
Chorus



SAN FRANCISCO LYRIC CHORUS

Robert Gurney, Music Director

In March, 1995, six experienced choristers gathered together to form a new chorus which would realize their vision of a community of singers who care about each other, the music they study and perform, and the audiences with whom they will share the emotional and spiritual qualities of that music. Robert Shaw defines a chorus as a “community of utterance.” In the following months, sixty singers began creating this new chorus dedicated to the nurturing of singers and to excellence and expressiveness in the performance of music.

The San Francisco Lyric Chorus has grown into a dynamic presence among Bay Area choruses, participating in a variety of choral activities. In August 1995 they took part in an ecumenical service of remembrance for the victims of Hiroshima, held at Trinity Cathedral (Episcopal) in San Jose, joining the Cathedral Choir in the premiere of *Lamentations* by Brad Osness. In October 1995 they presented their triumphant début concert, performing Gabriel Fauré's *Requiem* and *Cantique de Jean Racine*, and Louis Vierne's *Solemn Mass*, which were received with a thunderous ovation from the enthusiastic audience. In December 1995, they joined with the San Francisco Choral Society and San Francisco Brass in a *Festival of Carols*, conducted by Robert Gurney, in a joyous program of holiday music and carol singing. Portions of that concert were televised on Christmas Day by local cable television. On Easter Sunday 1996 members of the Chamber Chorus joined the Trinity Choir in a performance of Wayne Love's *Choral Introit for Easter* and William Harris' masterpiece *Faire Is The Heaven*. In April 1996 the Chorus presented their second concert, *Songs of Love and Spring*, featuring Johannes Brahms' *Liebeslieder Waltzes*, Maurice Duruflé's *Ubi Caritas*, Aaron Copland's *The Promise of Living*, Leonard Bernstein's *Make Our Garden Grow*, and P. D. Q. Bach's wild and wacky *Liebeslieder Polkas*. *Sacred Music of the 20th Century*, their 1996 summer concert, featured a stirring performance of the Duruflé *Requiem*, as well as Herbert Howells' *Te Deum* and *Magnificat*, Henryk Górecki's *Totus Tuus*, and Charles Villiers Stanford's *Beati Quorum Via*. Continuing in their tradition of performing new and unusual music, for their *Winter Concert* 1996 the San Francisco Lyric Chorus presented the Poulenc *Gloria*, *Ave Marias* by Josquin Des Pres, Tomás Luis De Victoria, and Igor Stravinsky, the *Magnificat* by Arvo Pärt, and the West Coast premiere of Robert Witt's *Four Motets to the Blessed Virgin Mary*.

Welcome to our Spring Concert, *The Music of Amy Marcy Beach*. We invite you to join us Sunday, August 24, 1997 at 5 pm for our Summer Concert, which will feature Mozart's *Requiem* and Schubert's *Mass in G*.

Program

Prelude

On an Old Folk Tune 'The Fair Hills of Eire, O'

Robert Gurney, Organ

Three Art Songs

Wind o' the Westland

Susan Witt, Soprano

Robert Gurney, Organ

The Year's At The Spring

Barbara Greeno, Alto

Robert Gurney, Piano

The Lotos Isles

Anne Perry Trapani, Soprano

Robert Gurney, Piano

Let This Mind Be In You

Anne Perry Trapani, Soprano

Paul A. Jacobson, Organ

Michael Rogers, Bass

The Panama Hymn

Paul A. Jacobson, Organ

Intermission - 10 minutes

Mass in E Flat Major

**Kyrie + Gloria + Graduale + Credo + Santus +
Benedictus + Agnus Dei**

Susan Witt, Soprano

Dan Stanley, Tenor

Deborah Benedict, Soprano

Michael Rogers, Bass

Suzanne Burdick, Alto

Paul A. Jacobson, Piano

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 *San Francisco Lyric Chorus Discovery Series*. The *Discovery Series* identifies compositions or composers which are not well known, but which are exceptional and of special interest.

The entire Spring 1997 program of the San Francisco Lyric Chorus—**The Music of Amy Beach**— will be noted as part of the San Francisco Lyric Chorus *Discovery Series*. Mrs. Beach was a remarkable, widely-talented, creative composer and performer, and the San Francisco Lyric Chorus acknowledges her marvellous musical contributions with this tribute.

