

SAN FRANCISCO LYRIC CHORUS

ROBERT GURNEY, MUSIC DIRECTOR



MUSIC OF THANKSGIVING AND HARVEST



**KIRKE MECHEM - JOHANN SEBASTIAN BACH - ALICE PARKER -
SRUL IRVING GLICK - AARON COPLAND - LEONARD BERNSTEIN**



SATURDAY
NOVEMBER 23, 2002, 8PM
ST. PAUL'S EPISCOPAL CHURCH
OAKLAND

SUNDAY
NOVEMBER 24, 2002, 5PM
TRINITY EPISCOPAL CHURCH
SAN FRANCISCO

SAN FRANCISCO LYRIC CHORUS



NOVEMBER 2002



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Welcome to the Fall 2002 Concert of the San Francisco Lyric Chorus. Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere) and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They*, and *To Music* (San Francisco premieres).

We are excited about the wide variety of music we shared with you during our 2001-2002 season. Our Fall 2001 program included beautiful music in *The French Choral Tradition* (Marc-Antoine Charpentier's 17th century *Messe de minuit pour Noël*, and 20th century composers Francis Poulenc's *Hodie*, Maurice Duruflé's *Ubi Caritas*, Olivier Messiaen's *O Sacrum Convivium*, and Jean Langlais' *Messe Solennelle*. For our Spring 2002 program, entitled *Grant Us Peace*, we presented two powerful works that expressed their composer's thoughtful musical interpretations of war and peace, Joseph Haydn's stirring *Mass in Time of War* and Ralph Vaughan Williams profound *Dona Nobis Pacem*. Our season concluded with our Summer 2002 program, *Choral Gems of the Romantic Era*, wonderfully passionate sacred music from Germany, Russia, and Italy, including Schubert's gentle *German Mass*, Mendelssohn's lyrical *Ave Maria*, the powerful second movement of Brahms' immortal *German Requiem*, Bruckner's ethereal *Ave Maria*, Bortniansky's *Cherubic Hymn Number 7*, Rachmaninoff's expressive *Ave Maria* and *Cherubic Hymn Number 8*, and Verdi's celestial *Laudi alla Vergine* and powerful *Te Deum* from his *Four Sacred Pieces*, as well as the joyful *Sanctus* from his incomparable *Requiem*.

Join us now as we begin our 2002-2003 season with music that speaks of thanksgiving, of harvest, of the earth, and of life's adventures.

Please sign our mailing list, located in the foyer.

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

PROGRAM

MUSIC OF THANKSGIVING AND HARVEST

<i>Give Thanks Unto The Lord</i>	Kirke Mechem
<i>Cantata 192 (Nun Danket Alle Gott)</i>	Johann Sebastian Bach
<i>God is Seen</i>	Alice Parker
<i>Wondrous Love</i>	Alice Parker
<i>Invocation: Peace</i>	Alice Parker
<i>The Hour Has Come</i>	Srul Irving Glick

INTERMISSION (15 MINUTES)

<i>The Promise of Living</i>	Aaron Copland
Choral Suite from <i>Candide</i>	Leonard Bernstein
<i>Overture</i>	
<i>Life is Happiness Indeed</i>	
<i>Best of All Possible Worlds</i>	
<i>This World</i>	
<i>It Must Be So</i>	
<i>Make Our Garden Grow</i>	

Christine Earl, *Soprano*
Ted Rigney, *Tenor*
Tim Krol, *Bass*
Ava Soifer, *Piano*
Keisuke Nakagoshi, *Piano*

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

Please help us to maintain a distraction-free environment.

Thank you.

PROGRAM NOTES

We present today music that deals with thankfulness, the harvest, the earth, and life itself. Kirke Mechem and Johann Sebastian Bach each express their joy in thanksgiving. Alice Parker, Srul Irving Glick and Aaron Copland share musically their feelings about harvest, the earth, our oneness with the earth and each other. Leonard Bernstein, in his sparkling musical score for Voltaire's *Candide*, lets us share in the conclusion that we can make the world a better place through living our lives as best we can and being grateful for what we have.

KIRKE MECHEM

A native of Wichita, Kansas, San Francisco's Kirke Mechem comes from a creative family. His father was an historian, a writer of published novels, plays, and poetry, and for twenty years was Executive Director of the Kansas State Historical Society. His mother was a pianist who studied in Germany.

Young Kirke began studying piano with his mother about the age of six, but took lessons only for two or three years, because he was far more interested in sports of all kinds, especially tennis. As a high school student, he was the number one tennis player in Kansas. As a child, he also had an interest in writing, and in his teen-age years won several national journalism writing contests. He was offered a journalism scholarship to Northwestern University, but went to Stanford to major in English. He kept up his interest in tennis as well, participating for four years as a member of the Stanford tennis team. Music was a part of his life, although not formally, and at age 16 he taught himself to write his own songs, despite never having seen a harmony book.

As a Stanford sophomore, Kirke Mechem took a harmony course "just to see what it was like." His harmony professor, Harold Schmidt, had just come to Stanford as the choral conductor. Professor Schmidt had great enthusiasm and love for choral music, and required all members of his classes to sing in the chorus. Even though Mechem protested he couldn't sing, Professor Schmidt directed him to the tenor section. That first rehearsal changed his life, as he listened, sang, and discovered the beauty and power of choral music. At the end of his junior year, he switched his major from English to music.

Professor Schmidt became the composer's mentor and the most important person in his development as a choral composer and conductor. He advised Mechem to study at Harvard with Randall Thompson and Walter Piston. Thompson especially had a great influence on him. After graduating from Harvard, Kirke Mechem returned to Stanford as Assistant Choral Conductor for three years, composing both choral and instrumental music. Professor Schmidt then suggested he spend time in Vienna, another life-changing experience for him. After three years, he returned to the Bay Area and became Composer-In-Residence at the San Francisco College for Women (later called Lone Mountain College, still later becoming a part of the University of San Francisco), teaching at various times also at Stanford and at San Francisco State University. Since 1972, he has been a full-time composer, lecturer, and conductor.

Kirke Mechem has composed over 200 works in almost every genre and style—choral works, both accompanied and unaccompanied, songs for solo voice with

accompaniment, keyboard works, chamber music, orchestral works, including symphonies, and operas. Among his best-known works are his opera, *Tartuffe*; his dramatic cantata, *The King's Contest*; his suite *Songs of the Slave*, from his opera-in-progress *John Brown*; his *Psalm 100*, selected as one of three American works for the 20th anniversary of the United Nations; *Singing Is So Good A Thing*, a choral and instrumental work on the words of Elizabethan composer William Byrd; *American Madrigals*, five madrigals based on American folk songs; and *Professor Nontropo's Music Dictionary*, a humorous a cappella look at Italian musical directions. The San Francisco Lyric Chorus has performed several of his very popular works: the delightful *Seven Joys of Christmas*, the joyous *Gloria* from his *Three Motets*, the wonderful hymn *Blow Ye The Trumpet*, from *Songs of the Slave*, and his profound *Island in Space*. In addition, the San Francisco Lyric Chorus has presented the San Francisco premieres of three Kirke Mechem compositions: *Christmas the Morn*, *Blessed Are They* and *To Music*.

