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# *Winter Concert 1997*

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*Robert Gurney, Music Director*  
*Dan Levitan, Harp*

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*December 14, 1997 5pm*  
*Tinity Episcopal Church*

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*San Francisco Lyric Chorus*

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*Robert Gurney, Music Director*



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# *The San Francisco Lyric Chorus*

*Robert Gurney, Music Director*

Welcome to the *1997 Winter Concert* of the San Francisco Lyric Chorus. Just a little over two years ago, six dedicated choristers initiated this new and unique community chorus. In its brief history, the San Francisco Lyric Chorus has grown to more than 60 committed and talented singers, who enthusiastically embrace the vision of the founders to establish a community of singers who care about each other, the music they study and perform, and the audiences with whom they share the emotional and spiritual qualities of that music. Through a diverse and musically innovative repertoire, and in keeping with its allegiance to community service, the San Francisco Lyric Chorus marks a dynamic presence among Bay Area choruses. In August 1995, it participated in an ecumenical Service of Remembrance for the victims of Hiroshima, joining the Trinity Cathedral (Episcopal) Choir in San Jose for the premiere of Bay Area composer Brad Osness' *Lamentations*. In October 1995, the debut concert of the San Francisco Lyric Chorus featuring Gabriel Fauré's *Requiem* and *Cantique de Jean Racine*, as well as Louis Vierne's *Solemn Mass*, evoked a thunderous ovation from its audience. For its Winter 1995 concert, the San Francisco Lyric Chorus united with the San Francisco Choral Society and San Francisco Brass, for a joyous program of holiday music and caroling entitled *Festival of Carols*, conducted by Robert Gurney. Portions of that concert were cablecast on local television Christmas Day.

In April 1996 the Chorus offered *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*. On Easter Sunday, members of its Chamber Chorus joined Trinity Choir to perform Wayne Love's *Choral Introit for Easter* and William Harris' masterpiece, *Faire Is The Heaven*.

*Sacred Music of the 20th Century*, its 1996 summer concert, featured a stirring performance of the Duruflé *Requiem*, as well as Herbert Howells' *Tè Deum* and *Magnificat*, Henryk Górecki's *Totus Tuus*, and Charles Villiers Stanford's *Beati Quorum Via*. Continuing in its tradition of performing new and unusual music, for its *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*. The Spring 1997 concert was devoted entirely to the music of Amy (Mrs. H.H.A.) Beach, America's first major woman composer, and featured her *Grand Mass in E Flat Major*, her anthem *Let This Mind Be In You*, several art songs, her organ *Prelude On An Old Folk Tune 'The Fair Hills Of Eire, O'*, and the *Panama Hymn*, commissioned for the opening of San Francisco's 1915 Panama-Pacific Exposition. Summer 1997's exciting concert featured the Mozart *Requiem* and *Ave Verum Corpus*, and the Schubert *Mass in G*.

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# Program

*Benjamin Britten, 1913-1976*

Ceremony of Carols

Procession

Wolcum Yole!

There Is No Rose

That Yongë Child

Kelly Ryer, *Soprano*

Balulalow

Carrie Chantler, *Soprano*

As Dew In Aprille

This Little Babe

Interlude (Harp Solo)

In Freezing Winter Night

Jessica Van Nostrand, *Soprano*

Spring Carol

Anne Perry, *Soprano*

Laura Miller, *Soprano*

Dan Levitan, *Harp*

*Intermission (10minutes)*

*Kirke Mechem*

Christmas The Morn (*San Francisco premiere*)

*Marcel Samuel-Fousseau*

Variations Pastorales sur un vieux Noël pour la harpe

Dan Levitan, *Harp*

*Kirke Mechem*

Seven Joys of Christmas

Suzanne Burdick, *Soprano*

Dan Levitan, *Harp*

Gloria (*from Three Motets*)

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*Please no photography or audio/video taping during the performance. We are taping this program for broadcast purposes. If your child becomes uncomfortable during the performance, please take him/her to the foyer. Thank you.*

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# Program Notes

Excelling as a composer, conductor and pianist, Benjamin Britten is recognized for revitalizing the current of English music through his prolific composition of instrumental, solo vocal, opera, and choral music. Britten's diverse contributions include laying the foundation for a revival of native opera, creating an English body of songs, as well as compositions for amateurs and children which challenge and educate.

