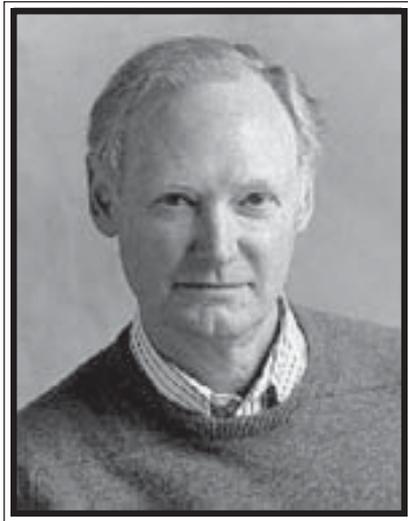


*San Francisco
Lyric Chorus*



presents

*Kirke Mechem's
Operas*



Preview Selections from
John Brown and
The Newport Rivals

Sunday, August 24, 2003, 5 pm
Trinity Episcopal Church
San Francisco

San Francisco Lyric Chorus

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Welcome to the Summer 2003 Concert of the San Francisco Lyric Chorus, as we conclude our 2002-2003 season with a special celebration of San Francisco composer Kirke Mechem, in a preview of arias, choruses and scenes from his two newest operas, *John Brown* and *The Newport Rivals*.

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 Kirke Mechem's *Christmas the Morn*, *Blessed Are They*, and *To Music* (San Francisco premieres).

We began our 2002-2003 season with wonderful music of Thanksgiving and Harvest: Kirke Mechem's *Give Thanks Unto The Lord*, Johann Sebastian Bach's *Cantata 192*, and Alice Parker's arrangements of two early American hymns: *God Is Seen* and *Wondrous Love*, as well as in her setting of an Omaha Indian prayer, *Invocation: Peace*. The concert also included Srul Irving Glick's *The Hour Has Come*, Aaron Copland's *The Promise of Living* and selections from Leonard Bernstein's *Candide*. In our Spring 2003 concert, *Messe des Morts: Requiem from France* we presented André Campra's *Requiem* a rarely performed jewel from the French Baroque, and Maurice Duruflé's *Requiem*, a beloved masterpiece of French Impressionism.

And now, join us as we present selections from Kirke Mechem's operas, telling two stories: one, dramatic episodes from one of America's most tragic moments, the Civil War period; and the other, love and disguise with the sparkling music of a modern comic opera.

Please sign our mailing list, located in the foyer.

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

Program

John Brown

<i>Blow ye the trumpet</i>	Chorus
<i>When I was a boy</i>	John Brown
<i>Dan-u-el</i>	Slave, chorus
<i>Then nourish your love</i>	Martha, Oliver
<i>Let us break bread</i>	Chorus
<i>My friends</i>	Frederick Douglass
<i>Dear husband</i>	Martha
<i>I've done so little</i>	John Brown, Annie
<i>Apotheosis</i>	Martha, Frederick Douglass, Chorus

Sandra DeAthos, *soprano* (Martha)
Wendy Hillhouse, *mezzo* (Annie)
Harold Meers, *tenor* (Oliver)
Todd Donovan, *baritone* (John Brown)
Joseph Wright, *bass-baritone* (Frederick Douglass)

Intermission (15 minutes)

The Newport Rivals

<i>Opening scene</i>	Lydia, Mrs. Malaprop
<i>Here are my rules</i>	Mrs. Malaprop
<i>Do you know what I've gone through</i>	Jack
<i>Lydia's Romance (My love's a song)</i>	Chorus
<i>When she's gone</i>	Nicholas
<i>I'll elope</i>	Lydia
<i>Act I Finale: Go, Lydia, go</i>	Lydia, Mrs. Malaprop, Jack, Chorus
<i>He's so handsome</i>	Julia, Lydia
<i>A beautiful wife</i>	Baron
<i>Goodbye to the garret in Paris</i>	Lydia, Julia
<i>Finale:</i>	
<i>We'll dance and we will all tipple.</i>	All soli and chorus

Sandra DeAthos, *soprano* (Lydia)
Wendy Hillhouse, *mezzo* (Mrs. Malaprop, Julia)
Harold Meers, *tenor* (Nicholas)
Todd Donovan, *baritone* (Jack)
Joseph Wright, *bass-baritone* (Baron)

Ava Soifer, *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

Help us to maintain a distraction-free environment.

Thank you.

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SAN FRANCISCO LYRIC CHORUS DISCOVERY SERIES

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

Kirke Mechem

A native of Kansas, San Francisco's Kirke Mechem comes from a creative family. His father was 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 concert pianist who had studied in Germany. The four Mechem children went to sleep at night hearing their mother play everything from Bach to Bartok.

Kirke began studying piano with his mother at an early age, but took lessons for only two or three years because he was more interested in sports of all kinds. As a child, he also had an interest in writing, and in his high-school years won two national journalism contests. He was offered a journalism scholarship to Northwestern University, but went to Stanford instead. During World War II he served two and half years in the army, where he rose to the rank of Master Sergeant. He was captain of the Stanford tennis team and won several state championships as a touring player during the summers. Music was a part of his life, though not formally. He played popular music by ear, and at age 16 taught himself to write what he describes as "stacks of wretched songs."

As a Stanford sophomore majoring in English, Mechem took a harmony course "just to see what it was like." His teacher, Harold Schmidt, had just come to Stanford as the choral conductor. Professor Schmidt required all members of his classes to sing in the chorus. Even though Mechem protested that 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 to music. The next year he orchestrated and conducted the student "Gaieties." 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.

After earning a master's degree at Harvard, Mechem returned to Stanford as assistant choral conductor for three years, composing both choral and instrumental music, teaching harmony and conducting an opera. Professor Schmidt then suggested he spend time in Vienna, another life-changing experience for him. For the first time, he was able to immerse himself in hearing and writing music. Near the end of his first year, a telegram came from Harvard offering him a teaching and conducting post, but he turned it down in order to devote as much time as possible to composition. After three years in Vienna (1956-57 and 1961-63), he and his wife and children returned to the Bay Area and settled in San Francisco in the house where he still lives. He became composer-in-residence at the University of San Francisco (Lone Mountain campus,

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formerly San Francisco College for Women), teaching at various times also at San Francisco State University and as guest composer, conductor and lecturer at many other universities.