Kirke Mechem is the recipient of numerous honors and commissions from many groups, including the United Nations, the National Gallery, the American Choral Directors Association, and the Music Educators National Conference. He has won the Boott Prize at Harvard, the Sigma Alpha Iota triennial American music award for a vocal work, and a National Endowment for the Arts grant, 1977-1978. He often is invited to be a speaker, panelist, and musical adjudicator.

Considered by some the dean of American choral composers, Kirke Mechem understands the meaning and musicality of words. He notes that music is a language, and the conductor, the performers and the audience all should be able to understand that language. The composer's background as a writer and a student of English language and literature give him a unique ability to find the music in words and to set words to music. His knowledge of literature allows him to explore the far reaches of written creativity to find expressive and meaningful texts. When he sets a poem to music, he tries to express the feeling of that poem in musical terms. He wants to give the conductor, the singers and the audience a heightened sense of the poem through the music. Yet paradoxically, he comments, the music also must stand on its own without the words. Kirke Mechem believes that vocal music has a built-in closeness to nature, a connection to the drama and emotion of the human experience.

GIVE THANKS UNTO THE LORD

Kirke Mechem wrote the music for *Give Thanks Unto The Lord* when he was teaching at Stanford. The original text was taken from classical literature, and the work composed as an entry in Stanford's "Spring sing" for fraternities and sororities. Mechem like the music so much that he reused it and set it to the following Biblical text (Psalm 136). He submitted the composition to a contest for young composers, along with another of his compositions, and won both first and second prize! One of his earliest compositions, *Give Thanks Unto The Lord* was published in 1960.

Give thanks unto the Lord of lords; for He is good:
Give thanks unto the God of gods; for He is good:
Give thanks, O give thanks unto the God of gods:
Give thanks to Him who alone do'th great wonders, give thanks,
O give thanks unto the Lord;
For His mercy endureth forever.

Give thanks to Him, Him alone, who doeth great wonders:
To Him that by wisdom made the heavens:
Give thanks unto Him who doeth great wonders:
His mercy endureth forever.

Give thanks unto the Lord; for He is good:
Give thanks unto the God of gods; for He is good:
Give thanks, O give thanks unto the God of gods:
His mercy endureth forever.
Alleluia.
Give thanks unto the Lord.

JOHANN SEBASTIAN BACH (1685-1750)

“...(his) stature as a composer has led him to be acclaimed as the supreme arbiter and lawgiver of music, a master comparable in greatness of stature with Aristotle in philosophy and Leonardo da Vinci in art...” *Baker’s Biographical Dictionary of Musicians.*

Born in Eisenach, Thuringia (Germany) in 1685, Johann Sebastian Bach came from an old and extended family of musicians and composers. Little is known of his early life. His father was the town musician of Eisenach, in charge of the town’s musical activities. Although there are no records of Johann Sebastian Bach’s school attendance, he probably entered one of the Eisenach German schools at the age of five, transferring to the town’s Latin school two years later. He would have received education in reading, writing, religion, German, Latin, and grammar. He is reputed to have been an excellent singer, and perhaps was a choir boy at St. George’s Church. Young Sebastian probably studied string playing with his father. Both of his parents died within a year of each other (1694-1695), and he was sent to live in Ohrdruf with his older brother, Johann Christoph, a successful organist. Christoph trained his younger brother in keyboard and organ technique. Sebastian probably learned organ building and repair at the same time, since organists at that time often had to do technical work on their instruments. There is no evidence to indicate when Bach began composing, but he probably began before the age of 15, around 1700. He probably taught himself composition through copying the works of other composers. He continued his general education through attending the Lyceum in Ohrdruf, studying religion, reading, writing, arithmetic, singing, history and natural science.

In 1700, Bach’s brother could no longer afford to care for him, and he went to Lüneberg to become a member of the Mettenchoir (Matins Choir) of the Michaelskirche, a boy choir. He was able to attend the church school, studying orthodox Lutheranism, logic, rhetoric, Latin, Greek, arithmetic, history, geography and German poetry. Johann Sebastian Bach was an astute manager of his own career and took new appointments at the appropriate time. He became an attendant and violinist to the Duke of Weimar in 1703, later that year becoming organist at the Neukirche in Arnstadt. In 1707, he took a position as organist at St. Blasius, Mühlhausen, marrying his cousin Marie Barbara several months later. The next year, he became the court organist and chamber musician for Duke Wilhelm Ernst of Weimar. In 1708, he composed his first published work, the cantata *Gott ist mein König*. He stayed in Weimar for nine years, and in 1714, he became Konzertmeister to the Duke. He was offered a position as Konzertmeister to Prince Leopold of Cöthen in 1717 and asked the Duke of Weimar for permission to

leave. The Duke was angry and fired him, having him arrested and imprisoned for a month before releasing him. Bach had several productive years at the court of Prince Leopold, concentrating on instrumental compositions, including his violin concertos, the *Brandenburg Concertos*, the *Little Clavier Book* for his son Wilhelm Friedmann, some of his Inventions, and the first book of *The Well-Tempered Clavier*.

Bach's wife died in 1720, and in 1721, he married Anna Magdalena Wilken, daughter of a court trumpeter and a singer. They lived a happy life, and she assisted him through copying music and other musical tasks. She also continued performing at court. In 1723, Bach became Director of Music for the city of Leipzig, in charge of music for four major churches—the Thomaskirche, Nicholaskirche, Matthaëikirche, and Petrikirche, as well as responsible for any music ordered by the town council. He also was in charge of training the students at the Thomasschule, the school attached to the church. Bach trained the students in singing and various instruments. He remained as Leipzig's Director of Music for the rest of his life, composing, teaching, and performing. He died in 1750.

Johann Sebastian Bach was the ultimate composer of the Baroque era. He was an extraordinary musician, composing works in every genre of his time, except opera. He created cantatas, masses, motets, solo songs, oratorios, passions, chorales, chamber music, and music for organ, harpsichord, and lute. His compositions often were tailored to the demands of his particular positions. Much of his organ and other keyboard music was composed early in his career, while much of his vocal music was composed during his Leipzig years. Many of his works, such as the *Brandenburg Concertos*, the *B Minor Mass*, *The Well-Tempered Clavier*, *St. John* and *St. Matthew Passions*, *The Musical Offering* and *The Art of the Fugue* are considered among the finest works in western classical musical heritage.

Bach was an incredible instrumental performer, especially on the keyboard. One contemporary colleague noted that “Bach was the most prodigious organist and keyboard player there ever has been.” He also was a teacher, and many of his finest compositions, such as *The Art of the Fugue* and *The Well-Tempered Clavier*, were designed as teaching aids. He was not forgotten after his death. Mozart and Beethoven studied and practiced his keyboard music, and Mendelssohn explored his monumental choral works, bringing him back to widespread public attention in 1829 with a performance of the *St. Matthew Passion*. Bach's music is timeless, drawing upon styles and traditions of the past, as well as establishing a basis for the music of the future.