Britten's early musical experience was on a homely level, and he began composing at the age of five. At 11 years he became a pupil of Frank Bridge, a highly professional craftsman, who provided extensive technical form to complement Britten's keenly developed ear. He acquired superb compositional technique while avoiding the self-consciously nationalistic music favored in musical institutions of the time. In 1930 he attended the Royal College of Music, where he developed impressive pianistic skills, studying with Harold Samuel and Arthur Benjamin.

Appreciated and performed more abroad, Britten found an audience in 1935 with his innovative compositions for documentary films, where he cultivated the expressive immediacy and technical aptitude that distinguish his operatic works. With W. H. Auden, a fellow team member on the films, Britten collaborated on expressions of social and political commentary, including the song cycle *Our Hunting Fathers* and the choral *Ballad of Heroes*. In 1939, Britten joined his friend Auden in emigrating to America, along with tenor Peter Pears, whose artistry inspired many of Britten's operatic roles and song cycles.

Only after uprooting, Britten came to recognize his own heritage, and on the voyage back to England, he began to refine and diversify his command of English versetting in *A Ceremony of Carols* (1942). Britten, a conscientious objector, during the war years, gave concerts for audiences of all kinds. The emphatic success of the opera *Peter Grimes* at the newly re-opened Sadler's Wells Theatre in 1945, stamped Britten as the most gifted English music dramatist since Purcell.

The years following *Grimes* were prolific, although England's historic limited support of opera caused Britten to turn to the medium of chamber opera, using minimal instruments and singers to accommodate provincial stages. In 1947 a company formed to present *The Rape of Lucretia* and *Albert Herring* and thus established the English Opera Group. A year later the group helped to launch the first Aldeburg Festival. The production of music to be included in the festival's programs, as well as most of his finest work as a pianist and conductor, were the principal activities for the rest of Britten's life.

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## *Ceremony of Carols*

Benjamin Britten came to the United States in 1939. In 1942, he read an article about the English poet George Crabbe, and realizing that he missed his home, returned. *A Ceremony of Carols* was composed on the ship bringing him home from America.

Carols are songs and dances of religious joy, most often performed at Christmas, and this very popular setting of various early English poems is framed with a *Hodie* text taken from the *Magnificat for Christmas Day*. The *Ceremony of Carols* originally was written for treble voices. All of the texts are of either medieval or Renaissance origin. The singers serenely chant "Christ is born today! Glory to God in the highest! Alleluia!" in the beginning and ending processions. In between we find a variety of carols of rejoicing, tender lullabies, praises of Mary, descriptions of the Child's power, and praise to God.

### *1. Procession*

Anonymous

Hodie Christus natus est: hodie Salvator apparuit:  
Hodie in terra canunt angeli: laetantur archangeli:  
Hodie exsultant justi dicentes: gloria in excelsis Deo.  
Alleluia!

*Today Christ is born: today a Saviour has appeared:  
Today upon earth the angels sing and the archangels rejoice:  
Today the just are joyful and say: glory to God in the highest.  
Alleluia!*

### *2. Wolcum Yole!*

Anonymous

Wolcum be thou hevenè king, Wolcum Yole!  
Wolcum, born in one morning,  
Wolcum for whom we sall sing!  
Wolcum be ye, Stevene and Jon,  
Wolcum, Innocentes everyone,  
Wolcum, Thomas marter one,  
Wolcum be ye, good Newe Yere,  
Wolcum, Twelfth the day both in fere,  
Wolcum, Seintes lefe and dere, Wolcum Yole!  
Candelmesse, Quene of bliss,  
Wolcum bothe to more and lesse.  
Wolcum be ye that are here,  
Wolcum alle and make good cheer.  
Wolcum alle another yere.

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### 3. *There Is No Rose*

Anonymous

There is no rose of such vertu  
As is the rose that bare Jesu.  
Alleluia.

For in this rose containèd was  
Heaven and earth in litel space,  
Res miranda (*Wonderful circumstance*).  
By that rose we may well see  
There be one God in persons three,  
Pares forma (*Equal beauty*)

The aungels sungen the shepherds to:  
Gloria in excelsis Deo (*Glory to God in the highest*)  
Gaudeamus (*Let us rejoice*).