AMY MARCY CHENEY (MRS. HENRY HARRIS AUBREY) BEACH SEPTEMBER 5, 1867-DECEMBER 27, 1944

Amy Marcy Cheney (Mrs. H.H.A.) Beach is America's first recognized and successful woman composer, especially of large scale works. Born on September 5, 1867 in Henniker, New Hampshire to Charles Abbott Cheney and Clara Imogene Marcy Cheney, Amy Marcy Cheney came from a distinguished New England family. An only child, her father was a paper manufacturer and importer, and her mother a talented amateur singer and pianist. The Cheney family moved to Chelsea, Massachusetts about 1871, where at age six, Amy Cheney began her musical studies with her mother.

Amy Cheney was a child prodigy. Gifted with perfect pitch, she could sing 40 tunes in key at the age of one. Before she was two, she began to compose. Her mother noted that when she was being rocked to sleep, she would improvise an alto line to any soprano air her mother might sing. She began playing the piano at age four, and memorized everything that she heard correctly. By age seven, she was giving concerts under her mother's tutelage, playing works of Beethoven, Chopin, Handel, Mozart and Schubert. She also composed and played her own pieces. She associated each key with certain colors; E Flat Major (the key of the *Grand Mass*) she associated with the color pink.

In 1875, her family moved to Boston, and she began formal piano studies with Ernst Perabo and Carl Baermann. She studied composition on her own, using orchestral scores and theory texts. In 1881-1882, she studied harmony with Junius Hill, and thereafter studied counterpoint, fugue, musical form and orchestration completely on her own. She had a good knowledge of French and German, translating works by Berlioz and Gevaert. She wrote Bach fugues out in score to see how they were constructed, and studied the orchestra to learn instrumentation. During the early 1880s, she became interested in choral music and later became a supporter of the many choral societies in Boston.

Amy Cheney made her debut as a pianist in 1883 at the age of sixteen in Boston's Music Hall, playing the Moscheles *G Minor Piano Concerto* with orchestra and Chopin's *Rondo in E Flat* as a solo. She made her debut with the Boston Symphony Orchestra in 1885. Between 1885 and 1917 she appeared eleven times as a soloist with the Boston Symphony, playing works by such composers as Beethoven, Mozart, Chopin, Saint-Saens, and her own *Concerto in C-Sharp Minor*.

In 1885, eighteen-year-old Amy Marcy Cheney married Dr. Henry Harris Aubrey Beach, a forty-three year old Boston doctor who was a prominent surgeon at Massachusetts General Hospital and a professor of anatomy and surgery at Harvard. Although not a professional musician, he appreciated the fine arts, including music. He played piano and sang, and was very supportive of Amy Beach's musical development. As a traditional Victorian husband, Dr. Beach did not want his wife to earn money from her performances, so any fees she earned during her marriage went to charity. Since she was comfortably situated, she continued to practice her piano and give concerts, as well as to concentrate on composing. Between 1885 and the death of her husband in 1910, she composed a number of major works, including her first large work, the *E Flat Major Mass* (composed in 1891 and first performed in 1892), the *Gaelic Symphony*, (1897), and the *Piano Concerto in C Sharp*, (1900). She also composed commissioned works, including the *Festival Jubilate*, composed for the dedication of the Women's Building at the 1893 Chicago World's Columbian Exposition.

After her husband's death, Mrs. Beach travelled to Europe, remaining there for four years, performing her own works as a concert artist, and having others, such as the *Gaelic Symphony*, performed by symphony orchestras. She returned to the United States in 1914, and moved to New York in 1915. Between 1914 and 1918, she gave many concerts throughout the United States. The *Panama Hymn* was commissioned for the opening of San Francisco's Panama Pacific International Exposition on February 20, 1915. Between 1919 and 1930, she continued giving concerts and composing, doing both less as her health began to decline. Between 1931 and her death in 1944, she performed less, concentrating on her compositions and on editing and publishing her works. In 1932, she composed *Cabildo*, her only opera. She died on December 27, 1944. Her music was performed during her later years, but her style of music was not in general fashion, and her music became heard less often. She was "rediscovered" in the 1960s with the renewed interest in women composers.