CANTATA 192 (NUN DANKET ALLE GOTT)

Cantatas are Baroque-era vocal/choral compositions, either secular or sacred, divided into various sections, such as instrumental interludes, arias, recitatives, and choruses. The Lutheran cantata, brought to its height of composition in the work of Bach, was a sacred work set to a German text, intended for performance during a church service. Bach wrote over 200 cantatas on both sacred and secular texts.

Cantata 192 was composed in the autumn of 1730. It is unknown why Bach wrote this work, perhaps for a wedding ceremony or for the celebration of Reformation Day. Bach sets the three part text of Martin Rinchart's 1636 song, *Nun Danket Alle Gott*, Parts 1 and 3 being choral settings of the tune and Part 2 a duet between soprano and bass. In Part 1, the sopranos sing the melody, while the other voices and instruments create a driving contrapuntal accompaniment. Part 2 is a lilting, calm duet between

soprano and bass, a contrast to the complex full chorus energy of the first movement. Part 3 brings back the full chorus in a joyous gigue, a delightful Baroque dance.

*Nun danket alle Gott
Mit Herzen, Mund und Händen
Der grosse Dinge tut
An uns und allen Enden,
Der uns von Mutterleib
Und Kindesbeinen an
Unzählig viel zu gut
Und noch jetzt und getan.*

Now thank we all our God
With hearts and hands, and voices,
In all his mighty works
Forever man rejoices;
Who from our mother's arms
His bounty doth bestow;
From childhood on through life,
His countless blessing flow.

*Der ewig reiche Gott
Woll uns bei unserm Leben
Ein immer fröhlich Herz
Und edlen Frieden geben
Und uns in seiner Gnad
Erhalten fort und fort
Und uns aus aller Not
Erlösen hier und dort.*

May God, may God all-bountiful
Abide forever near us,
With peace rejoice our hearts,
To comfort us and cheer us;
Uphold us by His Grace,
Our failing strength restore;
Our Rock and Fortress be,
Henceforth for evermore.

*Lob, Her und Preis sei Gott,
Dem Vater und dem Sohne
Und dem, der beiden gleich
Im hohen himmelsthronen,
Dem dreieinigigen Gott,
Als der ursprünglich war
Und ist und bleiben wird
Jetzt und immerdar.*

All glory be to God,
The Father of Creation;
All honor to the Son,
The Hope of our salvation;
The Three enthroned on high
All Heav'n and earth adore
For so it was and is
And shall be evermore.

ALICE PARKER, ARR. (1925-)

Born in Boston in 1925, composer, arranger, conductor and clinician Alice Parker studied at Smith College, graduating in 1947. She spent the summer following her graduation at the famed summer Berkshire Music Center at Tanglewood, where she first met Robert Shaw. Enrolling in the Juilliard School of Music in Fall, 1947, she became one of Shaw's choral conducting students. She sang in his Collegiate Chorale, wrote program notes, did research, and for twenty years was the principal arranger of the well-known folk songs, hymns, and carols associated with the names Parker-Shaw. In 1965, Alice Parker turned more to composing her own music, as well as conducting, teaching, and acting as a clinician in workshops all over the world, activities that she continues today. In 1984, she founded Melodious Accord, a New-York based professional vocal ensemble "dedicated to music as an interrelated whole, which draws together composers, performers, and listeners in the process of making music." She has composed operas, music for chorus and orchestra, cantatas, hymns, spirituals, folk songs, and song cycles, and arranged many forms of choral music. She believes, as does San Francisco composer Kirke Mechem, that the words are the most important part of composing for the voice, and that the music has to grow out of the words.

AMERICAN FOLK HYMNS

The following two compositions are taken from shape note books, early American compilations of scores in which the note heads are printed in one of seven different shapes to indicate a place on the scale. Shape note singing societies flourished in early America and continue in popularity today. These compositions are folk hymns, secular tunes used for the setting of religious texts. Shape note music is still being written today, often using contemporary texts that reflect the modern world, yet setting the words in traditional style. *God Is Seen* and *Wondrous Love* are taken from *The Southern Harmony*, a compilation of hymns, tunes, psalms, and songs published by William Walker in 1834. *Wondrous Love* also is found in the most famous of these shape note books, *The Sacred Harp*, first published by Benjamin White in 1844. Both of these compilations still are published today.

God Is Seen and *Wondrous Love* are examples of sacred compositions being created from a popular tune. Over the centuries, composers often have taken popular tunes and set religious texts to them. In the Renaissance, for example, composers used motets, madrigals, chansons and dance tunes for setting complete masses (called parody masses), including such works as Tomás Luis de Victoria's *O Magnum Mysterium Mass*, based on the well-known Christmas motet, and English composers John Sheppard, Christopher Tye and John Taverner's settings of the *Western Wynde Mass*, based on a then-popular English tune, *The Western Wynde*. The familiar Christmas carol, *Ding, Dong, Merrily On High* is taken from a Renaissance French dance tune.

Alan Lomax, noted folk song authority, comments on *Wondrous Love* in his notes for the recording *White Spirituals from The Sacred Harp*, stating "This hymn is a member of the "Captain Kidd" family, so called because the ballad of *Captain Kidd* is set to one form of the tune. The 'Captain Kidd' type has for several centuries been responsible for a very large number of beautiful songs, including *The Wars of Germany*, *Johnny*, *I Hardly Knew Ye*, *Sam Hall* and *Sugar Babe*." Captain William Kidd (1645-1701), an English sailor, was commissioned by New York and Massachusetts to hunt pirates. He supposedly turned pirate himself and killed one of his crew, an action for which he was hanged in 1701. The following ballad appeared soon after his death. You will find that the words easily fit the tunes for *God Is Seen* and *Wondrous Love*.

My name is William Kidd, as I sailed, as I sailed
My name is William Kidd, as I sailed
My name is William Kidd, God's laws I did forbid
And most wickedly I did, as I sailed, as I sailed

Oh, my parents taught me well, as I sailed, as I sailed
My parents taught me well, as I sailed
My parents taught me well to shun the gates of Hell
But against them I rebelled, as I sailed, as I sailed

Oh, I murdered William Moore, as I sailed, as I sailed
I murdered William Moore, as I sailed
I murdered William Moore and I left him in his gore
Many leagues from shore, as I sailed, as I sailed

Oh, I steered from sound to sound, as I sailed, as I sailed
Oh I steered from sound to sound, as I sailed
I steered from sound to sound, and many ships I found

And all of them I burned, as I sailed, as I sailed
And being cruel still, as I sailed, as I sailed
And being cruel still, as I sailed
And being cruel still, my gunner I did kill
And his precious blood did spill, as I sailed, as I sailed

I was sick and nigh to death, as I sailed, as I sailed
I was sick and nigh to death, as I sailed
I was sick and nigh to death and I vowed with every breath
To walk in wisdom's ways when I sailed, when I sailed

My repentance lasted not, as I sailed, as I sailed
My repentance lasted not, as I sailed
My repentance lasted not, my vows I soon forgot
Damnation was my lot, as I sailed, as I sailed

To execution dock I must go, I must go
To execution dock I must go
To execution dock, while many thousands flock
But I must bear the shock and must die, and must die,

Take a warning now by me, for I must die, for I must die,
Take a warning now by me for I must die
Take a warning now by me and shun bad company,
Lest you come to hell with me, for I must die, I must die.