Leave we all this werldly mirth,  
And follow we this joyful birth.  
Transeamus (*Let us cross over*).

### 4a. *That Yongë Child*

Anonymous

That yongë child when it gan weep  
With song she lulled him asleep:  
That was so sweet a melody  
It passèd alle minstrelsy.  
The nightingalë sang also:  
Her song is hoarse and nought thereto:  
Whoso attendeth to her song  
And leaveth the first then doth he wrong.

### 4b. *Balulalow*

James, John and Robert Wedderburn

O my deare hert, young Jesu sweet,  
Prepare thy creddil in my spreit,  
And I sall rock thee to my hert,  
And never mair from thee depart.  
But I sall praise thee evermoir  
With sanges sweet unto thy gloir:  
The knees of my hert sall I bow,  
And sing that richt Balulalow.

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## 5. *As Dew In Aprille*

Anonymous

I sing of a maiden that is makèles:  
King of all kings to her son she ches.  
He came al so stille there his moder was,  
As dew in Aprille that falleth on the grass.  
He came al so stille, to his moder's bour,  
As dew in Aprille that falleth on the flour.  
He came al so stille there his moder lay,  
As dew in Aprille that falleth on the spray.  
Moder and mayden was never none but she:  
Well may such a lady Goddes moder be.

## 6. *This Little Babe*

Robert Southwell

This little Babe so few days old,  
Is come to rifle Satan's fold;  
All hell doth at his presence quake,  
Though he himself for cold do shake;  
For in this weak unarmèd wise  
The gates of hell he will surprise.  
With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows looks of weeping eyes,  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes;  
Of shepheds he his muster makes;  
And thus, as sure his foe to wound,  
The angels' trumps alarum sound.

My soul, with Christ join thou in fight;  
Stick to the tents that he hath pight.  
Within his crib is surest ward;  
This little Babe will be thy guard.  
If thou wilt foil thy foes with joy,  
Then flit not from this heavenly Boy.

## 7. *Interlude (Harp Solo)*

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## 8. *In Freezing Winter Night*

Robert Southwell

Behold, a silly tender babe  
In freezing winter night,  
In homely manger trembling lies;  
Alas, a piteous sight!  
The inns are full; no man will yield  
This little pilgrim bed.  
But forced he is with silly beasts  
In crib to shroud his head.  
This stable is a Prince's court,  
This crib his chair of State;  
The beasts are parcel of his pomp,  
The wooden dish his plate.  
The persons in that poor attire  
His royal liveries wear;  
The Prince himself is come from heav'n;  
This pomp is prizèd there.  
With joy approach, O Christian wight,  
Do homage to thy King;  
And highly praise his humble pomp,  
Wich he from Heav'n doth bring.

## 9. *Spring Carol*

William Cornish

Pleasure it is to hear iwis,  
The Birdès sing.  
The deer in the dale,  
The sheep in the vale,  
The corn springing.  
God's purvayance for sustenance,  
It is for man.  
Then we always to give him praise  
And thank him than.

## 10. *Deo Gracias*

Anonymous

Deo gracias!  
Adam lay ibounden bounden in a bond;  
Four thousand winter thought he not to long.  
And all was for an appil, an appil that he tok,  
As clerkès finden written in their book.  
Ne had the appil takè ben, the appil takè ben,  
Ne haddè never our lady a ben hevenè quene.  
Blessèd be the time that appil takè was.  
Therefore we moun singen  
Deo gracias!

Hodie Christus natus est: hodie Salvator apparuit:  
Hodie in terra canunt angeli: laetantur archangeli:  
Hodie exsultant justi dicentes: gloria in excelsis Deo.  
Alleluia!

*Today Christ is born: today a Saviour has appeared:  
Today upon earth the angels sing and the archangels rejoice:  
Today the just are joyful and say: glory to God in the highest.  
Alleluia!*

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### *Intermission (10 minutes)*

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## *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 teenage 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.

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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 experience which changed his life. 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 *Psalms 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; *Professor Nontroppo's Music Dictionary*, a humorous a cappella look at Italian musical directions; and the *Seven Joys of Christmas*, which we will be singing today. He 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 the 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.