Last year ASCAP registered performances of Mechem's music in 42 countries. He has composed over 250 works in almost every genre and style: choral works, accompanied and unaccompanied; songs; keyboard works; chamber music; orchestral works, including two symphonies premiered by the San Francisco Symphony under Josef Krips; and three operas. One of his best-known works is the comic opera, *Tartuffe*, which has received some 270 performances in six countries since its 1980 premiere by the San Francisco Opera. The Vienna Kammeroper gave it 18 performances in 2002 in its "20th Century Classics" series. The San Francisco Lyric Chorus has performed several of the composer's works, including his popular *Seven Joys of Christmas* and the profound *Island in Space*. In addition, it has presented the San Francisco premieres of three Mechem compositions.

He was guest of honor at the 1990 Tchaikovsky Competition in Moscow and was invited back for an all-Mechem symphonic concert by the USSR Radio-Television Orchestra in 1991. He returned in 1996 for the Russian language premiere of *Tartuffe* at the St. Petersburg Mussorgsky National Theater.

The composer is the recipient of numerous honors and commissions from many groups, including the United Nations, the National Gallery, the American Choral Directors Association, the Music Educators National Conference, and the National Opera Association (lifetime achievement award). He won the Boott Prize at Harvard, the SAI international American Music Award for vocal music, and grants from the National Endowment for the Arts. His *First String Quartet* was the only American work to receive a prize in the fourth International Concourse for composition in Monaco.

Mechem is often called the "dean of American choral composers." His choral works have been the subject of seven doctoral dissertations and numerous articles. His background as a writer and a student of English literature give him a unique ability to find the music in words, and to set words to music. He writes his own opera librettos. He believes that "singing is an elemental experience, closer to nature and to human nature than any other form of music." According to a recent article he wrote for the *Choral Journal*, "the essence of both poetry and music is emotion. In order to find the right musical structure for a text, the composer must first discover the dramatic and psychological structure that is often hidden within the poetic form."

Biographical notes by Helene Whitson

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Today we preview selections from two of the operas of San Francisco composer Kirke Mechem, *John Brown* and *The Newport Rivals*. Mr. Mechem has worked with many Bay Area choruses, and we are delighted that we can devote an entire program to celebrating the creative operatic works of this wonderful composer.

John Brown

“John Brown was born in Connecticut in 1800 and executed in Virginia in 1859 for his abortive attempt to destroy American slavery by force of arms. However harsh and single-minded his struggle for black freedom, it is a root story of American history concerned with that crucial issue which had its origin even before the nation’s beginning and is perhaps still central to its fate. Because, whatever his faults, he acted at the very center of the greatest American crisis, losing his life in an effort to solve it, because thousands of Americans were later to die as part of that crisis, John Brown has become an American legend, a symbol of the struggle for full freedom to all Americans, white and black. His life, writes John Jay Chapman, is an example ‘of the symbolism inherent in human nature and in human society....It takes a national and religious birthpang’ to produce such a one as John Brown, Chapman writes, and adds that ‘the story of him is an immortal legend—perhaps the only one in our history.’”

from Richard O. Boyer’s *The Legend of John Brown*, New York, 1972 (Knopf)

Immortal legend, moral crisis, struggle for freedom—these have always been the stuff of opera. For most of my life I have believed John Brown to be the ideal, larger-than-life figure needed for opera, and believed that opera is the ideally extravagant medium to present the action and passion of the national struggle over slavery. I have never agreed with those who, like Dr. Johnson, think that opera is simply an exotic and irrational entertainment, or a plaything for the rich. I would rather take as my models Verdi and Wagner, for whom the glory of opera was not only its musical power to stir the passions, but also the power to dramatize great ideas.

If this means “grand opera,” then so be it. This epic subject demands grandeur. As in *Boris Godunov*, another opera about a nation in crisis, the chorus plays an important role. I wish to make use of the flavor of American hymns, spirituals and folk songs of the period, even though very few will be quoted verbatim.

I do not intend *John Brown* to be just a history lesson. There is a great love story at the heart of the action. One of Brown’s sons was engaged to a girl from a pacifist family; she wants him to leave Kansas—which had become a battleground for the struggle against slavery—and I expect that many in the audience will see the story through her eyes. She is then devastated by her brother’s murder by Southern invaders, our national dilemma mirrored in her personal torment. Partly through her love and partly from what she learns about slavery from Frederick Douglass (the great black leader and Brown’s friend), she casts her lot with the Browns.

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John Brown is still a highly controversial figure. Ever since Harpers Ferry people have taken sides violently for or against him. There is a warped legend that he was insane; he has been vilified in some quarters as nothing but a fanatic, a murderer and thief. But Emerson and Thoreau (who appear in one scene of the opera) knew him well and thought him a great man. My libretto neither deifies nor vilifies Brown. I have tried to be historically accurate. It is absolutely essential to see Brown in the context of his time in order to understand the man, and to understand the Civil War. I grew up in Kansas (my father was the state historian) and the truth of this story is important to me. I spent a year doing research, consulting with the foremost authority on Brown, the prize-winning historian Stephen B. Oates, before, during and after writing the libretto.

In sum, I am trying to use the power of music and drama to bring to life our country's greatest conflict. Through the lives of these very real people I hope that others will see and feel this tragedy as I have come to—as a warning. Its message is as true now as then: peace will never come before justice.

—K. M.

"Blow ye the trumpet" — Chorus

Blow ye the trumpet, blow;
Sweet is Thy work, my God, my King.
I'll praise my Maker with all my breath.
O happy the man who hears.
Why should we start, and fear to die,
With songs and honors sounding loud?
Ah, lovely appearance of death.

"When I was a boy" — John Brown, aria

When I was a boy
I had a friend
About my age,
Bright and kind—
More than my equal.
That boy was a slave.
And I was a guest
In his master's house,
Petted and pampered
Despite my sins.

One day I saw
The master take
An iron shovel
And beat the boy—
Beat him, beat him
Until he bled.
I stood there—
Too small to help.
There was nothing I could do.

As I grew up,
Through all the cares
Of life I still
Remembered this.
I wondered why;
And wondered how
I might best fight
This evil crime.

And then I read
That Moses, too,
Had seen the brutal
Beating of a slave,
And Moses killed a man
To save that life.
Moses, Moses himself,

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Took a human life
To defend a humble slave.

One day the Lord
Then spoke to Moses
Out of a burning bush.
"Go back," said God,
"To Egyptland.
Lead my people forth
From their oppression."
Moses heard the Lord.

And now I know
Why God has spared me;
Why I must suffer like Job;
Why death has taken
Wife and child.
I have been chosen by God
To let His people go,
To lead them forth to freedom.

And now I see the meaning
Of those mountains in the South:
"I will lift up mine eyes
Unto the hills,
Whence cometh my strength."
Those green and living
Spires, reaching up to Heaven,
Teeming with birds,
With trees, plants,
With life
God's own sanctuary!