GOD IS SEEN (PARKER)

This poem speaks of God's presence in all of existence, from the cultivated field to the rivers and oceans in this world, and finally to the heavens.

Through all the world below
God is seen all around,
Search hills and valleys through,
There He's found.
The growing of the corn,
The lily and the thorn,
The pleasant and forlorn,
All declare,
God is there,
In meadows drest in green,
God is seen.

See springing waters rise,
Fountains flow, rivers run,
The mist that veils the sky
Hides the sun.

Then down the rain doth pour,
The ocean, it doth roar
And beat upon the shore,
And all praise, in their ways,
The God who ne'er declines His designs.

The sun with all his rays
Speaks of God as he flies
The comet in her blaze 'God', she cries;
The shining of the stars,
The moon, when she appears,
His awful name declares;
See them fly through the sky,
And join the solemn sound
All around.

WONDROUS LOVE (PARKER-SHAW)

Alice Parker collaborated with famed choral conductor Robert Shaw in the arrangement of this hymn. Alan Lomax mentions that the text of *Wondrous Love* is attributed to Rev. Alexander Means, a Methodist minister from Oxford, Georgia.

What wondrous love is this, O my soul,
That caused the Lord of bliss
To bear the dreadful curse for my soul.

To God and to the Lamb
Who is the Great I Am I will sing
While millions join the theme I will sing.

When I was sinking down
Beneath God's righteous frown,
Christ laid aside His crown for my soul.

And when from death I'm free
I'll sing and joyful be,
And thro' eternity I'll sing on.

INVOCATION:PEACE

This work for treble voices is among Alice Parker's favorites of her own compositions. It is based on a beautiful Omaha Indian prayer about the Oneness of all. It is quite different from her other work, with a sparseness and angularity that speaks of our unity with nature in all its variety and vastness.

Ho.

Sun, Moon, Stars, all that move in the heavens: Hear me!

We are One.

Ho.

Winds, Clouds, Rain, Mist, all that move in the air: Hear me!

We are One.

Ho.

Hills, Valleys, Rivers, Lakes, Trees, Grasses, all that are of the earth: Hear me:

We are One.

Ho.

Birds, great and small, that fly in the air: Ho!

Animals, great and small, that dwell in the forest: Ho!

Insects that creep among the grasses and that burrow in the ground: Hear me!

We are One.

Ho, Ah!

All of the heavens, the air, the earth: people, babies, children, women, men:

Hear me!

We are One.

Let us dwell in peace.

SRUL IRVING GLICK (1934-2002)

“To understand your job as a composer is to be able to see God's beauty everywhere, and I suppose the majority of what my music represents is looking beyond the suffering and evil in the world, and reaching toward the beauty and the oneness of God.” Born in 1934 in Toronto of Jewish immigrant parents, Srul Irving Glick became one of Canada's most performed and recorded composers. His father was a jewelry-store owner and synagogue cantor. His brother was a professional clarinetist, and young Srul (the diminutive of Yisroel) grew up listening to his brother play music, as well as to Jewish prayers and the songs of his father. He received his Bachelor's and Master's Degrees in Music from the University of Toronto, with emphasis in composition and theory. He went to Paris to study with Darius Milhaud, Louis Saguer and Max Deutsch. He returned to Canada to teach theory and composition at the Royal Conservatory of Music and at York University, both in Toronto, as well as to teach privately, compose, and lecture. Between 1962 and 1986, he was a classical music producer for the Canadian Broadcasting Company, receiving seven Grand Prix du Disque and Juno

awards for that work. He also promoted the works of fellow Canadian composers on various television programs, as well as supervising the production of 150 recordings.

Srul Irving Glick was devoted to liturgical music, and in 1969 became composer-in-residence and choir director at Toronto's Beth Tikvah Synagogue, a position he held until his death. He was the winner of numerous awards and citations, and his music is performed worldwide. He composed in a wide variety of genres, including music for orchestra, music for solo instrument, chamber music, vocal and choral music, and music for the synagogue service. He is recognized especially as a choral composer, and his three major large choral works—*Triumph of the Spirit*, *In Memoriam Leonard Bernstein*, and *The Hour Has Come*—are well-loved by choruses. His music is lyrical and lush in tonality, called “romantic” by some, reflective of the feelings and modes of his Jewish musical heritage. He died in Spring, 2002.

THE HOUR HAS COME

The Hour Has Come is the title of a “choral symphony” for chorus and orchestra or keyboard, set to six poems of Canadian poet Carole H. Leckner. We sing the last movement of that work, also entitled *The Hour Has Come*. This work demonstrates Glick's ability to imbue words with musical passion, setting the poet's text with different moods—soft and gentle in expressing the beauty of the earth, and fervently dramatic in warning that we must come together in harmony before we and the earth perish.

The hour has come for mankind to embrace,
for the sun blazes upon the conscience of the earth
and time is growing short and what is visible must be seen,
for the fire is intense in the consciousness of the planet
and healing is the yearning of her heart.

Our cells are life's tissue,
our bones and marrow her rivers and narrows,
our heart pumps the cry of her heart
and our soul breathes the spirit of her song.

Where art thou, o family of man, brothers and sisters?
O family of man the time is growing short
and what is visible must be seen
for the hour has come to love.

AARON COPLAND (1900-1990)

Born in Brooklyn, New York, in 1900, Aaron Copland came from a family of merchants and business people. Musically adept as a child (composing little “songs” and even an opera at a tender age), he began piano lessons with Leopold Wolfsohn at 12, giving his first serious public performance at 17. Around 1917, he decided upon music as a career. From 1917 to 1921, he studied harmony, counterpoint, sonata form, and composition with Rubin Goldmark, who also taught George Gershwin, continuing his piano studies at the same time. Although he received formal training in music structure from Goldmark, he had little exposure to the music of contemporary composers.

Aaron Copland did not attend college after his 1918 graduation from high school. Instead, he earned money by playing piano for dances and playing in chamber music groups for social events. In 1921, he headed for Paris, where he had received a scholarship to the American Conservatory at Fontainebleau. At Fontainebleau, he came under the tutelage of the renowned teacher Nadia Boulanger, and continued to study composition with her until 1924. She was to be a great influence on his knowledge of European content, form, and technique, and he later used those forms to create works based in American folk music and rhythm. Boulanger introduced him to the conductor, Serge Koussevitzky.

The 23-year-old Copland returned to the United States in 1924, and in 1925, his *Organ Symphony* was first premiered in New York, and then in Boston with Koussevitzky. Based on its success and that of his other compositions, Copland was awarded a Guggenheim Fellowship, the first ever awarded to a composer. This support allowed him to compose full-time, and he composed a variety of works during the next several years. He was a lecturer at New York's New School for Social Research for ten years, beginning in 1927. He also began a series of new music concerts with composer Roger Sessions, which ran from 1926 to 1931.