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## *Christmas The Morn (San Francisco premiere)*

Set to the poetry of Eleanor Farjeon (1881-1965), one of England's most beloved children's authors, *Christmas The Morn* is a carol. Eleanor Farjeon's poetry, like Kirke Mechem's music, reflects a joy in the music and meter of words. Her verse celebrations of Christmas are often found in poetry collections for young children. The composer notes that the piece almost wrote itself, with the text as the guiding principle. The composition is strophic and repetitive, with variations in dynamics and tempi expressing the simple and natural wonder of children learning of the new-born King.

Now every Child that dwells on earth,  
Stand up, stand up and sing!  
The passing night has given birth  
Unto the Children's King.  
Sing sweet as the flute.  
Sing clear as the horn.  
Sing joy of the Children  
Come Christmas the morn!  
Little Christ Jesus  
Our Brother is born.

Now every Star that dwells in sky,  
Look down with shining eyes!  
The night has dropped in passing by  
A Star from Paradise.  
Sing sweet as the flute.  
Sing clear as the horn.  
Sing joy of the Stars  
Come Christmas the morn!  
Little Christ Jesus  
Our Brother is born.

Now every Beast that crops in field,  
Breathe sweetly and adore!  
The night has brought the richest yield  
That ever harvest bore.  
Sing sweet as the flute.  
Sing clear as the horn.  
Sing joy of the Creatures  
Come Christmas the morn!  
Little Christ Jesus  
Our Brother is born.

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## *Christmas The Morn (continued)*

Now every Bird that flies in air,  
Sing, raven, lark and dove!  
The night has brooded on her lair  
And fledged the Bird of Love.  
Sing sweet as the flute.  
Sing clear as the horn.  
Sing joy of the Birds  
Come Christmas the morn!  
Little Christ Jesus  
Our Brother is born.

Now all the Angels of the Lord  
Rise up on Christmas Even!  
The passing night will bear the Word  
That is the Voice of Heaven.  
Sing sweet as the flute.  
Sing clear as the horn.  
Sing joy of the Angels  
Come Christmas the morn!  
Little Christ Jesus  
Our Brother is born.

## *Marcel Samuel-Rousseau (1882-1955)*

**B**orn in Paris, Marcel Samuel-Rousseau was a composer, an organist, a professor of harmony at the Paris Conservatoire (1919-1952), and a music administrator. He studied at the Paris Conservatoire with his father, Samuel Rousseau, and won the Prix de Rome in 1905 for his composition *Maïa*. He held various positions as the organist at St. Séverin (1919-1922), artistic director of the Pathé Company (1929-1931), vice-president of SACEM (1935-1953), and director of the Paris Opéra (1941-1944.) He was made an officer of the *Légion d'honneur* in 1952. He composed music in many different genres: opera, ballet, orchestral works, songs, and works for keyboard and other solo instruments. He was greatly influenced by César Franck, Gabriel Fauré, and his father.

## *Variations Pastorales sur un vieux Noël pour la harpe.*

Dan Levitan, *Harp*

**K**irke Mechem composed the *Seven Joys of Christmas* for the Chamber Singers of the San Francisco College for Women. He wanted to set less well-known carols, beautiful ones from different countries that would describe various aspects of joy for the holiday/new year season. He used the number “7” because it is a magic number and is used in liturgy. The last carol, *God bless the master of this house*, is a quodlibet, a whimsical combination of all the carols in the composition, as well as other familiar holiday tunes. In several places, there are two, three, or even four different carols being sung simultaneously. See how many you can identify!

### *1. The Joy of Love: This is the truth (English)*

This is the truth sent from above,  
The truth of God, the God of love,  
Therefore don't turn me from your door,  
But hearken all both rich and poor.

The first thing which I do relate  
Is that God did man create;  
The next thing which to you I'll tell:  
Woman was made with man to dwell.

And we were heirs to endless woes,  
Till God the Lord did interpose;  
And so a promise soon did run  
That He would redeem us by his Son.

And at that season of the year  
Our blest Redeemer did appear:  
He here did live, and here did preach.  
And many thousands He did teach.

Thus He in love to us behaved,  
To show us how we must be saved;  
And if you want to know the way,  
Be pleased to hear what He did say.

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2. *The Joy of Bells: Din don! merrily on high*  
(*French*)

Din Don! merrily on high  
In heav'n the bells are ringing;  
Din don! verily the sky  
Is riv'n with angel singing.  
Gloria, Hosanna in excelsis.