Mrs. Beach was a generous and supportive woman, championing many young musicians. She was active in charity work and in women's club activities, and was very interested in children's music education. She was a leader of the Music Teachers National Association and the Music Educators National Conference, as well as co-founder and the first president of the Society of American Women Composers. Deeply religious, she became composer-in-residence at New York's St. Bartholomew's Episcopal Church. She wrote many sacred works, including a complete service which is still well known today. She inspired many people, and Amy Beach Clubs grew up all over the country during her lifetime.

Amy Beach was considered the dean of American women composers, the first American woman to compose a mass and a symphony. A versatile composer, she wrote 300 pieces in many different musical genres, including opera, chamber music, keyboard pieces, sacred and secular choral works, art songs, and arrangements of works by other composers. In addition, she wrote articles for various music periodicals. She is considered a late Romantic, a peer of such composers in the Second New England School as Horatio Parker, George Chadwick, Edward MacDowell and Arthur Foote, and was accepted by them on equal terms. Chadwick even commented that "I always feel a thrill of pride myself whenever I hear a fine new work by any one of us, and as such you will have to be counted as, whether you will or not, one of the boys." Her music is melodic, harmonic, and especially, emotional. She believed that musical composition had three parts: the emotional, which reflected inner feelings and created a desire to communicate; the intellectual, in which one understood the musical form; and the spiritual, which involved the listener and the creator.

It is only fitting that the San Francisco Lyric Chorus consider Amy Marcy Beach and her compositions part of its *San Francisco Lyric Chorus Discovery Series*. This remarkable woman contributed much to the richness of late 19th century and early 20th century classical music.

Program Notes

Prelude

On an Old Folk Tune ‘The Fair Hills of Eire, O’

This work, originally published in 1922 and titled *The Fair Hills of Eire* was set for piano or organ. It was revised as *Prelude on an Old Folk Tune* in 1943 and set solely for organ. This composition demonstrates Mrs. Beach’s ability to write for the keyboard, perhaps based on her own keyboard skill. We note here her characteristic use of chromaticism and dissonance, as well as her romantic style. She also was fond of using folk music as themes, especially Scottish, Irish, and Inuit melodies.

Three Art Songs

Gifted in composing for many different genres, Amy Beach’s most successful and well-known compositions were her art songs and solo pieces for piano. *Wind o’ the Westland*, composed in Riverside, California, provides a musical background for a poem by American author, playwright, and poet Dana Burnet as he speaks of his childhood. One of Mrs. Beach’s most popular art song collections was her Opus 44, three settings of Robert Browning poems. *The Year’s At The Spring* is from one of Browning’s most famous poems, *Pippa Passes*. *The Lotos Isles* is taken from Alfred, Lord Tennyson’s poem *The Lotos-Eaters*. Mrs. Beach’s art songs are melodic and lyrical, using typical Beachian devices as triplets and sustained rolling phrases in the accompaniment.

Wind o’the Westland

*Wind o’ the Westland, blow, blow,
Bring me the dreams of long ago.
Long, long ago.*

*There was a white house on the hill;
Tell me, winds, does it stand there still?
For I was the lad at the windowsill,
Long, long ago.*

Wind o'the Westland

*Wind o' the Westland, blow, blow,
Bring me the loves of long ago,
Long, long ago.*

*There was a garden blooming fair,
And an old, old lady walking there,
And a little lad with tousled hair,
Long, long ago.*

*Wind o' the Westland, blow,
Bring me the dreams of long ago,
Long, long ago.*

*There was a shining path that lay
Over the edge of the golden day,
And I was the lad who rode away
Long, long ago.*

The Year's At The Spring

*The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew pearled;*

*The lark's on the wing;
The snail's on the thorn;
God's in his heaven,
All's right with the world.*

The Lotos Isles

*There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or nightdews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies
Than tired eyelids upon tired eyes;
Music that brings sweet sleep down from the blissful skies.*

*Here are cool mosses deep
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.*

Let This Mind Be In You

Amy Marcy Beach was a devout Episcopalian, who became composer-in-residence at New York's St. Bartholomew's Protestant Episcopal Church. She composed many sacred works, from hymns to complete services. *Let This Mind Be In You*, composed in 1924, is set to the text of *Philippians 2:5-11*. It demonstrates Mrs. Beach's use of chromaticism, especially in the solo parts, and her skill in writing lush, romantic choral music, both a cappella and accompanied.