In 1930, Copland completed his *Piano Variations*, the first of his compositions to be considered a major work. In the 1930s and 1940s, he composed a variety of works, including *El Salón México* (1937) and *The Second Hurricane* (1942), an opera written for performance by high school students. In 1939, he completed his first film score—*The City*. In 1937, he met Leonard Bernstein, beginning what was to be a life-long friendship.

It was Copland's work of the 1930s and 1940s which solidified his place in the annals of American music, including his scores of the American theme ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1944, which won the Pulitzer Prize and contained the first classical music presentation of *Simple Gifts*), *A Lincoln Portrait* (1942), and *Fanfare for the Common Man* (1942). He also began serious composition for film, writing the scores for *Of Mice and Men* (1939), *Our Town* (1940), *The North Star* (1943), *The Red Pony* (1948) and *The Heiress* (1948), setting new standards in film score composition.

In the 1950s, Copland's music became serial, more twelve-tone in character, although he composed his second, harmonic style opera, *The Tender Land*, in 1954. His last two major works—*Connotations* (1962) and *Inscape* (1967), were orchestral pieces of an abstract nature. In the late 1950s, he began turning to conducting, and stopped composing after 1973. He died in 1990.

THE PROMISE OF LIVING

The Tender Land, with libretto by Horace Everett (pseudonym for Erik Johns) was commissioned by Rodgers and Hammerstein for the 30th anniversary of the League of Composers, and premiered in 1954. One of Copland's two operas, it is the story of a young farm girl who graduates from school, falls in love with a farm hand (who jilts her), and leaves the farm for life in the world beyond. *The Promise of Living*, a Thanksgiving Song, comes at the close of Act I, and expresses the American virtues of working hard to develop the fruitfulness of the land, of helping and sharing with family and neighbors, while at the same time believing deeply in the bounties of nature as governed by the blessings of God. Copland here uses the revival spiritual tune, *Zion's*

Walls, as the setting for this chorus, using the same tune with its original words in his *Old American Songs*, Set 2.

The promise of living with hope and thanksgiving
Is born of our loving our friends and our labor.

The promise of growing
With faith and with knowing
Is born of our sharing
Our love with our neighbor.

The promise of living
The promise of growing
Is born of our singing
In joy and thanksgiving.

For many a year we've known these fields
And known all the work that makes them yield,
Are you ready to lend a hand?

We're ready to work, we're ready to lend a hand.
We'll bring in the harvest, the blessings of harvest.
By working together we'll bring in the harvest
The blessings of harvest.

We plow and plant each row with seeds of grain
And Providence sends us the sun and the rain,
By lending a hand, by lending an arm,
Bring out, bring out from the farm,
Bring out the blessings of harvest.

O let us be joyful,
O let us be grateful,
Come join us in thanking the Lord for His blessing.
O let us sing our song, and let our song be heard.
Let's sing our song with our hearts, and find a promise in that song.

Give thanks there was sunshine,
Give thanks there was rain,
Give thanks we are here to deliver the grain.
O let us be joyful,
O let us be grateful,
Come join us in thanking the Lord for His blessing.
O let us sing our song, and let our song be heard.
Let's sing our song with our hearts, and find a promise in that song.

The promise of ending
In right understanding
Is peace in our own hearts and peace with our neighbor.
The promise of living
The promise of growing
The promise of ending is labor and sharing and loving.

LEONARD BERNSTEIN (1918-1990)

Born in Lawrence, Massachusetts in 1918 to a middle-class merchant family, Leonard Bernstein was a child whose musical gifts appeared early. He studied piano with local teachers, later attending the New England Conservatory of Music, where one of his teachers described him as “frighteningly gifted.” An outstanding student at the Boston Latin School, he entered Harvard in 1935, studying music with Edward Burlingame Hill (orchestration) and Walter Piston (counterpoint and fugue.) His first appearance as a conductor came at Harvard in a performance of his own work—incidental music to Aristophanes’ *The Birds*, where he was noticed by famed conductor Dimitri Mitropoulos, who advised him to study conducting. Bernstein was musically adept—a gifted pianist, able to sight-read anything instantly, and a dynamic conductor. He met Aaron Copland in 1937, when he was asked to score *El Salón México* for two pianos, and they became life-long friends. Graduating from Harvard in 1939, he went to New York, where Mitropoulos recommended him for a scholarship to Philadelphia’s Curtis Institute. There he studied conducting with Fritz Reiner, orchestration with Randall Thompson, score reading with Renée Longy, and piano with Isabella Vengerova.

In 1940, Bernstein became a student of Serge Koussevitsky at the Berkshire Music Center in Tanglewood, also studying composition with Copland. He became Assistant Conductor in 1942, and head of the Orchestral and Conducting Departments upon the death of Koussevitsky. In 1943, he was appointed assistant to Artur Rodzinski, Music Director of the New York Philharmonic, despite the fact that he had never conducted a professional orchestra and that no one that young had ever had such a position with the Philharmonic. He received widespread public attention when at age 25 he made his conducting début filling in for an ailing Bruno Walter in a spectacular, nationally-broadcast New York Philharmonic concert.

In 1942, he began to compose seriously and to publish those compositions—the *Clarinet Sonata* (1942) and the *Jeremiah Symphony* (1944.) In 1944, he used his dynamic talents to compose for the worlds of ballet and Broadway, creating the ballet *Fancy Free* with choreographer Jerome Robbins and composing the music for the Betty Comden-Adolph Green Broadway musical, *On The Town*. In 1949, he completed his second symphony, *The Age of Anxiety*. In 1953, he again worked with Comden-Green to compose another popular musical, *Wonderful Town*. In 1954, he composed the score for the Oscar-winning film, *On The Waterfront*, and in 1956 composed the music for his opera, *Candide*. In 1957, the classic musical, *West Side Story*, with concept by Jerome Robbins, book by Arthur Laurents, lyrics by Stephen Sondheim and music by Leonard Bernstein exploded on to the Broadway stage. In 1963, he completed his *Third Symphony, Kaddish*. He was commissioned to write the *Chichester Psalms* in 1965. His last major symphonic work, the multi-media theatrical composition, *Mass*, was written in 1971, for the opening of the Kennedy Center. In 1974, he composed his last ballet, *The Dybbuk*, and in 1976, composed his last musical, *1600 Pennsylvania Avenue*.

During the 1940s and 1950s, he continued his conducting, teaching and writing activities. Between 1945 and 1948 he was Music Director of the New York City Symphony. In 1957, he became Assistant Director of the New York Philharmonic and in 1958, full Director. He was the youngest conductor ever to lead the New York Philharmonic, the first American-born, and the longest-serving. Between 1951 and 1954, he was Professor of Music at Brandeis, and in 1973, the Charles Eliot Norton Professor of Poetry at Harvard. As Music Director of the New York Philharmonic, he

inaugurated the popular “Young People’s Concerts” (1958-1973), programs which explained music to a wide audience, bringing him to prominence as a public speaker. In 1959, he published his book, *The Joy of Music*. In 1969, he retired from the New York Philharmonic as Conductor Laureate, turning to guest conducting and lecturing throughout the world.