E'en so here below, below,  
Let steeple bells be swungen,  
And i o, i o, i o,  
By priest and people sungen.  
Gloria, Hosanna in excelsis.

Pray you dutifully prime  
Your matin chime, ye ringers.  
May you beautifully rime  
Your evetime song, ye singers.  
Gloria, Hosanna in excelsis.

3. *The Joy of Mary: Joseph dearest, Joseph mine*  
(*German*)

Joseph dearest, Joseph mine,  
Help me cradle the child divine,  
God reward thee in Paradise,  
So prays the Mother Mary.

He came among us on Christmas day, in Bethlehem;  
Jesus, Jesus,  
Christus natus hodie in Bethlehem  
Lo, He comes to love and save and free us!

Mary dearest, Mary mild,  
I shall gladly help rock thy Child;  
God will surely reward us then in Paradise,  
So prays the Mother Mary.

Now is born Emmanuel, prophesied by Ezekiel,  
Promised Mary by Gabriel,  
Rejoice and sing  
Alleluia. Maria.

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#### *4. The Joy of Children: Patapan (Burgundian)*

Willie, take your little drum,  
With your whistle, Robin, come!  
When we hear the fife and drum,  
    Turelurelu, patapatapan,  
When we hear the fife and drum,  
Christmas should be frolicsome.

Thus the men of olden days  
Loved the King of kings to praise:  
When they hear the fife and drum,  
    Turelurelu, patapatapan,  
Sure our children won't be dumb!

God and man are now become  
More at one than fife and drum.  
When you hear the fife and drum,  
    Turelurelu, patapatapan,  
Dance and make the village hum!

#### *5. The Joy of the New Year: New Year Song (Japanese)*

When night's shadows fly  
New Year's dawn floods all the sky;  
And joyful voices sound, joyful voices sound.  
    Branches of the fragrant pine  
Hang ev'rywhere around, ev'rywhere around.

Leaves so dainty fine  
Freshly gathered, dewy shine,  
And glitter in the light, glitter in the light.  
    From Kadusa's lofty pinetree  
Waving, on the height, on the height.

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## 6. *The Joy of Dance: Fum, fum, fum! (Spanish)*

On December twenty-fifth, sing fum, fum, fum!  
He is born of God's pure love,  
The Son of God, the Son of God;  
He is born of Virgin Mary  
In this night so cold and dreary,  
Fum, fum, fum!

Birds who live in ev'ry forest,  
Fum, fum, fum!  
You must leave your fledglings on the bough,  
Must leave your fledglings now;  
For to make a downy nest,  
So the newborn Babe may rest.  
Fum, fum, fum!

All the brilliant stars in heaven,  
Fum, fum, fum!  
Looking down see Jesus crying,  
See Him crying, see Him cry;  
Send away the darkness lightly,  
Shine your light upon us brightly,  
Fum, fum, fum.

## 7. *The Joy of Song: God bless the master of this house (English)*

God bless the master of this house,  
And all that are therein-a,  
To begin this Christmastide  
With mirth now let us sing-a!

The Saviour of all people  
Upon this time was born-a,  
Who did from death deliver us,  
When we were left forlorn-a.

Then let us all most merry be,  
And sing with cheerful voice-a,  
For we have good occasion to sing:  
Gloria in excelsis Deo.  
*(Familiar carols! How many are there?)*

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## *Gloria (from Three Motets)*

This joyous composition contrasts the rich smoothness of the text in both bass and treble voices with various moods of the comment, “Gloria!”, at times an emphatic fanfare, at other times gentle and tender. The words of this motet were adapted by the composer from an anonymous 15th century text.

Glory be to Thee, O Lord.  
A Babe is born of all a may  
(To Him we sing both night and day)  
To bring salvation unto us:  
Veni Creator Spiritus (*Come, creator Spirit*).

For Him to serve, God give us grace  
At Bethlehem, that blessed place,  
The Child of Bliss now born He was;  
O Lux Beata Trinitas. (*O Trinity, blessed light*).

Now three great kings they cometh hence  
With gold and myrrh and frankincense,  
To praise that little King this day:  
A Solis Ortus Cardine (*Risen from the quarter of the sun*).

And on that night the angels mild  
Fair songs did sing unto the Child.  
Now worship we as then did they:  
Gloria Tibi Domine (*Glory be to Thee, O Lord*).