Sorrow and sighing
Shall flee away;
The morning stars shall sing,
As Heaven and earth resound:
Rise up, God's Children!
Be free! and shout for joy!

As I have lived
In those tremendous mountains,
So may I die among them;
And let them be
My final resting place.

"Dan-u-el" — Freed slave and Chorus

DANIEL:
I'm free! I'm free!
John Brown delivered me.
Come on, you people,
Sing with me!

CHORUS:
He's free! He's free!

ALL: (*in various combinations*)
Didn't my Lord deliver Dan-u-el,
Dan-u-el, Dan-u-el,
Didn't my Lord deliver Dan-u-el,
And why not every man?
Any why not everyone?

He delivered Daniel from the lion's den,
And Jonah from the belly of the whale,
And the Hebrew children from the fiery
furnace,
So why not every man?
So why not everyone?

Didn't my Lord deliver Dan-u-el?
Yes, Oh thank you, my Lord.
So if my Lord delivered Dan-u-el,
Why not everyone?

DANIEL: (*with choral responses*)
Now here's a verse, one more verse,
Come along and sing it with me.
You all know it's the gospel truth
'Bout how John Brown set me free.

Don't you know the man who delivered me
And saved me from the devil's livin' hell?
Now I named my baby Little John Brown,
And changed my name to Dan-u-el.

ALL:
Didn't John Brown deliver Dan-u-el?
Yes, Oh thank you, John Brown.
So if John Brown delivered Dan-u-el,
Why not everyone?

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"Nourish your love" — Martha, Oliver, duet

OLIVER:

Then nourish your love.
Let it grow in the sun
Until those dreams,
Those dark and dreadful fears,
Are blinded and gone.
Nourish your love.
Let it grow like mine.
So overflowing is my joy,
I love the whole wide world.
I cannot hold it in my heart,
It must move on like the sea.
To you, my life,
My love must flow.
I'd gladly die for you,
And die that everyone be free
To feel such ecstasy.

MARTHA:

Don't speak of death!
I love you so!
I want to believe,
And to trust in love...

OLIVER:

I need you, my love.
Only with your love
Can I be strong.

MARTHA:

And I need you.
I cannot give you up!
Marry me, Ollly. Hold me!

If you will hold me through the dark,
And heal my heart with joy,
Then night again will be a balm—
O heal me with your love.

OLIVER:

I will hold you through the dark;
And heal your heart with joy;
Then night again will be a balm—
I'll heal you with my love.

MARTHA & OLIVER:

I'll believe in love. For love is
Heaven's music sent below
To harmonize our souls,
The only magic here on earth
And all of heaven we know.

"Let us break bread together" — Chorus

Let us break bread together on our knees.
When I fall on my knees
With my face to the rising sun,
O Lord, have mercy on me.

Let us drink wine together on our knees.
When I fall on my knees
With my face to the rising sun,
O Lord, have mercy on me.

Let us praise God together on our knees.
When I fall on my knees
With my face to the rising sun,
O Lord, have mercy on me.

"My friends, you do me too much honor"
Frederick Douglass, recitative & aria

My friends, you do me too much honor.
Music is my greatest joy.
Since I came North,
I've been astonished to hear
That the singing of slaves is proof
That they are happy and content.
How wrong that is!

The songs of the slave
Are the sorrows of his heart.
He is relieved by them
As an aching heart
Is relieved by tears.

"Dear husband" — Martha, letter aria

(Reading the letter) "Dear Husband:
Come this fall without fail.
I want to see you so much.
That is the one bright hope I have.
If you do not get me,

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Somebody else will.
It is said that Master will sell me;
Then all my hopes will fade.
If I thought I should never see you again,
This earth would have no charms for me.
The baby has started to crawl.
The other children are well.
Oh that blessed hour
When I shall see you once more!
You must write me soon
And say when you can come."

"I've done so little" — John Brown, Annie,
aria-duet

BROWN:
I've done so little
To make the earth a happier place.
And even what I've done in Kansas
Was watered with the blood and tears
Of my own poor family.
Your mother has suffered much for me.

ANNIE:
She's done it gladly, Father.
She's known for twenty years
That this would come to pass—
Your plan to free the slaves.

BROWN:
That's true, God bless her.

ANNIE:
She loves you dearly, Father.
I've heard her read
From the Book of Ruth:
"Thy people shall be my people
And thy God, my God."

BROWN:
The thought of her, and home,
Almost unmans me, Annie.
Home—the word has music in it.
I've grown old, my child.
Like any other man,
I do not wish to die.
Not, at least, before
Redeeming all my failures.
We have one life to live on earth
And once to die.
O surely God will yet accept this sinful life
To do His will.
But has He forsaken me?

Apotheosis — Martha, Douglass, Chorus

(Suddenly the stage is completely dark. After a brief interval, during which the music continues, two spotlights come up very slowly on FREDERICK DOUGLASS and MARTHA. DOUGLASS is standing at a lectern, facing the audience. A large cross on the lectern indicates that the scene is a church, but nothing else can be seen. A bell tolls throughout the scene. The CHORUS is behind a scrim, invisible to the audience. MARTHA is holding her baby. A month and a half have elapsed; it is December 2, 1859, somewhere in a Northern state.)

DOUGLASS:
John Brown has been tried
And sentenced to hang.
We are gathered here,
Like thousands all over the land,
Not only to mark the moment of his death,
But to witness his resurrection.

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(During the following we see enacted in large silhouette what DOUGLASS and MARTHA describe.)

DOUGLASS & MARTHA (alternating)

Now it is time.

They lead him forth.

Now they must hang John Brown.

Proudly he goes;

His step is sure.

Now he ascends the scaffold.

They bind his arms,

They blind his eyes,

They tie the rope around his neck.

And now they hang him!

CHORUS:

Though the cause of evil prosper,
Yet 'tis truth alone is strong;

Though her portion be the scaffold,

And upon the throne be wrong,
Yet that scaffold sways the future . . .

DOUGLASS:

John Brown is dead.

They've strung him up

Between heaven and earth.

(After BROWN's body is taken down, his silhouette grows larger and larger and the light behind the stage becomes ever more bright.)

DOUGLASS:

Now cut his body down!

Now bury him!

You cannot bury him!

He stands colossal on the blood-stained
sod!

As long as men love freedom,

John Brown will never die.

(There is a brilliant flash of light and BROWN's huge silhouette suddenly disappears. Behind the stage we now see only a bright blue sky.)

CHORUS & MARTHA:

I'll praise my Maker with all my breath.

O happy the man who hears.