Leonard Bernstein can be called a Renaissance man—conductor, pianist, composer, writer, university professor. He was one of the few American composers equally at home with the concert hall and with the musical stage. He died in 1990.

CHORAL SUITE FROM CANDIDE

French author François Marie Arouet de Voltaire’s novella, *Candide, or Optimism*, was created as a satirical response to the philosophies of 17th century German philosopher and mathematician Gottfried Wilhelm, Baron von Leibniz (1646-1716). The 18th century “Age of Enlightenment,” also known as the “Age of Reason,” was a time of incredible exploration into the nature of being, including various philosophical constructs, literary creations, scientific and rational examinations of the nature of the universe and the development of key mathematical theories.

Leibniz was a major mathematician—the co-inventor of differential and integral calculus, as well as the creator of symbolic logic. He also was an important metaphysical philosopher, one who contended that the universe as we experience it is the result of God’s divine plan, making this world the best of all the possible worlds God could have created. Since God created the world, everything is preordained or fated. Not everything is perfect, because evil is a part of that world, but it is as good as we will have.

Voltaire (1694-1778) is the epitome of the Enlightenment, an intellectual giant, one of the most important persons of his age. A Deist, reformer, philosopher, author of tragic and comic plays, novelist, satirist, mathematician, historian, editor and businessman (he became a millionaire), he challenged the political and social mores of his time. He had a wide interest in a variety of topics, including literature, philosophy, mathematics, government, social structure and religion. A generous man, he was a champion of victims of religious and political persecution, having suffered political persecution himself. He wrote novels and pamphlets that attacked the French government. He was very afraid of the results of mass ignorance. His eulogy for himself was “I die adoring God, loving my friends, not hating my enemies and detesting persecution.”

Candide, published in 1759, is the most widely read of Voltaire’s anti-establishment novellas. In this satirical work, he attacks Leibniz’ theory that God created the best of all possible worlds. Voltaire created characters who proved, through their various experiences, that one’s life is NOT determined by fate. God created the world, but does not determine everything that happens in the world. Far from being “the best of all possible worlds,” the world often is full of horror and brutality with no reason or order, and many things are caused by pure chance or human free will. Still, given their free will, people will make the best of their situations.

The production of *Candide* created by Leonard Bernstein and noted playwright Lillian Hellman (1905-1984) has a varied story of its own. In 1956, Hellman approached Bernstein with the idea that they adapt Voltaire’s novella for the theatre. Lillian Hellman was no stranger to controversy herself, writing such plays as *The Children’s*

Hour and *The Little Foxes* on provocative subjects. She also held well-known liberal/leftist political views, and was called before the infamous House on Un-American Activities Committee in 1952. She refused to testify and was blacklisted. Angered by this action, she began to adapt Voltaire's novel, seeing great parallels between French persecutions in the 18th century and 1950s United States anti-communist witch hunts. John La Touche was the first lyricist, soon to be replaced by poet Richard Wilbur and other writers. The musical opened in December 1956, only to close in February 1957, some 70 performances later. Critics found Hellman's satire too ponderous and heavy-handed. Even though the original production was unsuccessful, it was recorded. It is that album, with Bernstein's sparkling score, which kept the work alive. For a 1958 English production, Hellman revised her original script, and Leonard Bernstein created the lyrics and music for a new musical number. Hellman's script was completely revised in 1971 and again in 1973, in a new production by Harold Prince and Hugh Wheeler, including some new lyrics by Stephen Sondheim. This action prompted Lillian Hellman to withdraw her original version of *Candide* for performance. In 1982, Beverly Sills and the New York City Opera first presented *Candide* as an opera, reinstating some music that had been cut from the 1973 edition. The work was revised again in 1988-1989 and 1997.

We present today six selections from *Candide*, including its delightfully energetic and perky overture. *Life is Happiness Indeed* (lyrics by Sondheim) is sung by the characters Candide, an illegitimate nephew of a wealthy Baron, Cunegonde and Maximilian, children of the Baron, and Paquette, a maid. They sing of Life's pleasant aspects. *The Best of All Possible Worlds* (lyrics by La Touche) is sung by the resident philosopher Dr. Pangloss (which means 'windbag'), who expresses Leibniz' philosophy and is answered by his pupils, the four young people. *Candide's Lament—This World* (lyrics by Sondheim), sung after Candide's many sad and difficult experiences, asks questions about the real meaning of life. Is the world only full of deceit, illusions and unhappiness? *It Must Be So* (lyrics by Wilbur), expresses Candide's struggle to continue believing in the best of all possible worlds. In *Make Our Garden Grow* (lyrics by Wilbur), Candide and Cunegonde decide that they will marry. They have had difficult experiences and are no longer the innocents they once were, but they are only human and will do the best they can to live their lives well in an imperfect world. All of the other characters and the chorus agree.

LIFE IS HAPPINESS INDEED

Life is happiness indeed;
Mares to ride and books to read.
Though of noble birth I'm not,
I'm delighted with my lot.
Though I've no distinctive features
and I've no official mother,
I love all my fellow creatures,
and the creatures love each other.

Life is happiness indeed.
I have ev'rything I need.
I am rich and unattached,
And my beauty is unmatched.
With the rose my only rival,
I admit to some frustration,
What a pity its survival is of limited
duration!

Life is happiness indeed.
Horses to ride and books to read.
Though of noble birth we're not,
We're delighted with our lot.
We're innocent and unambitious,
That's why life is so delicious.

Life is pleasant, Life is simple,
Oh my God, is that a pimple?
No, it's just the odd reflection.
Life and I are sheer perfection.
We have ev'rything we need.
Life is happiness indeed.

THE BEST OF ALL POSSIBLE WORLDS

Let us review lesson eleven,
Paragraph two, axiom seven.
Once one dismisses the rest of
all possible worlds,
One finds that this is the best of
all possible worlds.

Pray classify pigeons and camels.
Pigeons can fly.
Camels are mammals.
There is a reason for ev'rything
under the sun.

Objection!

Oh?

What about snakes?

Well, let me see!

'Twas Snake that tempted Mother Eve,

Because of Snake we now believe

That though depraved, we can be

saved from hell-fire and damnation.

Because of Snake's temptation.

If Snake had not seduced our lot,

and primed us for salvation,

Jehovah could not pardon all the

sins that we call cardinal,

involving bed and bottle!

Now on to Aristotle!

Okay!

Mankind is one,

All men are brothers.

As you'd have done,

Do unto others,

It's understood in this best of

all possible worlds,

All's for the good in the best of

all possible worlds.

Objection!

Yes!

What about war?

Well, it seems to me...

Though war may seem a bloody curse,

It is a blessing in reverse,

When cannons roar, both rich and poor

by danger are united.

Till ev'ry wrong is righted.

Yes! It's true.

Philosophers make evident

the point that I have cited.

'Tis war makes equal, as it were,

the noble and the commoner,

Thus war improves relations.

Now on to conjugations.

Amo, amas, amat, amamus,

Proving that this is the best of

all possible worlds.

With love and kisses,

the best of all possible worlds.

Quod erat demonstrandum!

Q.E.D.