*Program notes by Helene Whitson*

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# *The Artists*

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## *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, one of the Museum Organists at the California Palace of the Legion of Honor, and Assistant Conductor 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.

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, and 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.

## *Dan Levitan, Harp*

Dan Levitan, principal harpist and frequent concerto soloist of the San Jose, Marin, and Fremont Symphonies, also has played with the San Francisco Symphony, Opera, and Ballet orchestras, as well as the San Jose Chamber orchestra, the Mendocino Music Festival, and the Nova Vista Symphony. A master of many genres, he plays both classical and popular music. Born and educated in Philadelphia, he received his Bachelor of Music Performance and Bachelor of Music Education degrees from Temple University, both *magna cum laude*. At graduation, he received the award for "Most Promising Musician." He studied with Margarita Montanaro, Associate Principal Harpist with the Philadelphia Orchestra, internationally acclaimed harpists Susann McDonald and Susanna Mildonian, as well as noted San Francisco Bay Area harpists Anne Adams, Marcella DeCray and Phyllis Schlomovitz.

A semi-finalist in the prestigious 10th International Harp Competition in Israel, Dan also won first prize in the Trenton Symphony Harp Competition, the San Jose Music Study Club Competition, and the Bay Area Inez Stafford Harp Competition. He has made numerous television and film recordings. His first solo CD, 10th Anniversary Concert, was released in November 1995. He has just released two commercial cassettes *Shades of Love*, and *Moonlight*.

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# *The Artists*

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## *Suzanne Burdick, Soprano*

Suzanne Elizabeth Burdick is singing her fourth 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 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.

## *Carrie Chantler, Soprano*

Carrie Chantler has been singing since her high chair days! She sang in award winning choirs throughout her high school years and continued to sing with various choral organizations during her undergraduate days at Syracuse University. The highlight of her collegiate singing career came when she sang Gustav Mahler's *Eighth Symphony* with the Syracuse Symphony, conducted by Christopher Keene. In addition, Carrie toured with the University's Hendrick's Chapel Choir. A recent transplant from Chicago, she studied privately with David Edelfelt, and in June, 1994, sang the national anthem at a White Sox game. Since living in San Francisco, she has continued to study voice with Joan Khara and with John Fahey.

## *Laura Miller, Soprano*

Laura Miller is pleased to be performing in her second concert with the San Francisco Lyric Chorus. She is originally from Iowa and received her BA in theatre from the University of Iowa. She recently moved to San Francisco from Chicago where she worked as an actor and stage manager.

## *Kelly Ryer, Soprano*

A recent Bay Area transplant, Kelly Ryer studied voice at Smith College with Jaimee Ard and William Parker. A former member of the Schola Cantorum in Tokyo, Japan, she performed as a soloist and chorus member with the Hampshire College Chorus in Amherst, Massachusetts for six years. Before moving to San Francisco, Ms. Ryer recorded and sang folk music in concerts, coffee houses and radio shows throughout New England with her father and twin sister.

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# The Artists

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## Anne Perry, Soprano

Anne Perry, a San Francisco native and a winner of the Winifred Baker Chorale Scholarship Award, received her Bachelor of Arts in Music 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.

## Jessica Van Nostrand, Soprano

After graduating from George Washington University this past May, Jessica Van Nostrand decided to pack up her art history books and overdue sheet music, and call her best friend, Taryn, who was graduating from Columbia. Taryn thought it a great idea to meet Jess in San Francisco where they would get a cute apartment and go to cafes and live out their fantasies as members of the cast of Friends, West Coast style. Now that reality has set in, Jess enjoys her work as a photography researcher and is grateful for the quick adjustment she has made from living on the East Coast to living on the West Coast with people who are from the East Coast. She is very excited to be singing in her first concert with the Lyric Chorus and would like to thank her parents for their support and those occasional loans.