DOUGLASS:

Why should we start, and fear to die,

CHORUS:

With songs and honors sounding loud?

(The sky gradually becomes darker.)

MARTHA:

Mourn not for John Brown;

He taught us well.

Mourn for Oliver,

Mourn for all whom war will kill—

Both North and South—

A war that simple justice

Could prevent.

(The sky is now completely dark. The spotlights on MARTHA and DOUGLASS fade out with the music until a final minor chord grows through the orchestra to its full volume.)

End of the Opera

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The Newport Rivals

Kirke Mechem's new comic opera, *The Newport Rivals*, is based on *The Rivals* by the British playwright, Richard Sheridan. Mechem has written his own libretto. The action has been transferred from 18th-century Bath, England to the gilded age of Newport, Rhode Island about 1900. Both were summer resorts where matchmaking took place between poor royalty and rich commoners. Mrs. Malaprop (whose name has become associated with her habit of using words that are comically close to the ones she really means) remains the dominating figure, but many liberties have been taken to "Americanize" the characters and plot.

Synopsis:

Rich and dashing British Naval Captain Jack Absolute has fallen in love with American heiress Lydia Larkspur. But Lydia is in love with a romantic fantasy: she wants to elope with some penniless artist and live in "charming poverty." Jack masquerades as a poor English composer named Waverley and wins her heart; Lydia's aunt and guardian, the famously verbose Mrs. Malaprop, will not hear of it. She and Jack's father, both unaware that "Waverley" is Jack, decide that Lydia should marry the real Jack. Jack—now his own rival—has a big problem: how to reveal his true identity to Lydia without losing her. He ties himself into knots to indulge her rebellious fantasies, but eventually Lydia learns the truth and rejects him.

Jack's friend Nicholas Astor loves Lydia's cousin Julia, but his gloomy fear of being loved only for his vast fortune drives him to put her love to such ridiculous tests that she finally breaks off their engagement.

Baron von Hakenbock, a bellicose Prussian fortune hunter, has been carrying on a secret correspondence with "Celia," whom he believes to be Lydia but who is really Mrs. Malaprop. He and one of Lydia's rejected suitors, Jasper Vanderbilt, prepare to fight simultaneous duels: Jasper with his rival, the non-existent Waverley, and the Baron with Jack. Jasper is the bumpkin son of the Kentucky branch of the wealthy Vanderbilts; he also does not know that "Waverley" is his friend Jack. It all comes to a head on the dueling field. True love averts the duels, clears up the misunderstandings, and unites the proper pairs.

Opening scene — Lydia and Mrs. Malaprop

(MRS. MALAPROP'S ornate salon. As the curtain rises MRS. MALAPROP is giving orders to LUCY and other servants, who try to carry out her directions for rearranging the room for a ball. She supervises the piano movers and at the same time carries on a violent argument with LYDIA. It is a few moments before we hear their words.)

LYDIA

No! I'll run away!
I'll marry the man I please!

MRS. MALAPROP

Lydia, stop this childish display!

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MRS. MALAPROP

You'll conjugate the man I say:
Jasper Vanderbilt!
He's effluent as a Marquise—
Newport's choicest plum.

LYDIA

I hate rich men!
They're dull and dumb.
And I hate Newport!
This fake resort
where girls are only chattel,
bought and sold like cattle
to a miser from Madrid
or a miner from Seattle:
sold to the highest bid!

MRS. MALAPROP

Stop it, Lydia!
Stop this intransitive behavior!
(*Handing her a pair of long white gloves*)
Now try these on.
You'll wear them at the ball tonight.

LYDIA

(*Throwing down the gloves*)
I won't wear white!

MRS. MALAPROP

(*Trying to put a tiara on LYDIA'S head*)
And this will be your crowning glory.

LYDIA

(*Throwing down the tiara*)
Too tight!

MRS. MALAPROP

Now Lydia, calm down, dear.
It's your own coming out to society;
It's a magical night,
It's a young girl's dearest dream.

LYDIA

I will not be a parasite!
A nightmare, you mean.

LYDIA

And whom did you invite?

MRS. MALAPROP

Jasper . . . the Astors,
the *creme de la cream*.

LYDIA

The usual disasters.
(*Escaping from MRS. MALAPROP and the tiara*)
I will not be a debutante!

MRS. MALAPROP

Lydia, I am your aunt and your guardian . . .

LYDIA

. . . and if I marry against your will
I lose my va-a-a-ast inheritance.
Good!
I'd rather marry a kangaroo
than any man who pleases you.

MRS. MALAPROP

Oh, the intricate little hussy!
Not one word more!

(*A bell chimes. Lucy enters.*)

MRS. MALAPROP

Lucy, answer the door!

"*Here are my rules*" — *Mrs. Malaprop, aria*

Here are my rules, the very foundation
for the girl of quality's education.
First, no meddling with Latin or Greek;
these are linguistics that dead people speak—
foreigners, Sir, beneath our station.

Geometry's one of my recommendations;
a girl must know the contagious nations.
Please, no anatomical histories, Sir.
These are diabolical mysteries, Sir,
sure to arouse impure sensations.

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Another thing I recommend
is perfect pronunciation;
a girl must learn to reprehend
the sense of her own location.

I've maxims for marriage and how you can
win it,
to become a wife and not a spinet.
In short, this is not an exhausting index,
but a sort of supercilious guide for our sex,
and not a superstitious word in it.

*"Do you know what I've gone through for
her?" — Jack, aria*

Do you know what I've gone through for her,
the show I've had to do for her?
Cowering in the flower bed,
sneaking up the stairs,
crawling like a quadruped,
trapped behind the chairs.
Afraid the aunt will find me out
climbing down the water spout,
hiding in the gardener's shed.

I have tied myself in knots for her,
I have tried to dance gavottes for her,
posing as a great *artiste*,
singing opera scores;
knowing nothing, not the least
of how to be a troubadour.
My serenades have all been played.
This troubadour is such a bore!
I can't keep up this masquerade.
I can't go on with this charade.

*(He grabs Nicholas by the lapels and forces
him to listen.)*

I'm in love! In love! In love!

"My love's a song" — Chorus

My love's a song that is played
on a flute of gold,
a song as true as my love,
and as love is old.

My love's a song that is sung
by a child in spring,
a song as young as a child,
any child, can sing.

My love is the song
the south wind blows,
the loveliest air a skylark knows.

My love's the song that you hear
in your heart one day,
a song as wild as the wind,
and as sweet as May.

"When she's gone" — Nicholas, aria

When she's gone,
every moment she's not here
I fear the worst:
Does her love always shine
like mine,
and does she keep it as a shrine,
a fire divine?
And does her longing heart
suffer, too, when we're apart?