In this best of all possible worlds.

THIS WORLD

And what is kindness but a lie?
And what to live for but to die?
Is this all then, this the world?
Death and envy, greed and blindness?
What is kindness but a lie?
What to live for but to die?

I would never miss this world,
Never this one which is hateful.
Let me die then only grateful Cunegonde,
Dying sooner was spared this world.

IT MUST BE SO

My world is dust now,
and all I loved is dead.
Oh, let me trust now
In what my master said:
“There is a sweetness in ev’ry woe.”
It must be so.

The dawn will find me
Alone in some strange land;
But men are kindly;
They’ll give a helping hand.
So said my master, and he must know.
It must be so.

MAKE OUR GARDEN GROW

You’ve been a fool and so have I,
But let’s be man and wife.
And let us try before we die
To make some sense of life.

We’re neither pure nor wise nor good;
We’ll do the best we know;
We’ll build our house,
And chop our wood,
And make our garden grow.

I thought the world was sugarcake,
For so our master said;
But now I’ll teach my hands to bake
Our loaf of daily bread.

We’re neither pure nor wise nor good;
We’ll do the best we know;
We’ll build our house,
And chop our wood,
And make our garden grow.

Let dreamers dream what worlds they
please;
Those Edens can’t be found.
The sweetest flow’rs, the fairest trees,
Are grown in solid ground.

We’re neither pure nor wise nor good;
We’ll do the best we know;
We’ll build our house,
And chop our wood,
And make our garden grow.

Program notes by Helene Whitson



THE ARTISTS

ROBERT GURNEY, MUSIC DIRECTOR

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

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

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

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

CHRISTINE EARL, SOPRANO

Christine Earl has performed in oratorio, recital, opera, and vocal chamber music, concentrating on early music and music of the twentieth century. She has performed and recorded with numerous ensembles, including the American Bach Soloists, the California Bach Society, the Baroque Arts Ensemble, the Consort of Voices, the San Francisco Choral Artists, the Roger Wagner Chorale, the Los Angeles Master Chorale, and has performed at music festivals and series that include Composers, Inc., San Francisco Noontime Concerts, the Berkeley Early Music Festival, the Ojai Music Festival, and the West Marin Music Festival. Ms. Earl is a frequent guest soloist at Bay Area churches. She was the San Francisco Lyric Chorus' soprano soloist in the Fall 2001 performance of Charpentier's *Messe de minuit pour Noël*.

TIM KROL, BASS

Tim Krol is from Long Island, New York. After earning his BA in Business from Michigan State University in 1984, he spent seven years pursuing various careers, including singing. For nine years (1991-2000) he was a member of Chanticleer, America's premiere male a cappella ensemble. He appears on thirteen Chanticleer recordings, including the Grammy-winning *Colors of Love*. Opera credits include The Ferryman in Benjamin Britten's *Curlew River*; Harry or Larry in Elliot Carter's opera *What Next?*; "Jim" in David Conte's *The Gift of the Magi*; Jim Easton in Conte's *The Dreamers*, and Schonard in the San Francisco Pocket Opera production of *La Boheme*. Mr. Krol's work as a concert baritone includes solo performances in California, New

THE ARTISTS

York, and Austin. He has sung under the direction of Kent Nagano, Hugh Wolf, Joanne Falletta, Craig Hella Johnson, Carol Negro, and Christopher Hogwood. Musical theater credits include *The Ghost in The Ghost and Mrs. Muir*; *Peer in Peer Gynt*; and Will Parker in *Oklahoma*. He has sung backup for Rosemary Clooney, Steve Allen, Tex Benecke, Glen Campbell, Frank Sinatra Jr., and Geena Jeffries. He teaches private voice in San Francisco. Mr. Krol was the San Francisco Lyric Chorus' bass soloist in the Fall 2001 performance of Charpentier's *Messe de minuit pour Noël* and the Spring 2002 performances of Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*.

TED RIGNEY, TENOR

Ted Rigney studied voice at the University of Arizona and theatre arts at the University of Southern California. From there Ted has performed in many different contexts over the course of his career. His stage work hails from many well known theatre roles and productions: Simon the Zealot (*Jesus Christ Superstar*) with the Arizona Theatre Company, Cornelius Hackl (*Hello Dolly*); *Curly* (Oklahoma); Bill (*Kiss Me Kate*); Gaylord Ravenal (*Showboat*); Freddy (*My Fair Lady*) with the Southern Arizona Light Opera Company, Pippin (*Pippin*) with the University of Arizona Experimental Theatre, and also Giuseppe (*Gondoliers*) with the Gilbert and Sullivan Company in Arizona. Ted has also performed in many nightclub acts such as Studio One-Backlot, the Rose Tattoo, American Celebration, and at the Hyatt Hotel in LA. His choral work includes being a featured soloist with Tucson Symphony Chorus, the Mission Dolores Basilica Choir, and the San Francisco Gay Men's Chorus. As well, he has been on tour in Austria, Germany, and Italy with several choral groups. Currently, Ted is a Nurse Practitioner with the Trauma Service at San Francisco General Hospital. Mr. Rigney was a tenor soloist in the Fall 2001 San Francisco Lyric Chorus performance of Charpentier's *Messe de minuit pour Noël* and in the Summer 2002 performance of Mendelssohn's *Ave Maria*.

AVA SOIFER, PIANO

Ava Soifer is a graduate of the Cincinnati College-Conservatory of Music and received her Masters in piano performance from the S.F. Conservatory of Music. She has performed in vocal, solo, and chamber music recitals throughout the Bay area with ensembles: Trio della Rosa, Montage, and with members of the Kronos Quartet, S.F. Symphony, San Jose Symphony, and the S.F. Opera orchestra. Ms. Soifer is artistic director of the chamber music series, Music on the Hill and artist-in-residence at San Francisco School of the Arts (SOTA) where she heads the piano and chamber music departments. Ms. Soifer has served as rehearsal accompanist for the San Francisco Lyric Chorus during the Fall 2002 trimester.

KEISUKE NAKAGOSHI, PIANO

Mr. Nakagoshi began his study of piano at age ten under the tutelage of Kaori Fujiwara and Mari Yoshida. At age 18, he came to the United States, where he has studied piano with Linda Carroll and Gail Kilbourne. He also has studied composition with Jerry Mueller at City College of San Francisco and currently studies with David Conte at the San Francisco Conservatory of Music. He has been an accompanist at City College of San Francisco and for Goat Hall Productions.