*Let this mind be in you, which was also in Christ Jesus:
who, being in the form of God, thought it not robbery to be equal with God.
But made Himself of no reputation, and took upon Him the form of a servant,
and was made in the likeness of men: and being found in fashion as a man,
He humbled Himself and became obedient unto death, even the death of the Cross.
Wherefore God also hath highly exalted Him, and given Him a name which is
above every name: that at the name of Jesus ev'ry knee should bow, of things in
heaven, and things in earth, and things under the earth; and that ev'ry tongue
should confess that Jesus Christ is Lord, to the glory of God the Father.*

The Panama Hymn

Commissioned for performance on the opening day of San Francisco's Panama Pacific International Exposition, February 20, 1915, *The Panama Hymn* celebrates the 1914 opening of the Panama Canal. Because of the Canal, American ships no longer had to sail around South America to go from one coast to the other, saving days in transit and millions of dollars in expense. Set to a text by Wendell Phillips Stafford, a judge of the Washington, D.C. District Court, this work is an example of Mrs. Beach's ability to compose stately, spiritually-inspired celebratory music. She previously had been commissioned to compose the *Festival Jubilate* for the dedication of the Women's Building of the 1893 Chicago World's Columbian Exposition, and the *Song of Welcome* for the 1898 Omaha Trans-Mississippi Exposition.

The Panama Hymn was sung by a chorus of 400, accompanied by an orchestra of 100 musicians' to an eager crowd of thousands. It was accepted as the official hymn of the Exposition, to be sung on all state occasions and ceremonies. It received great positive response from the public, and was praised highly by the San

Francisco newspapers. Redfern Mason, the San Francisco *Examiner's* Music Critic, referred to it as a "veritable choral jewel...the work of America's greatest woman composer, Mrs. H.H.A. Beach. ...Mrs. Beach wrote from the heart, a musician who is also a daughter of the land, and she has composed a most impressive work." San Francisco welcomed Mrs. Beach with open arms, even dedicating a day to her at the Exposition.

*We join to-day the east and west,
The stormy and the tranquil seas.
O Father, be the bridal blest!
The earth is on her knees.*

*Thou, Thou didst give our hand the might
To hew the hemisphere in twain
And level for these waters bright
The mountain with the main:*

*In freedom let the great ships go
On freedom's errand, sea to sea.
The oceans rise, the hills bend low,
Servants of liberty.*

*The nations here shall flash through foam
And paint their pennons with the sun
Till every harbor is a home
And all the flags are one.*

*We join to-day the east and west,
The stormy and the tranquil seas.
O Father, be the bridal blest!
Earth waits it on her knees.*

Intermission - 10 minutes

Mass in E Flat Major

The *Mass in E Flat Major* is one of Amy Marcy Beach's major compositions, and assures her place in the forefront of American women composers. Written when she was twenty-four years old, the *Mass* received its premiere performance by Boston's Handel and Haydn Society on February 7, 1892, the first time that august conservative organization performed a work by a woman composer. The *Mass* was praised highly by both the Boston press and public, with comments about its "absolute individuality," "passages of extraordinary power and originality," "unmistakable fervor and feeling," and "a musical composition of the first order as to scope and conception." It also was celebrated in Europe, for example, being well known by the King of Sweden.

The fact that the Library of Congress, in collaboration with the Walton Music Corporation, has chosen to publish this work as one of its historic *Library of Congress Choral Series* speaks to the work's lasting value. The *Mass* is a beautiful example of Mrs. Beach's sense of melody and creation of inspired, emotion-filled music, from the lyricism of the beginning *Kyrie* and ending *Dona Nobis Pacem*, to the soaring phrases of the *Gloria* and *Et Resurrexit*. She deftly interweaves music for instrument, solo voice, solo quartet, and chorus, creating differing moods and textures throughout the work. The *Graduale*, not usually performed as part of a *Mass*, is an example of Mrs. Beach's composition at her most exquisite. The *Mass in E Flat Major* stands as one of America's late 19th century hidden masterpieces.

Amy Beach's *Mass* was written in two versions—one with orchestral accompaniment and one with keyboard. The San Francisco Lyric Chorus has chosen to use the keyboard version because it demonstrates Mrs. Beach's awareness of the beauty and flexibility in the tone color possibilities of a single instrument accompanying a chorus.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy.
Messiah, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus
hominibus bonae voluntatis
Laudamus te benedicimus te
adoramus te glorificamus te
gratias agimus tibi
propter magnam gloriam tuam

Glory in highest heaven to God,
and on earth peace
to people of good will.
We praise you, we bless you,
we worship you, we glorify you,
we give thanks to you
because of your great glory.