But I fret,
I'm upset
that she misses me too much.
It's such a heavy burden
for my dear,
that I fear
every menace you can mention
fills my mind with morbid apprehension.

When she's gone,
every hour that she's away
I say a prayer:
I pray that this exile,
this trial,
has ended all her flighty ways,
her frivolous days,
and that her longing heart
learns to play a graver part.

"I'll elope!" — Lydia, aria

I'll elope! Ha ha!

Program Notes

That's always been my fondest hope.
In disguise! La la!
My aunt will never recognize
my painted eyes,
my padded size.
I'll shock them all!
We'll scale the wall,
we'll fly away and out of sight.
What tales the New York Times will write!

Simply glorious!
They'll tell romantic stories of us!
It's so marvelous!
They'll soon be singing operatic arias of us:
our great romance,
our life in France!
It's "La Boheme!"
We'll starve like them.
How poetic it will be
to live in perfect poverty.

Act I finale: "Go, Lydia, go!" — Lydia, Mrs. Malaprop, Jack, chorus

MRS. MALAPROP
Go to your room, Lydia!
Stay there all day!
Don't you talk back!
You disobey
and you'll get a smack!

CHORUS
Such a show! Such a play!
I (we) love to hear her blowing her stack!

LYDIA (*To MRS. MALAPROP, sweetly
sarcastic*)
Whatever you say.
Me, talking back?

JACK
(*Aside*) I feel like a man
Laid out on the rack.
I can't go ahead;
I cannot go back.

MRS. MALAPROP
I'm a genius!

CHORUS
What a scene it is!

LYDIA & CHORUS
With wife and guile
I'll get my (she'll get her) way.

MRS. MALAPROP
I use every ruse,
and subterfuge.

JACK
(*Downstage, by himself*)
What a strategy, Jack!
What a masterful tack!
There was never so clever a counterfeit!
But how will I ever get out of it?

ALL
Ha ha ha! What a show!

"He's so handsome" — Julia, Lydia, aria/duet

JULIA
He's so handsome, he's so dear,
just a glance can make me melt.
When he's near, my love's so clear;
I can't remember how I felt
when he neglected me, suspected me,
corrected me, rejected me!
Why, oh why,
when his presence is affecting me
and all my heart can do is dance a waltz,
why can't I
just try for once protecting me
by recollecting all his many faults?

LYDIA
His many, many, many, many faults!

JULIA
He's so manly, he's so male,
when his hand's in mine I pant.
When my heart's beyond the pale

Program Notes

I can't remember — I just can't —
how he temporized, and tyrannized,
and criticized, antagonized!
Why, oh why,
when his words are hypnotizing me
with wit you must admit's like Bernard
Shaw's —
why can't I
just try to be a wiser me
by recognizing all his many flaws?

LYDIA

His many, many, many, many flaws!

*"A beautiful wife" — Baron von Hakenbock,
aria*

A beautiful wife needs beautiful clothes,
then beautiful jewels to go with those.
She gives beautiful balls so thousands can come

to flatter your wife and to drink up your rum
in your beautiful house in beautiful taste.
A beautiful spouse, she knows how to waste
that beautiful dowry you thought you'd
been dealt.

With a beautiful wife — goodbye to the *Geld!*

With beautiful wives come beautiful men,
all chasing your wife with a hungry yen
to be more than her friend (you know
what I mean)!

You need spies, private eyes, for your
beautiful queen.

If you're wise, I advise you, study this well:
a beautiful wife is a sentence to hell.

They ruin your sleep, and they never
come cheap.

But what can I do? I'm in it too deep!

"Goodbye to the garret in Paris" — Lydia, Julia, duet

LYDIA

Goodbye to the garret in Paris,
to fall in romantic Rome,
where no one would stare at the heiress.
We'd starve in our poor little home...

Goodbye, you castles of Spain.
I'll miss you!

Farewell and goodbye
to sailing on the Rhine!
Goodbye, farewell!

Song would have been our champagne,
love our food and our wine.

Goodbye, romance in thrilling Paris!
Goodbye to song!
Farewell, oh Rhine!
All hope is gone
To dwell in poverty.
Gone are all my lovely dreams.

JULIA

You can buy any *mansion* in Paris.
You can live *all* your days in Rome,
where no one could care you're an heiress!
...with marvelous chefs of your own.

Goodbye to rain on the plain.

Good riddance!

Goodbye? But why?

A captain sails just fine,
so why rebel?

Song has affected your brain.
Your wine was only moonshine.

Don't cry for France; you're still an heiress.
Goodbye, so long,
farewell to whining,
moping on and on!
Don't dwell on it. Don't you see?
It's not so awful as it seems.

Program Notes

*Finale: "We'll dance and we will all tipple" —
Soli and chorus*

*(The three couples form a line in front with
JASPER and SIR ANTHONY, who are dressed in
identical horsemen's clothing; each takes one
of LUCY'S arms. WAITERS from the casino bring
on champagne and glasses.)*

ALL (including CHORUS of TOWNSPEOPLE and
WAITERS)

We'll dance and we will all tipple!
Oh dear, we'll have to drink triple
for each of the couples before us.

WOMEN

Three cheers for three weddings!

ALL

Hurrah! Hurrah! Hurrah!

MEN

Three cheers for good beddings!

ALL

Hurrah! Hurrah! Hurrah!

MEN

And here is the ultimate chorus:

ALL (except Mrs. M.)

Here's to the Baroness Malaprop!

MRS. MALAPROP

Come drink my wine until you drop!

ALL (except Julia)

And here's to Mrs. Nick Astor!

JULIA

Can't we do this just a little faster?

And here is one salute

WOMEN

that no one can dispute:

ALL (except Lydia)

To Lady Lydia Absolute!

(LYDIA covers her ears with her hands.)

LYDIA

Well, if I can't be destitute,
Jack will make a splendid substitute.

ALL

Come drink and let us be merry!
Champagne and very old sherry!
Come share them with Baroness
Malaprop!

MRS. MALAPROP

The corks will pop;
we'll never stop!

JACK & LYDIA

Our (their) love's a song that is played
(with chorus) on a flute of gold,
a song as true as our (their) love,
and as love is old.

ALL OTHERS

We'll dance and we will all tipple etc.

NICHOLAS/JULIA

Our (their) love's a song that is sung
(with chorus) by a child in spring,
a song as young as a child,
any child, can sing.

ALL OTHERS

Three cheers for three weddings etc.