## 1998 SEASON CONCERTS

1998 Spring Concert: Leonard Bernstein *Chichester Psalms*

Performance: Sunday, April 26, 1998, 5 pm

Trinity Episcopal Church

Rehearsals begin on Monday, January 5, 1998

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1998 Summer Concert: Johannes Brahms *German Requiem*

Performance: Sunday, August 23, 1998, 5 pm

Trinity Episcopal Church

Rehearsals begin on Monday, May 5, 1998

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1998 Winter Concert

Performance: Sunday, December 6, 1998, 5 pm

Trinity Episcopal Church

Rehearsals begin on Monday, September 7, 1998

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For more information please call Robert Gurney at (415) 775-5111

Website: <http://www.choralarchive.org/SFLyric>

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# *Thank You!*

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

Reverend Robert Warren Cromey

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Lisa Battista

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Paul Zangaro

Michael Oda

Beverly M. Schmidt

William L. Whitson

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## *Grant*

The San Francisco Lyric Chorus is sponsored in part  
by a grant from

Grants for the Arts/San Francisco Hotel Fund

## *Program Design and Preparation*

Beverly M. Schmidt

## *Chorus Photograph Taken By*

Rudolf F. Koch

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# *Contributors*

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Helene and William Whitson

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Reverend Robert Warren Cromey and Mrs. Elizabeth Ann Cromey

Claire Diepenbrock

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# — *Trinity Episcopal Church* —

**T**rinity 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 Reverend Robert Warren Cromey. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

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

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.

## — *Donations* —

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

The San Francisco Lyric Chorus is 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, please call (415) 775-5111.

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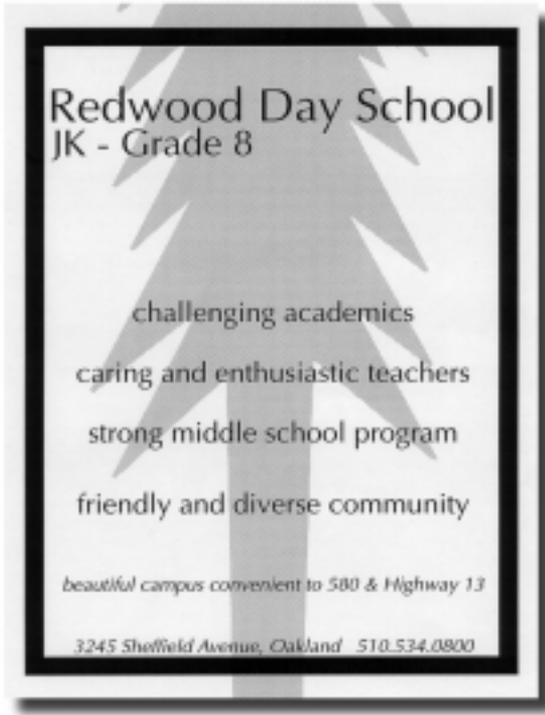
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# San Francisco Lyric Chorus

*Spring Concert 1998*

*Robert Gurney, Music Director*

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Rehearsals begin: January 5, 1998

Performance date: Sunday, April 26, 1998, 5 p.m.

Place: Trinity Episcopal Church, San Francisco

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# *San Francisco Lyric Chorus*

## *Soprano*

Susan Alden  
Didi Boring  
Carrie Chantler  
Joan Donlon  
Laura Evans  
Michelle Fitch  
Elise Gemar  
Debra Greenblat\*  
Terri Lane Griffin  
Morgen Jahnke  
Anna Lee  
Hongwei "Coco" Liu  
Laura Miller  
Mary Lou Myers  
Joanne Pearlstein  
Anne Perry\*  
Kelly Ryer  
Karin Safrit  
Beverly M. Schmidt  
Jessica Van Nostrand  
Helene Whitson#

## *Alto*

Lisa Battista  
Carolyn Block  
Suzanne Burdick  
Cheryl Cridlebaugh#  
Zoë Daggett  
Claire Diepenbrock#\*  
Ludmilla Drapkina  
Anne Horton  
Michelle Lucas  
Tanya Malone  
Heather Mannion  
Heather Montgomery  
Olivia Moore  
Kitty Oppenheim\*  
Kym Proctor  
Carolyn Rice#  
Ellen Rubin  
Pamela Schmid  
Hilary A. Thompson  
Dolores Wagner  
Ibbie White#

## *Tenor*

Jim Bennett  
Peter Kuna III  
Thomas Kuwahara\*  
Jim Losee  
Matthew McClure\*  
Thomas Outt  
Mark Paige#  
Anthony Pho  
Ryan Vance

## *Bass*

Albert Alden  
David Baker  
Brian Cara  
Peter Chrisler  
Jim Hogan  
Roger LaClear  
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