Domine Deus Rex coelestis
Deus Pater omnipotens
Domine Fili unigenite Jesu Christe

Lord God, heavenly King!
God, almighty Father!
Lord only-born Son, Jesus Messiah!

Domine Deus
Agnus Dei
Filius Patris
Qui tollis peccata mundi

Lord God,
you are the Lamb of God,
you are the Son of the Father.
You, who bear the sins of the world,

Gloria

*miserere nobis
suscipe deprecationem nostram
Qui sedes ad dexteram Patris*

*miserere nobis
Quoniam tu solus Sanctus
tu solus Dominus
tu solus Altissimus*

*Jesu Christe
cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

*have mercy on us,
accept our prayer.
You, who sit in honor with the
Father,
have mercy on us.
For you are the only Holy One,
you are the only Lord,
you are the only Most High,*

*O Jesus Messiah,
with the Holy Spirit
In the glory of God the Father.
Amen.*

Graduale

*Benedicta es tu
Virgo Maria
a Domino Deo excelso
prae omnibus mulieribus super terra.*

*Tu gloria Jerusalem
Tu laetitia Israel
Tu honorificentia populi nostri.*

Alleluia.

*Tota pulchra es, Maria
et macula originalis
non est in te.
Alleluia.*

*Blessed are you,
Virgin Mary,
by the Lord, the Most High God,
before all women on earth.*

*You are the glory of Jerusalem.
You are the joy of Israel.
You are the source of honor of our
people.
Alleluia!*

*Wholly beautiful are you, Mary,
and original sin
is not in you.
Alleluia!*

Credo

*Credo in unum Deum
Patrem omnipotentem
factorem coeli et terrae
visibilium omnium et invisibilium..*

*I trust in one God,
the almighty Father,
the maker of heaven and of earth,
of all things visible and invisible.*

Credo

...
...
...
et ex Patre natum ante omnia secula

Deum de Deo
Lumen de Lumine
Deum verum de Deo vero
genitum non factum
consubstantialem Patri
per quem omnia facta sunt
qui propter nos homines
et propter nostram salutem
descendit de caelis
et incarnatus est
de Spiritu Sancto
ex Maria virgine
et homo factus est
crucifixus etiam pro nobis
sub Pontio Pilato
passus et sepultus est
et resurrexit tertia die
secundum scripturas
et ascendit in caelum
sedet ad dexteram Patris
et iterum venturus est
cum gloria
iudicare vivos et mortuos
cujus regni non erit finis

Et in Spiritum Sanctum
Dominum et vivificantem...

...
qui cum Patre et Filio
simul adoratur
et conglorificatur
qui locutus est per prophetas

(I trust in one Lord,
Jesus the Messiah,
the only-fathered Son of God,)
also born from the Father before all
ages:
God from God,
Light from Light,
True God from true God,
fathered not made,
of one substance with the Father;
through whom everything was made:
who, because of us—humankind—
and for our salvation,
descended from heaven,
and was made flesh
through the Holy Spirit
from Mary the virgin,
and was made human—
also was crucified for us
under Pontius Pilate,
suffered and was buried—
and rose again on the third day
according to the scriptures,
and ascended into heaven—
sits in honor with the Father
and will come again
with glory
to judge the living and the dead;
whose reign will have no end.

And I trust in the Holy Spirit,
the Lord and life-giver,
(who goes forth from the Father);
who with the Father and the Son
is at the same time adored
and glorified;
who has spoken through the
prophets.

Credo

*Et unam sanctam catholicam
et apostolicam ecclesiam
Confiteor unum baptisma
in remissionem peccatorum
Et expecto resurrectionem
mortuorum et vitam venturi
saeculi Amen.*

*And I trust there to be one holy, universal,
and apostolic gathering of the faithful.
I profess one baptism
for the forgiveness of sins.
And I look forward to the raising of the dead
and the life of the age to come.
Amen.*

Santus

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

*Holy, holy, holy
the Lord God of heavenly hosts.
Heaven and earth are full of your glory.
Hosanna in highest heaven!*

Benedictus

*Benedictus qui venit
in nomine Domini
Hosanna in excelsis*

*Blessed is the one who comes
in the name of the Lord.
Hosanna in highest heaven!*