ALL (led by MRS. MALAPROP and the BARON)

Our (their) love is the song
the south wind blows,
the loveliest air
a skylark knows.

JACK & LYDIA (Tenderly, intimately)

Our love's the song that you hear
in your heart one day,
a song as wild as the wind,
and as sweet as May.

*(The orchestra resumes its lively celebratory
music. On stage the toasting and dancing
continue briefly while MRS. MALAPROP throws
kisses to the audience and the CURTAIN
descends.)*

End of the opera

*Librettos and Program Notes
by Kirke Mechem*

The Artists

Robert Gurney, Music Director

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

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

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

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.

Sandra DeAthos, Soprano

During the last three years, soprano Sandra DeAthos has had a close relationship with San Francisco Opera. She has been a member of the company's Merola Program twice and is currently a second year Adler Fellow. During

the past season, Sandra made her mainstage debut as Naiade in *Ariadne auf Naxos*. Other mainstage credits include Clorinda in *La Cenerentola* and Sandman and Dew Fairy in *Hansel and Gretel* and covering the roles of Morgana in *Alcina*, Blondchen in *Die Entführung aus dem Serail* and Papagena in *Die Zauberflöte*. She has appeared in three of the company's Showcase operas in which she performed Sandrina in *La finta giardiniera*, Eternità in *La Calisto*, and the title role in Toch's *Edgar and Emily* and as Rachel in Beeson's *Dr. Heidegger's Fountain of Youth*. As a Merola artist Sandra performed the roles of Adele in *Die Fledermaus*, and Despina in *Così fan tutte* which she also sang on the Western Opera Theater Tour in 2001.

Sandra has also appeared twice with Boston Lyric Opera as Zerlina in *Don Giovanni* and Bekhetaten in Phillip Glass' *Akhnaton*. Other professional credits include Papagena and Pamina in *Die Zauberflöte* with Opera North, Blonde in *The Abduction from the Seraglio* with DuPage Opera Theater and First Bridesmaid in *The Marriage of Figaro* with the Opera Theatre of St. Louis. Among her other performance credits are Susanna in *Le Nozze di Figaro*, Servilia in *La Clemenza di Tito*, Cake Box Lady in *Postcard from Morocco*, Adina in *The Elixir of Love*, Mabel in *The Pirates of Penzance*, the title role in the world premier of Majorie Merryman's *Antigone*.

Sandra's upcoming engagements include Handel's *Jephtha* and Bach's *Magnificat* both with the San Francisco Philharmonia Baroque Orchestra. She will also be singing the *Te Deum* by Dvorak with the Springfield Symphony in 2004.

Wendy Hillhouse, Mezzo Soprano

Mezzo Soprano Wendy Hillhouse has achieved a versatility and mastery of diverse repertoire which is rare. Her operatic career has encompassed performances with the Metropolitan Opera, the Glyndebourne Festival and most of the major American opera companies, as well as in Europe and Japan. Miss Hillhouse is an

The Artists

accomplished concert artist, having performed with the symphony orchestras of Boston, Seattle, Dallas, Pittsburgh, and Denver, and the Tanglewood, Cabrillo and Midsummer Mozart Festivals, as well as maintaining a busy schedule of Bay Area concert appearances. The current season will bring performances of Bach's *B minor Mass*, Handel's *Messiah*, Beethoven's *Ninth Symphony*, Elgar's rarely-heard oratorio "*The MusicMakers*," numerous contemporary pieces, and a return appearance with the Utah Opera in Carlyle Floyd's new opera *Cold Sassy Tree*.

Other recent opera performances have included the Witch in Lou Harrison's *Rapunzel* with the Cabrillo Festival, and Mama McCourt in Utah Opera's *The Ballad of Baby Doe*. Recent recordings include Britten's *A Ceremony of Carols* with the Schola Cantorum and Henry Cowell's *Atlantis*, Dusan Bogdanovich's *Games*, and George Benjamin's *Upon Silence* with Parallèle Ensemble. A resident of Redwood City, she is Co-Chairman of the voice faculty of the San Francisco Conservatory of Music, and holds degrees from the San Francisco Conservatory of Music and the University of California at Berkeley.

Harold Gray Meers, Tenor

Tenor Harold Gray Meers began his career during the summer of 1996, where he was invited as an apprentice artist with the Des Moines Metro Opera. The following summer he made his professional operatic debut with the Opera Theatre of St. Louis singing the role of Ferrando in *Così fan tutte*. In the fall of 1997, he was heard as Count Verrada in John Philip Sousa's comic opera *El Capitan* with Sinfonia da camera, which was released on compact disc on the Zephyr label. Mr. Meers was invited back to the Des Moines Metro Opera for their 1998 season to sing the role of Jacquino in Beethoven's *Fidelio*. He has appeared as Belmonte in Mozart's *Abduction from the Seraglio* with DuPage Opera Theatre and returned to the company as Rodolfo in *La Bohème* in July 1999. Also during the summer of 1999, Mr. Meers was heard as Elder Hayes

in Floyd's *Susannah* and as Second Priest and Tamino (youth matinee) in *Die Zauberflöte* for Opera North. He has been seen as the Young Collector in Previn's *A Streetcar Named Desire* with the New Orleans Opera. During the summer of 2000 he performed 1st Jew in *Salome* and Parpignol in *La Bohème* for Glimmerglass Opera. Additionally, he sang First Jew in *Salome* for Boston Lyric Opera and Arturo in *Lucia di Lammermoor* for Toledo Opera. In August 2001 he returned to sing Don Ottavio in *Don Giovanni* for Opera North in New Hampshire. He was heard again at Boston Lyric Opera in the fall of 2001 in the role of Simonson in Machover's *Resurrection*. He appeared with the Opera Theatre of St. Louis in 2001 as Fritz in *The Grand Duchess of Gerolstein* and Laertes in *Hamlet* during 2002. Other recent engagements include: covering Valinace in *Arshak II* and Pang in *Turandot* for San Francisco Opera and performing Cassio in Verdi's *Otello* with Opera Omaha. In November 2002 he sang Pedrillo in Boston Lyric Opera's *Abduction from the Seraglio*, and recently performed Gastone in *La Traviata* and Brighella in *Ariadne auf Naxos*, both with the Opera Company of Philadelphia and will return to sing Little Bat in *Susannah*. Upcoming engagements include: Ernesto in *Don Pasquale* with Baltimore Opera, Ruiz in *Il Trovatore* and the Novice in *Billy Budd* with San Francisco Opera.