SAN FRANCISCO LYRIC CHORUS

SOPRANOS

Didi Boring
Anne Brenneis
Sandy Chen
Gail Collins
Cassandra Forth#
Sophie Henry
Yumi Lee
Mary Lou Myers
Andrea Obana*#
Kathryn Singh
Helene Whitson#
Stephanie Wilson

ALTOS

Anna Barr
Caroline Crawford
Alana D'Attilio#
Barbara Greeno
Laurie Harris
Kimberly Knigge
Carol Mersey
Annette Simpson

#Board of Directors
*Section Representative
+Chamber Chorus

TENORS

Richard Drechsler
Nanette Duffy
James Lee
John Heungbok Lee
David Little
Jim Losee*
Ted Rigney

BASSES

Albert Alden
Tom Baynes
Peter Butcher
John Grout
Bill Whitson#

JOHN POOLE WORKSHOP

Thanks to all those who contributed funds so that the San Francisco Lyric Chorus could bring internationally recognized choral conductor and teacher John Poole to work with the chorus on the compositions we presented during our Spring 2002 trimester. Chorus members found our two days with Maestro Poole to be both delightful and wonderfully inspiring. John Poole was Conductor of England's B.B.C. Symphony Chorus, 1968-1971 and Director of the B.B.C. Singers, Britain's only full-time professional chamber choir, 1972-1989. Mr. Poole conducted the Singers in hundreds of broadcasts of music of all periods, including many first performances and British premières. He still maintains a link with the BBC as Guest Conductor of the Singers. From 1990-1995 he was Music Director of the Groupe Vocal de France, a chorus that specializes in contemporary repertoire. In 1996 he founded the Académie Internationale in Parthenay, France, a workshop designed for singers and professional conductors. Those workshops include commissioned works from such composers as Giles Swayne and Olivier Greif. Maestro Poole continues to appear as a guest conductor of major choirs and orchestras world-wide. At present, he is a member of the Choral Faculty of the Indiana University School of Music.

The John Poole Workshop was part of the San Francisco Lyric Chorus continuing choral education program for members of the chorus. In addition, we have worked with voice teachers/coaches Ruth Rainero, Tim Krol, Kristen Womack and Kaaren Ray. Continuing choral education helps chorus members to develop individually, and helps the chorus to create ensemble and blend.

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

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Tom Baynes	John Grout	Jim Losee
Anne Brenneis	Susan Hendrickson	Richard Drechsler
Peter Butcher	Sophie Henry	Kathryn Singh
Sandy Chen	Yumi Lee	Stephanie Wilson
Barbara Greeno		

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Fortissimo (\$500-\$999)

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Forte (\$100-\$499)

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DONATIONS

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

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

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

ADOPT A SINGER

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

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FALL 2002

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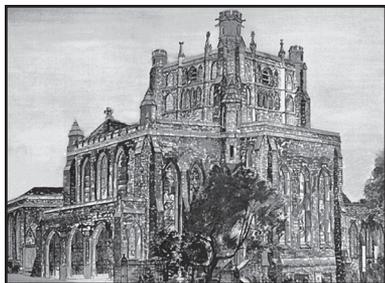
James Losee,
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TRINITY EPISCOPAL CHURCH



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.

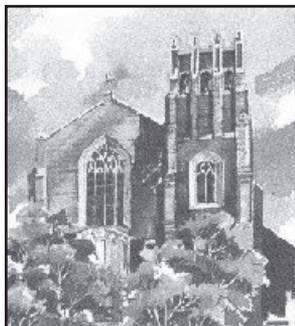
The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of rough-hewn Colusa sandstone and features a massive castle-like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

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

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

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

ST. PAUL'S EPISCOPAL CHURCH



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

Under both the clergy and lay leadership, the parish serves a wide variety of needs in the community, including services to refugees and immigrants, the sponsorship of the creation of St. Paul's Towers, a retirement community and life-care facility, and the

sponsorship of the development of Clausen House, a residential treatment center for developmentally disabled adults. Under the current leadership of the Rev. Dr. John H. Eastwood, the parish ministers in the community through Senior Resources, a Food Coop, and supports St. Paul's Episcopal School, a private school with a public purpose.

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

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

Robert Surney, Organist

Plays the beautiful Glentrop Organ
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Sunday, December 8, 2002, 6:10 PM

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SFLC MEMBERS' SPECIAL THANK YOU'S!

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

Andrea Obana: Rian Schmidt, Gale Frances & The Vellas

Cassandra Forth: Josephine & Roscoe Ritchie

Laurie Harris: David Coleman - Thanks for all your love and support!

Barbara Greeno: Husband Bob Greeno, for love!

Kim Knigge: Kaaren Ray, for all your love, support and confidence!

Annette Simpson: Helene & Bill Whitson
Vicky Sawicki, who has become a loyal friend and
invaluable source of information for us newcomers!
Susan Hendrickson, for her fine patchwork-craftsmanship
and loyal fundraising efforts
Sophie Henry, for the tasteful design of the Fall concert
postcards & posters

Helene Whitson: This is a concert of giving thanks, and I want to express my gratitude to the San Francisco Lyric Chorus—all of the wonderful choristers—for giving me such joy each week. Our rehearsals are so very special, and it is a treat to be singing with you. Thanks especially to Bill, to Robert, and to John Poole for blessing my life with their talents and their music.

Thanks to Susan Hendrickson for her incredible talent and artistry in creating our exquisite raffle quilts. I wish her health and wholeness.

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In Memoriam

John Ignatius Drechsler

In this season of Thanksgiving, I am grateful for the gift of music given to me, my family, and to the many lives touched by my father. He left this world for the next on the morning of November 11 to join Siegfried, Sieglinde, Wotan, and the gods, giants, and warriors of Norse myth and Wagnerian idyll.

May the music of the spheres always accompany you. May the Magic Ring of Fire rise and protect you, like Brünnhilde, as you cross the rainbow bridge twixt this world and the next. Safekeeping and Godspeed on your journey to Valhalla.

With love,

Richard and the Drechsler family

P.S. Watch out for Der Fliegende Hollander

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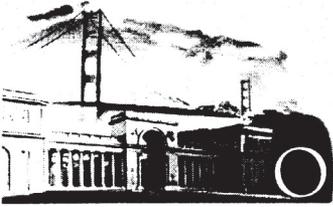


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Music of Karg Elert, J.S. Bach and
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SATURDAY, DECEMBER 28 &
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(with the San Francisco Lyric Chorus):
Highlights from Die Fledermaus,
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favorites

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SUNDAY, FEBRUARY 9, 2003, 4 PM

SATURDAY, MARCH 15 &
SUNDAY, MARCH 16, 2003, 4 PM

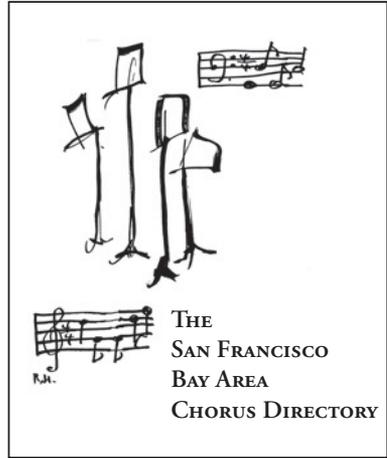
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Overture and choruses from *Die Fledermaus*, by

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André Campra *Requiem*

Maurice Duruflé *Requiem*

Saturday, April 26, 2003, 8 PM

St. Paul's Episcopal Church

114 Montecito, Oakland

Sunday, April 27, 2003, 5 PM

Trinity Episcopal Church

Bush and Gough Streets, San Francisco

For more information about joining the chorus and concert activities
call Robert Gurney at (415) 775-5111 and visit the Lyric Chorus website at
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