Agnus Dei

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

*Lamb of God,
you, who take away the sins of the world,
have mercy on us.
Lamb of God,
you, who take away the sins of the world,
have mercy on us.
Lamb of God,
you, who take away the sins of the world,
give us peace.*

**The text of the Latin Mass as set by Mrs. H.H.A. Beach
in a new translation by Bradley Arthur Peterson**
(... defines a phrase of the Mass not set by Mrs. Beach)

Program Notes by Helene Whitson

Artists

Robert Gurney, Music Director / Organ / Piano

Founder and Music Director Robert Gurney is Organist-Choirmaster at San Francisco's historic Trinity Episcopal Church and Assistant Conductor-Accompanist for the San Francisco Choral Society.

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.

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 Sonoma City Opera and the Contra Costa Chorale.

Susan Witt, Soprano

Balancing a career as both a performer and a teacher, Susan Witt is presently on the faculty at California State University, Hayward, where she is Professor of Voice and Director of the opera workshop. Her special interests are in early and Baroque vocal music, and Italian vocal literature.

She received her Bachelor of Fine Arts from Carnegie Mellon University, Pittsburgh, Pennsylvania, a Certificate of Study of Teatro Lirico from the Conservatorio di Santa Cecilia, Rome, and her Masters of Music from the University of the Pacific, Stockton, California.

Her opera performance experience has included the San Francisco Opera Chorus, San Francisco Spring Opera, San Francisco Concert Opera, Banff Festival of the Arts, and the Opera Barga, Barga, Italy. She has been a soprano soloist with the San Francisco Ballet, Oakland Symphony Chorus, Pacific Mozart Ensemble, and Pennsylvania Pro Musica. She has given numerous recitals, and has recorded with the Pennsylvania Pro Musica and Lucasfilm, and performed contemporary works of California State University, Hayward, composer Frank LaRocca.

Anne Perry Trapani, Soprano

Anne Perry Trapani, a San Francisco native and a winner of the Winifred Baker Chorale Scholarship Award, received her Bachelor of Music Degree from Dominican College. She has been a member of the San Francisco Symphony Chorus and has performed frequently as a member and soloist with the San Francisco Civic Chorale and the Winifred Baker Chorale, in their choral concerts and in their performances with the Marin Symphony.

Artists

Deborah Benedict, Soprano

Deborah Benedict is an instructor of voice at UC Berkeley and San Francisco State University. She sings with the San Francisco Opera Company as an extra chorus member. Ms. Benedict is director of Opera Bravo, a quartet of singers performing operatic repertoire in the Bay Area. She received a Master's Degree in voice from the New England Conservatory of Music and was an apprentice with the Santa Fe Opera Company. She currently studies voice with Lynn Wickham. She has performed operatic roles with Berkeley Opera, West Bay Opera and Diablo Light Opera. Ms. Benedict has performed frequently as soloist with the UC Berkeley Chorus, singing, among other works, the Brahms *Alto Rhapsody*, Haydn's *Mass in Time of War* and *St. Theresa Mass*, and Stravinsky's *Requiem*. Ms. Benedict's recital schedule includes recitals at San Francisco State University, UC Berkeley, and independent venues throughout the Bay Area. Ms. Benedict gave a recital and master class at Walla Walla College, Washington. Ms. Benedict was soloist at Trinity Episcopal Church for three years under the musical direction of Robert Gurney.

Suzanne Burdick, Alto

Suzanne Elizabeth Burdick is singing her second concert with the San Francisco Lyric Chorus. Previously in Boston, she was a member and soloist with the Spectrum Singers, a 35-member a capella choir directed by John Erlich. A graduate of Wesleyan University, she taught voice for two years while an undergraduate. She frequently was a featured soloist with the Wesleyan University Orchestra and Choir under the direction of Melvin Strauss, performing in such works as Haydn's *Lord Nelson's Mass*, Michael Tippett's *A Child of Our Time*, and Bach's *Magnificat*, and has a wide background in choral singing. In 1993, she received the third place award in Division II competition of the National Association of Teachers of Singing.