Todd Donovan, Baritone

Todd Donovan, baritone, performs regularly on both opera and concert stages. Some of the many companies he has performed with include the San Francisco Symphony, Philharmonia Baroque Orchestra, San Francisco Opera Center, Cincinnati Opera, Eugene Opera, Nevada Opera, Pacific Repertory Opera, Townsend Opera Players, Cinnabar Opera, North Bay Opera, Pocket Opera, and Sonoma City Opera. Mr. Donovan has a wide repertoire of operatic roles to his credit, among them are Figaro in Rossini's *Il Barbiere di Siviglia*, Marcello in Puccini's *La Bohème*, Conte Almaviva in Mozart's *Le Nozze*

The Artists

di Figaro, Guglielmo in Mozart's *Così fan tutte*, Danilo in Lehar's *The Merry Widow*, Papageno in Mozart's *Die Zauberflöte*, Belcore in Donizetti's *Elixir of Love*, Doctor Malatesta in Donizetti's *Don Pasquale*, Escamillo in Bizet's *Carmen*, Don Pedro in Donizetti's *Maria Padilla*, Lescaut in Puccini's *Manon Lescaut*, Silvio in Leoncavallo's *I Pagliacci*, and Falke in *Die Fledermaus* by J. Strauss. Mr. Donovan has also been engaged for performances in two world premieres: the role of Jean (based on Jean Cocteau) in Aaron Seaman Siegalbaum's *Opium: Diary of a Cure* and as James Eastin in David Conte's *The Dreamers*. Recent oratorio engagements include the title role of Mendelssohn's *Elijah*, Orff's *Carmina Burana*, Faure's *Requiem*, Handel's *Messiah*, Haydn's *Theresianmesse*, Mozart's *Great Mass in C minor*, Monteverdi's *Vespro della Beata Vergine*, and Vaughan Williams' *Mass in G minor*. On August 31st, Todd embarks on a 2-week 1,000 mile bike ride in England to raise money for Cystic Fibrosis.

Joseph Wright, Bass-Baritone

Praised for his "wonderfully rich and large baritone voice, and acting that has real energy and spark," (S. Bobson, *Oakland Tribune*, April 24, 2001) Joseph Wright is quickly establishing himself as an opera star to watch for the future. Making his professional operatic debut in 1998 at the age of 21, the baritone began his career in the residency program of Opera San José. Mr. Wright was seen as Gregorio in Gounod's *Roméo et Juliette*, Masetto (*Don Giovanni*), Cascada (*The Merry Widow*), Fiorello (*Il barbiere di Siviglia*), Dancaïro (*Carmen*), Baron Douphol (*La traviata*), Zaretski (*Eugene Onegin*), Belcore (*Elixir of Love*), Marullo (*Rigoletto*) and Marcello in *La Bohème*.

Mr. Wright currently stars as a Principal Resident Artist with Opera San José. Since September 2001, the young baritone has thrilled and engaged the audience in leading roles such as, Ford (*Falstaff*), Guglielmo (*Così fan tutte*), Lescaut in Massenet's *Manon*, Sharpless (*Madama Butterfly*), Dandini (*La Cenerentola*), Valentin (*Faust*), Count di Luna (*Il trovatore*), and the lovable Papageno in Mozart's *Magic Flute*. Mr. Wright will expand his

repertoire with Opera San José's 2003-2004 season appearing as, Malatesta (*Don Pasquale*), Silvio (*I Pagliacci*), Alfio (*Cavalleria Rusticana*), Zurga (*Pearl Fishers*), and Dr. Falke (*Die Fledermaus*).

Equally at home on both the operatic and concert stage, Mr. Wright has appeared with Sacramento Philharmonic, Winchester Orchestra and Camerata Orchestra (Carmel). His repertoire includes Schubert's *Mass in G* and *Magnificat*, Bach's *Magnificat*, *Requiem Mass* by Fauré, Brahms, and Duruflé as well as Händel's *Messiah*. Mr. Wright has been awarded the top prizes in vocal performance competitions sponsored by the San José Opera Guild, Mu Phi Epsilon, and continues to be a recipient of the McCann Fellowship. Mr. Wright completed his undergraduate studies at San José State University in 2000 and continues to study with Dr. David Rohrbaugh. Please visit Joseph on the World Wide Web at <http://www.josephwright.org>

Ava Soifer, Concert and Rehearsal Accompanist

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 since the Fall 2002 trimester. She was our concert accompanist in our Fall 2002 program, *Music of Thanksgiving and Harvest*.

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The San Francisco Lyric Chorus is a young chorus, and we have grown tremendously in musical ability 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.

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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.

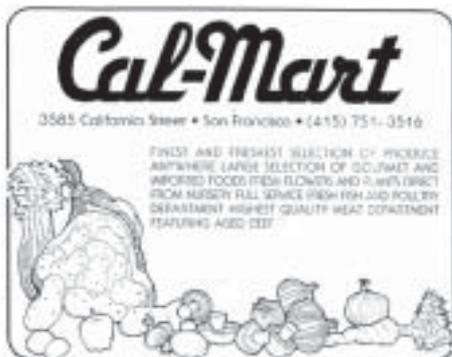
The Trinity organ was built in 1924 by Ernest M. Skinner and is one of the finest remaining examples of his artistry. Built after his second trip to Europe, it reflects the influence of his long, creative association with the great English builder Henry Willis, III. The instrument's four manuals and 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.

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*San Francisco Lyric Chorus
Members'
Special Thank you's*

Didi Boring

Thanks to Hermann le Roux

Susan Hendrickson

Liz, Mike, Susan, Linda, Gina and David for their volunteer efforts today.
Helene, Bill and Robert for their hard work and vision
Kirke Mechem for the wonderful music!

Lois Kelley

Thanks to Richard & Gail, who brought me to the Lyric Chorus

Gail Rolka

Thanks to my husband, Jim, for your support all through the years!

Helene Whitson

On this very special occasion, I want to thank Kirke Mechem for enriching the world of choral music with his marvelous compositions. The San Francisco Lyric Chorus has been privileged to sing some of these wonderful creations and to work with him in preparing them for performance.

I also want to thank those who have made my choral life such a rewarding and joyous experience: Bill Whitson, Robert Gurney, the San Francisco Lyric Chorus, John Poole, Winifred Baker, the Arch Street Irregulars, Arlene Sagan, and many, many more. I am especially grateful to Trinity Episcopal Church for allowing the San Francisco Lyric Chorus to call Trinity 'home.'

Thank you to All My Adoptive "Parents"

Joe Swimmer & Scott Sansome
Janet Dong
Madeline Duffy
Rick Mordesovich
Richard Wortman
Christina Yep
Love, Nanette

A special thank you to Lynne Winslow and Lori Suzuki
for contributing to the reception.

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Robert Gurney
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plays the

magnificent

E.M. Skinner
Organ

at the

California Palace
of the
Legion of Honor

Lincoln Park
San Francisco

Saturday, September 21
& Sunday, September 22

4 PM

Lemmens, Soler, Anderson

Saturday, October 18
& Sunday, October 19

4 PM

Farnam, Mouret, Handel

Saturday, November 29
& Sunday, November 30

4 PM

Karg-Elert, Bach, Berlin

Saturday, December 27
& Sunday, December 28

4 PM

(on Saturday, with the
San Francisco Lyric Chorus)

Sousa, Anderson, Johann Strauss, Jr.



O 1 C

o l d f i r s t
c o n c e r t s

SEPTEMBER

07 - 4 pm

Sarah Hong, *cello*; Christopher Weldon, *piano*

19 - 8 pm

Members of the **Pacific Symphony Orchestra...** & friends

21 - 4 pm

Broderick Ensemble

Peter Grunberg, *piano*; Victor Romasevich, *violin*; Rudy Kremer, *violin*; Elizabeth Prior Runnicles, *viola*; Sarah Hong, *cello*

26 - 8 pm

Thomas Schultz, *piano*

OCTOBER

05 - 4 pm

Frank Wiens, *piano*

17 - 8 pm.

Love Songs for Voice and Guitar

Meghan Conway, *soprano*; Cem Duruoz, *guitar*

19 - 4 pm

Krzysztof Jablonski, *piano*

24 - 8 pm

French Organ Music Series

Sophie-Veronique Cauchefer-Choplin, *organ*

25 - 8 pm

BENEFIT FOR OLD FIRST CONCERTS

NOVEMBER

02 - 4 pm

Sing the American Spirit, Concert #2

San Francisco Choral Artists

07 - 8 pm.

Yuji Takahashi 65th Birthday Concert

Wooden Fish Ensemble

09 - 8 pm

Sing the American Spirit, Concert #3

Volti (formerly the San Francisco Chamber Singers)

14 - 8 pm

Park Stickney, *harp*

16 - 5 pm

La Riche & Co.

Gonzalo Ruiz, *oboe*; Katherine Kyme, *violin*; David Goldblatt, *cello*; Katherine Shao, *harpsichord*

21 - 8 pm

Old First Church Concert Choir

New Old First Orchestra

Kenneth Matthews, director of music

Saint Luke's Episcopal Church Choir

Paul Brian, choirmaster

22 - 8 pm

Steven Masi, *piano*

23 - 4 pm

Sing the American Spirit, Concert #4

San Francisco Boy's Chorus

Ian Robertson, artistic director

DECEMBER

05 - 8 pm

Donna Bruno, *mezzo-soprano*; Elizabeth Prior

Runnicles, *viola*; Mack McCray, *piano*

07 - 4 pm

Holiday Guitar Concert

Lawrence Ferrara, *guitar*

12 - 8 pm

Candlelight Concert

Piedmont Choirs

Robert Geary, artistic director

19 - 8 pm.

Wintersongs; A Holiday Concert

Kitka

24 - 8 pm

Christmas in a Celtic Land

Golden Bough

FOR MORE

INFORMATION

or to purchase tickets,
call (415) 474-1608 or
see our website

www.oldfirstconcerts.org

All concerts are at Old First Church, 1751 Sacramento (at Van Ness) in San Francisco.
Discounted Parking available at the Old First Parking Garage, located at 1725 Sacramento St.

San Francisco Lyric Chorus

CONCERTS IN 2003-2004

2003 Fall Concert: Holiday Music for Chorus and Harp

Benjamin Britten *Ceremony of Carols*
Marjorie Hess *The Oxen*
Steven Heitzeg *little tree*
P.D.Q. Bach *A Consort of Choral Christmas Carols*
and
the San Francisco premiere of
William Hawley *The Snow That Never Drifts*

Sunday, December 7, 2003, 5 PM
Trinity Episcopal Church
Bush and Gough Streets
San Francisco

Annual New Year's Pops Concert

Robert Gurney, Organ
With The
San Francisco Lyric Chorus
Saturday, December 27, 2003
California Palace of the Legion of Honor, 4 PM
Lincoln Park
San Francisco

Choruses from *Die Fledermaus*, by Johann Strauss, Jr.
San Francisco; holiday favorites

2004 Spring Concert: World Music

Saturday, April 24, 2004, 8 PM
Sunday, April 25, 2004, 5 PM

Trinity Episcopal Church
Bush and Gough Streets
San Francisco

San Francisco Lyric Chorus

*Strike the harp and join the chorus!
Sing with the San Francisco Lyric Chorus this Fall!*



We are a friendly, SATB, 35-voice auditioned nonprofessional chorus dedicated to singing beautiful, interesting classical choral music with passion, blended sound and a sense of joy and fun!



This Fall's concert will be
A Holiday Festival for Chorus and Harp

featuring

Benjamin Britten	A Ceremony of Carols
Marjorie Hess	The Oxen
Steven Heitzeg	little tree
P.D.Q. Bach	A Court of Choral Christmas Carols

and

the San Francisco premiere of

William Hawley's *The Snow That Never Drifts*

The performance will be Sunday, December 7, 2003 at 5 pm,
in the beautiful and acoustically spacious
Trinity Episcopal Church, at Bush & Gough Sts. in San Francisco

Rehearsals begin Monday, September 8, 2003

We rehearse Mondays, 7:15-9:45 pm in Trinity Episcopal Church,
at Bush & Gough Streets, San Francisco

For an audition (ability to blend and sing in tune; some sight reading skill expected), call or email Music Director Robert Gurney, at 415-775-5111 or rgurney@sfc.org

For further information about us, check our website: <http://www.sfc.org>

San Francisco Lyric Chorus

SOPRANOS

Didi Boring
Anne Brenneis#
Karen Cilman
Gail Collins
Cassandra Forth#
Leah Grant
Sophie Henry#
Valerie Howard
Lois Kelley
Mary Lou Myers
Gail Rolka
Kathryn Singh
Jeanne Skybrook
Helene Whitson#
Stephanie Wilson

ALTOS

Mauna Arnzen
Barbara Barnett
Barbara Greeno*
Susan Hendrickson
Cathy Lewis
Karen McCahill
Carol Mersey
Joan O'Connor
Jane Regan
Annette Simpson

TENORS

Richard Dreschler
Nanette Duffy
David Little

BASSES

Albert Alden
Tom Baynes*
Courtney Brown
Peter Butcher
Ilan Glasman
Bill Whitson#

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