Barbara Greeno, Alto

Barbara Greeno is a native of San Francisco and studied vocal music with noted Mezzo-Soprano Donna Petersen. She twice has won the Winifred Baker Chorale Scholarship, and has performed as soloist with the Winifred Baker Chorale, with Organist and Choirmaster Stephen Cram, and in the Marin Symphony Christmas Concerts, directed by Sandor Salgo and Gary Sheldon.

Dan Stanley, Tenor

Dan Stanley, a specialist in the fabulously florid music of Monteverdi, Handel and Rossini, is much in demand as a soloist in both opera and oratorio. As a former member of the renowned vocal ensemble Chanticleer, he is equally at home in a diverse range of musical styles encompassing chant, choral music of the Renaissance, Baroque and contemporary periods, down-home spirituals, and the

Artists

Dan Stanley, Tenor

music of Stephen Sondheim. Mr. Stanley is currently a full-time, tenured member of the San Francisco Opera Chorus. He holds a Bachelor of Music degree in voice and viola performance from the University of Pacific Conservatory of Music in Stockton. A former student of Dickson Titus, Edwin Barlow and Marian Marsh, he currently studies with David Burnakus.

Michael Rogers, Bass

Michael Rogers has been heard in opera and oratorio throughout the West Coast. Last heard in the Bay Area as Rigoletto in the 1996 West Bay Opera production of Rigoletto, Mr. Rogers also is a member of the San Francisco Opera Chorus.

Paul A. Jacobson, Organ/Piano

Paul A. Jacobson is currently the Music Director and organist at San Francisco's First Unitarian Universalist Church. He holds a doctorate in liturgical history from the Graduate Theological Union in Berkeley, and is on the staff of the Jesuit School of Theology at Berkeley.

Jacobson holds dual Masters degrees in Organ Performance and Worship and Music from the Yale University Institute of Sacred Music, where his teachers were Gerre Hancock and Charles Krigbaum. In 1979-1980 he was Marshall Fellow at the Royal Danish Conservatory in Copenhagen, studying organ with Grethe Krogh and conducting with Dan-Olof Stenlund. Specializing in Scandinavian organ music, Jacobson is preparing a performing edition of the unpublished organ works of Niels W. Gade.

From 1984-1991 Jacobson was on the faculty of the College of St. Catherine in St. Paul, Minnesota, responsible for courses in organ, church music, music history, women's chorus, and music theatre. He was also the Director of Liturgical Music in the College Chapel, and was active recitalist, soloist and coach.

Jacobson has been organist for numerous national meetings, and was featured at the 1995 San Anselmo Organ Festival. He has given solo recitals in Denmark, France, and Israel, as well as throughout the United States. With oboist Lorna Nelson of Montana State University, Jacobson is the co-founder of the Nelson-Jacobson Duo. He has also served as Assistant Conductor of the San Francisco Chamber Singers. He presently serves as Sub Dean for the San Francisco Chapter of the American Guild of Organists.

Acknowledgements

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

Rev. Robert Warren Cromey

Trinity Episcopal Church

Richard Turley

William L. Whitson

Lisa Battista

Roger LaClear

Paul Zangaro

John Poole

Music Director Emeritus, BBC Singers

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Donations

The San Francisco Lyric Chorus has been chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501(c)(3) organization. This status means that the Chorus now may accept charitable donations, and donors may claim those donations as tax deductible.

The San Francisco Lyric Chorus is just two years old, and we have come a long way in those two years. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premiere choral ensembles. We would like to perform works with chamber orchestra and other combinations of instruments, hire an accompanist for rehearsals, and occasionally perform in other sites. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

Monetary gifts of any amount are most welcome. We also have established a new fund-raising program: Adopt-A-Singer. For \$20, you can make a single trimester gift to the Chorus in support of a chorus member of your choice. For \$100, you can be a "patron" of an entire section! All contributors will be acknowledged in our concert programs. *For further information, call (415) 775-5111.*

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 in the vision of its current rector, the Rev. Robert Warren Cromey. Notable among Trinity's many community and social programs was the founding of Project Open Hand by Ruth Brinker in 1985.

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

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

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

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

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San Francisco Lyric Chorus

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*The San Francisco Lyric Chorus invites you to our Summer Concert featuring Wolfgang Amadeus Mozart's Requiem and Franz Schubert's Mass in G.
Sunday, August 24, 1997, 5 pm at Trinity Episcopal Church
Rehearsals begin on Monday, May 5, 1997
7:15-9:45 pm at Trinity Episcopal Church*